

To the Graduate Council:

I am submitting herewith a dissertation written by Roshan L. Attrey entitled "The Function of Oriental Allusions in James Joyce's Ulysses." I have examined the final copy of this dissertation for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Doctor of Philosophy, with a major in English.

Daniel J. Schneider
Daniel J. Schneider,
Major Professor

We have read this dissertation
and recommend its acceptance:

Dick Penner

Lori Hall Burghardt

F. Stanley Lusky

Accepted for the Council:

Cowminkel
Vice Provost
and Dean of The Graduate School

THE FUNCTION OF ORIENTAL ALLUSIONS
IN JAMES JOYCE'S ULYSSES

A Dissertation
Presented for the
Doctor of Philosophy
Degree
The University of Tennessee, Knoxville

Roshan L. Attrey
December 1986

Copyright © Roshan L. Attrey, 1987

All rights reserved

For Jaspal and Keshu

ACKNOWLEDGEMENTS

I am very grateful for the help, guidance, and encouragement I received from Professor Daniel J. Schneider, director of my dissertation, and Professors A. Richard Penner, Lori Hall Burghardt, and Stanley F. Lusby, members of my dissertation committee. Professor Schneider offered new and valuable insights during the many lively discussions we had on Joyce. Professor Penner was invariably prompt, appreciative, and encouraging in his evaluations. Professor Burghardt greatly improved the quality of my dissertation by making me work until I had satisfactorily responded to her exacting criticism. Besides she took care of the arrangement for my orals and graduation formalities, for which she has my gratitude, too. Professor Lusby clarified many complex points regarding Hinduism and Buddhism and helped me immensely by consenting to be on the committee at a critical point. Thanks are also due to Professor James Fitzgerald for the valuable insights he offered into Oriental religions.

Furthermore, I take this opportunity to thank two other scholars: Bhim S. Dahiya, of Kurukshetra University, India--my teacher and friend and an important Hemingway scholar--who helped me in my coming to the United States; Neil F. Brennan, of Villanova University,

who first suggested the idea of research on Oriental themes in Joyce. Then two special friends deserve a word of appreciation: Jagdish Gupta who helped me concentrate on my work by taking care of my obligations in India; Fred Dyer who did a variety of important chores related to my research. Also, I want to acknowledge the crucial importance of the financial assistance I received from the Department of English, The University of Tennessee, Knoxville, by way of a Teaching Assistantship, an Editorial Fellowship, and a Travel Grant.

Finally, I would like to thank my wife, Jaspal Sethi Attrey, without whose continued support I would not have been able to finish this work. She showed enormous patience with me and supported me emotionally and financially.

ABSTRACT

This study examines the relevance of Oriental allusions to the meaning and art in James Joyce's Ulysses. It argues that Oriental allusions enhance the novel's philosophic implications and heighten its artistic effects. The dissertation explores implications that are suggested by the thoughts and actions of Joyce's principal characters, Bloom and Stephen, and analyzes effects that may be called "seriocomic," which are both serious and comic, ironic and sympathetic.

Oriental allusions are divided into three main categories, each alluding to a major theme centered on Bloom's and Stephen's individual quests or on their relationship with each other. The first category, the myth of the Orient, focuses on the two Dubliners' individual attempts to resolve their personal, familial, social, and religious problems by their connection with the mythic Orient. The second category, the karma and reincarnation principles, reinforces their father-son relationship by casting the paternity theme in Hindu-Buddhist terms. And the third category, the Buddha and Bodhisattva concepts, adds an important dimension to Bloom's and Stephen's spiritual quest for self-realization by showing their affinity with the Buddha and Bodhisattva respectively.

These implications are, however, balanced or undercut by the comic effects produced by, or associated with, Oriental allusions. These allusions present Ulysses as a comic epic that celebrates the norm, judges deviations from the norm critically, or takes a sympathetic view of those deviations, and provokes fun, laughter, and humor. The comic effects, thus, provide a healthy counterpart to the philosophic aspect of Oriental allusions, thereby producing an interplay, a balance, between the serious and the comic.

TABLE OF CONTENTS

CHAPTER	PAGE
I. INTRODUCTION	1
II. THE MYTH OF THE ORIENT	28
III. KARMA AND REINCARNATION	70
IV. THE BUDDHA AND THE BODHISATTVA	151
V. CONCLUSION	275
BIBLIOGRAPHY	286
VITA	293

CHAPTER I

INTRODUCTION

Perhaps the widest critical acclaim accorded any modern work in English belongs to the Joyce masterpiece Ulysses. Superlatives are frequently used to describe it. Hugh Kenner considers it to be "the most influential English-language work of the twentieth century" (Ulysses 2). Richard Ellmann views it as "the most difficult of entertaining novels, and the most entertaining of difficult ones" (Ulysses on the Liffey [UOL] xi). It has indeed proven to be a literary phenomenon that, through its highly innovative art and unconventional view of reality, has influenced innumerable readers. It has been analyzed virtually in as many ways as readers with different proclivities and expertise could devise. The result is the gamut of approaches and interpretations surpassed perhaps by no other modern work.

Approaches range from the traditional textual, linguistic, historical-biographical, or religious-philosophical, to the modern formalistic, structuralist, psychological, or mythological-archetypal. Similarly, interpretations range, as A. Walton Litz states, from Kenner's view on the one extreme to Ellmann's on the other (359). The former analyzes Ulysses as a devastatingly

ironical portrait of the modern world which, in his words, exposes "the pathetic absurdity of Bloom's and Stephen's bits and pieces of speculation" (Dublin's Joyce 209). The latter (UOL) interprets the novel as a comic affirmation of life, offering "the ultimate justification of existence" in "the most ordinary circumstances" (xiii), and portraying Bloom as a "heroic as well as good and complete" man (30) and Stephen as a young man deeply committed to his art (11). Including these two critical positions, which are perhaps the most famous, there are, according to Goldberg, "five main kinds" of analysis which represent or subsume most other interpretations and better reflect the complex nature of Ulysses (20). They interpret the novel as: "a naturalistic Irish comedy"; a portrayal of "complete, cosmic indifference to all moral values"; an expression of "some important body of mystical, esoteric or metaphysical belief"; "a pessimistic rejection of modern life"; and "an optimistic acceptance of life as it is" (20-21).

This preponderance of criticism would impel many a reader to suggest that Ulysses is already much too explored to possess any more mysteries and therefore to warrant any more analyses. Nevertheless many more readers are still drawn to it by its complexities and willing to launch another investigation for new ideas or meanings in it. A long, persistent search may result in the discovery of elements which remain relatively unexplored and need to

be analyzed further. One of those elements is allusions to "Oriental" religions, particularly Hinduism and Buddhism, and the myth of the Orient.* It is probably the most important element which has not yet received adequate attention from scholar-critics and requires a comprehensive treatment.

Although a handful of analyses** have done some justice to this subject, a significantly large number of allusions, especially the subtle ones, remain undiscovered. Moreover, this subject has often been offered only cursory treatment, misinterpretation, or summary dismissal as humorous stuff. Harry Blamires, for instance, dismisses the use of Oriental allusions in "Circe" simply as "esoteric nonsense" (187). Hugh Kenner sees nothing but ironic implications in the use of such conceptions as karma and metempsychosis (Dublin's Joyce 209). Presumably because of their unfamiliarity with Oriental ideas, Joyce scholars, who are mostly Western, have generally overlooked these allusions because they are so deeply buried in the context, or considered them simply insignificant or irrelevant and therefore unworthy of a meaningful endeavor. It is important, therefore, to

*Hereafter the rubric "Oriental" is used to refer to the myth of the Orient and Hindu-Buddhist religious and philosophical themes used by Joyce. It has been explained subsequently in appropriate contexts.

**Subsequently, a separate section is devoted to the evaluation of these analyses.

realize that an examination of Oriental allusions, with the aim to determine their relevance to the novel's meaning and art, is definitely overdue. It is important, then, to consider them thoroughly if readers are to appreciate fully the philosophic and artistic power of Joyce's work.

Oriental allusions are a significant element in Joyce's search for reality in Ulysses. They are not only one of the chief "vertical" or thematic structural forms in the novel, but they also play an important role in Joyce's construction of his plot narrative--the "horizontal" form of the novel. They may be classified into three major categories, each one alluding to a major theme of the novel: the myth of the Orient, the concepts of karma and reincarnation, and the concepts of the Buddha and Bodhisattva. These three categories form the bulk of Oriental allusions in Ulysses and are the focus of the present study.*

These three groups are especially significant because they enrich the reader's understanding of the novel's most important subject, its principal characters--Leopold Bloom and Stephen Dedalus. By doing so, they enhance the reader's knowledge of the novel's meaning and art. This

*Excluded from consideration are allusions to the Theosophical concept of manvantara and pralaya and the Hindu myth of Shiva and Shakti. They do not belong with the bulk of Oriental allusions being studied here. Besides they are not numerous or substantial enough for inclusion as separate chapters.

study, then, explores the relevance of Oriental allusions to the meaning of Ulysses which is embedded in Bloom's and Stephen's thoughts and actions, and also examines the function of these allusions in heightening the effects of Joyce's art. It argues that their presence in Ulysses deepens philosophic implications and intensifies serious as well as comic effects. In short, Oriental allusions exist in the novel not only as "meaning" but also as elements in a complex form which is both serious and comic, sympathetic and ironic.

These three categories of Oriental allusions are linked with one another in that they each allude to a major theme centered on Bloom's and Stephen's individual quests or on their spiritual connection with each other and the universe at large. The first category, the myth of the Orient, focuses on the two Dubliners' individual attempts to seek a resolution of their personal, familial, social, and religious problems by their connection with the mythic Orient. The second category, the karma and reincarnation principles, defines their father-son relationship, more convincingly than previously done, by casting the paternity theme in Hindu-Buddhist terms. And the third category, the Buddha and Bodhisattva concepts, adds an important dimension to Bloom's and Stephen's spiritual quest for self-realization by showing their affinity with the Buddha and Bodhisattva respectively.

What further signifies these three categories is that

they each, notwithstanding their serious implications, lend themselves to rich comic effects and thereby create a balance between the serious and the comic, the sacred and the profane. Each category reinforces the Joycean view of comedy "both in its larger sense of negotiating the reconciliation of forces," as Ellmann puts it, "and in its more immediate sense of provoking laughter" (UOL xi). Even though Joyce does not spell out his theory of comedy clearly and comprehensively, one may say, on the basis of his Critical Writings, that his ideas on comedy are probably best represented by his concepts of aesthetic stasis and kinesis. He states that "the feeling which is proper to comic art is the feeling of joy," which is generated by aesthetic stasis, and not "the feeling of desire" excited by kinetic art (144).^{*} Aesthetic stasis, as suggested in Ellmann's phrase "negotiating the reconciliation of forces," may be called the Joycean equivalent of the Aristotelian golden mean or the norm.

The Joycean view of comedy as a comic affirmation of the norm, as it would apply to Bloom and Stephen in Ulysses, is aptly described by Albert Cook. Cook defines comedy as an art form which, by portraying the characters as "abnormal," violating the norm, underscores the significance of the golden mean, a state of equilibrium that helps preserve the bourgeois society's health (39).

^{*}See also Stephen's discussion of these concepts in the last section of the Portrait.

In its concern with the "probable" aspect of life, comedy shows the "abnormal" being expelled from society in order to maintain the present order (39). The emphasis is on the family, society, conformity, and action, as opposed to individualism and contemplation (50-51).

This analysis of Oriental allusions in Ulysses shows that Bloom, the family man, by avoiding extremes and striving to follow the golden mean, represents the norm, the stasis, affirmed by Joycean comedy. But on the other hand, his "abnormal" actions, while indicating the importance of his ordinary humanity, also suggest a criticism of his aberrations from the golden mean. Similarly, Stephen's portrayal as an individualist, rejecting family and society and favoring contemplation over action, further points out the error of extremes and the value of the norm. Deviations from the norm in either case, naturally, elicit contempt and amusement.

However, the view of comedy as deviations--or rather the gulf between the norm and deviation--emerges in Ulysses as the dominant source of the comic. The gulf between the norm and deviation is presented both ironically and sympathetically, and it appears in different forms such as the hiatus between appearance and reality, dream and actuality, eternity and time, or sentimentality and detachment. To portray this hiatus, Joyce employs various devices, the most important being mock-heroic or mock-spiritual, incongruity, juxtaposition,

"Sisyphus rhythm" (alternating sequence of hope and deflation), and irony. Moreover, the novel also provokes laughter by employment of such devices as hyperbole, innuendo, pun, and parody. Thus, Oriental allusions show Ulysses as a comic affirmation of the norm, an ironic, amusing criticism of the deviations, a sympathetic view of the gap between ideal and reality, and a source of fun, laughter, and humor.

The comic effects thus provide a healthy counterpart to the philosophic aspect of Oriental allusions, thereby producing an interplay, a balance, between the serious and the comic. Characters, myths, or ideas that appear to be serious at one point in the novel reveal unexpectedly a funny, even grotesque, side at another. The seriousness of Oriental themes is thus undercut by the comic effects. This serious-comic interplay represents Joyce's attitude toward reality and appropriately suggests the tone of the novel as "seriocomic" or "jocoserious." It suggests the untraditional view that reality is both serious and comic, sacred and profane, that reality is complex, multifaceted, and indivisible, and that reality evokes both tears and laughter, joy and sorrow. This kind of reality is indeed the essence of Ulysses' meaning, and it absorbs the vast gamut of materials, including Oriental themes, into a harmonious whole.

The dissertation argues, then, that those Oriental themes used by Joyce make Ulysses' philosophical

implications broader, deeper, and richer, and intensify its serious and comic effects. It shows how Oriental allusions deal with Bloom's and Stephen's quest for freedom from their lives' sordid realities; it shows how they reinforce the theme of paternity by showing the two men seeking a spiritual connection with each other and the humanity at large; and it shows how they deal with the two Dubliners' pursuit of self-realization. Moreover, it also shows how Oriental allusions work to enrich Joyce's art by enhancing the novel's serious and comic effects.

A survey of criticism underscores the significance of Oriental themes in Ulysses and justifies the need for this study. Most critics have treated these themes passingly or simply ignored them as unimportant; a few ones have, of course, analyzed them with knowledge and sensitivity, educating their importance, and should be acknowledged for their help in the present analysis. However, the existing scholarship which has treated these themes with consciousness of their significance is, in many ways, inadequate.

Stuart Gilbert was first to point out that the Irish author was conversant with H. P. Blavatsky's Theosophical Society and her works and that he had also derived some of his material from A. P. Sinnett's books, Esoteric Buddhism and Growth of the Soul (vii). In a useful guide on Ulysses, he identifies Oriental allusions in the novel

with brief critical comments on them. His Part I, Chapter 3, is particularly insightful: in his discussion of metempsychosis, continuity of life, and paternity, he offers genuinely helpful insights on Joyce's use of Hinduism and Buddhism, and incorporates fairly extensive quotations from Theosophical writings. While Gilbert's commentaries do well to initiate the reader into ancient Oriental lore, they do not consider Oriental concepts in relation to the themes and formal structure of Ulysses.

S. Krishnamurthy Aithal's two short articles, "Allusions to the Buddha in Ulysses" and "Indian Allusions in Ulysses," make the point that Joyce's use of Indian allusions enhances the scope and value of the novel. They explain mainly the significance of the Buddha allusion, indicating a parallel between Bloom's and the Buddha's nonviolence, and make some interesting but unsupported observations about the function of Indian thought in Ulysses. Even though limited in value, these brief articles make the reader aware of the existence of Indian thought in Joyce's work.

Julian Wasserman's "All the Butter to Worship You with My Dear: Hindu Sexual Language and Ritual in Ulysses" sheds light on the male-female relationships of the book by interpreting Indian sexual and religious allusions. Wasserman remarks significantly that Christianity and Judaism, being male-oriented, are both inadequate for the purpose of portraying the male-female

relationships in the novel, which deal with "the female domination of males and the quest on the part of the chief male characters for women or for non-traditional male-female relationships" (53). And to portray and examine those relationships Joyce has therefore to rely heavily on the use of Hindu sexual language and rituals in the "Circe" episode. The parallels between the God Shiva and Bloom, as males having problems with their spouses and being dominated by them, are both interesting and shrewd. In addition, the Tantric ritual of sex is traced in the book and shown as important for providing cohesion to the novel. On the whole, Wasserman has demonstrated very well that the parallels between the male-female relationships from the Tantric point of view and the male-female relationships in Ulysses are striking and enhance the value of the novel.

Cheryl T. Herr's "Theosophy, Guilt, and 'That Word Known to All Men' in Joyce's Ulysses" is the latest to point out the influence of Theosophy on Ulysses. It argues that "Proteus" delineates Stephen's inability "to reach a principle [sic] object of his intellectual pursuits, knowledge of some ultimate word that represents human experience" (45). According to the critic, Joyce finds in Jacob Boehme's The Signature of All Things the framework of Stephen's quest and in Blavatsky's The Secret Doctrine the definition of the nature of that ultimate word that Stephen refers to as "that word known to all

men" (45). The much-noted thought of Stephen's, "God becomes man becomes fish becomes barnacle goose becomes featherbed mountain," is considered by Herr as something that is closest to a "definitive understanding of spirit" on Stephen's part, and is traced to the Theosophical idea that there is a basic unity of all things and that all existence is informed by God's spirit (46). Cheryl Herr's essay is indeed well-documented and illuminating, except for one omission--she does not recognize the obvious source of The Secret Doctrine, 1888, especially of the ideas borrowed by Joyce, in Hinduism and Buddhism.

Finally, B. P. Misra's monograph titled Indian Inspiration of James Joyce (which he had planned to expand into a book-length study, but apparently never did), combined with a number of articles by him, represents a concerted effort to examine Joyce's use of Indian religions and philosophies, especially Buddhism, for delineating his characters and themes. While in the monograph he touches on various elements of Indian thought, the main focus of his argument remains the use of Buddhism in Joyce's novels. He argues vigorously that all Joyce novels offer a "vision of the world from the Buddhist rationalist point of view" and that they become accessible more simply and meaningfully if only the force of Buddhism is fully recognized in them (1-2). As he has stated in "Sir Edwin Arnold's Role in the Artistic Development of James Joyce," Misra points out in his

monograph that Joyce was immensely indebted to Arnold's account of the Buddha and Buddhism in his highly acclaimed book, The Light of Asia (11, 13, 15), and that he turned to Indian religions to seek a resolution of his personal and artistic problems, which the traditional Christianity had failed to provide (20). The critic interprets Stephen Dedalus as a Bodhisattva who embarks upon his spiritual quest at the end of A Portrait of the Artist as a Young Man, then goes through an experience of spiritual fulfillment in Ulysses, and finally reaches a state of perfection in Finnegans Wake (18).

However, Misra's argument, particularly with reference to Ulysses, is incomplete and distorted. He does not adequately develop Buddhism's central concepts of karma and reincarnation, which anyone interested in the Buddhist element in Joyce cannot afford to de-emphasize or ignore. Although he relates them, in a limited sense, to Stephen's spiritual quest, he does not consider their relevance to Bloom at all. While he sounds convincing enough insofar as his interpretation of Stephen is viewed in the larger context of a triptych, he seems to distort and contradict the facts of the book if that interpretation is considered in the context of Ulysses alone. Because of this view the reader is likely to feel that Stephen, not Bloom, is the central character in Ulysses and that Bloom, being a Buddha, is primarily a means for Stephen's quest for fulfillment. Moreover,

Misra's comments on Buddhist allusions other than those directly referring to Stephen as a Bodhisattva and Bloom as a Buddha (such as karma and reincarnation, continuity of life, etc.) are fragmentary and incoherent.

Clearly the above studies are all useful, and Misra's monograph remains the most promising and learned treatment of Oriental allusions in Joyce. However, the overall critical bulk is meager and does not cover the subject adequately. Therefore, further analysis is needed if the reader is to understand the complexity and artistic uses of Oriental themes in Ulysses.

To define further the premises of this study, the term "Oriental" needs to be discussed, especially as it applies to Joyce. It is also very important to point out the sources of Joyce's knowledge of Oriental themes and to introduce Theosophy, the chief source, underlining its ideas relevant to him. Moreover, it must be discussed what is Joyce's attitude toward those sources, and what the reader's approach should be to the author's ideas, that is, what sort of sources the reader should employ to decipher Joyce's meaning.

The appellation "Oriental" was given by Western scholars to Indian and other Eastern religious and philosophical ideas. In general, Oriental ideas refer to Eastern philosophies and religions outside the Judeo-Christian and Islamic religions, especially to those that

have originated in India, Ceylon, China, Tibet, Japan, or other Eastern countries. Although Joyce offers no definition of the term, internal evidence, explored in subsequent chapters, reveals that the term "Oriental" suggests a sense which blends the Theosophical image of the Orient with the romantic image of the Orient popular in the nineteenth-century Europe: the East as the land of the rising sun and "lotus-eaters," of carefree existence and sensuousness, of mysticism and wisdom. More importantly, the term "Oriental"* used in this study embraces some of the central concepts or beliefs of Hinduism and Buddhism used by Joyce, which will be explained later. As the subsequent discussion shows, Joyce owes his Oriental themes chiefly to Theosophy.

Joyce gained his familiarity with Oriental religious and philosophical ideas mainly from Theosophical literature and indirectly from prominent Dublin Theosophists. He read through Theosophical writings of Blavatsky, Sinnett, and others and knew the Dublin Theosophists personally. This is amply supported by internal as well as external evidence. Three years after Joyce's birth, a Hermetic Society was founded under Yeats's chairmanship and, a year later, organized as the "Dublin Lodge of the Theosophical Society" (Campbell 166). Although no record shows that Joyce was ever initiated

*The reason for using the term "Oriental" instead of "Indian" is indicated on pages 22-23.

into the Theosophical Society, it is certain that he was surrounded by Theosophy's pervasive influence. It is significant to point out that the formative years of his life are marked with the dwindling of his faith in Christianity and coincided with the period in which the Theosophical movement was growing in Dublin, disseminating Eastern ideas among Dubliners, and influencing the Irish literary movement. What he wrote to Nora Barnacle on August 29, 1904 clearly expresses his social and spiritual alienation:

My mind rejects the whole present social order and Christianity--home, the recognised virtues, classes of life, and religious doctrines. . . .

Six years ago I left the Catholic Church, hating it most fervently. I found it impossible for me to remain in it on account of the impulses of my nature. I made secret war upon it when I was a student and declined to accept the positions it offered me. . . . Now I make open war upon it by what I write and say and do. (Selected Joyce Letters 25-26)

While Joyce's rejection of Catholicism does not automatically mean his acceptance of Theosophy or Oriental beliefs, it does render him vulnerable to a heterodox system of belief like Theosophy which, having stalwarts like Yeats and Russell to advocate it, was having immense impact on the Irish literary Renaissance. An intimate connection existed between Theosophy and the Dublin literary and intellectual climate in which Joyce grew up. Ernest Boyd, the literary historian of the period, writes, "The Theosophical Movement provided a literary, artistic

and intellectual centre from which radiated influences whose effect was felt even by those who did not belong to it" (215).

Joyce was one of those who "did not belong" to the movement but felt its effect. According to his brother Stanislaus, he got interested in Theosophy by reading Yeats and Russell, took to it in his growing years as a "kind of interim religion," and seriously read through the writings of Mme. Blavatsky, Col. Olcott, Annie Besant, and Leadbeater (131-32). In 1902 when the Irish literary movement was at its peak, Joyce decided, Ellmann writes, to declare his presence among the Dublin literary élite and, one late summer-night, "presented himself first to George Russell," the key figure in the Celtic Revival and the Dublin Theosophical Society, who was to introduce him later to Yeats, Moore, Lady Gregory and other writers (James Joyce 98-100). Not surprisingly, another critic, Richard Fallis, considers Joyce one of Russell's "discoveries" (118). This briefly describes Dublin's Theosophical environment surrounding Joyce and suggests its relevance to him. But its relevance becomes fully clear when it is understood in conjunction with the following evidence of Joyce's contact with Theosophy and, consequently, with Oriental ideas.

Joyce was well-acquainted with Theosophy, states Stuart Gilbert, who knew the novelist personally, and "accepted [its] existence as a fact, on a footing of

validity no higher and no lower than that of many of the fashionable and fluctuating 'truths' of science and technology" (viii). While discussing Blavatsky with Gilbert, Joyce asked the latter if he had read A. P. Sinnett, from whose works, the critic thinks, the novelist "certainly derived some of his material" (vii). Ellmann, too, believes that Joyce, despite his skepticism of Theosophy, was "genuinely interested in such Theosophical themes as cycles, reincarnation, the succession of gods, and the eternal mother faith that underlies all transitory religions" (James Joyce 99). He, then, lists in The Consciousness of Joyce the following Theosophical works which, among the 600-odd items, were left by Joyce in his Trieste library when he moved to Paris: Annie Besant's The Path of Discipleship, 1904, her Une Introduction a` la Theosophie, 1907, Henry S. Olcott's A Buddhist Catechism According to the Singhalese Canon, 1886?, and Yogi Ramacharaka's The Fourteen Lessons in Yogi Philosophy and Oriental Occultism, 1903 (97-134). Whether Joyce read these books cannot be ascertained, but their existence in his library clearly indicates his access to and interest in Theosophy. To add further, Cheryl Herr also shows Joyce's contact with Theosophy by tracing Stephen's "definitive understanding of spirit" to the Blavatsky masterpiece The Secret Doctrine (46).

To this may also be added Joyce's familiarity with non-Theosophical Oriental literature as a possible source

of his Oriental themes. B. P. Misra notes two popular works published at the end of the nineteenth century. One of them, never mentioned previously but an extremely important source in Misra's estimate, is Sir Edwin Arnold's famous poem on Buddha's life, The Light of Asia, 1879 (11). The other, which Joyce reviewed in 1903, is Fielding-Hall's The Soul of a People, 1898, a book on the Burmese way of life and Buddhism (10). That Joyce derived a good deal of his Buddhist thought from Arnold's book is emphasized by Misra (11, 13, 15).* And that he was also influenced by Fielding-Hall's work, besides other Oriental influences, is reflected in the following comment by Mason and Ellmann:

As a young man Joyce bought and read a number of books of eastern mysticism and theosophy, sharing for a moment the interest which agitated Europe and America at the end of the nineteenth century. His review of Hall's book indicates how sympathetically he regarded a philosophy like Buddhism which put war aside as irrelevant. His own hatred of force emerges in both Exiles and Ulysses, and the weapons of Stephen Dedalus in the Portrait--silence, exile, and cunning--are appropriately non-violent. (93)

While it becomes clear that Joyce took most of his Oriental themes from Theosophical literature, it remains to be discussed how far Theosophy is connected with Oriental religions. In other words, an outline of Theosophy is in order if one wants to appreciate the

*Also, see Misra's "Sir Edwin Arnold's Role," Indian Journal of English Studies 2 (1961): 108-11.

implications of the term "Oriental" to Joyce. Although Theosophy claims "to transcend the cleavage between science and religion by a return to the concerns of an ancient wisdom-tradition, long forgotten" and is, in the words of its President-Founder, Henry Olcott, the "primeval source of all religions, the books of the Hermes and the Vedas" (Campbell 29), in practical terms it is a "synthesis of the idea of evolution with religious concepts from Hinduism and Buddhism" (Campbell 61). Mariane Mead describes this new system of belief as H. P. Blavatsky's attempt "to synthesize Brahmanism, Buddhism and Occultism into a new religion" (7).

This new religion, as Campbell states, "consists of four sets of ideas: evolution, man's constitution, karma and reincarnation, and after-death states" (62), which are the core of Theosophical writings represented chiefly by Blavatsky's most important works, Isis Unveiled (1877), The Secret Doctrine (1888) and The Voice of the Silence (1889). In the latter two works (which she wrote after her several years' sojourn in India), Blavatsky has uninhibitedly appropriated Hindu and Buddhist ideas, thereby indicating a major shift in Theosophy's orientation. Contrary to her claims, critics charge, she compiled her masterwork The Secret Doctrine from "various nineteenth-century reference books" with a heavy dependence upon Wilson's Vishnu Purana, Winchell's World Life, Dawson's Hindu Classical Dictionary, and fragments

of the Tibetan Kanjur and Tanjur (Campbell 41).

Similarly, contrary to her claims, she compiled her favorite The Voice of the Silence, Coleman charges, from the nineteenth-century "Brahmanical books on yoga and other Hindu writings, Southern Buddhist books and Northern Buddhist writings--all taken from translations" (Campbell 48-49).

Central to The Secret Doctrine are these main Hindu and Buddhist beliefs: concept of "one absolute Reality . . . the rootless root of 'all that was, is, or ever shall be'" (I, 14); "the absolute universality of [the] law of periodicity, of flux and reflux, ebb and flow," or of manvantara and pralaya (I, 17); "the fundamental identity of all Souls with the Universal Over-Soul," i.e., the Atman-Brahman identity (I, 17); principles of karma and reincarnation (in conjunction with the preceding concept, perhaps Theosophy's most celebrated beliefs--extensively explored in both volumes of the book); and the Buddha and Bodhisattva concepts (extensively treated in both volumes). To these may be added their two major extensions emphasized in The Voice of the Silence: self-realization as a journey from nescience to enlightenment culminating in the individual's union with the Ultimate Reality, Brahman/Atman, the "higher SELF" (Campbell 49); Nirvana by self-realization which is attainable by following the Bodhisattvas, "the Buddhas of Compassion" (Campbell 50-51). These are the major Oriental ideas that

have also been explained by other Theosophists, such as A. P. Sinnett, Annie Besant, Henry Olcott, and Charles Leadbeater. That most of them have been appropriated by Joyce is indicated by their presence in Ulysses.

Thus it becomes clear that Joyce took his Oriental themes from secondhand sources, mainly from Theosophy, and employed them for his own purpose. Since he had no access to the original sources, nor any significant knowledge of Sanskrit, Pali, or any other Oriental language, Oriental themes in Ulysses are twice removed from their original sources. They were first interpreted by the Theosophists for partisan ends and then appropriated by Joyce. But the reader's concern is not to prove how far removed these ideas are from their origin, but to analyze what use Joyce puts them to in Ulysses. It also becomes clear that the themes derived from Theosophy are overwhelmingly Indian; they deal with India's two most important religions, Hinduism and Buddhism. But the reader's concern is not to stress their "Indianness" but to consider them under the rubric "Oriental," which suited Joyce's purpose.

It is true that most of Joyce's Oriental ideas, as most of Theosophists', are Indian; but the term "Oriental" would describe them more satisfactorily. Joyce's Oriental ideas represent the Orient which contains India but is not confined to it. The term "Oriental" describes his Eastern themes better because its connotations are broader, less restrictive in their meaning, and more suggestive

artistically. The term, being more comprehensive in content and form, is more useful, then, for the reader's as well as for Joyce's purpose. It encompasses Hindu and Buddhist concepts as well as the myth of the Orient--the themes that are extensively alluded to in Ulysses.

The reader's purpose, then, is not to determine or argue about the authenticity of Joyce's Oriental themes as real Hindu or Buddhist ideas, or to measure their departures from real Hinduism and Buddhism, but to analyze their relevance to the meaning and art of Joyce's fiction. For both Joyce and the reader, their worth lies in their philosophic and artistic value to Ulysses. In other words, Joyce's interest in these ideas--or, for that matter, any other--is not religious but literary. Joyce is an artist, and he uses them as an artist--to create. They enrich his work, give it more depth, scope, and coherence, and broaden the frontiers of human imagination.

Some Indologists might question the authenticity of some of the "Oriental sources" used here for explaining the Oriental allusions in Ulysses. Some scholars might also wonder about the propriety of using such terms as "Orient" instead of "Indian" or "Hinduism" instead of "Brahmanism." And some might even ask how accurately Joyce grasped Oriental religious and philosophical themes. But in the present context all these questions are unimportant, if not altogether irrelevant. For what is being done here is not a religious exposition but a

literary analysis of Joyce's work, for whom such objections or distinctions were of little consequence. What really matters, then, is the purpose, which is literary, for which he uses the Oriental themes and the extent to which he accomplishes that purpose.

Before concluding, one must also ask what kind of sources should be employed to interpret Joyce's Oriental allusions. Here A. Walton Litz's advice sounds appropriate: use the same kind of sources that Joyce as writer used to gather his ideas from (350). Voicing the scholarly consensus, the critic says, "Joyce was not a profoundly learned writer . . . ; most often he garnered his learning from popular texts or encyclopedic surveys, and this means that his 'ideas' can be approached on the same level" (350). Therefore, what one needs to interpret Joyce is not necessarily scholarly materials but, as Litz says, "those 'neutral' studies which provide the raw materials for interpretation--source studies, concordances, lexicons, guides to literary allusions and historical background" (350). All these sources are, of course, needed, but one also needs sources deemed to be popular or less than scholarly. In other words, for this analysis, one needs, in addition, a collection of scholarly as well as popular sources on Hindu and Buddhist concepts or myths, a reliable history of Theosophy, and Blavatsky's and Sinnett's major works.

This, then, is a literary analysis of Oriental allusions in Joyce's Ulysses. It explores their meaning in the context of the novel and their artistic value. In addition to the introduction and conclusion, this study consists of three chapters. Each chapter deals with a major cluster of allusions which are connected with a major theme focussed specifically on Bloom and Stephen, and considers both serious and comic uses of the allusions.

Chapter II examines the significance of the mythic Orient for Bloom and Stephen, showing how that significance varies for each character according to his individual needs and desires and, consequently, produces two different visions of the Orient. For each character, in his own way, the Orient is a source of liberation from the limitations of his present divisive existence. The Orient is associated in Bloom's mind with narcosis, self-oblivion (freedom from self-consciousness), and spiritual harmony. For Stephen it provides a connection with Ultimate Reality or Truth by helping him transcend his familial, social, and religious barriers, and, consequently, it furthers his quest for art. However, Bloom's and Stephen's contemplation of the Orient also reveals the ironic gap between their dreams and their real situations, which becomes the main source of the comic.

Chapter III deals with two closely related principles that Joyce uses extensively: the law of karma and the

theory of reincarnation. These are related to the idea that all life is continuous, that all sentient beings are interconnected. The concept of interconnectedness offers Stephen and Bloom a spiritual connection with each other, with all human generations, present, past, and future, and with Ultimate Reality. However, the application of karma and reincarnation, because of the enormous breadth of their scope, is limited to the theme of paternity. The father-son relationship between Bloom and Stephen, a major but problematic theme, is explained satisfactorily by recognizing the use of these two principles. Nevertheless the ironies of the two Dubliners' situations undercut the seriousness of Oriental concepts and reveal the gap between apparent and real, abstract and concrete.

Chapter IV establishes the parallels between Bloom and the Buddha and between Stephen and the Bodhisattva. Bloom shows affinity with the Buddha in his compassion and nonviolence toward birds, beasts, and humans; in his insistence on avoiding extremes and following what may be called the Buddha's Middle Way; and, finally, especially in his ability to view with detachment the self that has been injured and wronged. Stephen Dedalus, on the other hand, corresponds to a Bodhisattva in his ongoing quest for self-realization. Like Gautama the Bodhisattva, he experiences in the Portrait the extremes of pleasure and pain and then embarks upon another journey in his quest

for becoming an Enlightened Being. In Ulysses, he then comes in contact with Bloom, a realized being; but instead of becoming a mere follower of a Bloom-Buddha, he chooses to go alone into the night to make his journey. However, the parallels between the two Dubliners and their Oriental conceptual counterparts are imbued with ironies that detract from the gravity of the subject and underscore the natural balance between the comic and the serious.

CHAPTER II

THE MYTH OF THE ORIENT

The myth of the Orient, or rather the mythic place called the Orient,* needs to be analyzed for a thorough understanding of Bloom and Stephen, the principal characters in Joyce's Ulysses. It is associated with their individual need and desire to be connected with a symbol that is powerful enough to provide them with some sort of resolution of their personal, familial, social, or religious problems. The cluster of allusions referring to the Orient in Ulysses shows that the Orient means different things to Bloom and Stephen, and that it is used by each man for his own purpose. In other words, each man seeks the Oriental connection so that he can satisfy his own needs and desires or resolve his own problems. And, consequently, each man possesses an image of the Orient that is different in kind and effect--not contradictory but, in a sense, complementary.

Leopold Bloom, the man of action, the most alienated man in Dublin, seeks the Oriental connection so that he can cope with his wife's betrayal, the loss of his only

*See pp. 32-34 for a comment on the term "Orient," briefly surveying the history of the term and Joyce's awareness of its connotations.

son, and his self-consciousness of being an outsider. His fantasies of the garden of the world and "womancity" are an anodyne for his afflictions, a source of his happiness, and a comic wish-fulfillment of his desires for escape from the barriers of his actual world. On the other hand, Stephen Dedalus, the man of contemplation, seeks the Oriental connection as an instrument to help him in his quest for truth, a prerequisite for his becoming an artist. But he believes, it seems, that, to find truth, he must be free from his home, religion, and country. Therefore, as he attempts to be free from those restraints, he tries to reach out to a transcendental connection with the Orient, his primeval origin and his spiritual home.

Consequently, two different images of the Orient as a place--determined by the two Dubliners' dispositions and needs--emerge. Bloom's image, as compared to that of Stephen, is richer, more graphic, and more thoroughly developed. It is so because his connection is born of an intense, emotional yearning for "home" or need to belong. Notwithstanding the incongruity between his image of the East and the reality thereof, Bloom has an overwhelming sense of the physical reality of the place which presents him as a native Easterner. His credibility as an Oriental is clearly established by the intensity of his preoccupation with the East, manifesting in his nostalgic

descriptions of the humming Oriental cities, lush gardens, intoxicating climate, and gentle inhabitants. Stephen's image of the Orient, on the contrary, lacks vividness, the feel of physical reality, and adequate development. It is mainly so because his Oriental connection seems to be an intellectual, quasi-mystical response to his needs and desires rather than an emotional or spiritual one. It is deeply embedded in the context and presented poetically and in a highly compressed way. Consequently, his allusions are excessively obscure, and his meditations profoundly mystifying.

These implications are, however, counterbalanced by the comic effects produced by, or related to, the allusions to the Orient. In many instances, those allusions portray Ulysses as a comic celebration of the norm represented by the balance between Bloom's preoccupation with the Orient and his skepticism thereof. Consequently, the reader feels a sense of joy and well-being on seeing the norm being affirmed. In many other instances, Bloom's and Stephen's deviations from the norm serve as sources of the comic, resulting in amusement, ridicule, or criticism. The deviation from the norm emerges, then, in those allusions as the main source of the comic. It takes the form of an ironic or sympathetic gulf between the imagined or ideal and the sad reality, or between the desire fulfilled and the frustration of

reality. The incongruous juxtaposition of the ideal East and the real Dublin presents the strongest contrast between dream and reality, between fulfilled desire and frustration, and thereby generates sympathy, smiling, or ridicule.

These sources thus produce comic effects that range from emotional responses of joy in the form of laughter or smile, to feelings of amusement, pleasure, or sympathy, to criticism, ridicule, or deflation of pretense or sentimentality. And to produce these effects in Ulysses, Joyce most frequently employs such techniques as mock heroic, incongruity, juxtaposition, and irony. Comic effects (laughter, merriment, mockery, or criticism) are particularly heightened by the employment of mock heroic in conjunction with incongruity. Joyce also uses as frequently devices of transmogrification, hyperbole, innuendo, double entendre, pun, burlesque, and parody. This use results in a variety of comic effects, such as smiling, laughter, deflation of pomposity and sentimentality, criticism, or contempt. In short, allusions to the Orient show Ulysses as comically celebrating the norm, ironically judging the deviations, sympathetically viewing the ideal-real cleavage, and playfully provoking fun and laughter.

In order to appreciate properly the implications of allusions to the Orient, a brief comment on the various connotations of the Orient is appropriate. The Oxford English Dictionary provides a useful history of the term "Orient," covering various meanings through the centuries and emphasizing its separateness from the Occident. Virtually all accounts of the Orient indicate that from the earliest times down to the present the East, because of its historical, cultural, and geographical differences from the West, has been perceived as a distinct culture, a unique mindset. Not too long ago did Rudyard Kipling create his famous lines stressing this East-West division: "Oh, East is East, and West is West, and never the twain shall meet,/ Till Earth and Sky stand presently at God's great Judgment Seat" ("The Ballad of East and West"). In the nineteenth and twentieth centuries, Orientalists have generally used the term "Orient" in reference to India, Ceylon, Tibet, China, or the Far East. Further, Theosophists have often referred to the Orient as the home of Hinduism and Buddhism, two most important religions of India, and referred to them as Oriental religions. Very frequently they have also employed the word "Oriental" or "Eastern" to mean "Indian" in a broad cultural, philosophical, and religious sense (Campbell). Although the word "Orient" had a pejorative sense, too, because much of the East was under the British and European

domination, the term has conjured up in the nineteenth-century European mind the image of a land of adventure and romance, of spirituality and mysticism, of wisdom and humanity.

James Joyce was certainly aware of these various connotations. Before writing the novel, he had read much of Theosophical writings and acquainted himself with Indian religions and philosophies (Stanislaus Joyce, 131). One might ask, however--considering that the Oriental allusions in the novel are basically Indian--why Joyce did not restrict Bloom's and Stephen's speculations to India instead of letting them wander in ambiguous regions called the Orient. The answer lies in the author's artistic purpose: allusions to the Orient render the novel more mythical and hence more universally appealing. The word India/Indian would have been too specific. So Joyce preferred an expression, it appears, that does not yield to a clear, geographical definition and encompasses India and other territories labelled ambiguously "the Orient." Thus, it is this Orient that Joyce is interested in: that is, in a mythic sense, not in a geographical sense.

The mythic Orient combines the Theosophical meaning of the Orient with the nineteenth-century European perception of the term. In both ironic and sympathetic ways, it suggests for Joyce a mindset opposite to the Western, a distant and nebulous setting, an elusive

character, a land of spiritualism and mysticism, a sort of Eden, which can perhaps be best comprehended by an act of imagination only. The following description of Eden from Traherne's Centuries of Meditations aptly reflects Joyce's mythical Orient, the focus of many of Bloom's and Stephen's reveries in Ulysses:

The Corn was Orient and Immortal Wheat, which never should be reaped, nor was ever sown. I thought it had stood from everlasting to everlasting. The Dust and Stones of the Street were as Precious as Gold: the Gates were at first the End of the World Boys and Girls Tumbling in the Street, and Playing, were moving Jewels. I know not that they were Born or should Die. But all things abided Eternally as they were in their Proper Places. Eternity was Manifest in the Light of the Day, and som thing infinite Behind evry thing appeared: which talked with my Expectation and moved my Desire. The citie seemed to stand in Eden, or to be Built in Heaven.
(Quoted by Malcolm M. Day, 126-27)

Bloom's Oriental Connection

Bloom's allusions to the Orient, in comparison to Stephen's allusions, are simpler, more direct, and more accessible. They occur frequently and consistently enough to portray a more coherent picture of Bloom's preoccupation with the East. Cumulatively, they present an image of the Orient that is vivid, persistent, and evocative of his origin, and shows that his memories and reflections of the East occupy an important place in

Ulysses. Most of his memories are those of a person long-exiled from home: sentimental, nostalgic, romantic; they are both sad and amusing. Both in his conscious and subconscious states of mind, he dreams of an Orient that liberates him from oppressive conformity, restoring coherence and integrity to his life, and helps him cope with his familial, social, and religious problems.

To understand the significance of Bloom's preoccupation with his Eastern home, a thorough examination of his allusions to the East is imperative. All his allusions figure in his daydreams or hallucinations which work for him as a wish-fulfillment. They occur mainly in "Calypso," "Lotus Eaters," "Oxen of the Sun," "Circe," and "Ithaca." Most of them focus on the Orient as a place, suggesting Bloom as a traveller, a Ulysses, wandering carefree in the sunny cities; some focus on the character Bloom as an Oriental come home.

At the beginning of Bloom's day occurs the image of the Oriental city as a sunny, warm, and carefree place. When Molly Bloom is still in bed waiting for breakfast, Leopold Bloom leaves home to buy a pork kidney from the butcher. He expects the day to be warm, especially in the dark suit he will wear for Paddy Dignam's funeral. At the sight of the morning sun his mind takes off to the far-off lands and dreams of some unknown Eastern city:

Somewhere in the east: early morning: set off at dawn, travel round in front of the sun, steal a day's march on him. . . . Walk along a strand, strange land, come to a city gate, sentry there, old ranker too, old Tweedy's big moustaches leaning on a long kind of a spear. Wander through awned streets. Turbaned faces going by. Dark caves of carpet shops, big man, Turko the terrible, seated crosslegged smoking a coiled pipe. Cries of sellers in the streets. Drink water scented with fennel, sherbet. Wander along all day. Might meet a robber or two. Well, meet him. Getting on to sundown. The shadows of the mosques along the pillars: priest with a scroll rolled up. . . . Fading gold sky. A mother watches from her doorway. She calls her children home in their dark language. High wall: beyond strings twanged. Night sky, moon, violet, colour of Molly's new garters. Strings. Listen. A girl playing one of those instruments what do you call them: dulcimer. I pass. (57)*

This daydreaming portrays a nameless walled-city where the sun shines bright and warm and Bloom can "wander along all day" unrestrained in the midst of turbaned faces and street vendors.

The passage presents Bloom as an Easterner endowed with a comic imagination that sees incongruous things together. His perception of life as perpetually ongoing and all humanity as basically unified reflects his very Eastern attitude. The calm manner in which he visualizes a priest holding a scroll, a mother calling her children home, and a girl playing on a dulcimer, stays unaltered even when he imagines, perhaps apprehensively, "Might meet

*All references to pages of Ulysses are to the 1961 Vintage edition.

a robber or two. Well, meet him." Bloom thus observes, and seems to accept, the ongoing phenomena and unity of a multifarious human existence. The robber, the priest, the mother, the girl, Turko, Tweedy, Milly, and Molly--they all seem to blend for him into a coherent whole.

The passage expresses Bloom's longing to be a child once again--to be curious, free, and unafraid--but his longing is rendered comic by the irony of his condition. His wish-fulfillment, the very antithesis of his entrapment, is thwarted by that condition. And his yearning is made more ironic, and hence more comic, by his inability to envision the Orient without the familiar sights that are part of his bondage. He sees, for instance, Major Tweedy, his father-in-law, in big moustaches, walking in the Eastern setting, and sees him comically transformed into a sentry at the city gate or into "Turko the terrible, seated crosslegged smoking a coiled pipe." Similarly, his own fifteen-year old daughter becomes a girl playing on a dulcimer, much like the Oriental girl in Coleridge's "Kubla Khan." Above all, Molly Bloom, the principal source of his entrapment, inhabits his Orient most prominently. The violet of her garters quietly blends with the Eastern night-sky as she does with the moon. These juxtapositions wistfully express the forlorn wanderer's constant remembrance of his wife.

Then, "Lotus Eaters" strongly reinforces Bloom's preoccupation with the East. Bloom sees the Orient as a land where human cares melt away in the warmth of the sun. Alluding to the Homeric Lotus-Eaters, the episode abounds in references to narcotic substances, lovely flowers, and the sunshine. The most striking references to narcotic substances occur in the passage that depicts Bloom's dream of the Orient as a land of flowers, the garden of Eden. About 10 o'clock in the morning, while on his way to pick up his secret billet-doux, Bloom halts before the window of Tom Kernan's tea shop, the Belfast and Oriental Tea Company, and appreciates the labels on tea packets. While reading the label description, he transfers his secret name card (under the pseudonym of Henry Flower) from the headband to the waistcoat pocket. Interestingly enough, his anticipation of receiving Martha Clifford's love letter (which will have a flower enclosed), coupled with the legends on tea packets, "choice blend, made of finest Ceylon brands," instantaneously transports him to the East where grows this warm tea and where might flourish a warm, carefree love. The setting and mood are appropriate for his pursuit of epistolary love. He begins to float in a reverie:

The far east. Lovely spot it must be: the garden of the world, big lazy leaves to float about on, cactuses, flowery meads, snaky lianas they call them. Wonder is it like that. Those Cinghalese

lobbying around in the sun, in dolce far niente.
 Not doing a hand's turn all day. Sleep six months
 out twelve. Too hot to quarrel. Influence of the
 climate. Lethargy. Flowers of idleness. The air
 feeds most. Azotes. Hothouse in Botanic gardens.
 Sensitive plants. Waterlilies. Petals too tired
 to. Sleeping sickness in the air. Walk on
 roseleaves. (71-72)

Suggestively powerful, the passage presents a poetic image of the garden of Eden which is sought by Bloom as well as the reader. Symbolically, the garden of Eden is as much Oriental as it is biblical. Bloom's image of the Cinghalese is partly sympathetic; he desires to be soaked in the sun, too. He imagines the Ceylonese, in contrast to the Dubliners, to be like the lazy leaves and idle flowers: inactive, sleepy, gentle, sensitive, nonviolent. Considering his state of alienation and entrapment, Bloom would naturally desire to be "lobbying around in the sun" like those Cinghalese and submerge his aching consciousness in the sea of "big lazy leaves," "flowery meads, snaky lianas" and rose petals.

Although one must recognize that the great Dublin-voyager is seeking in the Orient escape from the painful thoughts that haunt him all day, freedom from his self-consciousness of being an outsider, and spiritual liberty from the dogmas of Judaism or Christianity, one cannot, however, help but notice a sense of the comic inherent in his imagination. Bloom's imagination becomes ironically comic because of the vast gulf between the reality of his

existence and his dreams. More significantly, his analysis of the Orientals' disposition is comic in that he finds the warm climate, instead of their religions or way of life, to be the cause of their distinction from the Dubliners. This skeptical, empirical view of Bloom's reduces "spirituality" to merely climatic conditioning.

Bloom's sense of the Orient as his destination is further reinforced in another passage of "Lotus Eaters." He visualizes the end of his odyssey here:

Nice kind of evening feeling. No more wandering about. Just loll there: quiet dusk: let everything rip. Forget. Tell about places you have been, strange customs. The other one jar on her head, was getting the supper: fruit, olives, lovely cool water out of the well stonecold like the hole in the wall at Ashtown. . . . She listens with big dark soft eyes. Tell her: more and more: all. Then a sigh's silence. Long long long rest.
(79)

Bloom has finally reached home, and his adventures are over. He has nothing to do but "just loll there" in the peaceful evening, in a state of oblivion and abandonment. At the heart of his effortless existence is a woman--as there is always a woman at the core of Bloom's imagination--who has waited eagerly for his homecoming and now listens to him with her "big dark soft [Oriental] eyes." In the arcadian setting of his destination, the Penelope of his dreams offers him the sumptuous supper with fruit, olives, and fresh, cool water from the well.

And Bloom the modern Ulysses narrates his tales of adventure with a feeling of peace and joy.

At the bottom of this romantic dream runs, however, an undercurrent of irony, which brings out a sympathetic smile from the reader as it underscores the hiatus between Bloom's yearning and his actual situation. Moreover, the context of his daydream is rife with comic possibilities. The actions showing Bloom picking up Martha Clifford's letter under a pseudonym, reading it furtively at a quiet place in Cumberland Street, removing cautiously the pin holding the flower in the envelope, and then putting the flower happily in his heart-pocket, all reveal the ridiculousness of a married man's situation. The pin recalls to him the doggerel about Mary losing the pin of her drawers (78-79), and the doggerel, in an absurd but characteristic way, brings together Martha and Mary, the two Eastern women who admired Jesus, an Oriental (Blamires 29). It is precisely at this point that Bloom dreams of the Orient, imagining the end of his odyssey.

Bloom's image of the Orient as a peaceful and effortless place is further strengthened in another passage of "Lotus Eaters." This time Bloom reflects on the nature of the Oriental religion, Buddhism, and its effect, along with that of the climate, on the Chinese. The sunny and warm morning in Dublin evokes in his mind the image of the lotus-eating or opium-eating people. He

seems to be dubious about the value of religion and feels, as perhaps many Chinese might do, that both religion and opium are narcotic in their effect. On the door of All Hallows' church he reads a notice advertising Father John Conmee's upcoming sermon on Saint Claver and African Mission, and, thereupon, his mind wanders off, as it were, on a sort of foreign mission, not African but Chinese:

Save China's millions. Wonder how they explain it
to the heathen Chinees. Prefer an ounce of opium.
Celestials. Rank heresy for them. . . . The
protestants the same. Convert Dr. William J.
Walsh D.D. to the true religion. Buddha their god
lying on his side in the museum. Taking it easy
with hand under his cheek. Josssticks burning.
Not like Ecce Homo. Crown of thorns and cross. .
. . Conmee: Martin Cunningham knows him:
distinguished looking. Sorry I didn't work him
about getting Molly into the choir instead of that
Father Farley who looked a fool but wasn't. . . .
Like to see them [Africans] sitting round in a
ring with blub lips, entranced, listening. Still
life. (80)

The Oriental god, thinks Bloom, represents calm and effortlessness and promotes peaceful living among Easterners. Since Bloom is not a practicing member of any formal faith, he is ill-at-ease with both Christianity and Judaism. Buddha stands in his mind in sharp contrast to Christ: Buddha takes it easy; Christ, in his crown of thorns and cross, bears out an image of passion, suffering, and hard work. Evangelical preachers like J. Alexander Dowie represent Christianity as a crusading religion.

However, the above passage has some obvious humorous implications. Bloom's juxtaposition of religion and opium is humorous in that he seems to put the sacred and the profane on the same plane and to imply that those two serve the same function. His image of the Buddha is particularly humorous in suggesting that the Oriental god relaxes, as his followers do, under the opiate spell. Joyce also achieves a comic effect by deliberate use of anticlimax, or what might be called unintentional bathos. Bloom's mind suddenly drifts from the Buddha and Christ to a trivial speculation on how he should have worked Father Conmee for Molly's entry into the choir. His mixing-up of the images of Chinese and Africans, in the last line of the passage, is "bathetic" too. Bloom seems to take delight, imaginatively, in watching Africans "sitting around in a ring with blub lips, entranced, listening" rather than in their (or, for that matter, Chinese or Christian) spirituality. The line evokes humorously a composite image of Buddhists, Dublin Theosophists, and Africans sitting in a ring listening enraptured to their master.

Thus far Bloom's allusions have dealt with his daytime reflections on the Orient and emphasized his preoccupation with the place that the Orient is. But later in the nighttime when Bloom is tired emotionally and

physically, the emphasis shifts from his preoccupation with the place to himself as an Oriental who falls back upon his unconscious and racial connection with his native East. It seems that, as he is getting close to returning home in Eccles Street, his dependence upon his Eastern connection increases. In the latter part of Ulysses he frequently refers to himself as an Oriental, thereby using his roots as a support system. The thought of going back to a woman who has willingly yielded to another man is painful to the conformist Bloom, but he handles this situation and others reasonably well by his transformation into an Oriental. While the radical change in him is serious, it has a comic component which inevitably draws the reader's sympathy for him.

"Oxen of the Sun" contains the first example referring explicitly to Bloom as an Oriental. At the Lying-in Hospital, because of his paternal concern for Stephen, Bloom puts up with the insufferable medicos who are indulging in riotous drinking and blasphemous behavior. In the late eighteenth-century style of political oratory, his right to criticize or frown upon the cavalier would-be-doctors is questioned (Blamires 159). But because of his past sexual misdemeanor against his maid servant and his clandestine correspondence with another woman, his criticism of the medical students is deemed hypocritical. It must be understood, of course,

that it is not the medicos criticizing Bloom but he, the self-conscious stranger, looking inward with guilty eyes. A guilty conscience, using third-person point of view, he further describes himself:

. . . this new exponent of morals and healer of ills is at his best an exotic tree, which, when rooted in its native orient, throve and flourished and was abundant in balm but, transplanted to a clime more temperate, its roots have lost their quondam vigour while the stuff that comes away from it is stagnant, acid and inoperative. (410)

The passage clearly shows Bloom's nostalgia for the Orient of which he is a native. For him Dublin is an alien city, whose very climate has debilitated his moral and physical vitality and rendered him "stagnant, acid and inoperative." He can thrive, as he once did, only in his native land, which is warm, hospitable, and humane.

However, his argument that his being an Oriental transplant in a harsh Dublin climate has caused his sexual and moral dysfunction is a blatantly ludicrous apology for his flaws. It obviously sounds preposterous and is therefore hilarious. It is comically absurd to think that, but for his being a graft, he would be a genuine "exponent of morals and healer of ills." The passage also underscores Bloom's concern with climatic effects on human health and attitudes and recalls comically his earlier speculations on the Cinghalese disposition being shaped by climatic conditions. He seems consistent and scientific

in his observations, however ridiculous they might be. At any rate, the passage clearly expresses Bloom's yearning to be home so that he could again be vigorous and flourish.

"Circe," though generally considered the anticlimax of Bloom's and Stephen's day, presents the culmination of their Oriental visions. Abounding in Oriental allusions, it portrays Bloom, in his fantasies of the Oriental splendor, at the summit of his life. Prior to his Oriental dream, while in a hallucinating state in his "Court of Conscience," a series of trumped-up charges are viciously hurled at him, mainly by a mob of women, until the defunct Paddy Dignam's ghost appears to testify on his behalf. Then, precisely at the moment Zoe Higgins, a young prostitute, tries to feel his testicles and grabs the "hard black shrivelled potato" from his pocket (476)--his moly to neutralize the Circean enchantment--he startles into awareness of the material Nighttown. As she cuddles him seductively, her open acceptance and warm physical proximity remove him once again from the plane of material reality and set off his happiest and most sensual dream of the Orient. The scene, which is both hilarious and fantastic, derives its comic effect chiefly from the play with the clash between the real and the imagined, between the desire and its fulfillment. The comic enjoyment is further increased here by the employment of

other devices, such as mock heroic, burlesque, hyperbole, innuendo, and expressionistic technique of transmogrification. For its appreciation, the scene needs to be quoted in full:

Zoe

For Zoe? For keeps? For being so nice, eh?

(She [Zoe Higgins] puts the potato greedily into a pocket, then links his arm, cuddling him with supple warmth. He smiles uneasily. Slowly, note by note, oriental music is played. He gazes into the tawny crystal of her eyes, ringed with kolol [Sanskrit, mascara]. His smile softens.)

Zoe

You'll know me the next time.

Bloom

(Forlornly.) I never loved a dear gazelle but it was sure to . . .

(Gazelles are leaping, feeding on the mountains. Near are lakes. Round their shores file shadows black of cedargroves. Aroma rises, a strong hairgrowth of resin. It burns, the orient, a sky of sapphire, cleft by the bronze flight of eagles. Under it lies the womancity, nude, white, still, cool, in luxury. A fountain murmurs among damask roses. Mammoth roses murmur of scarlet winegrapes. A wine of shame, lust, blood exudes, strangely murmuring.)
(476-77)

This scene presents a reversal of Bloom's extreme alienation he suffered previously at the hands of a pack of vengeful women. It portrays him in an ascendant mood as a native of the East at his best, savoring the Eastern music in an Eastern arcadia and looking into "the tawny

crystal of [Zoe's] eyes, ringed with kohol." It is doubtless the very "midsummer night's dream" of Leopold Bloom, in which the young prostitute is transformed by the Nighttown's sorcery into an Oriental beauty with gazelle-like eyes. The emphasis is both on the place Orient, evoking an image of the garden of Eden, and on Bloom, an Adam, having dalliance with his Eve. The image of the "womancity"--nude and white, having a fountain murmuring amidst damask roses--materializes Bloom's hidden desires for voyeurism, sexual love, physical comfort, and natural beauty. Damask roses (native to Asia), fragrant, red or pink, combine well with "scarlet winegrapes" to project an image of passion, love, and lust. The words "wine of shame, lust, blood" seem to allude to Bloom's unrestrained desire for women, and also to blur the traditional separation of love from lust. Here Joyce's blending of love and lust, beautiful Paradise and squalid Nighttown, Eve and whore, shows that reality is complex, unanalyzable into neat categories, insubordinate to traditional notions of good and evil, and inclusive of all contradictions.

On the other hand, Bloom's dream of opulence and uninhibited sensual gratification is ironically the very antithesis of his actual life. His real life is moderate, prudent, deficient in the luxuries he dreams about, and lacking in opportunities to experience sexual pleasures. A general comic technique employed by Joyce, the mock

heroic, is working here with the discrepancy between yearning and actuality and is a source of hilarious comedy. As a naturalist, like Freud, Joyce sees that libido is inexhaustible in its desires, but that reality prevents satisfaction. The comedy is "sympathetic," but it is based on the assumption that man is an animal, driven by the pleasure-principle. The context in which Bloom's hallucination takes place is comically absurd, but it is "sympathetic" in its recognition of the intensity of Bloom's desire. His desire is so intense that a beautiful dream is set off by something so sordid as a whore's cuddling. Still more comic--because it is fantastic as well as thought-provoking--is the transformation of a two-shilling whore into an Oriental Eve. And equally absurd is the juxtaposition of a utopian womancity with the real womancity in Nighttown.

As said earlier, Bloom's Oriental dream in "Circe" portrays him at the height of his life. His dream of the Paradise depicts him receiving acceptance and admiration from Orientals and, consequently, power and recognition from Dubliners, British, and Europeans. His fantasy of the Oriental Paradise extends into his fantasy of "the new Bloomasalem"; the contexts of both remain equally comic. Zoe asks Bloom simply, "Have you a swaggerroot?" (477); Bloom replies ostentatiously, "Rarely smoke, dear. Cigar now and then. Childish device. (Lewdly) The mouth can be

better engaged than with a cylinder of rank weed" (478). Thereto Zoe's reply, "Go on. Make a stump speech out of it." (478), sends Bloom off into another hallucination. His buried desires for acceptance, fame, and power are materialized by his being reincarnated as a radical protester, Lord Mayor of Dublin, a social reformer, and eventually the "emperor president and king chairman" (479-80). Bloom's ultimate wish for power and fame is satisfied when a huge procession follows his majesty. The procession is unique in that, as the following excerpt indicates, it signifies his acceptance in both East and West:

The beaters approach with imperial eagles hoisted, trailing banners and waving oriental palms. . . . [After a procession of great many Irish dignitaries and heroes come] twentyeight Irish representative peers, sirdars [Hindi, a person of high rank, especially in India], grandees and maharajas [Hindi, a king or prince in India ranking above a raja, especially the sovereign of one of the former native states] bearing the cloth of estate. (480)

Under an arch of triumph Bloom appears bareheaded, in a crimson velvet mantle trimmed with ermine, bearing saint Edward's staff, the orb and scepter with the dove, the curtana. He is seated on a milkwhite horse with long flowing crimson tail. . . . The ladies from their balconies throw down rosepetals. The air is perfumed with essences. (481)

Indeed, Bloom's fantasy of being skyrocketed into an unprecedented glory is rendered more ridiculous by the addition of such incongruous sights to his procession as

"oriental palms," Indian sirdars and maharajas, and enamored ladies showering rosepetals on him in a very Oriental fashion. The women, roses, and perfumed air recall Bloom's arcadia of the preceding scene suggesting his sensual desires. The hero's dream of self-aggrandizement represents in a mock-heroic fashion his comic wish-fulfillment. At the peak of fame and glory, Bloom inaugurates "the golden city," that is, the new Bloomasalem, a socialist utopia--a befitting counterpart to his Eastern utopia, the garden of Eden, the womancity.

Finally, in "Ithaca," the concluding episode of his adventures, Bloom refers to the Orient at two different places. In the first place he refers in a flashback to his visit to the "oriental edifice of the Turkish and warm Baths"; in the second place he expresses his desire to visit the Orient. When Bloom makes an inventory of the contents of the kitchen dresser and sees the "two lacerated scarlet betting tickets," he reminisces the coincidences concerning the victory of the dark horse Throwaway in the Gold Cup race. He recalls that after Bantam Lyons had returned the newspaper to him,

he had proceeded towards the oriental edifice of the Turkish and Warm Baths, 11 Leinster street, with the light of inspiration shining in his countenance and bearing in his arms the secret of the race, graven in the language of prediction.
(676)

Bloom appears to be in an ebullient state of mind, but his recollection is rendered comic by the mock-heroic treatment of the mundane. The trivial event of Bloom's visit to the public baths is presented as if it were a grand ceremony of a Buddha, Moses, or Jesus prior to his undertaking a great pilgrimage. But then Bloom does seem to assume something akin to a prophetic attitude at the end of "Lotus Eaters" when foreseeing "his pale body reclined in [the bowl of the bath] at full, naked, in a womb of warmth" (86).

Bloom's last allusion to the East occurs following the event of the host's and guest's mutual experience of drinking together "Epps' massproduct, the creature cocoa" (677). Bloom catalogues the reasons for which he should leave home, carefully omitting Molly's infidelity. Then he lists the following places he would seek to escape from his temporal home: Ceylon, Jerusalem, the Straits of Gibraltar, the Parthenon, the Wall Street money market, the Plaza de Toros at La Linea, Spain, Niagara, the land of the Eskimos, Tibet, the bay of Naples, and the Dead Sea (726-27). Most of the places being Eastern represent Bloom's racial and cultural heritage. Among them two names stand out: Ceylon, described as the land of "spice gardens supplying tea to Thomas Kernan" (726), and Tibet, described as "the forbidden country" "from which no traveller returns" (727).

The fact that Ceylon figures first in his itinerary impresses upon the reader once more the significance Bloom attaches to the Orient. The importance of Ceylon is also underscored by the fact that Bloom is at his best in "Lotus Eaters" during his daydreaming of the East, particularly Ceylon. Ceylon attracts him because of its warm climate, spicy and aromatic air, spice and flower gardens, and relaxed pace of life. Those attractions, Bloom speculates, have a narcotic effect on human beings and a special virtue to immunize them from suffering, haunting memories, and mindless violence. However, his measuring Ceylon's importance in terms of its utilitarian value to him via his friend Tom Kernan, the tea merchant, whom he had thought of asking in the day for some tea, is a comic reversal of his serious reflections about the Orient. Indeed this sense of the comic is an integral part of Bloom's life in which the serious and the comic are inextricably bound together.

Tibet, the second Oriental place Bloom mentions, is for him "the forbidden country" that allows no exit to a visitor. One cannot but wonder why the prudent Bloom would want to visit a land he thinks so perilous. On the face of it, his allusion is comic because of the exaggerated sense of danger it expresses, because of the element of incredibility it has. The description of this quiet Himalayan kingdom sounds so incredible that one must

ask if Bloom is just pulling the reader's leg or suggesting something significant that others are not privy to. If, however, Bloom's wish to visit Tibet is viewed in the context of his alienation and entrapment, his riddle seems to unravel. Tibet is a land of the Lotus-Eaters, one begins to recognize, which makes the weary traveller oblivious of his past and devoid of the desire to return. Bloom needs rest, peace, and liberation from the pressures of his tawdry existence. Tibet and Ceylon will possibly grant him that. And thus the Orient might help him cope with the agony of his wife's infidelities and the violence he suffers as an outsider in a parochial society.

Stephen's Oriental Connection

On the other hand, Stephen's allusions to the Orient, as compared to Bloom's, are not as accessible and do not occur often enough to present an easily recognizable picture of the Orient. They do not occur as frequently because the Orient does not mean to him as much as it does to Bloom. Stephen's connection with the Orient is weak because, despite his apostatizing his religion, he still is emotionally attached to it. Moreover, his yearning for an Eastern home is feeble because, being a Catholic and native Irish, he still in a sense belongs. However, he does think of the Orient, albeit not emotionally, as a

place capable of liberating him from his existential confinement by providing a connection with the primordial beginning of life. His Oriental connection, he imagines, can free him from his tyrannical past which haunts him like a never-ending nightmare. More importantly, he seems to use this connection as a bridge over the barriers of family, religion, and country, to a transcendental truth or reality, whose knowledge he considers essential for realizing his goal as an artist.

To comprehend his allusions, it is important to recognize that he is a poet, a critic, an intellectual, and a word-juggler. Besides he is a naturalist-mystic whose reflections originate from ordinary, sensory experience and are expressed in naturalistic terms. Perhaps in the tradition of Flaubert, he is a mystic who believes nothing. Consequently, his allusions to the Orient are complex, cryptic, erudite, and deeply buried in the context. They occur in his meditations or daydreaming, mainly in "Proteus," "Scylla and Charybdis," "Wandering Rocks," and "Circe." To understand them fully, one needs to follow the context, the trend of his thinking, and the seriocomic manner by which his ideas are held together. Also, one needs a keenly sleuthing mind and the awareness that, while Stephen's meditations seem to be serious, his attitude toward the Orient is often ironic or satiric.

The most significant of Stephen's allusions to the Orient occurs in his most important episode "Proteus." Complexly combined with Christian allusions to Eden and Eve, it suggests poetically how the myth of the Orient can liberate him from his entrapment. After his separation from his biological paternity, religious beliefs, and country, Stephen is intensely alone grappling with the haunting memories of his past and, naturally, in need of a transcendental reality that can coherently hold together the fragments of his existence. So he desires to be connected with the home of his (and everybody's) first parents, which is perhaps both the mythic Orient and Eden. He longs for Traherne's Eden where the "whiteheaped corn, orient and immortal," stands "from everlasting to everlasting," where boys and girls and all things live joyously, freely, and eternally.* In that Oriental Paradise alone will he be born without what he calls the "womb of sin" (38) and the evil necessity of a biological father (207). Only there he will be liberated from the limitations of the labyrinthine prison-house of his life.

The following interior monologue expresses Stephen's poetic conception of his connection with the Orient:

*See Traherne's passage quoted earlier. Perhaps Gilbert is the first to recognize Joyce's allusion to Traherne's Orient (52).

The cords of all link back, strandentwining cable of all flesh. That is why mystic monks. Will you be as gods? Gaze in your omphalos. Hello. Kinch here. Put me on to Edenville. Aleph, alpha: nought, nought, one.

Spouse and helpmate of Adam Kadmon: Heva, naked Eve. She had no navel. Gaze. Belly without blemish, bulging big, a buckler of taut vellum, no, whiteheaped corn, orient and immortal, standing from everlasting to everlasting. Womb of sin.

Wombed in sin darkness I was too, made not begotten. By them, the man with my voice and my eyes and a ghostwoman with ashes on her breath.
(38)

Stephen is presented here contemplating the mystery of the world much in the fashion of an Eastern mystic. First he verifies the existence of the material world via Aristotle's "ineluctable modality of the visible" and "ineluctable modality of the audible" (37), and then embarks upon mystical reflections about his connection with the Oriental Eden or the Edenic Orient.

Actually Joyce is playing around here with Christian and Oriental notions relating to mankind's origin. By psychological association Stephen's mind drifts from the physical reality of navelcords and his physical birth to the Oriental notion of spiritual interconnectedness (Gilbert 53) to the Christian belief in Adam-Eve and Eden to Traherne's sinless Oriental Eden and back to his own birth in sin and the Christian belief in the sinfulness of human birth. Stephen's meditation deals with the myths and reality of human origin. While all human beings are

born the same way, their spiritual and religious beliefs or myths produce different perceptions of human origin. "Wombed in sin darkness," Stephen is trapped by the Christian belief in the sinfulness of human birth and therefore seeks freedom. He finds that freedom in the Oriental belief in the spiritual interconnectedness of humanity and in Traherne's notion of a sinless Oriental Eden. Naturally, Traherne's Orient evokes in the young artist the longing for the eternal, the timeless, the sinless. And for both Stephen and his creator, art and the mythical Orient remain eternal, immune to the passage of time. Of course, this Orient is radically different from the real one, but that is beside the point because what the reader is here actually dealing with is the myth of the Orient conceived poetically.

On the other hand, Stephen's lofty reflections are often rendered comic by their incongruous and amusing juxtaposition with a tawdry, material reality. His spiritual meditations on mankind's origin ironically arise from his observance of two midwives headed toward the sea and from his thought that "One of her sisterhood lugged me squealing into life" (37). The juxtaposition of the eternal origin (sublime) with the aborted fetus that the midwives are carrying for burial (tawdry) is the source of macabre humor. Similarly, the natural reality of human existence represented by Stephen's being "lugged . . .

squealing into life" (37) and the fetus's "trailing navelcord" (37) stands ironically in stark opposition to the mystical reality represented by the spiritual origin and interconnectedness of the human race.

Moreover, Stephen's imaginative blending of the telephone, which connects him to Edenville, with the navelcord, which connects him with the primordial parents, is a source of grotesque humor as it is preposterous, even blasphemous. On the other hand, the navelcord telephone expressionistically materializes his spiritual yearning for the eternal home and represents his mystical sense of the oneness of all. In Gilbert's words, "Stephen's grotesque conception of an umbilical telephone-line from Dublin Bay to 001 Edenville is a characteristic modernization of the oriental belief that the navel is the seat of prophetic power" (53).^{*} Further, his idea of Eve's pregnant belly as "bulging big, a buckler of taut vellum" is amusing in its un-Edenic conception of her pregnancy and in its recall of Stephen's own mother's many pregnancies in the Portrait; nevertheless this curious imagination associates him with the immortal Orient. The first mother's belly reminds him of a heap of the white Orient corn, recalling Solomon's Song, VII, 2: "Thy navel

^{*}The Brahmins, along with Plato and other philosophers, believed the navel to be "'the circle of the sun,' the seat of internal divine light" (Isis Unveiled, xlv, quoted by Gilbert 51).

is like a round goblet, which wanteth not liquor: thy belly is like an heap of wheat set about with lilies."*

By association, then, Stephen's reference to Eden and then to the "whiteheaped corn" recalls Traherne's portrayal of the Orient quoted earlier in the chapter. The navelcords, Eden, the navelless Eve, Traherne's Orient, and the sinful birth, thus, get sequentially connected in Stephen's mind. Consequently, the knowledge issuing from his speculation of the Orient gives him a sense of connectedness in his otherwise fragmented life. It offers him the prospect of instantaneous liberation from his entrapment by the Christian belief in sin.

Stephen's association of the Orient with mankind's primordial beginning and eternity is further reinforced in "Wandering rocks." However, the Orient in this allusion is linked with narcosis, too, somewhat in the manner it is linked in Bloom's mind. In both senses the Oriental connection works as a liberating force for Stephen. The following passages depict the sequence of his thoughts:

Old Russell with a smeared shammy rag burnished again/ his gem, turned it and held it at the point of his Moses' beard. Grandfather ape gloating on a stolen hoard.

And you who wrest old images from the burial earth! The brainsick words of sophists: Antisthenes. A lore of drugs. Oriental and

*Gilbert is perhaps the first who mentions the idea of Stephen thinking of Solomon's Song (52).

immortal wheat standing from everlasting to everlasting.

Two old women fresh from their whiff of the briny trudged through Irish town along London bridge road, one with a sanded umbrella, one with a midwife's bag in which eleven cockles rolled.
(241-242)

Old Russell, the lapidary, burnishes his gems, perhaps "a stolen hoard," and cleanses them of the dirt. Stephen, the lapidary of poetry, wrests old images from the earth, perhaps not his creation, and polishes them. He sees them as "the brainsick words of sophists: Antisthenes," implying that they are old and decadent, not fresh and vital. An aesthete and sophist, he still is the young man of the Portrait, lacking the vital experience and wisdom much needed for artistic creation. In "Aeolus" he is rightly associated with Antisthenes, a Greek philosopher, a sophist, who founded the school of the Cynics (Gifford 120). "You remind me of Antisthenes, a disciple of Gorgias, the sophist" (148), says MacHugh. Then, in "Scylla and Charybdis," his association with the sophists is further reinforced during his argument with his Hermetic adversaries (195). And here in "Wandering Rocks" Stephen himself makes that association (242).

He then seems to think of his poetry as "a lore of drugs," suggesting a narcotic effect his words have on the reader and the poet himself. The idea that poetry is a sort of narcotic takes Stephen closer to the Orient. The

Orient has not only the immortal corn or wheat growing in it but also the lotus which lulls Homer's Lotus-Eaters as well as Joyce's. Both Stephen and Bloom, much like the native Orientals, are lulled or tempted by the lotus that lives eternally and eternalizes its eater. Although Stephen's contact with the Oriental lotus seems to be only vicarious, imaginative, and limited to "a lore of drugs," poetry, by lulling him, attains the power of giving him an illusion of immortality and a sense of spiritual harmony.

The other side of the idea that poetry immortalizes the poet is that in the act of creation the poetry and the poet become one, and the art thus immortalizes the artist. Considering that both poetry and the Orient are associated in Stephen's mind with immortality, one begins to see a correspondence between his aspirations to be a poet and the Eastern trend of his mind. One might argue then that, upon being immortalized by his art, Stephen would rise, comically, to a state of man-godhead and join the pantheon of Oriental gods. Thus, the allusion, the "orient and immortal wheat," in its reference to Traherne, becomes a symbol of the timeless Orient and connects Stephen with eternity and his spiritual origin.

However, the young artist's allusion to the Orient has a comic aspect neutralizing its serious implications. His associating himself with Old Russell, "Grandfather ape gloating on a stolen hoard," is self-deprecatory and hence

comical. Similarly, his self-criticism represented by his criticism of his poems as "the brainsick words of sophists" and his comparison with Antisthenes is comical. More importantly, Stephen's allusion is rendered comic by its juxtaposition, on the one hand, with the "lore of drugs" suggesting a link between the lofty, immortal Orient and banal narcosis and, on the other, with the midwives evoking a flashback of the reflections Stephen had earlier on the sands of Sandymount beach. Thus, Joyce is both ironic and serious: on the one hand, poetry is a narcotic, its visions are false; on the other, it creates the timeless reality that Traherne had seen.

Stephen's preoccupation with the East continues in other episodes. Two allusions that merit scrutiny appear in two very important episodes, "Scylla and Charybdis" and "Circe," and center around the members of the Hermetic Society (the Dublin Theosophical Society). Here Stephen is searching for the mythic Orient, but he mocks the Theosophists' pursuit of Eastern religions and their conception of truth. Further, his concern with aesthetics and sophistry presents a contrast to AE and Eglinton's concern with truth. On the other hand, the Theosophists are searching for plain truth in Oriental religions but do not realize the complexity of Hindu or Buddhist view of truth.

"Scylla and Charybdis" presents Stephen and his opponents engaged in a verbal battle concerning the truth of Shakespeare's life. Stephen advances some peculiar theories repudiating all accepted criticism. His opponent, John Eglinton, responds by saying,

--The leaning of sophists towards the bypaths of apocrypha is a constant quantity The highroads are dreary but they lead to the town.
(195)

These words then prompt Stephen's dream of the Hermetic crowd wandering in the East:

Cypherjugglers going the highroads. Seekers on the great quest. What town good masters? Mummied in names: A. E., eon: Magee, John Eglinton. East of the sun, west of the moon: Tir na n-og.
(195)

Stephen makes fun of the Theosophists by distorting their reality. He slights them by calling them "cypherjugglers" wandering without much direction.

By using the metaphors, "highroads" and "town," Eglinton simply points out that the young sophist's biographical theories are purely conjectural and totally disregard the truth of Shakespeare's life discovered through arduous researches ("dreary highroads"). Further, he says, only a careful scrutiny, not sophistry, can possibly lead to the "town," the truth of the matter (Blamires 82). Stephen, however, reacts mockingly to

Eglinton's criticism by punning on the words, "highroads" and "town." He sees AE and Eglinton comically as a pair of "cypherjugglers" (meaning peddlers of esoteric writing)--which they are not--going East by the highroads in their quest of the town of truth, which, upon arrival, they do not seem to recognize. The young artist chuckles to himself, and so does the reader, imagining the two Dubliners--an incongruous sight--humbly asking the "masters"* the name of the town they have arrived in and then hearing, to their confusion, the latter answer in a riddle (a common mode of the Oriental Masters' spiritual communication): "East of the sun, west of the moon: Tir na n-og."

According to Don Gifford, "Tir na n-og," which in Irish means "Land of the Youth," is "an island vaguely to the west of Ireland envisioned as a realm where mortal perfection and timeless but earthly pleasures were the rule" (178). But "East of the Sun, West of the Moon" is the title of an anthology of romantic Norse folktales that have in them a secret castle, "east of the sun and west of the moon," and a "happily ever after" ending (178). Although the name of the town, which combines the names of a book, a castle, and an island, apparently makes no

*Masters, as described by Bruce Campbell, were "highly evolved men believed to be the hidden founders of the Theosophical movement" (32). See Campbell 53-74.

sense, Gifford's annotation does suggest that the town is a sort of Eden, the land coveted by both Stephen and Bloom as well as by the Theosophists, which can be reached only by an act of imagination.

At the core of this riddle lies Joyce's perception of the nature of truth. The riddle alludes to the complexity of truth that seems to elude the Hermetic wanderers. The implication of Stephen's daydream is that, contrary to the most truth-seekers' belief that there is one absolute truth reachable by one fixed path, the truth perceived by Joyce and the Orient is complex, multidimensional, and mysterious. "Truth is a pathless land," says J. Krishnamurti, "and you cannot approach it by any path whatsoever, by any religion, by any sect" (Campbell 129).

Another allusion to the East centering around the Hermetic group occurs in "Circe" when, in Bella Cohen's whorehouse, Stephen begins to hallucinate the events of his day. In a flashback of the National Library scene, he sees Lyster and Best being followed by Eglinton "who wears a mandarin's kimono of Nankeen yellow, lizard-lettered, and a high pagoda hat" (509). Naturally, the reader laughs heartily seeing a Dubliner looking ridiculous like a clown in an Oriental motley. To add to the laughter, Eglinton is followed right on his heels by another comic figure, the Hermetic guru George Russell (AE). Russell is transmogrified into "ollave, holyeyed, the bearded figure

of Mananaan MacLir," holding a bicycle pump in his hand and chanting some sort of Indian mantras (510). Here Joyce's humor is fantastic in seeing AE as a composite figure of the Irish sea-god and an Indian holyman. Moreover, both AE and Eglinton are here rendered comic by elements of incongruity and absurdity.

The flashback of the Library scene also refers to Stephen's earlier debate with the Hermeticists and the latter's somewhat simplistic conception of truth. Here Eglinton asserts once again his overriding concern with truth, "Esthetics and cosmetics are for the boudoir. I am for truth. Plain truth for a plain man" (510). However, Stephen as an Aristotelian or a naturalist rejects "mysticism" or Theosophy but, as a mystic, finds Eglinton's "plain truth" amusing. In "Proteus," for instance, Stephen on the one hand rejects mysticism by testing reality empirically, but on the other he seeks a mystical connection with ultimate reality (37-38). Similarly, in "Scylla and Charybdis," Eglinton seeks "plain truth" through metaphysical means (Oriental religions), but according to Hinduism and Buddhism, truth, far from being plain, is complex, multifaceted, and inaccessible by any mapped-out highways. Clearly Joyce is presenting here a clash of approaches to truth, which is ironical and therefore a comic source.

Thus, the myth of the Orient highlights Bloom's and Stephen's alienation and their ardent desire to escape from it. It represents their attempts to escape from their entrapment and to seek a sense of belonging in a homeless world. It also symbolizes their search for the unity of being and spiritual freedom. The biological paternity does not matter here, and betrayal or usurpation seems futile. This is a world that exists beyond the narrow confines of the Catholic church and Irish nationalism. It offers the two Dubliners the prospect of belonging and feeling connected with mankind and eternity.

In other words, the Orient embodies Bloom's universal longing for a romantic Utopia, a serene Arcadia, a Garden of Eden. And it represents Stephen's yearning for a world of innocence and a life of eternity. It connects Bloom with the home he has long been separated from, thereby freeing him from his alienation. And it connects Stephen with the home, the primordial source of life, which liberates him from his alienation. Thus, both characters visualize the Orient as a place of liberation from phenomenal barriers, from existential captivity. They envision it as an Eden that allows them the hope of peace and harmony in their otherwise fragmented lives.

Finally, Stephen's and Bloom's connection with the Orient represents the universal human aspiration to do the impossible, to attain the unattainable, to become

immortal. Stephen and Bloom crave for the Paradise, the universal craving, which the former alludes to as "orient and immortal" and the latter as "the garden of the world." The Orient for the two aliens becomes a sort of Paradise liberating them from their entrapment, offering them a sense of continuity in their disconnected lives, and giving them a feeling of redemption in their troubled existence.

However, both seem to be skeptical of the reality of the Paradise and seem to be aware of the ironical implications of their situation. Each time they enter the dreamland, the reality of the physical world summons them back. This perpetual tension between the mythic and the real constantly continues in the Joyce masterpiece. And, by contributing to this tension, allusions to the Orient add a new dimension to Joyce's seriocomic vision and deepen the reader's understanding of the characters. Thus, on the one hand, Bloom's and Stephen's pursuit seems to be serious; on the other, it seems to be overlaid with a haze of doubt, an air of absurdity, a sense of the comic. The naturalistic Joyce smiles at what the mystical Joyce takes seriously.

CHAPTER III

KARMA AND REINCARNATION

Although the issue of the father-son relationship between Bloom and Stephen has long been considered settled, it yet raises questions that have not been satisfactorily resolved. Considering that Bloom and Stephen are so far apart in their socio-religious and cultural backgrounds or in their emotional and intellectual pursuits, the standard argument that they are father and son still puzzles the reader. One wants to know, to be specific, what particularly validates their relationship as father and son, or whether there is any coherent religion or philosophy guiding their words, thoughts, and actions in this relationship. Despite the fact that the sonless father does look upon the "fatherless" son as a surrogate son, the latter's filiality remains questionable. Yet if one must argue for the father-son relationship, which seems to be the best way of relating these two Dubliners, one must search for some other clues in the novel that have yet not been deciphered in the overall context of the theme of paternity. Oriental allusions to the law of karma and belief in reincarnation are indeed such clues, which occur

chiefly in Stephen's and Bloom's thoughts. These allusions satisfactorily justify the two men's father-son connection and give a new meaning to the theme of paternity. The interpretation that the Bloom-Stephen meeting represents a father-son reunion can, then, be enhanced and enriched if the relevance of Stephen's and Bloom's allusions to the Oriental religious and philosophical beliefs is fully understood.

It would be appropriate to state here that the theme of paternity is centrally related to the two characters' lives and concerns the most important problem with which each is faced: Bloom, deprived of the only son he had, needs a son; Stephen, having rejected his own father, wants a father. Because of the death of his son Rudy, Bloom has been deprived of the male heir he needed to keep his name alive; naturally he keeps yearning for a son. Neither his Jewish heritage nor Christianity offers him a satisfactory way to cope with this loss. On the other hand, partly because of his severing relations with his father and partly because of a mystical strain in his nature, Stephen is searching for a higher paternal connection. At the end of the Portrait he, having turned away from the earthly father, invokes the guidance of a spiritual father. In Ulysses he tries constantly, grappling with the problem of paternity, to liberate himself from the bondage that the earthly father has come

to symbolize for him. There is very little in his background to help him deal adequately with his rejection of the biological father. His problem is not only how to live free from guilt caused by his non-serviam attitude or his disobedience of the biblical commandment "Honor thy father," but also, more importantly, how to seek a meaningful relationship with someone or something representing paternity or the Origin.

The question, then, arises whether Stephen and Bloom meet each other's needs, and whether the father-son connection between the two is sufficiently justified by the text of the novel. Criticism generally answers the query affirmatively, viewing the Bloom-Stephen meeting as the culmination of the book and interpreting the meeting as the father-son reunion, a parallel to Homer's Ulysses-Telemachus reunion. To add to this interpretation's plausibility, however, one must realize that Bloom and Stephen, being so out of tune with their social and religious environments, need a kind of philosophy or religion different from the traditional one in order to sustain and guide them through their difficulties. And realizing that, one begins then to explore the significance of Hindu and Buddhist allusions related to paternity, and eventually finds that the rebel artist and the bourgeois advertiser seek a resolution of their problems by their dependence on, besides other ways, the

Hindu and Buddhist law of karma and theory of reincarnation. These two closely related concepts are extensively alluded to by the two characters in their attempts to come to terms with their predicament. And they are employed by Joyce to explain satisfactorily the paternity theme, thereby lending credence to an otherwise merely symbolic father-son relationship.

These implications of allusions to karma and reincarnation are, however, balanced by the comic effects produced by, or related to, those allusions. The comic aspects here consist in a joyful celebration of the norm represented by Bloom, or in deviations from the norm represented by Bloom's and Stephen's actions and thoughts. Bloom as the norm in Ulysses is a source of joy to the reader. His deviations are sometimes amusing, and sometimes sad or sentimental. Stephen's deviations, on the other hand, elicit contempt, ridicule, and criticism. Very frequently, irreverence, derision, and irony of the context, manner, or tone produce comic effects.

Comic effects range from feelings of joy provoking laughter or smile, to amusement, pleasure, and sympathy, to mockery, contempt, criticism, and deflation of hope or sentimentality. To generate them, Joyce often employs techniques of mock heroic or mock spiritual, incongruity, juxtaposition, irony, hyperbole, transmogrification, innuendo, ambiguity, and parody. The use of these devices

results then in undercutting the seriousness of Oriental allusions and leaving the reader questioning the truth that is believed, preached, or practiced by any system of thought or religion. While Joyce is serious in using Oriental allusions, he also, thus, provokes the reader to question the assumptions of human beliefs and perceptions. As a modern humanist, he employs his seriocomic art in attempting to grasp the reality that transcends moralistic, philosophic, or religious divisions. Therefore, his presentation of Stephen's and Bloom's allusions to karma and reincarnation is appropriately seriocomic.

In order to study Bloom's and Stephen's dependence on the concepts of karma and reincarnation as a possible solution for their problems, one must first define these concepts in conjunction with the two other closely-related concepts in the Upanishads, Brahman and Atman, and then analyze their applications in Ulysses. Brahman, the unifying principle of the universe, and Atman, "the basis of human selfhood," are both believed to be identical (Embree 49). The ultimate reality of all existence in Brahmanism, or what is popularly known as Hinduism, is this Brahman-Atman identity, which one seeks to know and realize as the most cherished goal of life (Embree 50). Karma and reincarnation, the twin inter-dependent beliefs,

which constitute much of the basis of Upanishadic thought (Embree 50) and are considered to inform the world view of most Indian religions, including Buddhism and Jainism, are directly related to one's realization of Atman-Brahman identity. Karma (literal meaning: action, deed, or duty) may be defined as "the principle or law of morality such that all action inexorably bears a credit or debit value on the scale of existence" (McDermott 334). Oxford English Dictionary defines it as "the sum of a person's actions in one of his successive states of existence, regarded as determining his fate in the next; hence necessary fate or destiny, following as effect from cause." According to the famous German Indologist Max Müller, karma "comprehends all influences which the past exercises on the present, whether physical or mental" (OED). Ainslie T. Embree explains in the following passage that the concepts of karma and reincarnation are needed if one wants to believe in the existence of a rational and moral universe:

Since every act carries with it an inevitable result, the span of one lifetime may not suffice as a field for the working out of all the implications of action. Transmigration makes possible, therefore, a belief in the strict justice of the universe, with each action reaping its due reward of good or evil fruit. Conversely, the two concepts can be used to explain the seeming injustices and inequities of the world.
(51)

It would further enrich the reader's understanding to read a plain, direct definition of the law of karma as given in the Brihad Aranyaka Upanishad (IV:4:5-6):

According as one acts, according as one conducts himself, so does he become. The doer of good becomes good. The doer of evil becomes evil.

. . . As is his desire, such is his resolve; as is his resolve, such the action he performs; what action (karma) he performs, that he procures for himself.

. . . He who is without desire, who is freed from desire, whose desire is satisfied, whose desire is the Soul--his breaths do not depart. Being very Brahman, he goes to Brahman. (Qtd. in Embree 62-63)

Abraham Kaplan* suggests, however, that one should not necessarily view rebirth as transmigration. He believes that what is essential to the notion of rebirth is "a continuity from life to life," not "the notion of some substantive entity which persists through successive incarnations," and that "the succession of lives--and more to the point, the succession of experiences within any one of them--is not random, but proceeds in accord with the law of karma" (212). Common to both Hinduism and Buddhism, these twin beliefs hold man ultimately responsible for his actions and view his present as having been determined by his past actions (karma) and his future

*Kaplan may, however, not be considered by many an adequate authority on Oriental religions.

by his present. By going through the cycle of birth, death, and rebirth repeatedly, man experiences a continuously ongoing evolution of his consciousness or realization of his identity with Brahman, which leads finally to his complete liberation from his karma and consequently his cycle of reincarnation. Reincarnation is thus an onward movement of the individual atman (roughly an equivalent of soul or self) which in its evolutionary process continues returning again and again to a new earth life to attain the realization or consciousness or knowledge of its identity with Brahman (the universal Atman).

One notices, however, a contradiction between the "continual renewal and rebirth," on the one hand, and "the permanent and unchanging" nature of the Atman-Brahman identity on the other, but which Embree believes has been explained in the Upanishads by emphasizing the belief that the individual must eventually come to realize "that the cycle of rebirth is caused by ignorance of the true nature of the self and the failure to realize that it never changes or alters" (Embree 64). Thus emancipation from the cycle of reincarnation is a process of reaching a state of knowledge or enlightenment of "that state of being that is beyond process, the identity of atman and brahman" (Embree 64). Katha Upanishad presents the resolution of this paradox simply but poetically:

The wise one [the Self] is not born, nor dies.
 This one has not come from anywhere, has not
 become anyone.
 Unborn, constant, eternal, primeval, this one
 Is not slain when the body is slain. . . .
 He, however, who has not understanding,
 Who is unmindful and ever impure,
 Reaches not the goal,
 but goes on to reincarnation.
 He, however, who has understanding,
 Who is mindful and ever pure,
 Reaches the goal
 From which he is born no more. . . .
 When are liberated all the desires that lodge in
 one's heart,
 Then a mortal becomes immortal!
 Therein he reaches Brahman!
 When are cut all the knots of the heart here on
 earth,
 Then a mortal becomes immortal!
 (Qtd. in Embree 64-65)

Bloom's View of Karma and Reincarnation

In Ulysses, however, the Upanishadic concepts of
 karma and reincarnation have been adapted and transformed
 by Joyce for his artistic purpose and often lie buried
 deep in the context. They are defined in the novel
 through the characters' words, mainly Bloom's and
 Stephen's. Bloom's thought, as usual, is forthright and
 simple; Stephen's is often indirect and ironical. Put
 together, the two men provide a fairly comprehensive view
 of karma and reincarnation. Bloom begins his day, not
 coincidentally, with a humorous dialogue with his wife on
 the theme of reincarnation, the memory of which keeps

visiting his mind throughout the day. The context in which it appears is a source of the most hilarious comedy in the book. As Molly Bloom lies abed reading an erotic book, she asks her husband the meaning of the word "metempsychosis," trying to understand it phonetically and pronouncing it "met him pike hoses." Leaning downwards as he reads the word she is pointing to with her thumbnail, the following conversation, with Bloom as the main speaker, develops:

---Metempsychosis?

---Yes. Who's he when he's at home?

---Metempsychosis, he said frowning. It's Greek: from the Greek. That means the transmigration of souls.

---O, rocks! she said. Tell us in plain words.
(64)

Bloom tries to explain then as plainly as possible:

---Some people believe . . . that we go on living in another body after death, that we lived before. They call it reincarnation. That we all lived before on the earth thousands of years ago or some other planet. They say we have forgotten it. Some say they remember their past lives. (65)

Evidently the sources of laughter here are Molly's linguistic inaptness, inappropriateness of time and place for the discussion of such a serious topic as metempsychosis, and the juxtaposition of a religious theme with the profane subject of Molly's smutty book Ruby: the Pride of the Ring. However, what Bloom speaks here to his wife describes essentially what is known in Hinduism,

and later referred to in Ulysses, as "punarjanam" [sic] (510), the theory of which developed in the valley of the Ganges some four thousand years ago and was later adopted by Buddhism from post-Vedic Brahmanism (Sinnott 287).

Bloom displays a remarkable understanding of the karmic law in another episode. Passing by Doran's public house, he sympathizes with the blind boy, saying, "Poor fellow! Quite a boy. Terrible. Really terrible. What dreams would he have, not seeing? Life a dream for him," and then asks the cardinal question King Lear asks in Shakespeare's play, "Where is the justice being born that way?" (182). Bloom questions God's justice and morality in the incomprehensible cruelty inflicted on apparently innocent persons, but his religious and social background does not provide any rational explanation. As his answer is to come from the Oriental religions, his thoughts, quite appropriately, get linked with the news of a tragic drowning from New York of which he has read in today's Freeman's Journal:

All those women and children excursion beanfeast
burned and drowned in New York. Holocaust. Karma
they call that transmigration for sins you did in
a past life the reincarnation met him pike hoses.
(182)

Clearly Bloom alludes here to karma as the justification for human suffering, as a system of perfect justice, and as reason for rebirth. In a perfectly serious context,

nonetheless, the reader finds a comic note in Bloom's recollection of Molly's linguistic misadventure. Bloom's sad reflections are incongruously yoked with the erotic context of Molly's "met him pike hoses."

Bloom's most succinct and effective definition of the karmic law and reincarnation figures in "Circe" when, at the whorehouse, as he smiles desirously at Zoe, his grandfather Lipoti Virag materializes wearing a "brown macintosh" and has a dialogue with Bloom on sexual matters. Surveying the three whores, Bloom concludes, "But tomorrow is a new day will be. Past was is today what now is will then tomorrow as now was be past yester" (515). Time is perceived here as continuum, having past, present, and future as unavoidably interlocked, interdependent, and bound by the ubiquitous cause-and-effect law of karma. Appearing to be optimistic for his tomorrow, Bloom perceives the unbreakable continuity between man's present life and other lives. Obviously the thought expressed here is heavy, but it is lightened by the profaneness of the context involving Bloom's lewd exchange with the whores and his lewd conversation with his grandfather Virag. Virag's comment aptly underscores the naturalness of proximity between the sublime and the profane or between the serious and the comic: "From the sublime to the ridiculous is but a step" (515).

Some time later in "Ithaca," Bloom is appropriately described as one who, having gone through the cycle of life and death and rebirth, will ultimately be delivered of his karma and become a fully enlightened being. He is "Everyman or Noman" who

would wander, selfcompelled . . . would somehow reappear reborn . . . and after incalculable aeons of peregrinations return an estranged avenger, a wrecker of justice . . . a sleeper awakened. (727).

The epithet "Everyman or Noman" suggests the universality of the principle of karma governing Bloom's life as well as the rest of mankind's. Representing mankind Bloom is "Everyman" functioning under the same karmic law as everyone else. He is "Noman" in the sense that he loses his individual personality in the process of becoming one with Brahman. Of course, the passage also suggests Bloom's transformation into the Homeric Ulysses, who would wreak vengeance upon his foes and reclaim his Penelope. The word "selfcompelled" connotes the inexorable karma that Bloom has created and is bound to bear its fruit, indicating the individual's ability to control his destiny. As the karmic law stands for absolute justice, holding the individual accountable for his deeds and rendering the notion of forgiveness totally irrelevant, Bloom conceives that he would inevitably go through the cycle of reincarnation, pay off his karmic debt, and then

eventually become "a sleeper awakened," that is, come to the realization of his identity with Brahman, the universal soul. To imagine Bloom as some superhuman force wreaking vengeance and dispensing justice after "aeons of peregrinations" is, however, preposterous. Obviously the gulf between the real and the imaginary is the source of the comic here. Joyce employs mock heroic and hyperbole to portray that gulf. Although the gulf appears to be unbridgeable, it can possibly be bridged through the law of karma and belief in reincarnation.

Stephen's View of Karma and Reincarnation

Stephen Dedalus presents his understanding of karma and reincarnation in his characteristic manner that is complex, cryptic, and highly allusive. His first reference to karma as an omnipresent law occurs in his most important episode, "Proteus." At the Sandymount beach, a perfect setting for meditation, Stephen endeavors to understand the mystery of man's origin and his place in the universe. In a moment of mystical revelation, he feels liberated from his earthly paternity by recognizing the law of karma as the eternal cause of human existence. "From before the ages," says Stephen, "He willed me and now may not will me away or ever. A lex eterna stays

about him" (38). "This lex eterna," comments Stuart Gilbert, "is, for esoteric thinkers, the law of karma" (46). The pronoun "He" refers to God, the Creator of the universe, who, by having willed Stephen into existence from time immemorial, has put him under the governance of the ineluctable, ubiquitous law of karma. However, one finds it ironically comic that Stephen's mystical observations originate from something so tawdry as the sight of two midwives going to the river bank to bury a fetus. Clearly the source of the comic is the juxtaposition between the solemn and the tawdry, between the mystical and the naturalistic.

Stephen's understanding of the law of karma seems to be particularly keen in his recognition of the unity of all beings and the continuity of their present, past, and future lives. In the later part of "Proteus," alluding to a topical news of drowning in the Dublin Bay, his gross visualizing of a "corpse rising saltwhite from the undertow" and a "bag of corpsegas sopping in foul brine" ironically--hence comically--leads him to utter one of his most important ideas concerning the karmic law and reincarnation. He speaks the most-often quoted sentence of his which, again ironically, is juxtaposed with a statement portraying his subjection to decadence--a kind of macabre humor: "God becomes man becomes fish becomes barnacle goose becomes featherbed mountain. Dead breaths

I living breath, tread dead dust, devour a urinous offal from all dead" (50). While these two epigrammatic sentences represent Stephen's understanding of the karmic principle and reincarnation theory, they also present the irreverent juxtaposition of the sublime and the vulgar, regeneration and decay, as natural. The first is his philosophic conception of the possibility of God's transformation or reincarnation into man, fish, barnacle goose, and featherbed mountain, and also implies a cyclical view of existence and identification of all beings with God or Brahman or what we might call the universal spirit. The second is a statement of his dissatisfaction with his present which is controlled by "dead breaths," "dead dust," or "urinous offal," which is, in other words, his past karma that he wants to work out.

The karmic law directly mentioned by name in "Oxen of the Sun" suggests the connection between karma and reincarnation, but the allusion is half mocking, half serious. Buck Mulligan, the cavalier medico leader carousing at Burke's, draws Lenehan's attention to "the stranger and to the scarlet label," the stranger being Leopold Bloom who is staring at the red label on the wine bottle (416). Mulligan's focus on the outsider, then, prompts the following dialogue between the blasphemous healer and the mocking mystic:

His soul is far away [says Mulligan of Bloom]. It is as painful perhaps to be awakened from a vision as to be born. Any object, intensely regarded, may be a gate of access to the incorruptible eon of the gods. Do you not think it, Stephen?/ Theosophos told me so, Stephen answered, whom in a previous existence Egyptian priests initiated into the mysteries of the karmic law. The lords of the moon, Theosophos told me, an orange-fiery shipload from planet alpha of the lunar chain, would not assume the etheric doubles and these were therefore incarnated by the ruby-coloured egos from the second constellation. (416)

Mulligan's observation, which is verified by Stephen, refers to a Buddhist belief that every object has a soul, and that everything that exists, however trivial, "contains within itself all the elements, the entire processes of the whole universe" (qtd. in Gilbert 45). In other words, the ordinary red label, by intense meditation, may become for Bloom the sacred medium for reaching the pristine age of the gods, the age of perfect harmony. It is a serious thought in Theosophy, but here it becomes an object of mockery for Mulligan as well as for Stephen who assents with the former. A. P. Sinnett, one of the prominent Theosophists, argues that the laws of Nature are too perfect to discriminate between what is important and what is trivial in the worldly sense; the law of karma, like the earth's gravity, works equally on a microbe as well as on a mastodon (taken from Gilbert 45). Further, Stephen's reference to Egyptian priests initiating the "Theosophos" (Theosophical Adepts) alludes

to H. P. Blavatsky's account that Ashoka, the great Indian Emperor, in the third century B.C., sent missionaries to Egypt, Syria, Greece, and Asian countries to impart Buddha's message (Isis Unveiled, II, 491). It is possible that Stephen, with his keen perception of mankind's history, is alluding here to what some have suggested to be ancient India's cultural influence over Egypt and other countries.* India was once, Blavatsky believes, "the alma mater, not only of the civilization, arts and sciences, but also of all the great religions of antiquity" (Isis, II, 30).

In the passage from "Oxen of the Sun," the Stephen-Mulligan dialogue is, however, marked with irony and skepticism. The manner in which the Theosophists' belief in karma and reincarnation is referred to seems to be derisive. Further, Stephen makes fun of Theosophy and indicates his skeptical attitude toward the twin concepts of Buddhism by expressing his assent to Mulligan's observation with the words, "Theosophos told me so." Finally, the reference that Egyptians initiated the Theosophical Adepts into "the mysteries of the karmic law" sounds preposterous and makes one wonder if Joyce is

*The idea of India's cultural influence is, of course, problematic among scholars of antiquity. Hence, it needs to be stated in a qualified sense. It certainly is advocated by scholars like Radhakrishnan.

poking fun at the Theosophists or simply teasing the reader.

Stephen's allusion to karma and reincarnation becomes deeply philosophic and quite inaccessible in a "Circe" scene depicting Stephen and Lynch's Cap crossing swords in a philosophic duel. While the content of the conversation is profound, the scene is rendered comic, indeed ludicrous, by the transmogrification of the cap into a living thing which engages itself with him in a conversation that is chaotic and abstruse. The dialogue, reminiscent of Plato's or Upanishadic dialogues, begins with Stephen's query of Lynch's cap, "Which side is your knowledge bump?"

The CAP

(With saturnine spleen.) Bah! It is because it is. Woman's reason. Jewgreek is greekjew. Extremes meet. Death is the highest form of life.

STEPHEN

You remember fairly accurately all my errors, boasts, mistakes. How long shall I continue to close my eyes to disloyalty? Whetstone! (504).

.

STEPHEN

(Abruptly.) What went forth to the ends of the world to traverse not itself. God, the sun, Shakespeare, a commercial traveller, having itself traversed in reality itself, becomes that self. Wait a moment. Wait a second. Damn that fellow's noise in the street. Self which it itself was ineluctably preconditioned to become. Ecco! (505)

To understand this conversation, it is important to ask first what or whom the cap, which Stephen calls "whetstone," represents. The "whetstone," according to Gifford, refers to Lynch as Stephen's "intellectual companion" whom the young artist, suspecting of betrayal, discards as he has previously discarded other whetstones, such as Mulligan and Cranly (Maurice, in Stephen Hero, on completing his role as his elder brother's first whetstone, was replaced by Cranly) (Gifford 199-200). It is more plausible, however, to regard the Cap as an extension of Stephen's mind because it is a product of his imagination and, more importantly, it represents his, not Lynch's, thinking and deeper self. The "saturnine spleen" refers to his own state of mind or mood in the novel. The second-person pronoun refers to his inner self, his soul, which being immortal contains the record of his karma and functions as his whetstone. The most important line uttered by his other self, "Death is the highest form of life," alludes to the karmic law, suggesting a cyclic view of life. In accordance with metempsychosis and karma, life is an ever-ongoing process punctuated by death; and death being the culmination of one's karma for the present life is the highest stage of life.

To measure fully the depth of Stephen's comprehension of the meaning of karma and reincarnation, one must decipher his last speech in the above quotation. Overall

it seems to capture the very core of the Hindu belief that Atman and Brahman, the Self and the Universal Being, are one undifferentiated reality. Stephen's words seem indeed like a Joycean rendering of the famous Sanskrit formula, tat tvam asi, literally "that thou art," wherein "that" suggests Brahman and "thou" the individual being (Embree 49; Kaplan 220). The first line of the speech is "synchronicitous" (Brivic 151) with the line in "Ithaca" describing Bloom's intergalactic journeys during which, as "Everyman or Noman," "Ever he would wander, selfcompelled, to the extreme limit of his cometary orbit, beyond the fixed stars and variable suns and telescopic planets, . . . to the extreme boundary of space, passing from land to land, among peoples, amid events" (727-8). God, the sun, Shakespeare, and Bloom ("a commercial traveller") are all, according to Stephen, identified with one another. The words "that self," "that fellow," and "Self" seem to stand for the universal Self, with whom ultimately all beings become identical. In Hinduism, the individual self becomes the universal Self upon self-realization that Atman and Brahman are the ultimate reality, identical and indivisible. What Stephen is suggesting here is that Bloom (or any individual for that matter), by really traversing himself, becomes that Self which he must eventually become at the end of his travels. It seems each person carries within him a sort of blueprint which

he becomes by traversing it during his reincarnation journeys. One might call that blueprint Atman, the Self, that the person is "ineluctably preconditioned to become." But then the individual self must go through the process of reincarnation and work out his karma so that he may become a "sleeper awakened," a fully enlightened being, emancipated from the karmic burden and the reincarnation cycle, and able to recognize his identity with the universal Self. Nevertheless, these serious reflections are tampered with comic elements. Joyce employs the mock-heroic technique to suggest preposterously a comparison between Bloom, "the commercial agent", on the one hand, and God, Sun, and Shakespeare, on the other. Another comic element is the juxtaposition between the sacred and the irreverent--the suggestion that God is nothing but a noisy fellow on the street.

The Son's Quest for the Father

Thus, Stephen and Bloom demonstrate an extensive comprehension of Hindu-Buddhist doctrine of karma and reincarnation. The bulk of knowledge they both possess on the subject impresses upon the reader the need for a further investigation of the significance of this doctrine for these two Dubliners. The following discussion analyzes primarily Stephen's and Bloom's thoughts on the

subject of paternity expressing their individual needs and desires, explores the progression of their father-son relationship, and points out how they seek a fulfillment or resolution of their needs and desires through the law of karma and belief in reincarnation. The analysis also points out, where appropriate, that, while the theme of paternity remains undoubtedly a subject of serious exploration, Joyce almost invariably manages to interject here and there a comic note by way of irony, parody, incongruity, hyperbole, or some other comic technique in order to humor the reader and to balance seriousness with healthy skepticism.

In the beginning of the novel, neither Bloom nor Stephen seems to have any feelings for the other; what they do have, however, is their need for some kind of father-son relationship with another man. The mature man expresses his desire for a son in a direct and emotional manner; the young man expresses his want of a spiritual father in a cryptic and erudite fashion. One beset with fond memories and dreams of Rudy and the other obsessed with denying the biological father, both move unconsciously toward their meeting with each other, and by the end of the day their need, at least symbolically, is fulfilled. After their meeting in "Oxen of the Sun," Bloom begins a conscious pursuit of Stephen and catches up with him in "Circe," where he has the opportunity to

become "father" to him. The process of the two men's relating to each other as father and son is finally completed in "Ithaca."

To understand Stephen's search for paternity, one must first understand his relations with his biological father, Simon Dedalus, and his thoughts on spiritual fatherhood. The relationship between the father and son is depicted as critically impaired prior to the opening of Ulysses; the sundering of their relationship has already occurred in the Portrait. The gulf he perceived between his father (along with his father's friends) and himself, during his visit with his father to Cork, is clearly expressed in the following excerpt:

Stephen watched the three glasses being raised from the counter as his father and his two cronies drank to the memory of their past. An abyss of fortune or of temperament sundered him from them. His mind seemed older than theirs: it shone coldly on their strifes and happiness and regrets like a moon upon a younger earth. (P 95)

By highlighting Stephen's differences from his father, the lines present the curious paradox that the son seems to be older or maturer than the father. William Wordsworth's famous line, "The Child is father of the Man," may aptly be used as a parallel paradox to enhance possibilities of Joyce's meaning. The paradox, however, can best be understood in the context of the Oriental concepts of karma and reincarnation, according to which, the son being

connected with his reincarnations, can be spiritually older than his biological father. It would be appropriate to speculate that Stephen is temperamentally different from, and intellectually and spiritually maturer than, his father because he must have been born many times more and grown spiritually stronger than the latter. He will ultimately attain to a state of moksha, nirvana, or liberation from the cycle of reincarnation when he is fully awakened to the reality that the Self is distinct from the mortal self but identical with Brahman, the unifying principle of the universe. The gulf Stephen saw between him and his father has been underscored again in the following lines, which indicate the unimportance of his biological connection with his family, and the importance of his spiritual connection with them which he lacked:

He saw clearly, too, his own futile isolation. . . . He felt that he was hardly of the one blood with them, but stood to them rather in the mystical kinship of fosterage, fosterchild and fosterbrother. (P 98)

The most significant statement alluding to the karmic law and reincarnation cycle, which occurs at the end of the Portrait, more directly indicates Stephen's belief, at least intellectually, in the reincarnation theory. As he prepares to leave for Paris, he exclaims, "Welcome, O life! I go to encounter for the millionth time the

reality of experience and to forge in the smithy of my soul the uncreated conscience of my race" (252-53). Stephen seems to feel instinctively that he has been born many times before and experienced the multi-faceted reality innumerable times. The words "my race," as pointed out by many other critics, refer not to Ireland but to the human race, thereby indicating the insignificance of his physical connections. Very significantly, by the end of the Portrait, the young, alienated rebel's imminent separation from his biological father becomes clear in his invocation to another father: "Old father, old artificer, stand me now and ever in good stead" (253). As he is leaving his father's home to explore new worlds, to experience new life, it is befitting that he should invoke his spiritual father Daedalus, the old artificer, who is an apt symbol of a higher spiritual connection and of escape from his present labyrinthine existence represented by his biological paternity.

In the beginning of Ulysses Stephen looks extremely desolate over his mother's death, which has occasioned his hasty return from Paris. Instead of staying in his father's house after the funeral, he has moved into the Martello Tower with Malachi "Buck" Mulligan, a medical student, and Haines, a visiting Englishman interested in Irish folklore. During their breakfast, as the three

roommates converse, the theme of Stephen's search for paternity is introduced mockingly by Mulligan. The would-be-doctor ridicules the young poet's idea of paternity, saying that Stephen "proves by algebra that Hamlet's grandson is Shakespeare's grandfather and that he himself is the ghost of his own father," and then he whispers derisively in Stephen's ear, "O, Shade of Kinch the elder! Japhet in search of a father" (18). Haines, apparently without perceiving Mulligan's tone, responds about half a page down, "I read a theological interpretation of it somewhere. . . . The Father and Son idea. The son striving to be atoned with the Father." This religious idea, rather innocently stated by Haines, is then followed by Mulligan's sacrilegious song mocking the Father-and-Son relationship. Thus, the context, the manner, and the tone in which the theme of paternity is introduced are clearly irreverent, mocking, skeptical, and hence comical.

However, this conversation introduces the most important motif of the novel, the search for a father, and anticipates the much-celebrated debate of "Scylla and Charybdis." Mulligan suggests the idea of Stephen's search for a father by comically associating him with Japhet, a foundling in Frederick Marryat's novel Japhet in Search of a Father (1836), searching for his father who "when finally found, turns out to be a testy old East India officer" (Gifford 14). Stephen, having discarded

his father, has now become a sort of foundling whose adventures in search of his paternity are to begin this morning. The name Japhet, by alluding to one of Noah's sons, associates the "fatherless" young man with Bloom, a descendant of Noah's, and, by alluding to Marryat's picaresque novel, carries the suggestion that he is a fatherless boy trying to seek a father who will eventually turn out, ironically, to be an ordinary bourgeois Jew. Further, Haines's comment adumbrates Stephen's preoccupation with the theological controversy on "the Father and Son idea," which is alluded to in this episode and later elaborated in "Proteus," "Scylla and Charybdis," and "Oxen of the Sun."

As the three roommates are still conversing, Haines naively blames history for the mistreatment of the Irish by the British, and the reference to history brings to Stephen's mind the "proud potent titles," especially those of the Catholic church. He hears the voices of affirmation singing aloud without a note of dissent, but behind their unanimity, quite amusingly, he also hears the voices of discord, the heresies. The sources of amusement here are the clash between conformity and rebellion, between orthodoxy and heresy, and the attempt to strip religious respectability of its hypocrisy. The image of "proud potent titles" and voices of affirmation suggest, ironically, the church's dependence on the followers'

mindless submission to authority and its fear of dissent.

Stephen imagines

Photius and the brood of mockers of whom Mulligan was one, and Arius, warring his life long upon the consubstantiality of the Son with the Father, and Valentine, spurning Christ's terrene body, and the subtle African heresiarch Sabellius who held that the Father was Himself His own Son. (21)

Photius, "the brood of mockers," Arius, Valentine, and Sabellius were all heretics who dissented from "orthodox concepts of the nature of the Trinity" (Gifford 15).

Photius argued that "the Holy Ghost proceeded not 'from the Father and from the Son' (Roman Catholic orthodoxy) but 'from the Father'" (Gifford 15). Arius believed that "Christ is God's first creation and inferior to God; and the Holy Spirit, as Christ's creation, is inferior to Christ" (Gifford 15). Valentine, an Egyptian Gnostic, preached that "the Demiurge, creator of the material world, was not a member of the Trinity but a 'demon,' remote from the unfathomable God," and that "Christ was sent by God to lead men to Gnosis, i.e., to pure knowledge, which is spiritual, and which transports man to the kingdom of light"; and that "Christ had no 'terrene body' but was pure spirit" (Gifford 15).

However, it is Sabellius's heresy that Stephen seems to find useful for his purpose. The African heresiarch's belief that "the names 'Father,' 'Son,' and 'Holy Spirit'

were merely three names for the same thing (or three different aspects or modes of one Being)" (Gifford 15) suggests some affinity with the Hindu belief in the Brahman-Atman identity. If the idea of the Father-Son identity is extended to the Creator-creation identity, one cannot but think of Hindu monism which identifies God with His world and thereby points out the ultimate reality, Brahman, transcending all differences (Kaplan 217-8).

Stephen, much like his own creator, Joyce, resembles the heresiarchs in that he rebels against traditional beliefs concerning the reality of fatherhood in a secular as well as religious sense. The heresiarchs' search for truth independent of orthodoxy encourages him in his search for his own origin, his spiritual paternity, which may transcend the barriers of time and space. Thus, Stephen's conscious act of rejecting his biological father and searching for a higher paternal connection indicates: his desire not to be impeded by his past karma; his recognition that he is responsible for creating his own destiny; his effort to see an identity between God and Son and, by extension, between God and his creation (himself); and, finally, his search for the ultimate reality.

Stephen's unorthodox imagination finds full expression in the "Proteus" episode, especially in his meditations on the reality of human origin, the theme of paternity, which the young poet expresses variously in the

novel. As an Aristotelian he seems to accept the physical existence of the world as real; as a mystic, however, his empirical investigation leads to a profound mystical question, "Am I walking into eternity along Sandymount strand?" (37). In the midst of these reflections he observes two midwives, one of them carrying a bag, the other an umbrella, walking toward the sea. Their very sight makes him speculate on his own birth: "One of her sisterhood lugged me squealing into life. Creation from nothing" (37). Then, as he wonders what the midwife's bag contains, he almost instinctively knows it to be a "misbirth with a trailing navel cord, hushed in ruddy wool" (38). At the very thought of "navel cord" Stephen's mind is launched into reflections on the mystery of navel cords, which, according to Hindu-Buddhist beliefs, link human beings with their ancestors, their primordial parents, and with all human generations:

The cords of all link back, strandentwining cable of all flesh. That is why mystic monks. Will you be as gods? Gaze in your omphalos. Hello. Kinch here. Put me on to Edenville. Aleph, alpha: nought, nought, one.

Spouse and helpmate of Adam Kadmon: Heva, naked Eve. She had no navel. Gaze. Belly without blemish, bulging big, a buckler of taut vellum, no, whiteheaped corn, orient and immortal, standing from everlasting to everlasting. Womb of sin.

Wombed in sin darkness I was too, made not begotten. By them, the man with my voice and my eyes and a ghostwoman with ashes on her breath. They clasped and sundered, did the coupler's will. From before the ages He willed me and now may not

will me away or ever. A lex eterna stays about him. Is that then the divine substance wherein Father and Son are consubstantial? Where is poor dear Arius to try conclusions? Warring his life long on the contransmagnificandjewbangtentiality. Illstarred heresiarch. (38)

The scene is characterized by a certain amount of laughter, irreverence, mockery, and even grotesqueness. Stephen derides the biblical idea of "creation from nothing" by ironically juxtaposing it with the material nature of human birth exemplified by his own birth, which was made possible by the physical union of a man and woman. The imperative sentence, "Gaze in your omphalos," immediately followed by "Hello. Kinch here," is humorous in a fantastic way because it appears as if the speaker were making a long-distance call to Edenville by gazing in his navel. Thus Stephen's mode of communication, a navelcord-telephone, is patently absurd, even grotesque, in its juxtaposition of an Oriental belief with the human navelcord and a modern invention.

However, it is a symbolic instrument related to Stephen's quest for paternity. By using the umbilical telephone, which Gilbert calls "modernization of the oriental belief that the navel is the seat of prophetic power" (53), Stephen seems to be communicating directly with the primordial parents, the eternal East, all human generations, or what in Hinduism is called Brahman, the unifying principle of the universe. Since, according to

the karmic law, biological paternity "does not create any authentic spiritual link between father and son" because the individual is spiritually connected with his preincarnations (Gilbert 51), Stephen seeks a spiritual connection with Adam Kadmon and Heva, the primordial parents, as well as with other human generations, as his way of coping with his lack of spiritual relationship with his physical parents. It also represents his effort to transcend the narrow social and religious barriers in his way to spiritual freedom. Further, this search for an eternal spiritual connection represents his endeavor to understand the nature of reality through the concepts of karma and reincarnation.

H. B. Blavatsky points out the significance of the navel, saying,

The Ancients placed the astral soul of man, . . . his self-consciousness, in the pit of the stomach. The Brahmans [Indian priestly class] shared this belief with Plato and other philosophers. . . . The navel was regarded as "the circle of the sun," the seat of internal divine light. (Qtd. in Gilbert 51)

Speaking of the navel as "the seat of prophetic power," Gilbert then quotes an Indian hymn: "Hear, O sons of the gods, one who speaks through his navel, for he hails you in his dwellings!" (51). Stephen, very much in the fashion of an Oriental monk, conceives the idea of speaking through his omphalos with his spiritual ancestors

and other human generations. While the question "Will you be as gods?" alludes both to the serpent in Genesis saying to Eve, ". . . ye shall be as gods, knowing good and evil," and to Satan in Milton's Paradise Lost saying to Eve, "ye shall be as Gods,/ Knowing both Good and Evil as they know" (Thornton 44), in the Indian context it implies that the navel through intense meditation can be the portal of knowledge of ultimate reality and the medium for connection with one's spiritual origin. In Hinduism it is through man's knowledge of reality that Atman finds its identity with Brahman, thereby liberating him from his karma and reincarnation cycle.

Gilbert points out the association Stephen perceives between the Tower, where he starts out his day, and the omphalos, where Bloom starts out his day, and the association the two places have with the navel, which signifies birth or rebirths (54-5). It is no coincidence that Bloom associates the "tower" motif with the concept of reincarnation and contemplates on "the endless and monotonous chain of human generations" (Gilbert 55):

One born every second somewhere. Other dying every second. . . . Cityful passing away, another cityful coming, passing away too: other coming on, passing on. Houses, lines of houses, streets, miles of pavements, piledup bricks, stones. Changing hands. This owner, that. Landlord never dies they say. . . . Slaves Chinese wall. Babylon. Big stones left. Round towers . . . mushroom houses, built of breeze. Shelter for the night. (164)

Here Bloom alludes to the omphalos by an unconscious use of the phrase "round towers" and, without having read "the esoteric tracts," displays "an uncanny flair for the esoteric" and affinities with Stephen's thoughts (Gilbert 55). The immortal landlord, as Gilbert rightly believes, aptly calls for comparison with the soul, or Atman, "which, ever changing its mortal tenement, endures immortal from everlasting to everlasting, and it is significant that Mr Bloom visualizes 'round towers' in this context" (55). Further, one sees a resemblance between naked Eve, "belly without blemish, bulging big," and Mrs. Mina Purefoy, "goddess of unreason, lies naked, fettered, a chalice resting on her swollen belly," the latter-day mother personifying the primordial mother (Gilbert 56). The naturalism characterizing the two women's portrayals focusing on their naked bellies is profanely comic as Stephen's contemplation of his own navel is; nevertheless it is the young Dedalus's focus on the navel that brings together the two Eves and connects him with the human origin. Gilbert concludes:

The omphalos is thus at once a symbol of birth (the explosion of white, fecund grain, orient and immortal), of the strand that links back generation to generation and of a legendary eastern isle embossed on a smooth shield of sea, a lost paradise, the uncorrupted Eden of Traherne's ecstasy. (56)

While Stephen is pondering over the mystery of navelcords, he is reminded, by association, of his own physical parentage which, being to him the major cause of his miserable existence, he discards in order to be free from it. Here biological paternity, the consequence of his past karma, is juxtaposed with spiritual paternity, which he is trying to realize mystically, through an intuitive apprehension of ultimate reality. The former is temporary, the latter everlasting; the first is confining, the second liberating. On the one hand, he thinks he is a consequence of his father and mother's act of physical passion; on the other, he thinks of himself as created by the Almighty God's will. He realizes that the physical parents' creation is perishable but the spiritual Father's creation is eternal. Stephen feels that, having been willed into existence by God, he may now continue in existence eternally. "A lex eterna stays about him," says Stephen, describing the Creator's law.

The phrase lex eterna alludes to both Christian and Hindu-Buddhist beliefs. St. Thomas Aquinas in his Summa Theologica uses this phrase to describe the law of God, adding that "[God's] law is not distinct from Himself" (Thornton 45). Gilbert names it, as mentioned earlier, the law of karma, which is eternal and ubiquitous. But it may also be considered equivalent of the Hindu principle Atman, which indeed is "the divine substance wherein

Father and Son are consubstantial." Put in the Indian context, Stephen is consubstantial with Brahman, but he cannot be Brahman until he penetrates the veil of ignorance (Maya) and attains the enlightenment that he the young Dedalus, who is subject to limitations of time and space due to his karma, is in reality Brahman. But since he has not reached that stage of enlightenment yet and is merely asking a question, although a right one, he must first go through the process of awakening, which will eventually liberate him from the karmic burden and the reincarnation cycle.

It is relevant to point out here that Stephen's connection with the primordial parents underscores, on the other hand, the lack of substance, of spiritual sharing, in his relationship with Simon Dedalus; the resemblances he sees with his father are merely of physical nature, of his voice and eyes. Despite the fact that the older Dedalus, fond of his son, demonstrates a fatherly protectiveness toward him by disapproving of his companionship with "that Mulligan cad," he does not have an instinctive, spontaneous, inner relationship that Stephen desires. His inability to know his son, as opposed to Bloom's ability, is indicated by the fact that, when going to Glasnevin cemetery, he fails to recognize Stephen passing by. Curiously, when Bloom, seeing "a lithe young man, clad in mourning, a wide hat," says to

Simon, "There's a friend of yours gone by, Dedalus," the latter betrays his ignorance about his son by asking, "Who is that?" and "Where is he?" (88). Another time, in the "Sirens" episode, Simon Dedalus shows a similar unawareness about his son as the following dialogue introduced by Lenihan illustrates:

--Greetings from the famous son of a famous father.

--Who may he be? Mr Dedalus asked.

Lenihan opened most genial arms. Who?

--Who may he be? he asked. Can you ask? Stephen, the youthful bard.

Dry.

Mr Dedalus, famous fighter, laid by his dry filled pipe.

--I see, he said. I didn't recognize him for the moment. (262)

Naturally Stephen needs something substantial, genuinely meaningful, in a father-son relationship, which he does not find at present. He needs something that liberates him from the limitations he has inherited from his biological father. Hence his need for seeking spiritual fatherhood, for seeking connection with human generations.

Stephen's notion of paternity becomes more complicated and profound in "Scylla and Charybdis," another episode he eminently presides on. The setting here is the very opposite of that in the previous episode: he is surrounded by Dublin intellectuals in the National Library, the shrine of Dublin's cultural and intellectual activity. In his deliberations with George Russell (AE),

and three librarians, Mr. Best, John Eglinton (Magee), and Mr. Lyster, who are later joined by Mulligan, he advocates biographical interpretation of Shakespeare's works.

Reading Hamlet (and other works) as the Elizabethan bard's fictionalized account of his life, he advances an unconventional view of the poet describing him as

a ghost, a shadow now, the wind by Elsinore's
rocks or what you will, the sea's voice, a voice
heard only in the heart of him who is the
substance of his shadow, the son consubstantial
with the father. (197)

As upon his arrival Mulligan asks of Stephen whether the latter was speaking of "the gaseous vertebrate," Stephen responds by reiterating his earlier reflections on the heresiarchs:

Brood of mockers: Photius, pseudomalachi,
Johann Most.

He Who Himself begot, middler the Holy Ghost,
and Himself sent himself, Agenbuyer, between
Himself and others, Who, put upon by His fiends,
stripped and whipped, was nailed like bat to
barndoor, starved on crosstree, Who let Him bury,
stood up, harrowed hell, fared into heaven and
there/ these nineteen hundred years sitteth on the
right hand of His Own Self but yet shall come in
the latter day to doom the quick and dead when all
the quick shall be dead already.

He lifts hands. Veils fall. O, flowers!
Bells with bells with bells aquiring. (197-98)

From the traditional Christian viewpoint, the above passages present a heretical notion of paternity; from a naturalist viewpoint, they are outrageously comic in their

depiction of Shakespeare and God. That the bard of the Stratford-at-Avon should be a ghost, a wind, and a voice sounds poetic but absurd, incredible, and hence humorous. That the Creator of the Universe should be both the Creator and the Created and sit "on the right hand of His Own Self" for about two thousand years sounds ridiculous, unbelievable, heretical, and hence humorous. Yet a certain logic binds the two together in the young bard's mind. Both Shakespeare and God are poets, artists, and creators, who in the process of creation become part of their "creatures" or, in other words, consubstantial with their creation.

Addressing the heretics Photius, Mulligan, and Johann Most (German-American bookbinder, anarchist, and pacifist, according to Gifford 181), Stephen the heretic expresses his view of paternity that the Father, the Son, and the Holy Ghost are consubstantial and manifest the same Being. Although Stephen has probably Sabellius in mind, the idea represents the Hindu view that God manifests in various forms but remains undifferentiated in reality. Stephen's unconventional version of Jesus Christ's story is in effect very Hindu at the core. It is God, says Stephen, Who is self-begotten; became His own Son; became the Holy Ghost; set Himself up as the Savior; created the events of His own crucifixion, resurrection, and harrowing of the Hell; then sat on "the right hand of His Own Self" for two

thousand years; and will come again on the Day of Judgment. This vision of God reflects the Hindu view that Brahman manifests in all beings and is identical with the individual Atman. But because of the veil of Maya,* the individual fails to recognize that identity and, due to that failure, remains subject to his reincarnation cycle so long as he does not attain the knowledge that the Self and Brahman are consubstantial, that it is Brahman manifesting in various shapes.

Thus, one sees a parallelism between Shakespeare's consubstantiality with his creation and God's with Jesus and His creation. The bard expresses himself in his works; Hamlet, Hamnet, William and John Shakespeare are all one. God manifests in the Son, the Holy Ghost, and all his creation and is one with them. By inference, Bloom and Stephen, who are drawn to each other in their search for the father-son connection, may be considered to be spiritually akin, even consubstantial. At different places Bloom has been identified with Jesus, Shakespeare, God; he is father to Milly and Rudy and, potentially, to thousands (86), and looks upon Stephen as son. Therefore, it is logical to consider him as surrogate father to the

*Maya has been defined as "the mystery of all existence, which is mistakenly seen as distinct from Brahman." Maya is "the failure to see that the self and the entire created world are really the Absolute Brahman." (McDermott 335; see also 140-141).

young searcher for paternity. In accordance with the Hindu view, Shakespeare, God, and Bloom are all Brahman which manifests in all beings and is consubstantial with them. Stephen, following the law of karma, is gradually moving toward his identification with the earthly manifestation of his spiritual fatherhood in Bloom, with whom he will have his union symbolically completed by the end of the day.

The library scene abounds in references to fathers and shows Stephen seriously preoccupied with the idea of fatherhood. However, the seriousness of the young artist's obsession is well tampered with the comic element. Magee's father's visit--announced with the words, "Mr Magee, sir, there is a gentleman to see you. . . . Says [as if to claim his son] he's your father" (206)--reminds Stephen of the comment, "He knows your old fellow" (207), made earlier by Mulligan about Bloom (201). The pronoun "he" ambiguously applies to both Magee Mor Matthew, Magee's father, and Bloom, and hence ambiguity becomes the source of amusement. More importantly, the entry of Magee's father provides an amusing backdrop for Stephen's thoughts about paternity. Magee feels embarrassed by his father's country manners and appearance when the old man visits him publicly. This comic situation parallels Stephen's situation. It sets off Stephen's memory of his sympathetic meeting with his

father upon his mother's death, and then provokes him to express his unconventional attitude toward fatherhood:

Hurrying to her squalid deathlair from gay Paris on the quayside I touched his hand. The voice, new warmth, speaking. Dr Bob Kenny is attending her. The eyes that wish me well. But do not know me.

---A father, Stephen said, battling against hopelessness, is a necessary evil. [Shakespeare] wrote [Hamlet] in the months that followed his father's death. . . . The corpse of John Shakespeare does not walk the night. . . . He rests, disarmed of fatherhood, having devised that mystical estate upon his son. . . . Fatherhood, in the sense of conscious begetting, is unknown to man. It is a mystical estate, an apostolic succession, from only begetter to only begotten. On that mystery and not on the madonna which the cunning Italian intellect flung to the mob of Europe the church is founded and founded irremovably because founded, like the world, macro- and micro-cosm, upon the void. Upon incertitude, upon unlikelihood. Amor matris, subjective and objective genitive, may be the only true thing in life. Paternity may be a legal fiction. Who is the father of any son that any son should love him or he any son?

.
---They [father and son] are sundered by a bodily shame so steadfast that the criminal annals of the world, stained with all other incests and bestialities, hardly record its breach. . . . The sun [sic] unborn mars beauty: born, he brings pain, divides affection, increases care. He is a male: his growth is his father's decline, his youth his father's envy, his friend his father's enemy.

.
---What links them in nature? An instant of blind rut.

Am I father? If I were?
Shrunken uncertain hand.

---Sabellius, the African, subtlest heresiarch of all the beasts of the field, held that the Father was Himself His Own Son. The bulldog of Aquin, with whom no word shall be impossible, refutes him. Well: if the father who has not a son be not a father can the son who has

not father be a son? When
 Rutlandbaconsouthamptonshakespeare or another poet
 of the same name in the comedy of errors wrote
Hamlet he was not the father of his own son merely
 but, being no more a son, he was and felt himself
 the father of all his race, the father of his own
 grandfather, the father of his unborn grandson
 who, by the same token, never was born for nature,
 as Mr Magee understands her, abhors perfection.
 (207-08)

Even though Stephen, upon his mother's death,
 recognizes a reservoir of goodwill in his father's eyes,
 he clearly sees himself divided from the older Dedalus by
 the latter's inability to "know" him. What Stephen wants
 from his father is spiritual understanding; he wants the
 latter to understand his frustrations, yearnings, and
 aspirations. Simon's relationship with his son, as said
 earlier, is merely biological, not spiritual, and
 therefore unsatisfactory. To highlight his
 dissatisfaction with his father-son relationship, he laces
 his description of the much-revered fatherhood with
 irreverence, black humor, and cynicism when he calls
 fatherhood "a necessary evil" and "a legal fiction." But
 what actually hides behind his profane attitude is the
 expression of his dire need to transcend the biological
 paternity, which he finds superficial, limited,
 burdensome, so that he can reach out to a mystical
 relationship, which is deep, liberating, joyous. To
 enable him to escape the biological father, what he wants
 then is a mystical union with the Eternal Father, the

Origin of all life, or, in concrete form, with an earthly spiritual father represented by Leopold Bloom.

Fatherhood, Stephen says, is "a mystical estate . . . from only begetter to only begotten," and cannot be consciously experienced by man; that is, God, the Eternal Father, is the only begetter who knows "conscious begetting." Fatherhood, in other words, is not a physical condition, a genetic character, linking two men, but a spiritual character received by the son from the father. Stephen's rhetorical question, "Who is the father of any son that any son should love him or he any son?" signifies not only an open denial of the traditional value attached to biological paternity and an attempt to dissociate himself from Simon Dedalus, but also represents man's perennial, nagging doubt about his being the real father of whom he considers his son. Whereas the mother requires no proof to be the mother of her child, the father's claim to fatherhood is uncertain and based entirely on an assumption.

The idea underlying this discussion is this: that if a son can detach himself from his natural father, he would be able to liberate himself from whatever the father represented--tradition, past, history, things that he has received and is bound by; and then he would be completely free to know himself, to realize himself, to seek his identity freely, without identifying with the father. The

father and son, in Stephen's view, because of their being merely biologically-related, become adversaries in their affections: applying Stephen's own words to his situation, his "growth is his father's decline, his youth his father's envy, his friend his father's enemy." Their only link with each other, as Stephen tells, is an "instant of blind rut," a moment of sexual passion, a blind impulse, which, by uniting man with woman, has resulted in man's becoming father without any "conscious begetting" on his part. And, strangely enough, the very factor of biological consubstantiality of Stephen and his father seems to have become the reason for their estrangement and a formidable hindrance in the son's way to self-realization. To be born, one knows well, one must have a father, albeit of evil necessity, but then one must also transcend the trammels of fatherhood in order to be "atoned" or united with the spiritual father, the Origin, the permanent reality. And for Stephen, as discussed later, Bloom is in earthly terms a symbolic realization of that spiritual fatherhood.

Stephen further adapts Sabellius in support of his rejection of biological fatherhood and the role of the karmic law in his life. He suggests that father and son are interdependent in that one must have a son in order to be a father and that, likewise, one must have a father in order to be a son; then he extrapolates Sabellius's idea

that "the Father was Himself His Own Son." But Sabellius, judged traditionally, sounds absurd and unnatural, and is made to look ludicrous by Mulligan's mocking rejoinder, incongruously juxtaposed with Stephen's thought: "Himself his own father, sonmulligan told himself. Wait. I am big with child. I have an unborn child in my brain" (208). Thus, Stephen's argument about Sabellius is treated comically by Mulligan's mocking references, and Mulligan's skepticism and cynicism counterbalance Stephen's thoughts. The African heresiarch's thought that the father and son, in essence, exist in each other, thereby the one becoming the other, anticipates Stephen and Bloom's mutual transformation into "Blephen and Stoom" in "Ithaca," thereby father and son becoming mutually existent in each other. Stephen further illustrates the point very well by saying that the writer of Hamlet "was and felt himself the father of all his race, the father of his own grandfather, the father of his unborn grandson," but then--it should be underlined--the bard felt so only after the latter had been freed from the constraints of biological paternity (that is, after John Shakespeare had lain rested "disarmed of fatherhood").

Though the idea that Shakespeare combined in him his past and future generations sounds preposterous, it does make sense in light of the karmic law. While the biological paternity considers chronological precedence to

be an essential element in determining which is father and which is son, the spiritual fatherhood, one must emphasize, is exempt from such limitation. In other words, what Stephen speaks of Shakespeare may well be explained through the Oriental belief in reincarnation and karma. In the scheme of karmic law, a person is related spiritually not to his worldly relationships but to his reincarnations; thus a person who may be spiritually ahead of his biological father and grandfather may be considered father of his father and grandfather. Inevitably the reader recognizes Stephen's preference for Sabellius' idea over the traditional, Christian belief; and Sabellius's idea, as pointed out earlier, fits in well with the Hindu beliefs concerning the Atman-and-Brahman identity and reincarnation.

The Father's Quest for the Son

The above discussion of Stephen's quest for father amply clarifies his separation from his father, his denial of the consubstantial fatherhood, and the reason for his search for spiritual paternity, and prepares the reader to examine Stephen's long-postponed meeting with Bloom. The two Dubliners have now come very close to what may be called their predestined rendezvous. Joyce has given the reader a view of the progression of their gradually

converging individual quests. At long last Stephen meets Bloom in "Oxen of the Sun," but yet without recognizing the latter's paternal feelings for him. The latter, on the other hand, has felt unconsciously drawn toward Stephen for some time in the novel and eventually meets him due to what he calls his kismet. But before analyzing the significance of their first meeting and mutual interaction, one needs to trace out, much in the way Stephen's search has been analyzed, Bloom's thoughts on the loss of his only son, his want of a son, and the development of his affinity for Stephen as surrogate son.

Bloom reminisces about the loss of his only son Rudy in "Calypso" in the beginning of his day, which is about the same time when the idea of Stephen's search for father is expressed in "Telemachus." This morning he receives an affectionate letter from his daughter Milly thanking her mother and father for the gifts they sent her on her fifteenth birthday. As he thinks back of her birth at the hands of Mrs. Thornton, her and Rudy's midwife, and wonders how many other babies Mrs. Thornton would have delivered, his mind, almost unconsciously, goes to his son: "She knew from the first poor little Rudy wouldn't live. . . . He would be eleven now if he had lived" (66). Bloom, the family man, father and husband, remains concerned all day about his wife, his daughter, and his son. As the day progresses, his preoccupation with the

idea of having a son increases, and Stephen increasingly figures in his mind.

Bloom's thoughts embrace Stephen and Rudy together as he, while on his way to Paddy Dignam's funeral, sights first time in the novel the young Dedalus walking on a street. He points Stephen out to Simon Dedalus, calling the younger Dedalus the latter's friend, son, and heir; and when the latter inveigs against his son's companion Mulligan, he considers Simon to be a "Noisy self-willed man. Full of his son" (89). It is no coincidence that Bloom's thought of Simon's overprotectiveness of his son leads him to thoughts of his own son Rudy:

If little Rudy had lived. See him grow up. Hear his voice in the house. Walking beside Molly in an Eton suit. My son. Me in his eyes. Strange feeling it would be. From me. Just a chance. Must have been that morning in Raymond terrace she was at the window, watching the two dogs at it by the wall of the cease to do evil. . . . She had that cream gown on with the rip she never stitched. Give us a touch, Poldy. God, I'm dying for it. How life begins.

Got big then. . . . My son inside her. I could have helped him on in life. I could. Make him independent. Learn German too. (89)

Evidently the passage describes Bloom's deep yearning for a son. The words, "My son inside her," "See him grow up. Hear his voice in the house," "My son. Me in his eyes," "Walking beside Molly in Eton suit," "I could have helped him on in life," express the sonless father's affection and wistful longing, imbued with deep sadness, for the

lost opportunity to be father. But at the same time Joyce balances Bloom's sentimentality with humor when the latter cites a profane, natural cause for an event traditionally considered mysterious. Naturally the juxtaposition of the profane and the mysterious provokes a boisterous laughter. Bloom explains Rudy's origin naturalistically, irreverently, humorously, by attributing it to Molly's sexual arousal caused by the sight of two street dogs copulating.

Bloom's paternal feelings for Stephen show directly in "Aeolus" when he sees him going off for a drink with the newspaper editor Myles Crawford and his cronies. Spurned by the editor for his untimely query concerning Keyes' advertisement, Bloom, seeing Stephen in that company, speculates with a fatherly feeling:

Wonder is that young Dedalus the moving spirit.
Has a good pair of boots on him today. Last time
I saw him he had his heels on view. Been walking
in muck somewhere. Careless chap. What was he
doing in Irishtown? (147)

Clearly Bloom's thoughts indicate his concern about Stephen's wasting his money on his gay companions, show his tender attentiveness to the latter's physical appearance, and express his anxiety about the young man's visiting less desirable places.

As the plot advances, Stephen and Bloom get closer; in the previous episode they nearly met. In "Scylla and

Chrybdis," the episode dominated by Stephen, Bloom passes between Stephen and Mulligan, "bowing, greeting." Stephen does not respond to Bloom's presence but is reminded by it of his previous night's dream: "A creamfruit melon he held to me" (217). At the beach Stephen has already reflected on this dream but without awareness of Bloom:

Haroun al Raschid. I am almosting it. That man led me, spoke. I was not afraid. The melon he had he held against my face. Smiled: creamfruit smell. That was the rule, said. In. Come. Red carpet spread. (47)

Stephen's dream, rich with comic suggestions, foreshadows Bloom's emergence in his life, the latter leading the former trustingly and hospitably into his house and offering him a creamfruit melon. While the melon offering alludes to the Hebraic custom of presenting "the firstfruits of the land" to God through the priest (Gifford 43), it anticipates profanely, comically, Bloom's thought about offering the godlike-priestlike guest, Stephen, the host's own favorite melons, that is, Molly's "adipose posterior female hemispheres," "the plump mellow yellow smellow melons of her rump" (734). The yoking together of the sacred and the profane is obviously the comic source here. Then, the elements of surprise and suggestiveness in finding that Haroun al Raschid, Caliph of Baghdad, is actually Leopold Bloom are equally comic. Interestingly, both Orientals (one Arab, the other Jew)

love luxury, pleasure, learning, and arts (Gifford 43).*

Buck Mulligan notices the interest the "Wandering Jew" evinces in Stephen, but misunderstands the latter's intention and pokes fun at both Stephen and Bloom. "Did you see his eye?" says Mulligan mockingly. "He looked upon you to lust after you. I fear thee, ancient mariner" (217).

The Father-Son Encounter

Bloom's feeling of anguish and void caused by his lack of son intensifies in "Oxen of the Sun." Bloom is visiting the Lying-in-Hospital in Holles Street to inquire after Mrs. Purefoy who has been suffering labor pains for three days. Invited by Dixon, the medical student who had previously treated him for a bee sting, he joins the convivial party already underway in the hospital. An unexpected meeting with Stephen at the party "brings to the foreground of [his] mind the vague craving for paternity which has all day been latent in his soliloquies" (Gilbert 295). This meeting represents a turning point in the development of the Stephen-Bloom relationship. After wandering alone all day, Bloom eventually meets Stephen face to face, and from here on

*See Bloom's dreams in "Circe."

begins a rapid progression in the earthly realization of their mutual relationship and needs. Here, more than anywhere before in the novel, his thoughts run back and forth between Rudy and Stephen; the more he thinks of himself as a dispossessed father the more he feels drawn toward Stephen. The following passage illustrates the point clearly:

. . . as he was minded of his good lady Marion that had borne him an only manchild which on his eleventh day on live had died and no man of art could save so dark is destiny. And she was wondrous stricken of heart for that evil hap and for his burial did him on a fair corselet of lamb's wool, the flower of the flock, lest he might perish utterly and lie akeled (for it was then about the midst of the winter) and now sir Leopold that had of his body no manchild for an heir looked upon him his friend's son and was shut up in sorrow for his forepassed happiness and as sad as he was that him failed a son of such gentle courage (for all accounted him of real parts) so grieved he also in no less measure for/ young Stephen for that he lived riotously with those wastrels and murdered his goods with whores.
(390-1)

Here, as in earlier episodes, Bloom sees together in his mind his dead son Rudy and his friend's son Stephen, with a longing for having a son of his own. His yearning for a son is so intense that, even though he feels betrayed and wronged by his wife, he cannot but visualize her as "his good lady Marion that had borne [sic] him an only manchild." Here Bloom's yearning is so marked with exaggeration that it produces a sentimental effect that is

comic. Likewise his narration that his wife buried Rudy in "a fair corselet of lamb's wool" for fear that "he might perish utterly and lie akeled" in "the midst of the winter" is pathetic and at the same time comic in its maudlin expression. Nevertheless Bloom's being sonless gives him, as Harry Blamires puts it, "a touching fatherly affection for Stephen" (155). Just as he has felt sad over Rudy's death, he feels sad seeing Stephen squander his time and money on fair-weather friends and whores.

While the bereaved father is having these thoughts, the "fatherless" son, quite befittingly, is about to deliver a sermon that mostly deals, albeit mockingly, with the theme of paternity in alluding to man's connection with his primordial origin. The quiet reflections on paternity Stephen had at Sandymount strand become loud at the Maternity Hospital in the company of boisterous student-doctors and the older gentleman watching over him. After filling all empty cups with wine, Stephen proposes a toast to "the sovereign pontiff, . . . the vicar of Christ" making fun of the pope and begins the mock sermon. Praising ironically the "second Eve" for her immaculate conception and her "almightiness of petition," he juxtaposes her in a tense relationship with Eve the primordial mother, saying,

the second Eve . . . won us . . . whereas that other, our grandam, which we are linked up with by

successive anastomosis of navelcords sold us all,
 seed, breed and generation, for a penny pippin
 [apple]. . . . Or she knew him, that second I say,
 and was but creature of her creature, verGINE
madre figlia di tuo figlio [Italian: Virgin
mother, daughter of thy son (see Gifford, p. 342)]
 or she knew him not and then stands she in the one
 denial or ignorancy with Peter Piscator who lives
 in the house that Jack built and with Joseph the
 Joiner patron of the happy demise of all unhappy
 marriages Entweder transsubstantiality oder
 consubstantiality but in no case subsubstantiality
 [German: Either . . . or]. And all cried out
 upon it for a very scurvy word. A pregnancy
 without joy,/ he said, a birth without pangs, a
 body without blemish, a belly without bigness.
 Let the lewd with faith and fervour worship. With
 will will we withstand, withsay. (391-2)

Here Stephen makes two points involving the two Eves,
 one concerning the human origin, the other concerning the
 son's relationship with the father. His criticism of the
 first Eve that "our grandam . . . sold us all, seed,
 breed, and generation, for a penny pippin"--and the vulgar
 language he uses to deliver the criticism--render the
 biblical truth of the first mother's seduction suspect and
 laughable. The criticism also questions the justice and
 credibility of the idea that human race was damned for
 eternity simply because the primordial woman dared to
 follow her very human instinct to experience the unknown
 by eating of the forbidden fruit. In fact, the biblical
 reason for damnation is made to look absurd and hence
 comical. Stephen's ridicule of the Genesis myth can be
 directly traced to his development in the Portrait, which
 portrays his rebellion against the theological barriers to

knowledge and the Christian view of God's justice in ejecting Adam and Eve from the Paradise. Stephen views man's fall as a contradiction of the very idea of a just universe and the karmic law. However, his derision of the original sin fits in well with his dependence upon the karmic law, which does not view man as a fallen being. He returns to the Oriental belief, recalling his earlier recollections in "Proteus," that we are connected with our origin, our primordial parents, through a chain of navelcords.

Continuing further with his play with biblical beliefs, Stephen uses an ironic tone to describe the second Eve's pregnancy as joyless and painless (because it occurred without a man's physical involvement). Stephen's skepticism of the immaculate conception renders that sacred belief comic. The Virgin Mary, Stephen describes, is the daughter of her Son Jesus, but does not know Him (as Son of God). This description recalls two things: Stephen's comment on his father, "The eyes that wish me well. But do not know me." (207); his comment on Shakespeare that the bard was father of his son and father and grandfather. Having commented on the two Eves, Stephen then switches on to what seems to be an allusion to Sabellius, an affirmation that Christ had a parallel or joint substantiality with His Father. Subsequently, in one single sentence, he alludes to both Mary's immaculate

conception and the primordial mother's "body without blemish, a belly without bigness." Here his juxtaposition of the sacred and profane conceptions is comic in two ways: it renders the distinction between the two questionable; and, in naturalistic terms, it emphasizes the naturalness of Eve's naked body in contrast to the incredible bodilessness of Mary. The reference to Eve alludes to the idea that man is connected with his origin and other human generations through a chain of navelcords; the reference to Mary alludes to her relationship with the Son and, indirectly, the Son's with the Father.

Thus, Stephen is linked with Bloom, an Adam-like figure, as son to father. If Bloom is father, it is logical then to view Molly as mother. As Bloom is a sort of Adam, Molly is a sort of Eve as well as Mary (Tindall 225-6). In "Proteus" Stephen has sought connection with Adam and Eve and met in his dream the Adam-figure Bloom and his wife ("melon," 47; "fruitcream melon," 217). Later he is going to be introduced to the Evelike-Marylike Molly through a photograph (652) and eventually through Bloom's vision of her (702). According to the karmic law, it should be reiterated here, the physical relationship between father and son is unimportant; what matters is the spiritual kinship between the two, which disregards chronological or spatial boundaries. The Virgin Mary's relationship with Jesus fits in with the reincarnation

cycle--she is physically the mother but spiritually the daughter. Similarly, Bloom, though physically unrelated, is the spiritual father to Stephen.

Bloom's concern for Stephen becomes self-evident in his attempt to calm the young man frightened by the thunderclap and lightning. That a man of twenty-two should be superstitiously afraid of the thunder amuses the reader, but Stephen's fear, much like Joyce's, stems from his childhood belief that the thunder is an angry God's voice (Ellmann, James Joyce 25, 514). The following paragraph written in a typically "jocoserious" manner shows Bloom's deeply caring attitude toward Stephen and the younger man's fearful but mocking attitude toward the Father, the Maker of the Universe:

A black crack of noise in the street here,
 alack, bawled, back. Loud on left Thor thundered:
 in anger awful the hammerhurler. Came now the
 storm that hist his heart. And Master Lynch bade
 him have a care to flout and witwanton as the god
 self was angered for his hellprate and paganry.
 And he that had erst challenged to be so doughty
 waxed pale as they might all mark and shrank
 together and his pitch that was before so haught
 uplift was now of a sudden quite plucked down and
 his heart shook within the cage of his breast as
 he tasted the rumour of that storm./ . . . But the
 braggart boaster cried that an old Nobodaddy was
 in his cups

.
 He drank indeed at one draught to pluck up a heart
 of any grace for it thundered long rumblingly over
 all the heavens so that Master Madden, being godly
 certain whiles, knocked him on his ribs upon that
 crack of doom and Master Bloom, at the braggart's
 side spoke to him calming words to slumber his
 great fear, advertising how it was no other thing

but a hubbub noise that he heard, the discharge of fluid from the thunderhead, look you, having taken place, and all of the order of a natural phenomenon. (394-5)

Here most of the humor comes from Stephen's naturalistic perception of God. He reduces God to a "a black crack of noise in the street," an angry "hammerhurler," and "an old Nobodaddy . . . in his cups." These irreverent images, being incongruous with the sacred notion of God as merciful, loving, and just, are a rich source of laughter.

However, while Lynch is just being funny in saying that the thunderstorm is a wrathful God's response to Stephen's "hellprate and paganry," Stephen is actually terrified believing atavistically the thunder to be an angry God's voice. Here one is reminded of the thunders in Eliot's The Waste Land. In "Oxen of the Sun" the men, except for Bloom, very much resemble the demons in the Hindu parable* who need to learn the virtue of self-restraint. The braggart Stephen, one of those demons, tries to cover up his fear by quaffing more liquor and calling God an old, drunken "Nobodaddy," thus defying the Almighty Father and creating Him in his own image. But Bloom, the fatherly figure who appreciates the young

*The thunders in Eliot and Joyce both allude to the tale in the Brihad Aranyaka Upanishad in which God tells angels, men, and demons to be charitable, sympathetic, and self-restrained (T. S. Eliot, Selected Poems 73).

heathen's state of mind, tries to placate his fears, reassuring him that the thunder is nothing but "a hubbub noise," a "natural phenomenon." Obviously Bloom's attitude toward Stephen is protective, consoling, solicitous, and affectionate, the attitude expected of a father.

As Bloom is in the company of those many years younger than he, especially Stephen, it is natural that he reminisces about his past, visualizing himself as a school boy "walking on a nipping morning . . . to the high school," as a young traveller for "the family farm, equipped with an orderbook, a scented handkerchief . . . a quiverful of compliant smiles," and then as a young lover in his first sexual experience (413). These reflections are amusing in their expression of an older Bloom's nostalgia for the past. "Now he is himself paternal," Bloom contemplates further, "and these about him might be his sons. Who can say? The wise father knows his own child" (413). Bloom knows he is old enough to be father to the young men. His rhetorical question "Who can say?" recalls Stephen's view expressed in the Library scene that, unlike maternity, paternity is based on uncertainty. The last sentence in the above quotation makes one wonder, interestingly enough, whether he feels he is the wise father who already knows his son; the signs are that he does.

However, his trip down memory lane ends with a rude awakening that the "youthful illusion of [his] strength" was futile. Here the comic effect consists in Bloom's sentimental realization that he has no son of his own. As Mrs. Purefoy bears one more son to her husband, Bloom's feeling of the lack of a son becomes more poignant and escalates his loneliness. His situation resembles the speaker's in Keats's "Ode to a Nightingale," describing the contrast between the speaker's plaintiveness and the nightingale's ecstasy. As his situation is in sharp contrast to Purefoy's, a feeling of profound regret, alienation, and unhappiness preys on his mind. "No son of thy loins is by/ thee," laments Bloom. "There is none now to be for Leopold, what Leopold was for Rudolph [Bloom's father]" (413-14). The continuation of his family name, his bloodline, or his immortality is indeed in grave jeopardy. Since, however, the karmic law regards the biological connection only as an earthly, one-life-time, affair, the Oriental law helps Bloom to cope with his state of heirlessness by letting him view Stephen as a possible spiritual heir. Naturally the lonely father actively works to forge a spiritual bond with the lonely young man.

It then appears increasingly that Leopold Bloom is the wise father capable of recognizing his spiritual heir in the midst of the crowd. The signs of recognition that

were faint earlier have become strong in "Oxen of the Sun." The Bloom-Stephen meeting results in the sonless father's increasing focus on the "fatherless" son's need for fatherly protection and guidance. Bloom's lament over his lack of a biological son does not lead him to a state of despair and inertia; on the contrary, this unequivocal recognition of his present situation prompts him to actively pursue the one that might turn out to be a son of sorts, a spiritual son. Notwithstanding the facts that Bloom does not enjoy drinking, haunting pubs at night, or consorting with the sort of men he sat with at the hospital, he chooses to tag along with them to Burke's pub so that he can safeguard Stephen against those who will exploit, betray, and abandon him. For he senses instinctively that Stephen is besieged by friends like Malachi Mulligan ("with the primrose elegance and townbred manners," 417) and Lynch ("whose countenance bore already the stigmata of early depravity and premature wisdom," 417) who are enjoying at his expense and will abandon him in his hour of need. Therefore, the "punctual Bloom at heels with a universal grabbing at headgear" (423) follows Stephen Dedalus to Burke's where, while others take a variety of strong drinks, he takes only ginger beer so that he stays sober to take care of his charge. Mulligan leaves quietly for the Martello Tower giving a slip to

Stephen; Bloom goes after Stephen who, accompanied by Lynch, is headed toward the "kips."

The Spiritual Communion

It is in "Circe," however, that the relevance of Bloom's allusions to karma and reincarnation begins to emerge clearly. "What am I following him for?" Bloom asks, as he tries to catch up with the fleet-foot Stephen and wonders about the purpose of this chase. Then immediately he reassures himself by saying, "Still, he's the best of the lot. If I hadn't heard about Mrs Beaufoy Purefoy I wouldn't have gone and wouldn't have met. Kismet. He'll lose that cash" (452). The word kismet, Turkish/Arabic/Persian in origin, means destiny or fate (OED) and is often used in Indian vernacular as a synonym of karma, implying that a man's kismet* or karma predetermines the course of his present life. Many Indians literally believe in their kismet and are in a sense fatalistic, although the more enlightened ones deny the meaning of karma as fatalism. Bloom feels uncertain about his reasons for the chase; his motives are vague yet. Whether he senses any metaphysical force spurring

*In the Muslim context, kismet came to be associated with the will of Allah, and probably because of the Muslim influence in India it passed into Indian vernacular and became associated with karma.

him on in his chase is unlikely, but the rational and prudent chaser certainly seems to be guided by what he calls kismet. He attributes his meeting with, and chase of, Stephen to his meeting with Mrs. Breen and hearing about Mrs. Purefoy's confinement; and ultimately he seems to consider his pursuit as fulfillment of the karmic law. Here he makes a strong linkage between karma and the cause-effect process and consciously creates his own karma. He knows if he had not met Mrs. Breen and then put to action his compassion for Mrs. Purefoy by going to the hospital, he would not have had the fortune of meeting his spiritual son. His fear that Stephen will lose his money is aptly paternalistic.

Bloom's search for a son reaches its climax in "Circe." He finally catches up with Stephen at Bella Cohen's whorehouse in Nighttown, where his involvement with the young man becomes genuinely paternalistic. As he sees Stephen being divested of his hard-earned money by Bella's girls, he steps in to take charge of the incompetent boy's cash, shrewdly offering a half sovereign for the services of the house and returning the poundnote to Stephen (558). Realizing that Stephen, being drunk and accompanied by a gay betrayer, is in no condition to protect his money, Bloom quietly suggests that the latter "had better hand over that cash to [the former] to take care of" (559). Curiously enough, the young rebel

complies with his benefactor's suggestion, showing deference appropriate for a son.

Bloom's role as protector becomes increasingly important from now on as the new events unfold. In a hallucinatory state, frightened by the specter of his dead mother, Stephen suddenly plunges everyone into darkness by smashing the chandelier with his ashplant, leaving it for the father to clean up the mess. It appears that the older man has inevitably been ushered in the process of fatherhood by his kismet or karma, and that he cannot elect to extricate himself out of it now. He takes charge of Stephen's ashplant, prudently settles the account with Bella on his protege's behalf, and then rushes out, only to find him embroiled with two soldiers. All his efforts fail to dissuade Stephen from carrying on his imprudent argument with them and to prevent the calamity he could have avoided. Stephen hits the very rock bottom of his career in the novel when he is struck in the face by the vile Private Car and "lies prone, his face to the sky, his hat rolling to the wall" (601). It is in this moment of profound crisis that Bloom, as father, fully assumes responsibility for Stephen. It is in this moment that his own son Rudy, who died eleven days old, is reborn in Stephen when he revives the latter. For a fuller comprehension of the scene, the ending of the episode is quoted here:

Stephen

(Groans.) Who? Black panther vampire. (He sighs and stretches himself, then murmurs thickly with prolonged vowels.)

Who . . . drive . . . Fergus now.
And pierce . . . wood's woven shade? . . .

(He turns on his left side, sighing, doubling himself together.)

Bloom

Poetry. Well educated. Pity. (He bends again and undoes the buttons of Stephen's waistcoat.) To breathe. (He brushes the wood shavings from Stephen's clothes with light hands and fingers.) One pound seven. Not hurt anyhow. (He listens.) What! (608)

Stephen

(Murmurs.)

. . . shadows . . . the woods.
. . . white breast . . . dim . . .

(He stretches out his arms, sighs again and curls his body. Bloom holding his hat and ashplant stands erect. A dog barks in the distance. Bloom tightens and loosens his grip on the ashplant. He looks down on Stephen's face and form.)

Bloom

(Communes with the night.) Face reminds me of his poor mother. In the shady wood. The deep white breast. Ferguson, I think I caught. A girl. Some girl. Best thing could happen him . . . (He murmurs.) . . . swear that I will always hail, ever conceal, never reveal, any part or parts, art or arts . . . (He murmurs.) in the rough sands of the sea . . . a cabletow's length from the shore . . . where the tide ebbs . . . and flows . . .

(Silent, thoughtful, alert, he stands on guard, his fingers at his lips in the attitude of secret master. Against the dark wall of a figure appears slowly, a fairy boy of eleven, a changeling, kidnapped, dressed in an Eton suit

with glass shoes and a little bronze helmet, holding a book in his hand. He reads from right to left inaudibly, smiling, kissing the page.)

Bloom

(Wonderstruck, calls inaudibly.) Rudy!

Rudy

(Gazes unseeing into Bloom's eyes and goes on reading, kissing, smiling. He has a delicate mauve face. On his suit he has diamond and ruby buttons. In his free left hand he holds a slim ivory cane with a violet bowknot. A white lambkin peeps out of his waistcoat pocket.) (609)

The Bloom-Stephen meeting in this scene represents the climax of the father-son relationship in the novel. Under cataclysmic circumstances the two men are born as father and son. Father's recognition of son is spontaneous and emotional whereas the son's recognition of father does not occur until after the touch of the father raises him back to consciousness. Cyril Connolly's comment on the scene is most appropriate in the present context:

The whole climax of Ulysses is a single moment of intimacy, when Bloom, the comic character, rescues Stephen in a drunken brawl. Bloom had a son who died, Stephen a father who is alive; but for this instant of spiritual paternity all the swelter of that urban summer, all the mesembrian pub-crawls of Bloom and Stephen, the vermin and the scales and the serpents move into place. (Qtd. in Gilbert 367-8)

Joyce seems to have made this scene the most violent in the novel for two reasons: the brutal assault on Stephen represents criticism of the society's or nationalism's brutality against the individual; the assault, on the other hand, aided in its severity by the chaotic, dark, Nighttown atmosphere, warrants the immediate ministrations by a friend, father, guardian angel--a position perfectly tailored for Bloom. Thus Stephen's crisis becomes Bloom's opportunity for fatherhood; Bloom's act of reviving Stephen to consciousness becomes a symbolic act of fathering a son.

While the scene of the Stephen-Bloom meeting is tragic in that it depicts Stephen as victim to a mindless brutality, it has some important comic aspects. Most importantly, it affirms the goodness of human relationships in general and the father-son relationship in particular, but it especially affirms Bloom as a norm of human goodness. As Stephen lies prostrate, the guardian angel looks over his face and body as if it were a father overseeing his own newly born. Bloom's words, "Face reminds me of his poor mother," indicate his pity for Mrs. Dedalus and his affection for the boy. The sentence also reads as if Bloom were a new father fondly looking over his son's face for the first time and recognizing a resemblance between the son and the mother.

Moreover, the scene also evokes laughter because of the gulf between the two men's literary cultures. Bloom, lacking Stephen's literary culture, mistakes the latter's murmuring of a Yeats poem "Who Goes With Fergus?" for a confession of his love affair with a girl named Ferguson. What makes his mistake more humorous is that he considers such an affair the best remedy to Stephen's Nighttown misadventures and that he expresses his bond of fidelity with the latter by vowing, in a masonic tradition, to keep the secret of his confession. Presuming to possess the other's secret, he guards his charge cautiously, like a jealous father.

Thus Stephen is becoming identified in Bloom's mind with his son who died eleven years ago. Amazingly, Stephen is transformed, as if by metempsychosis, into a "fairy boy of eleven . . . dressed in Eton suit . . . holding a book," and is addressed by the wonderstruck father as Rudy. Tindall reads Rudy's being eleven as "a sign of renewal," suggesting associations between Rudy and Stephen, both carrying a stick and looking "scholarly and priestlike" (214). In the revival of Stephen the little Rudy is enlivened; the former's prostrate body seems to be inhabited by the latter; and thus the images of the two are fused together. Thus Bloom's seeing a new boy being born bestows on him the paternity that he felt he lacked.

Here biological fatherhood yields place to spiritual fatherhood.

The next episode opens with Bloom, portrayed as a caring and sensitive father, brushing the shavings off Stephen's body, handing him his hat and ashplant, and boosting up his morale in "orthodox Samaritan fashion" (613). It depicts the two men's efforts at mutual communication and their naturally growing companionship and rapport with each other. The episode is full of instances showing comic misunderstanding between them due largely to the older man's ignorance, but such differences only enhance the realism of the father-son relationship. Now as the father and son walk home together at one o'clock of the night, Bloom first takes his newly-found boy to the cabman's shelter, a coffeehouse near Butt Bridge, for coffee and bun, the sustenance he badly needed. The former looks after the latter with as much care, affection, and indulgence as any father would his son. The latter behaves toward the former with an insouciance characteristic of a self-assured, rebellious son. While walking toward the shelter, Bloom, with a solicitude befitting a father, counsels the young man against frequenting Nighttown and associating with Mulligan and Lynch.

A more important instance of Bloom's attempts to enhance his paternal relationship with Stephen, which some

would regard as a silly, rather comic, way of expressing intimacy, is his displaying of his wife's picture to the latter. Bloom wants Stephen and Molly to know each other and to derive mutual benefit by an exchange of their talents. It seems that if the young artist lived with the Blooms, he would certainly fill the void created by the death of their son; the Blooms would then get a son and Stephen in turn a father and mother. Thus Bloom's showing his wife's photograph to Stephen is his way of introducing his son to the mother and represents the trust and intimacy he shares with a spiritual son. Ironically, however, Molly in "Penelope" has very different ideas about the young poet, which the reader would regard with some amusement: she might rather be romantically involved with him. Clearly the clash between Bloom's and Molly's expectations of Stephen is humorous. Of course, her inclination spells out the possibility of what would amount to an incestuous relationship, but then there always exists such a possibility in any mother-son relationship.

Now that the father has established a certain degree of intimacy with the son--and also that he knows that Stephen has nowhere to go and had no supper for two days, it is natural that he should invite the son home in Eccles Street. As they prepare to leave the cabman's shelter, Bloom asks Stephen, who is feeble and hurt, to lean on him

and, in a gesture of paternal intimacy and support, "pass[es] his left arm in Stephen's right and [leads] him on" (660). After welcoming Stephen in his dwellings, Bloom prepares two cups of hot cocoa. He demonstrates his fatherly affection by offering him cream usually reserved for Molly, in his favorite moustache cup given him by his daughter Milly, and serving him cocoa in greater measure than to himself. Putting it in Joyce's own words,

Relinquishing his symposiarchal right to the moustache cup of imitation Crown Derby presented to him by his only daughter, Millicent (Milly), he substituted a cup identical with that of his guest and served extraordinarily to his guest and, in reduced measure, to himself the viscous cream ordinarily reserved for the breakfast of his wife Marion (Molly). (677)

The guest accepted this extraordinary hospitality with proper etiquette as the two "drank in jocoserious silence Epp's massproduct, the creature cocoa" (677). This ceremony or ritual of drinking together is the apex of the process of their relationship formalizing their father-son connection. Stephen becomes, symbolically, part of the Bloom family by his being linked with Milly through her moustache cup and with Molly through her breakfast cream. The sharing of "the creature cocoa" is an act of communion that unites the two men spiritually. If Bloom and Stephen's sitting together in the previous episode was "the rite of 'atonement' (714) or of the at-

oneness" of the two men, says Tindall, their drinking together here "celebrates communion or the sacramental sealing of togetherness" (222). The ritual is "jocoserious" in that, on the one hand, it is an expression of their mutual need for, and solidarity with, each other and, on the other, it is a comic affirmation of life.

Joyce outlines catechistically the process of interaction between Bloom and Stephen, the common points of their backgrounds, the growth of their spiritual bond; in other words, they are growing on each other forging a mutuality of thinking and feeling. Stephen had met Bloom twice in the past, once when he was accompanied by his mother, and a second time when he was accompanied by his father and invited Bloom to dinner (680). Another common factor, Bloom knew and served Dante Riordan, the woman who had influenced Stephen in his childhood when she lived with the Dedaluses (680; Portrait, I). A more significant connection consists in that they both (Bloom, third time) were baptized by "the reverend Charles Malone C. C., in the church of the Three Patrons, Rathgar" (682). The state of their relationship is represented, rather abstrusely, in the following catechism:

What, reduced to their simplest reciprocal form, were Bloom's thoughts about Stephen's thoughts about Bloom and Bloom's thoughts about

Stephen's thoughts about Bloom's thoughts about Stephen?

He thought that he thought that he was a Jew whereas he knew that he knew that he knew that he was not.

What, the enclosures of reticence removed, were their respective parentages?

Bloom, only born male transubstantial heir of Rudolph Virag (subsequently Rudolph Bloom) of Szombathely, Vienna, Budapest, Milan, London and Dublin and of Ellen Higgins, second daughter of Julius Higgins (born Karoly) and Fanny Higgins (born Hegarty); Stephen, eldest surviving male consubstantial heir of Simon Dedalus of Cork and Dublin and of Mary, daughter of Richard and Christina Goulding (born Greer).

Did they find their educational careers similar?

Substituting Stephen for Bloom Stoom would have passed successively through a dame's school and the high school. Substituting Bloom for Stephen Blephen would have passed successively through the preparatory, junior, middle and senior grades of the intermediate and through the matriculation, first arts, second arts and arts degree course of the royal university. (682)

In these three passages, Joyce describes Bloom and Stephen as related to each other as much as they can possibly be in one life time. The first passage underlines the idea, besides their recognition of their racial differences, that their minds have achieved a certain harmony necessary in a father-son relationship (which is totally lacking in Stephen's connection with his biological father); however, the idea is rendered comic by the riddle-like, convoluted syntax. The second passage, beyond stating the names of the two men's fathers, employs the words "transubstantial heir" and "consubstantial heir"

to mean literally that "Bloom's father is dead and Stephen's is living," and to recall figuratively "Stephen's preoccupation with the theological relation between the Father and the Son . . . and Stephen's treatise on Shakespeare as ghost-father to Hamlet as son" in the National Library scene (Gifford 470). If the literal meaning is ascribed to Bloom and the figurative to Stephen, the employment of one statement representing the two indicates the meeting of two minds. Although the words "transubstantial" and "consubstantial" "most directly evoke the theological arguments about the nature of the sacrament of the Eucharist," Weldon Thornton adds, "the word heir suggests the various heresies about the relationship between the Father and the Son" (465).

The last passage, comparing the two characters' education, demonstrates the degree of spiritual proximity the two men can potentially achieve in their connection, but the idea is rendered comic by the abstruseness of its implications and the riddle-like style. When by a strange process of "metempsychosis" or transformation, Stephen replaced by Bloom becomes Stoom and Bloom replaced by Stephen becomes Blephen, they each take on each other's characteristics so as to become spiritually compatible as father and son. The change in their names thus represents a comic transformation in the two men. Tindall believes that finding Blephen Stephen finds the father he was

searching for, and that this discovery is as "jocoserious" as Bloom's "all too human" a communion in the kitchen (223).

The final events that unite Bloom and Stephen are their gazing together at the light coming from Molly's second-story bedroom and their micturating together while gazing. Bloom draws Stephen's attention toward "the light of a paraffin oil lamp with oblique shade projected on a screen of roller blind" and enlightens him on "the mystery of an invisible person, his wife Marion (Molly) Bloom, denoted by a visible splendid sign, a lamp," describing her with love and admiration, with restraint and suggestion (702). Joyce employs here a mock-spiritual language for Bloom's discourse, thereby creating a seriocomic effect. Stephen receives enlightenment from both the lamp and Bloom's discourse on the significance of the lamp (Tindall 224). His contact with Bloom and, indirectly, with Molly humanizes him, gives him an understanding of humanity, a knowledge he must possess in order to be a writer.

Bloom's elucidation of the mystery, a serious act, is followed by their simultaneous micturation, a vulgar act. Ironically, the father and son seem to express their intimacy through the act of micturating together. They both stand contiguously urinating, "their gazes, first Bloom's, then Stephen's, elevated to the projected

luminous and semiluminous shadow" (702). Thus the juxtaposition of the sacred and the profane renders the father-son meeting comical. Tindall suggests that since in Joyce "the indecorous, the vulgar, and the commonplace reveal the higher things," it is not illogical to have urine represent the Eucharistic wine (225). In this moment of profane communion, the father and son are joined together in the indirect presence of the mother-wife, and then the son, having found the father and having had the essential knowledge of humanity, departs in search of new experience.

It seems Bloom and Stephen have come a long way, despite their many differences, in establishing their spiritual relationship. "Though they didn't see eye to eye in everything," Bloom thinks, "a certain analogy there somehow was, as if both their minds were travelling, so to speak, in the one train of thought" (656). Although they are divided by their socio-religious, cultural, and intellectual differences, they are linked as father and son by a higher law, a lex eterna, the law of karma, which overrules temporal divisions. In the concepts of karma and reincarnation Bloom finds an explanation for his ephemeral connection with his son Rudy and his realization of his search for a surrogate son in Stephen. His dependence on the karmic law helps him to cope with the

loss of his son and to regard Stephen as his spiritual heir. Similarly, Stephen's understanding of the karmic law frees him from his Christian guilt of disobeying the father, liberates him from the prisonhouse of his biological fatherhood, and connects him with the primordial paternity represented by Bloom. His knowledge of the karmic law makes him aware of his real self, his real fatherhood, and his connection with the rest of humanity.

Thus, the concepts of karma and reincarnation enhance Bloom and Stephen's father-son connection, taking it beyond the level of a merely symbolic relationship and endowing it with a greater plausibility. Partaking of the divine element, Atman, from the primordial source of life, Stephen and Bloom are traveling on the evolutionary path of karma. They have had probably many births and deaths before, and probably will have many more in the future before completing the karmic cycle and becoming identified with their Origin. By a chain of navelcords they are connected to their common Origin, to each other, and to all human generations. Bloom, an earthly representation of Adam and Adam Kadmon, turns out to be the object of Stephen's search for paternity. Both Stephen and Bloom, propelled by their karma, are drawn toward each other to realize their father-son relationship. Finally, they find each other, with their father-son relationship reaching

its culmination in the ceremonious, albeit comic, celebration in "Ithaca."

It would be inappropriate, however, to overemphasize the significance of Oriental or any other allusions in Joyce's novel. Joyce prefers to steer the middle course, the Aristotelian golden mean, holding the extremes in balance. Ulysses, a seriocomic work, maintains a balance between the serious and the comic. And that balance one sees in Bloom and Stephen's dependence upon the karmic law, on the one hand, and their skepticism of the Oriental rational solutions, on the other. In the absence of any satisfactory explanations from their religious or cultural backgrounds, however, they allude to the concepts of karma and reincarnation as philosophic solutions to their sad situations. While the law of karma does indeed rationally set them free from their alienation and enables them to recognize a spiritual connection with each other and with the rest of the world, a comic device of some sort always seems to call into question that solution. One would like to ask whether the two alienated Dubliners do really feel fully consoled, whether Bloom sees Stephen as a satisfactory replacement for Rudy, and whether Stephen sees Bloom as an appropriate spiritual father. The answer cannot be anything but uncertain. While the middle-aged canvasser may possibly continue seeking comfort from his understanding of the Hindu-Buddhist karmic law, he will

probably always be yearning for a son of his own. On the other hand, the young artist may possibly be able to draw upon the Oriental beliefs in sufficient measure to defend his denial of the consubstantial father and in his search for the spiritual paternity and the Origin, although not without doubting his mystic search.

CHAPTER IV

THE BUDDHA AND THE BODHISATTVA

Critics in general have overlooked Joyce's own predilection for a religion like Buddhism which suited his nonviolent nature. Joyce regarded Buddhism as a philosophy of life almost antithetical to Western civilization: nonviolent, peaceful, loving, and compassionate. He wrote in his review of Fielding-Hall's book on the Oriental way of life:

Our civilization, bequeathed to us by fierce adventurers, eaters of meat and hunters, is so full of hurry and combat, so busy about many things which perhaps are of no importance, that it cannot but see something feeble in a civilization which smiles as it refuses to make the battlefield the test of excellence. There is a Burmese saying--"The thoughts of his heart, these are the wealth of man," and Mr. Hall, who has lived in Burma for many years, draws a picture of Burmese life which shows that a happiness, founded upon peace of mind in all circumstances, has a high place in the Burmese table of values. And happiness abides among this people [that follows] . . . a suave philosophy which does not know that there is anything to justify tears and lamentations. The courtesies of life are not neglected; anger and rudeness of manners are condemned; the animals themselves are glad to be under masters who treat them as living beings worthy of pity and toleration. (The Critical Writings of James Joyce 94)

This life-affirming attitude is strongly reflected in Joyce's works. It becomes evident in his very first

novel, Stephen Hero, showing that the Irish author held the Oriental religion in great esteem and was influenced by it. The following passage indicates that the protagonist, "highly skeptical about Jesus' supposed chastity," as Bonnie Scott puts it, "turns to Buddhism for a more sensual and peaceful form of religion than he had been offered in Irish Catholicism" (152-3):

The woman in the black straw hat has never heard of the name of Buddha but Buddha's character seems to have been superior to that of Jesus with respect to unaffected sanctity. I wonder how she would like that story of Yasodhara's kissing Buddha after his illumination and penance. Renan's Jesus is a trifle Buddhistic but the fierce eaters and drinkers of the western world would never worship such a figure. Blood will have blood. There are some people in this island who sing a hymn called "Washed in the blood of the Lamb" by way of easing the religious impulse. Perhaps it's a question of [impulse] diet but I would prefer to wash in rice-water. (Stephen Hero 190)

Here the young artist, in his admiration of the Buddha's compassionate character and in his criticism of the violent nature of Western culture and religion, anticipates the spirit of Buddhism that dwells in Bloom and Stephen, the principal characters in Ulysses,* and is conveyed in the novel through allusions to the two

*Mason and Ellmann note: "[Joyce's] own hatred of force emerges in both Exiles and Ulysses, and the weapons of Stephen Dedalus in the Portrait--silence, exile, and cunning--are appropriately non-violent" (93).

closely-related concepts of Buddhism, the Buddha and the Bodhisattva.

Bloom has often been associated with such figures as Odysseus, Adam, Jesus, God, and the Wandering Jew, and Stephen, with Lucifer, Shakespeare, Hamlet, and Jesus; but critics, except B. P. Misra,* have not examined the two as a Buddha and a Bodhisattva respectively. Bloom and Stephen, though different in many respects, show a strong predisposition for the Buddhist way of life. As they each, in the course of the novel, express their disbelief in established order, tread the lonely path of self-examination, analyze the reality buried under the social and religious conditioning, they evoke images associated, respectively, with the Buddha and the Bodhisattva. Portraying the two characters, Joyce thus alludes to the two closely-related concepts of Buddhism, and thereby suggests affinities between Bloom and the Buddha and between Stephen and the Bodhisattva. This study, then, attempts to establish by a detailed analysis of Oriental allusions that Bloom is a sort of Buddha and that Stephen is a sort of Bodhisattva. The analysis also shows that these implications are undercut or counterbalanced by the

*Misra points out these associations but does not explore them extensively. Another scholar, Krishnamoorthy Aithal, briefly notes Bloom's Buddha-like qualities.

comic effects produced by, or associated with, those allusions.

Bloom evokes the image of a Buddha by sharing with the Eastern Savior his diagnosis and cure of the sorrowful human condition and his compassionate and nonviolent attitude. He treats the birds, beasts, and human beings with kindness and exposes, by contrast, the others' paucity of it. His attitude of nonviolence and love is vividly reflected in his encounter with the Citizen and in his thoughts about Boylan and other hostile forces. This attitude also underscores, by contrast, the unhappiness caused by injustice, violence, racism, and nationalism. His following what may be considered the Joycean version of the Buddha's Middle Way is his cure for the sorrow inherent in the human condition. He seems to be Buddha-like, especially in his ability to view with detachment the self that has been injured and wronged. Joyce presents sympathetically Bloom's "equanimity" and his long view of the futility of revenge, triumph, and vindication.

On the other hand, Stephen evokes the image of a Bodhisattva by continuing his quest for self-realization, for truth or reality of the "self." He discovers early in life his vocation as an artist and his need for the knowledge of truth as a prerequisite for art. In the course of the Portrait, he realizes that his family, religion, and country hinder him from knowing the truth,

and that, if he wants to realize himself as an artist, he must detach himself from them. Therefore, his journey as a missionary of art in Ulysses is actually the journey of a Bodhisattva seeking liberation from his attachments--a liberation that is the prerequisite for his self-realization and becoming an artist.

These affinities are, however, counterbalanced by the comic effects generated by, or related to, the allusions to the Buddha and the Bodhisattva. Generally, the allusions associating Bloom with the Buddha present the advertising agent as the norm and Ulysses as a joyful affirmation of that norm. Bloom affirms the norm by following the Aristotelian golden mean or what may resemble the Buddha's Middle Way. The allusions associating Stephen with the Bodhisattva generally present him as deviating from the norm. And his deviations, as a comic source, often generate contempt, ridicule, and criticism.

These sources produce a host of comic effects which are--depending on the characters' or author's attitude, tone, and context--funny, foolish, embarrassing, ludicrous, derisive, irreverent, ironic, satiric, or sympathetic. To create these effects, Joyce employs a range of thematic devices, such as incongruity, the real-ideal juxtaposition, or the real-apparent dichotomy. He also uses literary techniques such as mock epic, irony,

hyperbole, innuendo, double-entendre, or paradox. Thus, allusions to the Buddha and Bodhisattva show Ulysses as a joyful celebration of the norm, an ironic or satiric criticism of the aberrations from the norm, a sympathetic view of the hiatus between reality and dream, and a source of amusement and laughter.

In order to explore the affinities between Bloom and Stephen, on the one hand, and their Oriental counterparts, on the other, it is important first to define the concepts of the Buddha and Bodhisattva. Of necessity, the description of these concepts is restricted to their salient features, especially to those that apply directly to Joyce's characters, and the terms Buddha and Bodhisattva are used in a qualified or selective sense. It also needs to be reiterated that this study focuses not on the analysis of various scholarly interpretations of these motifs understood as central aspects of the Buddhist tradition, but rather on how the Oriental allusions enhance the meaning of Joyce's characters, and how they are appropriated for aesthetic and literary purpose.

The Buddha means the "Enlightened or Awakened" (Basham 258) and refers to any person who is absolutely compassionate and nonviolent and has achieved the state of Nirvana. Gautama the Buddha is also called Tathagata, which means "He who has thus attained" (Basham 271); or

"He who has come in this way, in this simple way," or "the ordinary one," or "the son of man" (Kaplan 237). The Buddha, also known as the Compassionate One, is often compared with Jesus Christ who sacrificed himself out of compassion for mankind. It is believed that Gautama, the historical Buddha, is the fourth Buddha and will be succeeded by other Buddhas in other ages (Basham 275, 278-9). The Jataka Tales, a collection of stories about the Buddha's past animal lives, portrays him as the Compassionate One, showing him sacrificing himself for others' happiness. Like Jesus, he offers mankind a message of liberation from the existential bondage and shows the way for liberation.

The bondage, as the following sermon by the Buddha indicates, consists in man's attachment to himself--to his illusory belief that he has an abiding identity beneath the flux. It consists in his unawareness that there is no reality but a constant mutation or process of becoming. And it also is rooted in his desires, passions, and possessiveness. The result of this attachment is that man keeps struggling against the process of becoming and the flow of time and feels jealous, possessive, dissatisfied, and unhappy. In other words, he falls a prey to his illusory, romantic yearning for the nonexistent.

A. L. Basham quotes as follows the most famous "Sermon of the Turning of the Wheel of the Law," which,

according to a disciple, the Buddha preached subsequent to his Enlightenment:

Thus I have heard. Once the Master [the Buddha] was at Varanasi, at the deer park called Isipatana. There the Master addressed the five monks:

"There are two ends not to be served by a wanderer. What are those two? The pursuit of desires and of the pleasure which springs from desires, which is base, common, leading to rebirth, ignoble and unprofitable; and the pursuit of pain and hardship, which is grievous, ignoble and unprofitable. The Middle Way of the Tathagata avoids both these ends; it is enlightened, it brings clear vision, it makes for wisdom, and leads to peace, insight, full wisdom and Nirvana. What is this Middle Way? . . . It is the Noble Eightfold Path--Right Views, Right Resolve, Right Speech, Right Conduct, Right Livelihood, Right Effort, Right Recollection and Right Meditation. This is the Middle Way. . . .

"And this is the Noble Truth of Sorrow. Birth is sorrow, age is sorrow, disease is sorrow, death is sorrow, contact with the unpleasant is sorrow, separation from the pleasant is sorrow, every wish unfulfilled is sorrow--in short all the five components of individuality are sorrow.

"And this is the Noble Truth of the Arising of Sorrow. [It arises from] thirst, which leads to rebirth, which brings delight and passion, and seeks pleasure now here, now there--the thirst for sensual pleasure, the thirst for continued life, the thirst for power.

"And this is the Noble Truth of the Stopping of Sorrow. It is the complete stopping of that thirst so that no passion remains, leaving it, being emancipated from it, being released from it, giving no place to it.

"And this is the Noble Truth of the Way which Leads to the Stopping of Sorrow. It is the Noble Eightfold Path--Right Views, Right Resolve, Right Speech, Right Conduct, Right Livelihood, Right Effort, Right Recollection and Right Meditation."
(271)

The Buddha thus spells out the source of man's bondage and sorrow, and shows the way for freedom from it, which he calls the Middle Way or the Eightfold Path. Compassion and nonviolence, the most notable qualities of the Buddha, are perhaps the most significant requirements of his Way. The Middle Way results in a person's detachment or complete liberation from attachment, possessiveness, and ego, and thus in his entrance to the state of Nirvana.

On the other hand, the Bodhisattva is "the Being set on Enlightenment" (Horner 279) and refers to any person in quest of ultimate enlightenment leading to Nirvana. The concept takes its origin in the Buddhist belief that the Buddha "wrought many deeds of kindness and mercy in a long series of transmigrations as a Bodhisattva,* before achieving his final birth as the Sage of the Sakyas" (Basham 276). In other words, a Bodhisattva goes through numerous life-cycles prior to his attaining enlightenment. The Sanskrit terms bodhi means "enlightenment" and sattva means "being" or "essence," and the Bodhisattva, as Edward Conze defines it, is "a person who in his essential being is motivated by the desire to win full enlightenment--to become a Buddha" (299). In his immense compassion for

*Without elaborating on the distinctions between the two schools of Buddhism, it may suffice to say that this study uses the terms "Buddha" and "Bodhisattva" in a Theravada Buddhist sense, rather than in a Mahayana Buddhist sense.

those in need, he "selflessly postpones his entrance into the bliss of Nirvana and his escape from this world of birth and death" (Conze 299). The chief attribute, besides his extraordinary compassion, that stands him out is his "wisdom" (Conze 299), which means his relentless search for truth, reality, or enlightenment. His ultimate goal, as defined by Conze, is "a thorough and complete understanding of the nature and meaning of life, the forces which shape it, the method to end it, and the reality which lies beyond it" (301). For a Bodhisattva to become a Buddha, as suggested earlier, "countless lives would be needed, aeons and aeons would have to pass," and yet what keeps him apart from his object is his inability to shed the illusory belief in the self or individual identity (Conze 302).

In this brief description of the Oriental concepts many terms remain unexplained, but they will be defined later in their proper contexts in the analysis of the novel. For an adequate understanding of the Buddha and Bodhisattva, however, the term Nirvana, the most central concept in Buddhism, which has often been misinterpreted and perhaps even used to arouse an anti-Buddhist sentiment in the Christian West, should be explained. To use Huston Smith's words, "The highest destiny of the human spirit," Nirvana etymologically means "to blow out" or "to extinguish" and, literally, "extinction" (125). The only

positive description of this state by the Buddha, which he characterized as "incomprehensible, indescribable, inconceivable, unutterable," was: "Bliss, yes bliss, my friends is Nirvana" (Smith 125, 126). Defining Nirvana with the help of a befitting analogy, Ananda Coomaraswamy and Sister Nivedita describe it as "a freeing from the fetters of individuality--as the space enclosed in an earthen pot is freed from its limitation and becomes one with infinite space when the pot is broken" (249). D. T. Suzuki, one of the most influential interpreters of Zen to the West, considers Nirvana to be "the highest truth and the norm of existence" in contrast to the birth-and-death cycle which represents "a world of particulars governed by karma and causation" subjecting human beings to the ills inherent in the cycle (50). Upon his entrance into this state, a human being achieves freedom from the life-and-death cycle and from his attachment to the illusory belief in the self or individuality which is a cause of his painful separation from the remaining universe. This is the most cherished goal of every human being. When a person achieves it, he becomes a Buddha and yearns no more. This is the destiny of a Bodhisattva; when he reaches it he returns no more to this earth.

Bloom as a Buddha

In Ulysses Joyce adapts the Buddha concept in portraying Bloom as a modern liberator. He presents an unheroic man's development toward a state suggestive of Nirvana or Buddhahood. And he does it in terms that lack the traditional grandeur of Enlightenment but contain a strong message of liberation. At the very outset Bloom begins to identify with the Eastern Sage and by the end of the novel completes his identification. Ulysses, apparently a day's record of his activities, is indeed the essence of his life or, in Buddhist terms, of all his lives he has lived thus far. It reveals the growth of his consciousness by recording his present development, past experiences, and future vision. It presents the vicissitudes of his life and his preparedness to understand with compassion the endless suffering he sees in the world.

In the opening of the novel Bloom seems to be a sort of Bodhisattva almost prepared for becoming a Buddha: he is sensitive, caring, loving, compassionate, and nonviolent. However, he is not yet free from his attachment to the worldly life--to the illusory self and to whatever gives meaning to that self, including chiefly his attachment to his wife, son, and daughter. So he needs to go through the journey he undertakes in the novel

in order to be free from his attachment and to reach his destination. Portraying his Buddha-like journey from attachment to detachment, from bondage to freedom, the novel shows the way by which Bloom comes to terms with these attachments. The way has affinities with the Buddha's Middle Way: it helps him to transcend his bondage by removing the desires that cause that bondage and gives him a Buddha-like clarity of vision and peace. Moderation or the golden mean may be the appropriate term to describe his middle way. Permeating his thought, speech, and action, it is indeed the hallmark of his consciousness and shows affinities with the Buddha's Eightfold Path. As a cure for human suffering, his way, the path of liberation, leads him to see the self as illusion and to become a "Noman" (727), one freed from the self.

The following discussion of the allusions shows Bloom's early, rather symbolic, attempts at associating himself with the Buddha. It then analyzes his chief attributes of compassion and nonviolence that so eminently unite him with the Buddha. Thereafter the analysis examines Bloom's practice of the Middle Way, and then, finally, argues how his way leads to his attainment of enlightenment, which allows him the "non-attachment" or detachment necessary for his release from his existential bondage and gives him the experience of oneness with the

universe as a Buddha figure. However, it must be added, these parallels are seriocomic. Their seriousness is offset by the comic elements of Joyce's art.

Symbolic Associations

Very early in "Calypso" Leopold Bloom reveals his Oriental trend of mind and his association with the Buddha. The warm rays of the morning sun transport him to some exotic Eastern city inhabited, comically, by the figures of his imagination and experience (57). What seems to bring together the East and the Buddha is the languorous ambiance that he attributes to both. At the outset of his day, in addition, he seizes the opportunity to explain to his wife, in the direct and simple manner of a Buddha, the two important Buddhist doctrines, reincarnation and karma (64-5). It seems as if, unconsciously, he were beginning to seek release, necessary for becoming a Buddha, from the bondage of the Homeric Calypso, Mrs. Marion Tweedy Bloom, an embodiment of his worldly attachments and his (and everyman's) chief source of dukkha (Sanskrit: sorrow). He delivers personally to Molly the letter heralding his own betrayal, the seduction of his dear wife, and then, instead of staying home and preventing the seduction, decides to go out for the day. He not only refuses to interfere with

another's karma, another's freedom, the natural phenomenon ruling Molly's life, but also creates the situation to test his ability to detach himself from his love for Molly and himself, a necessary test for a Buddha.

As the day warms up in Dublin, Bloom's reverie of the Orient becomes suffused with languor and warmth. In Westland Row, as he stops in front of the Belfast and Oriental Tea Company, he begins to experience at the very sight of the Ceylon tea packets what may be called the Homeric Lotus-Eaters' effect. "Lotus-Eaters," an apt title, represents Bloom's seeking to associate with the Buddha, first through the lotus symbol and then directly. Bloom's imaginative portrait of the Oriental paradise abounds in "Flowers of idleness," "big lazy leaves to float about on," "Waterlilies" (71), which are all appropriately subsumed under the episode's symbol of the lotus. In Indian religions, the lotus is a symbol of Brahma, Vishnu, Lakshmi, and the Buddha (Zimmer 419); and it also represents perfect beauty. Also, the myth has it that the Bodhisattva, bearing a "lotus" in his hands, appeared before Mahamaya, Gautama Buddha's mother, to announce to her "the birth of the world's saviour, Buddha" (HPB, Secret Doctrine, I, 379; also Isis, I, 92). In a Zen monastery in Japan, visitors see the statue of the Buddha as the Enlightened one sitting in meditation on the lotus throne (Suzuki 155-6). Thus the lotus, which is

associated in Bloom's mind with warmth, narcosis, and freedom from worldly cares, connects him with the Buddha who is released from all suffering.

Bloom's first attempt to associate himself directly with the Buddha figures appropriately in a religious context. In "Lotus-Eaters," while keeping his anxieties at the back of his mind, he lets the easterly warm sun beguile his mind to the Buddha's land. Stopping by All Hallows' church, as he reads a notice posted on the church door concerning the Rev. Conmee's sermon, his mind wanders off instantaneously, wondering how Christian missionaries explain their sermons to the Chinese whose attitude toward religion, he rightly believes, is quite different from the Western attitude:

Same notice on the door. Sermon by the very reverend John Conmee S. J. on saint Peter Claver and the African mission. Save China's millions. Wonder how they explain it to the heathen Chinees. Prefer an ounce of opium. Celestials. Rank heresy for them. Prayers for the conversion of Gladstone they had too when he was almost unconscious. The protestants the same. Convert Dr. William J. Walsh D. D. to the true religion. Buddha their god lying on his side in the museum. Taking it easy with hand under his cheek. Josssticks burning. Not like Ecce Homo. Crown of thorns and cross. (80)

Heathen Chinese' preference for an ounce of opium over Christianity reflects Bloom's desire for means of escape from his hard life. But it sounds comic in that it deflates the Christian missionaries' overblown

significance of their religion for the so-called heathens. Bloom sees the Orientals as oblivious to pain and free from Christians' self-persecution or masochism, and sees the Buddha and his religion, in contrast to Christ and Christianity, as liberating of human suffering. To use Ellmann's words, "Buddha lolls while Christ writhes, permissiveness as against discipline, abandon versus sacrifice of self" (UOL 44).

But then Bloom the realist or agnostic, who has committed apostasy by abandoning his forefathers' religion and twice converted to Christianity, finds both religions seductive and narcotic. His view of the Buddha, however naive and comic, is conducive to his sensual nature and his desire for abandonment and escape, and appropriately fits the spirit of the episode. The Buddha has discovered the solution to the problem of human suffering and taught his followers how to be liberated from it; Bloom, too, is seeking a solution to his anxiety and sorrow through his imaginative escapes and working for a detached life. The lotus, which symbolizes a Buddha-like perfection and detachment (Kaplan 253), is a symbol not of the episode only but also of Bloom's aspiration. By his contemplation of the Buddha and his preoccupation with the lotus and the Orient, Bloom thus seeks an identification with the Buddha. However, this view of the Buddha is comic because

it is not the Buddha known to the world but one congruent with Bloom's needs and desires.

Bloom's narcissistic reflections in the concluding passage of the "Lotus Eaters," as he lies indulgently in the warm bath tub, evoke a highly sensuous image of the lotus-like Buddha. Here Bloom's image showing him "taking it easy" corresponds to his earlier conception of the Buddha. In the following highly-poeticized passage Joyce presents Bloom's transformation into a lotus, the symbol of a carefree existence:

He foresaw his pale body reclined in it at full, naked, in a womb of warmth, oiled by scented melting soap, softly laved. He saw his trunk and limbs riprippled over and sustained buoyed lightly upward, lemonyellow: his navel, bud of flesh: and saw the dark tangled curls of his bush floating, floating hair of the stream around the limp father of thousands, a languid floating flower. (86)

Bloom's imagination is child-like, fantastic, comic. He imagines his body quietly becoming metamorphosed into a lotus flower floating on a pond. He feels his trunk and limbs becoming "riprrippled over and sustained buoyed lightly upward" like those of a lotus plant. The phallus ("the limp father of thousands"), surrounded by the pubic hair, becomes for Bloom the lotus flower, the Buddha's symbol. The lotus, despite its habitat in the dirty waters, "remains untouched, cool and self-contained, complete and perfect, a jewel floating upon the waters"

(Kaplan 252-53). Bloom thus becomes the lotus floating carefree, detached from everyone; he becomes the Buddha, the image he has been contemplating. "Lotus-Eaters" thus establishes Bloom's affinity with the Buddha by his allusion to the Oriental Savior and his deep association with the Buddha's symbol, the lotus. However, Bloom's imagination is amusing, playful, fantastic, sympathetic, and hence comic. It reveals the gulf between dream and reality, escape and entrapment.

Compassion and Nonviolence

After "Calypso" and "Lotus-Eaters" have suggested a symbolic identity between the two Orientals, the subsequent episodes unfold the two most Buddha-like attributes of Bloom, compassion and nonviolence. Interrelated, interdependent, and overlapping in their meanings, these attributes suggest a person's ability to extend himself to all sentient beings, thereby, or in the process of, becoming selfless or free from ego and its cravings. Compassion may be defined as a person's ability to empathize with others, to regard them as he would himself. And absolute compassion (which only a Buddha has) means a person's ability not only to love his neighbor as himself but to be that neighbor. Inextricably bound with this trait is nonviolence, a rather

unsatisfactory equivalent of the Sanskrit term ahimsa, which means that a truly nonviolent person should try to love and understand even those he does not like. It suggests a person's ability to live without violating anyone physically, emotionally, or otherwise; in positive terms, it means to love the other person unconditionally and, in an absolute sense, to be that person. Both these qualities--the very foundation of a Buddha nature--are properly blended in Bloom and strongly show his affinity with the Compassionate One.*

Bloom is certainly the most loving, caring, compassionate, and nonviolent person in Ulysses. Examples of his compassion and nonviolence are classified here according to their focus on either of the attributes. Examples of his compassion portray him reaching out to other beings, human and nonhuman, in a spirit of tenderness, love and understanding. Examples of his nonviolence show his reverence for life and his nonviolent behavior in violent situations. His all-too-well-known kindness toward Stephen hardly needs to be discussed, given his fatherly attitude towards the "fatherless" young man. What needs to be examined here are the less-known

*It needs to be acknowledged that compassion is not a virtue specific to the Buddha alone. In the West this quality is most often associated with Christ.

instances of Bloom's goodness which reveal his attitude toward other beings.

"The Lestrygonians," suggestive of an epic-level violence confronting modern Ulysses, aptly contains an unusually large number of examples illustrating Bloom's compassion. It shows how Bloom acquits himself as a humanitarian in the midst of the voracious Dubliners. Very early in the episode, as he sights the Dedalus girl waiting for her father outside Dillon's auctionrooms, his heart wells up with pity for her, musing about the plight of the Dedalus family, especially after Mrs. Dedalus's death:

Home always breaks up when the mother goes.
Fifteen children he had. Birth every year almost.
That's in their theology or the priest won't give
the poor woman the confession, absolution.
Increase and multiply. (151)

Good Lord, that poor child's dress is in
flitters. Underfed she looks too. Potatoes and
marge, marge and potatoes. It's after they feel
it. Proof of the pudding. Undermines the
constitution. (152)

Bloom correctly understands the poor diet's baneful effect on Dilly's health and sympathizes with her. He seems to attribute her pathetic condition, her tattered clothes and underfed body, to Simon Dedalus's lack of family planning and his trying to be a good Catholic by following the priest's mindless preaching of the biblical command, "Increase and multiply." This musing would be too flat or

sentimental were it not for Bloom's sarcastic humor about the biblical belief.

The Dedalus child is barely out of sight when another body of beings appears to appeal to his merciful nature. Walking on O'Connell bridge he sees a flock of hungry gulls below looking for food. First, in a playful mood, he plays a hoax on them by throwing down "a crumpled paper ball" of the American evangelist's "throwaway" advertisement; then he makes fun of the evangelist by adapting Newton's law of gravity, "Elijah thirtytwo feet per sec is com" (152). Finding that the birds are smart enough not to be duped, he buys from an applewoman "two Banbury cakes for a penny and [breaks] the brittle paste and [throws] its fragments down into the Liffey" (153). He watches with satisfaction the gulls swooping down and eating. This act of generosity is repeated later in "Circe" when he feeds a hungry dog his own dinner, the crubeen and trotter, and visualizes gulls rising from the Liffey "with Banbury cakes in their beaks" (453). These examples demonstrate Bloom's sensitivity toward beings ordinarily ignored by most others. They also show him as the norm between excessive generosity and miserliness, the source of joy and amusement to the reader.

Bloom's compassion extends further to Mrs. Breen, to whom he listens sympathetically. Describing her husband as "a caution to rattlesnakes," she comments on his latest

obsession--his wanting to sue an anonymous writer for sending him an innocuous card with "U.P.: up" on it (156-58). His sensitivity to her suffering and her husband's condition surfaces again in "Cyclops" when at Barney Kiernan's the drinking companions (the Citizen, Joe Hynes, the narrator, Alf Bergen, J. J. O'Molloy, etc.) laugh at poor Denis Breen as they see him being escorted by his wife. The following conversation distinguishes Bloom as the only compassionate person in the whole crowd:

--Did you see that bloody lunatic Breen round there, says Alf. U. p. up.

--Yes, says J. J. Looking for a private detective. (320)

.....
 .--Still, says Bloom [while Joe, Alf, and J. J. deride Breen most callously], on account of the poor woman, I mean his wife.

--Pity about her, says the citizen. Or any other woman marries a half and half.

.....
 . . . And Bloom explained he meant, on account of it being cruel for the wife having to go round after the old stuttering fool. (321)

Bloom, the odd person in the company, sets himself apart by appealing to his companions' sense of decency, asking them to relent in their mockery of the man, at least for the sake of the man's wife.

However, his situation is ironically comic: the drinking comrades, being a callous bunch of one-eyed Cyclopeans, seem to be incapable of showing any compassion. The citizen, the unnamed Irish nationalist,

who some time later turns violent toward Bloom, functions as a foil to the latter by being plainly unsympathetic toward the Breens. While Bloom tries to soften his companions' attitude by explaining how hard it is on the wife to look after her feeble-minded husband, the earnestness of his speech is rendered ridiculous by their unkind response that Mrs. Breen deserves the plight she is in. The narrator's recollection that she felt proud for marrying Mr. Breen "because a cousin of his old fellow's was pew opener to the pope" (321) further intensifies the comic effect of the scene by trivializing the reason for the Breens' marriage.

Bloom's compassion for other human beings seems to be almost boundless. During his conversation with Mrs. Breen, when he hears that Mina Purefoy has been in labor pains for three days, the following conversation ensues:

--O, Mr Bloom said. I'm sorry to hear that.

--Yes, Mrs Breen said. And a houseful of kids at home. It's a very stiff birth, the nurse told me.

--O, Mr Bloom said.

His heavy pitying gaze absorbed her news. His tongue clacked in compassion. Dth! Dth!

--I'm sorry to hear that, he said. Poor thing! Three days! That's terrible for her.

Mrs Breen nodded. (159).

Bloom's repetition of monosyllabic utterances and his expression of pity for Mrs. Purefoy render his speech comic because of its sentimentality; however, his

sincerity seems impeccable and instructive for others in being kindhearted and caring. Sometime later, as he is thinking of the Burton's restaurant for lunch and walking past Bolton's Westmoreland house, he again is seized with compassion for Mrs. Purefoy, which affects the reader, as before, sentimentally and comically: "Sss. Dth, dth, dth! Three days imagine groaning on a bed with a vinegared handkerchief round her forehead, her belly swollen out! Phew! Dreadful simply!" (161). To express his sympathy personally, Bloom later visits Mrs. Purefoy in the hospital despite his being exhausted from his long-day's wanderings. Once there he tries to calm the boisterous, drinking companions lest they should disturb the woman in pain. Describing him as the Wandering Jew, Joyce emphasizes Bloom's great compassion:

Some man that wayfaring was stood by
housedoor at night's oncoming. Of Israel's folk
was that man that on earth wandering far had
fared. Stark ruth of man his errand that him lone
led till that house. (385)

Bloom's truly compassionate act occurs near the end of "The Lestrygonians." After a satisfying lunch at Davy Byrne's, his eyes fall on a blind youth trying to feel his way with his cane. Bloom instantaneously recognizes the blind boy's need to cross the road and promptly acts to succor him. The brief contact between the two reveals as follows the older man's compassion for the needy:

--You're in Dawson street, Mr Bloom said.
Molesworth street is opposite. Do you want to
cross? There's nothing in the way. (180)

.....
He touched the thin elbow gently: then took the
limp seeing hand to guide it forward.

Say something to him. Better not do the
condescending.

.....
Stains on his coat. Slobbers his food, I suppose.
Tastes all different for him. Have to be spoonfed
first. Like a child's hand his hand. Like
Milly's was. Sensitive. Sizing me up I daresay
from my hand. Wonder if he has a name. Van.
Keep his cane clear of the horse's legs tired
drudge get his doze.

.....
Look at all the things they can learn to do. Read
with their fingers. Tune pianos. . . . Embroider.
Plait baskets. . . . (181)

And with a woman, for instance. More
shameless not seeing. That girl passing the
Stewart institution, head in the air. Look at me.
. . . Must be strange not to see her. Kind of a
form in his mind's eye. The voice temperature
when he touches her with fingers must almost see
the lines, the curves. His hand on her hair, for
instance. Say it was black for instance. Good.
We call it black. Then passing over her white
skin. Different feel perhaps. Feeling of white.

.....
Poor fellow! Quite a boy. Terrible. Really
terrible. What dreams would he have, not seeing?
Life a dream for him. Where is the justice being
born that way? All those women and children
excursion beanfeast burned and drowned in New
York. Holocaust. Karma they call that
transmigration for sins you did in a past life the
reincarnation met him pike-hoses. (182).

Bloom is clearly portrayed here as an embodiment of
charity, mercy, pity, compassion, though not of course
without some comic touches. He takes care not to say
anything inappropriate or condescending. His thorough
attentiveness to the young man's facial expressions, other

physical movements, mental state, and manner of his tapping cane's use, indicates that Bloom is for the time being completely at the latter's disposal. His immense love and understanding show, especially, in his comparing the stranger, in his dependence and need, to his own beloved daughter Milly. In identifying with the blind youth, Bloom thus reveals a capacity for compassion so cherished in the Buddhist tradition. Even after the blind stripling is gone, he admires his ability to survive on his own but feels sad for his inability to live his dreams. In his Buddha-like fashion he questions the justice "being born that way" and the justice in dying as "those women and children" died in a shipwreck in New York. Again, the Oriental sage explains the cause of deaths he has read about in today's newspaper and the blind boy's sad life in terms of the central tenets of Buddhism, karma and reincarnation, which he has deciphered earlier in the day for his wife.

Indeed Bloom's thoughts are serious, perhaps solemn at times, and sentimental, but they are blended with a life-affirming comic sense, which makes life bearable despite its tragedies. Of several comic instances in the above passages, the one that inevitably draws the reader's attention is Bloom's contemplation of how a blind man would make love to a woman without seeing her. This thought, like many others, not only restores the blind

youth's complete humanity, which is often denied by insensitive stereotypes about the blind, but also entertains the reader with the humor inherent in Bloom's comments. The contrast between this bourgeois humanitarian's thinking on the blind man's sex life and the bourgeois society's blind silence on the subject renders the passage humorous. Since society, traditionally, associates a sense of shame to the act of love-making, Bloom erroneously thinks that the blind, being unable to see, would be free from that shame. Also, Bloom's comments about the blind man's differentiation between black and white betray a blind spot in his own perception and are therefore comic. It does not seem highly probable that the blind lover would get the "feeling of white" by caressing a white woman.

Related directly to Bloom's compassion is his attitude of nonviolence toward all sentient beings: compassion and nonviolence complement each other in a Buddha personality.* Episodes such as "The Lestrygonians," "Cyclops," and "Circe" contain significant examples of Bloom's philosophy of nonviolence. "The Lestrygonians" illustrates Bloom's nonviolent attitude

*Buddha's nonviolent nature differentiates him from Christ. The latter had no compunction about turning over the tables of the moneylenders in the temple.

toward other beings by showing him profoundly concerned with the animals slaughtered for man's pleasure. While he is walking alone thinking of Parnell, the poet George Russell, conversing with a young woman on "something occult," passes from behind him (165) and makes Bloom wonder about the poet's preoccupation with Theosophy and vegetarianism and the connection between a person's thinking or imagination and his diet. While Bloom is not a strict vegetarian, his contemplation suggests his nonviolent attitude toward living beings. The following passages illustrate, on the one hand, Bloom's sense of the comic and, on the other, his preference for vegetarianism, which is an essential part of Buddhist compassion for animals:

His eyes followed the high figure in homespun, beard and bicycle, a listening woman at his side. Coming from the vegetarian. Only weggebobbles and fruit. Don't eat a beefsteak. If you do the eyes of that cow will pursue you through all eternity. They say it's healthier. Wind and watery though. Tried it. Keep you on the run all day. Bad as a bloater. Dreams all night. Why do they call that thing they gave me nutsteak? Nutarians. Fruitarians. To give you the idea you are eating rumpsteak. Absurd. Salty too. They cook in soda. Keep you sitting by the tap all night.

Her stockings are loose over her ankles. I detest that: so tasteless. Those literary etherial people they are all. Dreamy, cloudy, symbolic. Esthetes they are. I wouldn't be surprised if it was that kind of food you see produces the like waves of the brain the poetical. For example one of those policemen sweating Irish stew into their shirts; you couldn't squeeze a

line of poetry out of him. Don't know what poetry is even. Must be in a certain mood. (165-66)

Here Bloom's reflections are funny but exhibit an attitude of concern for other living creatures, an attitude formulated into a sacred law of nonviolence in Buddhism.* Bloom contemplates the constituents and prohibitions of vegetarianism. His idea, taken from Indian religions, that, for eating a beefsteak, "the eyes of that cow will pursue you through all eternity," (165) sounds comic, even ludicrous, to all those accustomed to buying and eating cow flesh. Bloom may not literally believe his statement but, being an extraordinarily sensitive man, he does wonder "if it was that kind of food you see produces the like waves of the brain the poetical" (166). On the contrary, he seems to believe that the violence perpetrated on animals perhaps produces insensitive men, devoid of poetic sensibility. "For example," Bloom thinks aloud, "one of those policemen sweating Irish stew into their shirts; you couldn't

*Harry Blamires comments that, in the above passages, "Bloom's reflections on the sentimental vegetarianism, dreamy symbolism, and careless dress of these 'literary etherial people' are scornful" (68). This comment is, however, subjective and erroneous and disregards the connection of the above quotation with the related passages elsewhere. As a matter of fact, Bloom's reflections on these subjects are no more scornful than they are on Christianity (151-52) or many other cherished values of Western society.

squeeze a line of poetry out of him" (166). Of course, Bloom has many misconceptions about the vegetarian diet as well as poetry, but out of those misconceptions comes the humor of his reflections. Images such as a vegetarian running for water or bathroom all day or "sitting by the tap all night" (166), a nonvegetarian being chased by a cow's eyes "through all eternity," and a policeman "sweating Irish stew" into his shirt, are indeed the stuff of comedy. The point here is not how accurate or well-informed Bloom is about vegetarianism or poetic creativity, but what attitude he holds toward living beings.

The above reflections are appropriately supported by subsequent events which evidence a strong vegetarian attitude in Bloom and reflect his belief in nonviolence. Walking down Grafton street, passing by a sensuous display of lingerie, fruit, and eastern spices, and yearning for a "warm human plumpness," the hungry advertising agent declares, "Duke street. Here we are. Must eat. The Burton. Feel better then" (168). Here is the scene of the real Lestrygonians recording Bloom's reactions:

His heart astir he pushed in the door of the Burton restaurant. Stink gripped his trembling breath: pungent meatjuice, slop of greens. See the animals feed.

Men, men, men.

Perched on high stools by the bar, hats shoved back, at the tables calling for more bread no charge, swilling, wolfing gobfuls of sloppy

food, their eyes bulging, wiping wetted
 moustaches. . . . A man spitting back on his
 plate: halfmasticated gristle: no teeth to
 chewchewchew it. Chump chop from the grill.
 Bolting to get it over. Sad booser's eyes.
 Bitten off more than he can chew. Am I like that?
 See ourselves as others see us. Hungry man is an
 angry man. Working tooth and jaw. Don't! O! A
 bone! (169)

This surely is a sight Bloom abhors most. The Burton's
 restaurant reeks with violence, ugliness, and stench. The
 sight of men "swilling, wolfing gobfuls of sloppy food,"
 or "working tooth and jaw" to masticate gristle,
 represents for Bloom a violence that transforms men into
 predators. The sight is humorous in a macabre sense.
 Joyce employs mock-epic style and hyperbole to depict
 graphically Bloom's aversion to violence by presenting the
 meat-eating humans as cannibals. The carnivorous men
 represent for Bloom the Hobbist world governed by the
 primitive instinct, "Eat or be eaten. Kill! Kill!"
 (170).

As this repellent experience drives him to Davy
 Byrne's "moral pub" (171) where vegetarian food is served,
 two warring images representing two opposite types of food
 appear in his mind:

After all there's a lot in that vegetarian
 fine flavour of things from the earth garlic, of
 course, it stinks Italian organgrinders crisp of
 onions, mushrooms truffles. Pain to animal too.
 Pluck and draw fowl. Wretched brutes there at the
 cattlemarket waiting for the poleaxe to split
 their skulls open. Moo. Poor trembling calves.

Meh. Staggering bob. . . . Butchers' buckets
wobble lights. . . . Flayed glasseyed sheep hung
from their haunches, sheepsnouts bloodypapered
sniveling nosejam on sawdust. (171)

At Davy Byrne's, his mind dwells momentarily on themes of cannibalism, sexual frustration, and his Jewish heritage. As he is about to settle on a cheese sandwich, he expresses his nonviolent attitude by underscoring the linkage between peace and vegetarianism, between war and carnivorousness:

Peace and war depend on some fellow's digestion.
Religions. Christmas turkeys and geese.
Slaughter of innocents. Eat, drink and be merry.
Then casual wards full after. Heads bandaged.
Cheese digests all but itself. Mighty cheese.
 --Have you a cheese sandwich?
 --Yes, sir.
 Like a few olives too if they had them.
Italian I prefer. Good glass of burgundy . . . A
nice salad, cool as a cucumber. . . . Milly served
me that cutlet with a sprig of parsley. (172)

This connects the reader back to Bloom's earlier reflections on nonviolence and vegetarianism. As a Buddha, with profound respect for all living beings, Bloom feels that the consequence of man's violence to animals for his enjoyment is war, "casual wards," "Heads bandaged," that is, self-destruction. He criticizes the custom of killing innocent turkeys and geese for religious feasts. His phrase, "Slaughter of innocents," alludes poignantly to the biblical slaughter of the Jewish children and reminds one of Pieter Brueghel's painting

"The Murder of the Innocents." But on the other hand, the gravity of Bloom's thoughts is lightened by the comic juxtaposition of the serious and the comic, the solemn and the playful: for instance, war-peace and digestion, religion and turkeys, slaughter and merrymaking.

These examples of nonviolent conduct thus prepare Bloom for his great moral battle in "Cyclops," which culminates in his victory over narrowminded nationalism and zealous racism. Joyce, an ardent believer in nonviolence, had some difficulty in dealing with the delineation of violence in the scene, but he accomplished the task by employing the kind of language, characters, and situations that would together create a mood of confrontation and violence. The entire action takes place at Barney Kiernan's where the narrator and Joe Hynes join the Citizen who is already sitting there with his frightening dog Garryowen and waiting for someone to offer him a drink.

The Citizen, the epitome of nationalistic jingoism and racial hatred, is the very antithesis of Bloom's humanity and openmindedness. To ridicule his self-aggrandizement and Cyclopean fanaticism, Joyce employs the mock-epic style and presents a Homeric catalogue of his so-called "Irish heroes and heroines of antiquity," whose images hang on him like the medals of a military general,

thus setting the stage for the imminent battle between the two enemies:

From his girdle hung a row of seastones which dangled at every movement of his portentous frame and on these were graven with rude yet striking art the tribal images of many Irish heroes and heroines of antiquity, Cuchulin, Conn of hundred battles, . . . Father John Murphy, . . . Goliath, . . . Dante Alighieri, Christopher Columbus, . . . Charlemagne, . . . the Rose of Castille, the Man for Galway, . . . The Man in the Gap, . . . Benjamin Franklin, Napoleon Bonaparte, . . . Cleopatra, . . . Paracelsus, . . . William Tell, . . . Muhammad, . . . Dark Rosaleen, . . . Ludwig Beethoven, . . . Adam and Eve, . . . Gautama Buddha (296-7)

This is a reckless gamut of personages in which the inclusion of Gautama Buddha as an Irish hero is as preposterous as that of Muhammad or Cleopatra or Charlemagne, but the inclusion is aimed at ridiculing the proud Citizen's ignorance, mental chaos, and megalomania.

One may wonder about the relevance of different personages beyond the comic purpose, and one certainly can ask that question about Gautama Buddha's inclusion. The Buddha's mention is appropriate in an episode that presents a battle between the one-eyed Cyclops and the Buddha-like adversary. Identified with the Buddha, Bloom is very much an Irish hero, although generally ignored or excluded by the Irish patriots. It is usually in the nature of megalomanics and jingoists to include what may dignify them or their cause and to discard what may

challenge their prejudices. They would pay homage to a distant god but reject the one at hand; they would crucify Christ in the name of general social or religious ends but later exploit his name for their own ends. The Citizen has the Buddha's image hung on him but, ironically, does not recognize the living Buddha in front of him.

Bloom, come here on an errand of mercy, ends up offending the drinking companions because he neither accepts their offer of a drink nor offers them a drink. His not standing them a drink for what they erroneously believe his winning a lottery is, comically, a serious infraction of a hallowed Irish custom; and the consequences of Bloom's social ignorance are bound to be grave. To underscore the gravity of the situation, Joyce describes mock-epically the natural upheaval portending the Bloom-Citizen battle: "The deafening claps of thunder and the dazzling flashes of lightning . . . testified that the artillery of heaven had lent its supernatural pomp to the already gruesome spectacle" (306). In his encounter with the Citizen and his cronies, as the following excerpts show, Bloom emerges as a modern Buddha who confronts the perpetrators of injustice, cruelty, racial and religious bigotry, and advocates love and nonviolence in thought and deed:

--Persecution, says [Bloom], all the history of the world is full of it. Perpetuating national hatred among nations. (331)

.....
--I belong to a race too, says Bloom, that is hated and persecuted. And now. This very moment.

.....
--Are you talking about the new Jerusalem? says the citizen.

--I'm talking about injustice, says Bloom. (332)

.....
--But it's no use, says he. Force, hatred, history, all that. That's not life for men and women, insult and hatred. And everybody knows that it's the very opposite of that that is really life.

--What? says Alf.

--Love, says Bloom. I mean the opposite of hatred. (333)

.....
--Is he a jew or a gentile or a holy Roman or a swaddler or what the hell is he? says Ned. . . .

.....
--That's the new Messiah for Ireland! says the citizen. Island of saints and sages. (337)

Having left the place once, Bloom is back again to meet Martin Cunningham. The narrator, assuming that Bloom has come back after collecting the money on the bet he never made, demands that he stand them a drink. Consequently, a brawl ensues.

--Let me alone, says he.

And begob he got as far as the door and they holding him and he [the citizen] bawls out of him:

--Three cheers for Israel!

.....
And says he:

--Mendelssohn was a jew and Karl Marx and Mercadante and Spinoza. And the Saviour was a jew and his father was a jew. Your God.

.....
--Well, his uncle was a jew, says he. Your God was a jew. Christ was a jew like me.

Gob, the citizen made a plunge back into the shop.

--By Jesus, says he, I'll brain that bloody jewman for using the holy name. By Jesus, I'll crucify him so I will. Give us that biscuitbox here.

--Stop! Stop! says Joe. (342)

.....
Begob he drew his hand and made a swipe and let fly. Mercy of God the sun was in his eyes or he'd have left him for dead.

.....
The catastrophe was terrific and instantaneous in its effect. The observatory of Dunsink registered in all eleven shocks, all of the fifth grade of Mercalli's scale. (343-44)

.....
And the last we saw was the bloody car rounding the corner and old sheepface on it gesticulating

When, lo, there came about them all a great brightness and they beheld the chariot wherein He stood ascend to heaven. . . . And they beheld Him even Him, ben Bloom Elijah, amid clouds of angels ascend . . . at an angle of fortyfive degrees over Donohoe's in Little Green Street like a shot off a shovel. (345)

This episode presents Bloom's battle against the enemies of justice and equality, love and compassion, peace and nonviolence. With his superior command of the language and history, he upsets the so-called defenders of Christian faith and Irish society by exposing their complicity to the Jewish enslavement. He startles them by reminding them of the much-forgotten fact that Christ was a Jew, an Eastern; and to emphasize his proximity and comparison to the Savior, he says, "Christ was a [Jew] like me." The most significant point that Bloom makes is that the path of love is the only way by which the human

race can live, and that the path of force, hatred, and revenge is self-destructive. This is a gospel preached by the Buddha in the Sermon at Banaras and by Christ in the Sermon on the Mount, thus identifying Bloom with both the Savors. The Citizen, to ridicule Bloom, calls him a "new apostle to the gentiles" (333) and "the new Messiah for Ireland" (337). But the irony "misfires", as Blamires puts it, and "the Bloom-Messiah correspondence sticks" (136).

The scene is laced, of course, with humorous touches in several ways. Joyce uses irony to make fun of Bloom's opponents, to mock their ignorance, to expose their insensitivity, but he also uses irony to make fun of Bloom. The most prominent uses of irony, which amuse the reader and lead to the brawl, are Bloom's ignorance of the Irish custom of not refusing a drink and later, more importantly, his ignorance of why he is being asked to offer a drink. Additionally, Joyce employs mock-epic technique by mixing high and low styles, as in the last three excerpts, to magnify the significance of Bloom's stand against racial injustice and violence and to question simultaneously the importance of his heroic efforts. To exaggerate the impact of the Citizen's catapulting his weapon, a mere biscuit box, in terms of an earthquake, is as ludicrous as it is to present Bloom's escape by a horse-cart as Elijah's ascension to heaven by

a chariot. On the other hand, the episode's ending on a note of Bloom's nonviolent and moral triumph suggests that he is not only an Odysseus escaping the weapons of the one-eyed Cyclops or an Elijah or Christ ascending to the heaven, but also a Buddha symbolically progressing toward a state of Nirvana, which will liberate him from all persecutions that human life is heir to. As a realistic presentation of the clash between the nonviolent, compassionate Bloom and the violent, bigoted Citizen, the scene, however, represents a joyful affirmation of the norm in the Joycean sense of comedy by showing Bloom as the mean between violence and gentleness. He remains nonviolent but stands firmly up to his opponents.

Then, finally, in "Eumaeus," Bloom sums up his notion of nonviolence. Between the "Cyclops" incident and now when he has taken Stephen Dedalus under his wing, much has happened. He has seen the apathetic behavior of the would-be-doctors, Stephen's betrayal by his fair-weather friends, Stephen's and his own adventures in the "Circe" wonderland, and, worst of all, the British soldiers's unwarranted, irrational assault on Stephen. In the face of all these happenings, he has maintained his sanity, his loving attitude, his belief in nonviolence. At Skin-the-Goat's he narrates to Stephen his encounter with the Citizen, emphasizing Christ's Jewishness, and exhibits his Buddha-like nonviolent attitude toward others. "A soft

answer turns away wrath," says Bloom, explaining his approach in handling the fanatic nationalist (643). As Stephen sees a correspondence between Bloom and Christ, Bloom elaborates on his approach of goodwill, compassion, and understanding, which is indeed more Buddha-like than Christ-like:

--Of course, Mr Bloom proceeded to stipulate, you must look at both sides of the question. It is hard to lay down any hard and fast rules as to right and wrong but room for improvement all round there certainly is But with a little goodwill all round. It is all very fine to boast of mutual superiority but what about mutual equality? I resent violence or intolerance in any shape or form. It never reaches anything or stops anything. A revolution must come on the due instalments plan. It's a patent absurdity on the face of it to hate people because they live round the corner and speak another vernacular. (643)

Bloom, the modern Messiah, as Blamires puts it, "sums up the religion of tolerant, liberal, pacific, twentieth-century man" (215). One should emphasize that, despite the many correspondences pointed out between this Messiah and Christ, Bloom resembles the Buddha more than Christ in his attitude of love and nonviolence. His rejection of violence in all forms, his belief that violence, irrespective of its goals, never accomplishes anything worthwhile (the point he has stressed previously), and his undogmatic, two-eyed, approach to solving disputes make him look more Buddha-like. In his opinion, as he explains to Stephen, all quarrels and battles, supposedly fought

for the sake of honor and flag, stem actually from "the money question which was at the back of everything, greed and jealousy, people never knowing when to stop" (643). Here is the bourgeois canvasser judging the problem of violence in materialistic terms, seeing money as the cause of insatiable human greed and jealousy. And here is the modern Buddha viewing the human desire to possess (attachment) as the cause of violence and human suffering. Thus, finally, Bloom establishes himself as the Joycean norm affirming the delicate balance between the extremes and thereby celebrating life.

The Middle Way

Although the attributes of compassion and nonviolence suggest a strong connection between Bloom and the Buddha, they need to be reinforced by the Middle Way to enable Bloom to experience the detachment necessary for becoming a Buddha. The Middle Way, the Buddha's treatment for the incorrigible human condition, has been defined by Heinrich Zimmer as the "middle path" between the extremes of "the outright pursuit of worldly desires" and "the severe, ascetic, bodily discipline" and the extremes of "skepticism, denying the possibility of transcendental knowledge, and the argumentative assertion of

undemonstrable metaphysical doctrines" (469-70). In other words, it is a state of equilibrium "between sensualism and asceticism, between indulgence of the self and its mortification"--the two extremes that indicate one's deviance from truth and bondage to an illusion (Kaplan 253). Having experienced the life's extremes, Gautama Buddha finally discovered the Middle Way by which to define the paradoxical truth or reality. "Perhaps the most striking thing about [the Buddha]," Huston Smith notes, "was his combination of a cool head and a warm heart, a blend which shielded him from sentimentality on the one hand and indifference on the other" (96). In other words, the Buddha maintained a perfect balance between his objectivity and compassion, head and heart, intellect and emotion. Preached in his First Sermon, his Middle Way is "like the Greek and Chinese middle way or golden mean, a course of moderation in which the bodily and sensual appetites are fed sufficiently for health rather than indulged or starved" (Robinson 28).*

In Ulysses Leopold Bloom follows a path suggestively parallel to the Buddha's Middle Way or what is often called the Aristotelian golden mean. In "Cyclops" he is called the "prudent member" (297), the "voice of

*It should be admitted, of course, that the analogy between the Buddha's Middle Way and the Greek golden mean suggests affinities but neglects differences.

temperance" (316), the voice of "moderation" (325). In his thought, speech, or action he tries his best, and more than anyone else in the novel, to be prudent, temperate, calm, objective, detached, and conciliatory. Much like the Buddha's Way, his approach to truth or reality is wholesome, not divisive, centrist, not extremist, comprehensive, not fragmentary. He believes in what suggests affinity with the Buddha's Eightfold Path:* "Right Views, Right Resolve, Right Speech, Right Conduct, Right Livelihood, Right Effort, Right Recollection and Right Meditation" (Basham 270). If his follies are judged with the same humaneness and catholicity with which he views others', he emerges symbolically as perhaps the closest approximation to the Buddha.

An ordinary person representing everyman, Bloom is heroic in a traditionally-unheroic way: by reconciling the polarities, he wants to achieve the golden mean in his desires and actions, and he stays calm in the face of violence and frustration. In fact, his following the middle path is properly in consonance with the Joycean view of comedy in its broader meaning of "negotiating the reconciliation of forces" (Ellmann, UOL xi)--and, one might add, in consonance with Joyce's approach to truth.

*Though it is not important to explicate the aspects of the Buddha's Path, their content must be understood within the context of the practice of the Bhikkhu-Sangha.

Bloom's middle path, supporting comedy as a joyous celebration of the norm, underlines the importance of the golden mean (as defined by Albert Cook, 39), which Bloom endeavors to cultivate by steering between the extremes. The comic effect is the feeling of joy and satisfaction on seeing the norm affirmed and, consequently, the society's health preserved. In the following analysis Bloom's middle path may be established on the basis of his attempts at reconciling the imaginative polarities within his own mind, at negotiating the extremism in others, in avoiding indulgence in eating, drinking, and sex, and his "two-eyed" approach to truth.

Early in the day, in "Calypso" and "Lotus-Eaters," Bloom lets his mind take off to the Orient of his imagination, but soon retreats to the real Dublin world, thus bringing the two extremes together. The bright morning sun transports him to a warm Oriental city where he sees "turbaned faces" on the street, hears a mother call "her children home in their dark language," and enjoys the "night sky moon" whose violet color, comically, reminds him of Molly's "new garters" (57). Bloom is a realist, however, who balances his dreamy flights by a down-to-earth skepticism and lets his mind swing back to reality as he reflects:

Probably not a bit like it really. Kind of stuff you read: in the track of the sun.

Sunburst on the titlepage. He smiled, pleasing himself. What Arthur Griffith said about the headpiece over the Freeman leader: a homerule sun rising up in the northwest from the laneway behind the bank of Ireland. He prolonged his pleased smile. Ikey touch that: homerule sun rising up in the northwest. (57)

Despite his wanting to wish away all his troubles by his imaginary flights to the Orient, he maintains his equilibrium by keeping his feet planted on the Dublin soil. He rightly feels that the popular material that appears in print distorts the reality of the Orient. He smiles ironically at his folly in being sentimental about the morning-sun as he remembers Arthur Griffith's derision of "a homerule sun rising up in the northwest."

Other instances illustrating Bloom's ability to return from daydreaming to reality occur when the newspaper advertisement "Agendath Netaim," which he reads while returning from the butcher's, sets off another dream of the Oriental paradise. He wishes to "purchase vast sandy tracts" in Palestine and to plant eucalyptus trees, "orangegroves and immense melonfields," "olives, . . . almonds or citrons" (60); but a moment later, as the sun begins to disappear behind a cloud, he rejects the plan visualizing the sandy tracts to be a grey, desolate land: "A barren land, bare waste. Volcanic lake, the dead sea: no fish, weedless, sunk deep in the earth" (61). Sometime later, coming back from Westland Row post office

with Martha Clifford's letter, as he is thinking of his pen-girl friend, Bloom by an allusion to the biblical Martha and Mary has another reverie of the Orient, in which he imagines himself having arrived home after his wanderings, enjoying the supper of "fruit, olives, lovely cool water" at the hands of a beautiful woman who "listens with big dark soft eyes" (79). But then, as he goes under the railway bridge, he tears the envelope "swiftly in shreds and [scatters] them towards the road" (79)--perhaps a gesture of his awakening from the dream, a realization of his situation.

Equally remarkable is Bloom's play with the real-unreal idea at Paddy Dignam's burial. While Mr Kernan feels that the biblical quotation, "I am the resurrection and the life" "touches a man's inmost heart," Bloom responds comically in an interior monologue:

Your heart perhaps but what price the fellow in the six feet by two with his toes to the daisies? No touching that. Seat of the affections. Broken heart. A pump after all, pumping thousands of gallons of blood every day. One fine day it gets bunged up and there you are. Lots of them lying around here: lungs, hearts, livers. Old rusty pumps: damn the thing else. The resurrection and the life. Once you are dead you are dead. The last day idea. Knocking them all up out of their graves. Come forth, Lazarus! And he came fifth and lost the job. Get up! Last day! Then every fellow mousing around for his liver and his lights and the rest of his traps. Find damn all of himself that morning. Pennyweight of powder in a skull. Twelve grammes one pennyweight. Troy measure. (105-06)

In this monologue Bloom is debunking the sentimentality of Mr. Kernan and others attending Dignam's funeral. While he is sorrowful on his friend's death and concerned about the future of his family, he mocks society's well-rehearsed, sentimental homage offered mechanically on such occasions. The above passage shows the speaker not only as a Buddha-like rationalist who brings home the irony of the religious solace and ridicules the idea of resurrection by concretely imagining the scene of resurrection, but also as one who tries in his outlandish manner to search for the middle ground of reality by providing a counterpoint to a traditional view.

Bloom's middle-way approach also shows through his interaction with others by way of speech, outlook, or conduct. In most cases, it is underscored by other characters' extremism. His observance of right speech or behavior becomes highlighted, for instance, by Myles Crawford's hauteur and brusqueness. When Bloom, informing the editor courteously that he has spoken with Mr. Keyes about the advertisement renewal, asks, "What will I tell him, Mr Crawford," the disdainful editor replies, "Will you tell him he can kiss my arse?" (146). The self-restrained advertising agent's response to the insulting remark is, commendably, still a patient, unruffled, conciliatory one, "Well, . . . if I can get the design I suppose it's worth a short par. He'd give the ad I think.

I'll tell him . . ." (147). The correctness of Bloom's conduct becomes apparent in "Oxen of the Sun" when, sitting in an irreverent, cavalier company, he is the only one who recognizes the sanctity of human birth and does not mock Mrs. Purefoy or her husband. The blasphemous drinkers' "testiness and outrageous mots were such that his intellects resiled from: nor were they scrupulously sensible of the proprieties" (407), but still he chooses to restrain his anger. More significantly, in "Circe," Bloom endeavors to negotiate between Stephen and the soldiers, and coaxes Cissy Caffrey to intervene and help resolve the conflict: "Speak, you! . . . You are the link between nations and generations. Speak, woman, sacred lifegiver" (597). Bloom, the negotiator of the polarities, makes a point of not upsetting the one-eyed, brutal soldiers and appeals to their fraternal feelings about the Irish and English having fought together; ironically, however, as often is the case with blind force, Private Carr and Private Compton do not seem to care a whit about history or Bloom's appeals to reason and moderation. Finally, Bloom's Buddha-like attitude emerges in the way he protects and nurses Stephen, feeds him at Skin-the-Goat's, offers him hospitality, and talks to him. His use of right speech and conduct is amply highlighted by this catechism:

What supererogatory marks of special hospitality did the host show his guest?

Relinquishing his symposiarchal right to the moustache cup of imitation Crown Derby presented to him by his only daughter, Millicent (Milly), he substituted a cup identical with that of his guest and served extraordinarily to his guest and, in reduced measure, to himself the viscous cream ordinarily reserved for the breakfast of his wife Marion (Molly). (676-77)

All these illustrations clearly show Bloom as the norm who takes the middle course by avoiding the extremes and thus preserves the social equilibrium. But they also point out the irony that his sweet reasonableness is often considered ineffectual by the irrational hordes.

Bloom observes moderation with regard to eating, drinking, and sex, too. He negotiates well with the deadly sins of gluttony and concupiscence, but surely he is not a Catholic monk or a Hindu ascetic. Desire for food, drinking, or woman is natural, he feels, but indulgence in them must be avoided because of their negative effects on one's health and happiness. While his desire for food, drink, and "a warm human plumpness" is roused and whetted by the sensuous sights on Grafton street, he finds the eating sight at the Burton far too indulgent and repelling. Naturally he chooses instead to eat a modest cheese sandwich, with a glass of wine, at Davy Byrne's. He discovers the advantages of the "vegetarian fine flavour of things from the earth" (171), would like a "nice salad, cool as a cucumber" if it were

available, and tenderly remembers, "Milly served me that cutlet with a sprig of parsley" (172). Another instance of Bloom's temperance occurs when he joins the drinking party at the Lying-in Hospital. While he politely accepts the drink, he is clever enough to pour it in another's glass. A little later at Burke's, where they all go for another round of drinks, he prefers the drink of moderation, a glass of wine, "Rome booze for the Bloom toff," whereas the others indulge in absinthe (427). In the entire episode, Bloom, the only sober man in the whole crowd, watches with concern Stephen and the would-be-doctors getting drunk and behaving riotously. Thus he is indeed the healthy norm, the golden mean, between the extremes of indulgence and abstinence: his partaking of wine represents his life-preserving attitude of moderation. These instances contain many lines, phrases, and situations that provoke laughter, but what constitutes a major part of comedy in Ulysses is the golden mean.

Bloom follows, in effect, the same course of moderation in his sexual gratification. Sexual overindulgence is, in his view, detrimental to one's emotional and spiritual equilibrium, but sexual moderation is a source of strength. In other words, he seeks a balance between overindulgence and continence (total starvation of sexual appetite). The examples given below present him as the norm not in the sense what he actually

accomplishes but what he tries to accomplish. Moreover, he is the norm in the sense that he represents everyman's sexual struggle.

First, to consider his and Molly's relations, one often wonders why they do not have "normal" sex life: the answer may be Bloom's adherence to moderation in sexual fulfillment as opposed to Molly's somewhat extremist position. Bloom remains content by making love to her in a way considered traditionally unsatisfactory because this way he can avoid a painful or undesirable pregnancy. Then, his affair with Martha Clifford represents the same sort of attitude toward sex. Blamires describes it as "an active experiment in mental self-indulgence" (28); however, this indulgence provides him an outlet for his sexual desires and saves him from the vice of excess from which Boylan suffers. He discards the pin and pockets the flower that Martha has mailed him in the letter--an action that represents his desire to have the rose without a thorn. In other words, he wants sexual gratification but in moderate measure and without the thorny complications which would occur in a full-fledged extramarital affair. His moderation in this epistolary affair reflects much better when he questions his judgment in writing Martha a reply: "Folly am I writing? Husbands don't. That's marriage does, their wives" (279). His self-doubt is comic in that it shows a conflict between his desire and

his traditional morality, ironically portrays him as a victim of marriage, but also saves him from excessive sentimentality and brings a healthy perspective on his correspondence love-affair.

Bloom's moderation in sex applies also to his encounter with Gerty MacDowell. Although his acts of voyeurism and masturbation constitute self-indulgence, they are simply moderate mechanisms by which he expresses his sexual urge and maintains his emotional and physical balance. His self-control in pursuing his sentimental Nausicaa, who is ready to receive her lonely Ulysses in her arms, is extraordinary. The prudent sailor is content with loving her from a distance:

The eyes that were fastened upon her set her pulses tingling. . . . Whitehot passion was in that face At last they were left alone . . . and she knew he could be trusted to the death, steadfast, a sterling man, a man of inflexible honour to his fingertips. His hands and face were working and a tremor went over her. . . . and she seemed to hear the panting of his heart, his hoarse breathing, because she knew about the passion of men like that, hot-blooded (365)

.....
Mr Bloom watched her as she limped away.
Poor girl! That's why she's left on the shelf and the others did a sprint. . . . Glad I didn't know it when she was on show. . . . (367-68)

Custodians of sexual morality often use this scene as a pretext to condemn Bloom as well as his creator, but they ought to realize that this is the extent of Bloom's self-

indulgence which, in the light of our present knowledge of human behavior, does not seem very much. Here not Bloom's sexual behavior but the Victorian sexual morality's sentimentalism is the object of ridicule. If there is anyone guilty of excessive self-indulgence, it is the Victorian sentimental heroine who confers on Bloom's natural act of self-gratification a significance that Joyce as well as his hero simply laughs at.

It is in "Circe," however, that Bloom's conduct proves to be a test of his self-restraint in sex. Although, responding to Zoe's coaxing, he does begin to fondle her nipple, he stops right there when the whore says, "Have you cash for a short time? Ten shillings?" (500). The sensual fragrance, seductive Oriental music, drunken surroundings, and alluring women fail to deflect him from his Nighttown mission. Having emerged unscathed from the Circeland and having found Stephen, he preaches to the younger man the importance of moderation in both drinking and sex:

En route, to his taciturn, and . . . not yet perfectly sober companion, Mr Bloom, who at all events, was in complete possession of his faculties, . . . spoke a word of caution re the dangers of nighttown, women of illfame and swell mobsmen
 You frittered away your time, he very sensibly maintained, and health and also character besides which the squandermania of the thing, fast women of the demimonde ran away with a lot of [money] into the bargain and the greatest danger of all was who you got drunk with though, touching

the much vexed question of stimulants, he relished a glass of choice old wine in season as both nourishing and blood-making and possessing aperient virtues . . . still never beyond a certain point where he invariably drew the line as it simply led to trouble all round (614-15)

This sums up, in the unusual style of "Eumaeus," Bloom's sense of moderation in drinking and sex. His fatherly advice to the reluctant son is comic not only because of its style but also because of its content.

The final point, and perhaps the most important one, related to Bloom's moderation is his capacity for objectivity, his ability to laugh at his follies, his "two-eyed" attitude. While, for instance, he is enjoying his epistolary flirtation with Martha, he views the whole affair critically. He questions the wisdom of his pursuit and sentimentality (279); his reflection, "Letters read out for breach of promise. . . . Laughter in court" (285), demonstrates his unsentimental view of his affair. While there are numerous situations that show Bloom's balanced attitude toward other people and issues, nothing does it better than his encounter with the one-eyed Cyclopeans in "The Cyclops." As analyzed earlier, the battle he fights at Barney Kiernan's represents the triumph of the moral and spiritual forces over the immoral ones, of nonviolence and love over violence and hatred, of the two-eyed

objectivity and justice over the one-eyed fanaticism, and of Bloom-Buddha's middle way over the Citizen's extremism.

At the end of "Nausicaa," as he sits alone on a rock at the beach looking at Gerty and her companions, he reflects on his long-day's activities, focusing particularly on his brawl with the Citizen. His reflections bring out his middle-way approach to life's problems, a tool he employs to combat violence that spawns in narrowminded nationalism and racism:

Then that bawler in Barney Kiernan's. Got my own back there. Drunken ranters. What I said about his God made him wince. Mistake to hit back. Or? No. Ought to go home and laugh at themselves. Always want to be swilling in company. Afraid to be alone like a child of two. Suppose he hit me. Look at it other way round. Not so bad then. Perhaps not to hurt he meant. (380)

The contemplation shows the very essence of a Buddha-like personality, that is, Bloom's objectivity, his "two-eyed self-critical attitude," lacking in "Cyclopean mentalities" (Blamires 150). Here Bloom points out the source of violence and its possible elimination. The Citizen and his cronies are correctly labelled "drunken ranters" who, banding together, feed on their mutual parochialness and ignorance. The Citizen, afraid of confronting himself to examine his monstrous nature, does not want to be alone and always wants to be drinking with his soul-mates, as if to drown his fears or to cover his

ignorance or to sustain his extremism. Bloom emerges here as the only man capable of forgiveness and understanding. His realism concerning the Citizen's violence is comic, however, in that he seems to fear being hit, a response not associated with traditional heroes, but his Christ-like or Buddha-like solution of "turning the other cheek" sounds more comic in the simplicity of manner with which he blithely puts it ("Look at it other way round. Not so bad then."). The concluding sentence of the passage sums up simply and directly Bloom's belief in the middle way, indicating his capacity to look at his adversary's viewpoint and magnanimously feel that maybe the Citizen did not mean to hurt him. It also shows this modern hero as a comic norm negotiating the opposite viewpoints and thereby affirming the value of moderation, the middle way.

"Non-attachment"

Thus, Bloom's middle way prepares him for the final stage in his journey toward enlightenment. In Buddhism the Middle Way leads the individual to "non-attachment," that is, detachment from the self and worldly attachments, and consequently to enlightenment and Nirvana. In Ulysses, similarly, the middle way leads Bloom to liberation from the self and his worldly ties. By following the path of moderation, Bloom tries to avoid the

deviations from the normative truth, to exercise control over his desires, and consequently to develop the ability to view the world and himself objectively. The objectivity or detachment enables him to come to terms with the suffering and frustration inherent in the human situation, and eventually liberates him from himself and his worldly connections that prevent him from achieving complete peace, a sort of Nirvana.

His detachment is reflected in numerous ways. It shows in his detached attitude toward organized religion (both his ancestors' and his adopted land's), in his ability to question and laugh at his sentimentality and his received values, in his capability to take in stride any criticism of him, and in his acceptance of Milly's development into puberty and her growing alienation from him. More importantly, his detachment is reflected in the way he copes with his ardent yearning for a son. He extends his paternal feelings toward Stephen and thereby accepts another man's son as his own. In a sense, he accepts the other as himself and consequently breaks loose from the narrow confines of the self. And most importantly, Bloom's detachment figures in his attitude toward his wife's seduction, his resolution of his feelings as a wronged husband, and his resolve for a new life. His uniquely Oriental manner of handling his marital betrayal--which is the focus of this section--

determines how liberated he is from his attachments, which are symbolized by Molly Bloom, the center of his life.

One must point out first that Bloom's attitude toward his wife's adultery has not yet been analyzed satisfactorily. The fact that the bourgeois husband lets his wife's extramarital affair occur, despite his knowledge, has always puzzled the readers as to why he could not preempt the occurrence, especially when doing so would require no violence, no unusual effort on his part. If, however, the reader wants to grasp Bloom's motives, he can do so more effectively by analyzing them in Buddhist terms. If Bloom, for the sake of protecting his feelings, acted like a traditional husband by not letting Molly fulfill her desires, he would not achieve the detachment necessary for a Buddha. On the other hand, he is human enough to suffer the pain of betrayal caused by his attachment.

To analyze the significance of Bloom's detachment, it is important to demonstrate first how intensely he loves and respects his wife, and to understand that, despite the anguish he suffers because of the prior intimation of the assignation, he does not obstruct her meeting with her lover in any way. After handing Boylan's letter to Molly in the morning, he keeps thinking all day of her imminent rendezvous, but without attempting to forestall it. Milly's mention of her boyfriend Bannon singing "Those

lovely seaside girls" reminds him painfully of what he is loath to remember (67). While on his way to Glasnevin cemetery, just as he is thinking of the Boylan-Molly meeting, "He's coming in the afternoon. Her songs," Cunningham and Power, sitting next to him in the carriage, greet a gentleman passing by outside (92). "Just that moment I was thinking," Bloom feels poignantly (92). In "Aeolus," after speaking with Nannetti, while he is walking to the Evening Telegraph office to telephone Keyes, the scent of the lemony soap from his pocket recalls Martha's query, "What perfume does your wife use," which brings to his mind his recurrent, intensely emotional thought: "I could go home still: tram: something I forgot. Just to see before dressing. No" (123).

Then, at Davy Byrne's, the simpleminded Nosey Flynn inadvertently touches a raw nerve in Bloom by querying about Molly's coming musical tour, "Isn't Blazes Boylan mixed up in it [Molly's coming tour]" (172)? Naturally Bloom reacts as though a "warm shock of air heat of mustard haunched on [his] heart" and "yearned more longly, longingly" for his wife (172-3). A little later at Kildare Street at the sight of a "straw hat in sunlight" and "Tan shoes," he experiences a critical moment: "Is it? Almost certain. Won't look. Wine in my face. Why did I? Too heady. Yes, it is. The walk. Not see. Not

see. Get on" (183). It is funny that he should become so self-conscious seeing Boylan and hasten to disappear in the museum. In "Sirens" he feels surprised at seeing his usurper at the Ormond at 4 o'clock and wonders comically, and pathetically, if the latter has forgotten his appointment. Several hours later, sitting alone on a rock at the Sandymount beach, he finds it funny that his watch stopped at 4:30, the betrayal hour, and thinks quite sadly, "O, he did. Into her. She did. Done" (370), and regrets painfully, "He gets the plums and I the plumstones" (377).

In "Circe" the tortured husband reaches the nadir of his humiliation in his relationship with Molly. As Zoe, one of the prostitutes, giggles and whispers with her colleague Florry, Bloom, excluded from their communication, begins to dream. His fears regarding Molly and Boylan's afternoon encounter become exaggerated in his mind: the Ormond hotel afternoon scene--in which the giggles of the two waitresses, Mina Kennedy and Lydia Douce, kept Bloom out--becomes superimposed on the brothel scene. Bloom imagines Boylan boasting to Lenahan about his sexual adventures with Molly. Then he sees himself degraded to a footman's position in his own house, showing Boylan to Molly's personal bathroom and, with their permission, watching them making love. Finally, at the end of his day, Bloom is home alone taking stock of his

household contents and looking at the objects that recall the event of his wife's seduction providing him with "circumstantial evidence": the living-room furniture moved around, particularly a feminine "squat stuffed easychair" and a masculine "slender splayfoot chair of glossy cane curves"; "an emerald ashtray [on the piano] containing four consumed matches, a partly consumed cigarette and two discoloured ends of cigarettes"; and the music of "Love's Old Sweet Song" (which Molly and Boylan will sing during their coming tour) "open at the last page with the final indications" (706).

Now that Bloom knows that the marital betrayal has occurred, he has to find a way of coping with the knowledge of this act. Here the reader again asks the same question asked in the beginning: Why does Bloom not preclude the act of his wife's seduction from happening, notwithstanding his advance knowledge of the coming event, and given that he is a loving, intelligent, normal, and fairly conventional husband and father? The only reasonable answer seems to be that, despite his being a sort of everyman, he has been moving all along in the novel toward becoming a sort of Buddha who, indifferent to the traditional view of marriage, transcends the worldly attachments and achieves a sort of Nirvana, the supreme peace. So, as Bloom lies next to his wife, he feels in the bed "the imprint of a human form, male, not

his," and inevitably makes one wonder how he is going to deal with it. Naturally the reader is taken aback to see Bloom smile at the thought that Molly's latest lover was simply inconsequential in the series of her lovers. Thus Bloom detaches himself from the traditional sentiment attached to the exclusiveness of a man's relationship with his wife. With him the reader smiles too at the ingenuity of his thinking, seeming to agree with him for the time being and at the same time feeling in the heart, ironically, the tug of the traditional conditioning. By refusing to act Bloom breaks the cause-effect karmic chain. Enlightenment breaks him loose from the attachment. Joyce's catechism gives the essence of Bloom's thinking:

If he had smiled why would he have smiled?
 To reflect that each one who enters imagines
 himself to be the first to enter whereas he is
 always the last term of a preceding series even if
 the first term of a succeeding one, each imagining
 himself to be first, last, only and alone, whereas
 he is neither first nor last nor only nor alone in
 a series originating in and repeated to infinity.
 (731)

Clearly the answer shows a cosmic dimension to Bloom's thinking pertaining to his wife's lovers, which allows him to come to terms with the imprint of another man in his wife's bed. A critic interprets Bloom's thought as "the god's-eye view" watching Molly's suitors "doing homage to the Great Mother," who is "Eve and

Everywoman" (Blamires 244). Here the juxtaposition of the ordinary and the grand is comic: Joyce elevates the ordinary commercial agent to the level of a Buddha who can transcend the disheartening judgments and conditioning of established order. On the other hand, he seems to make fun of the sanctity of marital fidelity and makes nonsense of the so-called sin of adultery. Besides Bloom's reflection points out the irony of each one of Molly's lovers' ignorance--and of everyman in love with a woman--that he, "in a series originating in and repeated to infinity," is "neither first nor last nor only nor alone," but only the last in "a preceding series" even though the first in "a succeeding one." This thought fits properly Bloom's Oriental frame of mind suggesting the Oriental belief in reincarnation and cyclical life, thereby detaching the injured husband from his wife's sexual surrender to another man.

Since the marital infidelity is always an emotionally charged issue in both Eastern and Western, Christian and non-Christian societies, Bloom cannot be expected to rest his case easily. Utterly rational like the Buddha, he probes the issue further with a scientist's detachment, without letting his prejudices or values interfere with his observations, and obtains a new view of truth or reality. The following catechism reveals Bloom-everyman's

normal human reactions to be superseded immediately by
Bloom-Buddha's response:

With what antagonistic sentiments were his
subsequent reflections affected?

Envy, jealousy, abnegation, equanimity. (732)

.....

Equanimity?

As natural as any and every natural act of a
nature expressed or understood executed in natured
nature by natural creatures in accordance with
his, her and their natured natures, of dissimilar
similarity. As not as calamitous as a cataclysmic
annihilation of the planet in consequence of
collision with a dark sun. As less reprehensible
than theft, highway robbery, cruelty to children
and animals, obtaining money under false
pretences, forgery, embezzlement, misappropriation
of public money, betrayal of public trust,
malingering, mayhem, corruption of minors,
criminal libel, blackmail, contempt of court,
arson, treason, felony, mutiny on the high seas,
trespass, burglary, jailbreaking, practice of
unnatural vice, desertion from armed forces in the
field, perjury, poaching, usury, intelligence with
the king's enemies, impersonation, criminal
assault, manslaughter, wilful and premeditated
murder. As not more abnormal than all other
altered processes of adaptation to altered
conditions of existence, resulting in a reciprocal
equilibrium between the bodily organism and its
attendant circumstances, foods, beverages,
acquired habits, indulged inclinations,
significant disease. As more than inevitable,
irreparable. (733)

Envy, jealousy, and abnegation are normal human
reactions that most husbands experience, but equanimity is
seldom in that range of feelings. Because of the above
reflections, Bloom achieves a state of equanimity, which
indicates not merely calm and balanced temperament but
also, more importantly, victory over his feelings of envy,

jealousy, and abnegation and liberation from his entrapment of ordinary human feelings. What he says here in an involute style may sound comic because of its being commonplace, but the spirit and manner of his analysis and the result and effect thereof show his kinship with the Buddha. To paraphrase the above passage, Bloom thinks that Molly and Boylan have merely followed their biological nature; that their sexual encounter is not the end of the world; that it is "less reprehensible" than most other crimes and vices; that it is a new situation requiring on his part flexibility or adaptability; and that the action is "irreparable" in the sense that nothing can be done about it, except accepting it. Bloom's contemplation is rendered comic by Joyce's use of the pseudo-scientific language which resists comprehension because of an intentional use of convoluted style.

As a result of these reflections, Bloom resolves his conflict and his feelings of antagonism, hurt, depression, and humiliation. By looking into the problem directly, without the screen of tradition, societal conditioning, or religious bias, he offers a new vision of reality. On the literal level, the vision appears to be Bloom's apologia for his lack of action, consisting of commonplace elementary ideas, couched, comically, in a "highfalutin" style. On the figurative level, it suggests supremacy of the scientific outlook over the traditional belief,

absurdity of sexual possessiveness when viewed under the microscope of a dispassionate analysis, and recognition of truth unencumbered by any religious or other biases. The consequence of this new vision is Bloom's achievement of equanimity: he becomes detached from possessiveness of his wife and therefore free from revengeful desire and self-persecution by conventional beliefs of morality, respectability, and honor. In Homeric terms, equanimity becomes the modern Ulysses' weapon with which he slaughters his Penelope's suitors and recaptures his home in Ithaca, but then equanimity is a very unhomeric or nonwestern weapon. It is, in fact, the Buddha's weapon of nonviolence and detachment.

To confirm his decision to take no action, the scientific Buddha ponders the problem further with a comic detachment. His analysis of the nature of his wife's sexual liaison leads him to conclude that virginity, sexual fidelity, vengeance, triumph, and protest do not matter in the ultimate scheme of things. Therefore, the only appropriate thing for him to do is accept life, that is, accept Molly Bloom. The following catechism presents Bloom's thoughts in a hyperbolic, comic, metaphoric, pseudo-scientific language:

By what reflections did he, a conscious
reactor against the void incertitude, justify to
himself his sentiments?

The preordained frangibility of the hymen,

the presupposed intangibility of the thing in
 itself:
 the futility of triumph or protest or vindication:
 the inanity of extolled virtue: the lethargy of
 nescient matter: the apathy of the stars.

In what final satisfaction did these
 antagonistic sentiments and reflections, reduced
 to their simplest forms, converge?

Satisfaction at the ubiquity in eastern and
 western terrestrial hemispheres, in all habitable
 lands and islands explored or unexplored . . . of
 adipose posterior female hemispheres, redolent of
 milk and honey and of excretory sanguine and
 seminal warmth, . . . expressive of mute immutable
 mature animality.

The visible signs of antesatisfaction?

An approximate erection: a solicitous
 aversion: a gradual elevation: a tentative
 revelation; a silent contemplation.

Then?

He kissed the plump mellow yellow smellow
 melons of her rump, on each plump melonous
 hemisphere, in their mellow yellow furrow, with
 obscure prolonged provocative melon-smellonous
 osculation. (734-5).

As Bloom analyzes his wife's betrayal rationally, he
 sees the "frangibility of the hymen" as biologically
 predestined, and the notion of virginity ("hymen," "the
 thing in itself") as illusory or imperceptible
 ("intangible") because of its basis in irrational,
 unverifiable presupposition, prejudice, convention, or
 belief. Therefore, an action against Molly and Boylan in
 defense of the "extolled virtue" of virginity and sexual
 fidelity is devoid of meaning and objective reality. "The
 lethargy of nescient matter" and "the apathy of the stars"
 seem to suggest that the unenlightened human body

("nescient matter") and the cosmos are ultimately indifferent to human notions rooted in presupposition or belief; therefore, the societal view of Molly's affair seems to be illusory or absurd when viewed from a cosmic perspective.

After finding a resolution of his conflict, Bloom thus comes to accept Molly as a symbol of life and the world represented by her "adipose posterior female hemispheres, redolent of milk and honey," an expression of her "mature animality." As a mark of his acceptance, he kisses the two cheeks of her warm "plump mellow yellow smellow melons of her rump"--an interesting parallel to Gautama Buddha's kissing of his wife Yasodhara "after his illumination and penance" (Stephen Hero 190). Detached from Molly's actions and liberated from his attachment to her, Bloom thus comes to terms with himself and becomes a Buddha of sorts having peace of mind, an equivalent of Nirvana.

An appropriate ending for the analysis of the Bloom-Buddha correspondence, conforming to Joycean comic spirit, would be Molly Bloom's seeing an affinity between the two Orientals. At two o'clock at night, lying beside Bloom in the opposite direction, as Molly wonders about the oddness of his sleeping posture, she is reminded comically, profanely, of the strange sleeping posture of another of his kind, the Buddha. Actually what she has in mind is

the memory of the reclining Buddha she has seen in the National Gallery in Dublin (Gifford 70). Molly's composite image of Bloom and the Buddha, as the following lines amply demonstrate, strengthens once more the correspondence between the two, but at the same time the juxtaposition of the vulgar and sacred renders her allusion to the "Indian god" hilarious and profane:

I suppose there isnt in all creation another man with the habits he has look at the way hes sleeping at the foot of the bed how can he without a hard bolster its well he doesnt kick or he might knock out all my teeth breathing with his hand on his nose like that Indian god he took me to show one wet Sunday in the museum in Kildare street all yellow in a pinafore lying on his side on his hand with his ten toes sticking out that he said was a bigger religion than the jews and Our Lords; both put together all over Asia imitating him as hes always imitating everybody I suppose he used to sleep at the foot of the bed too with his big square feet up in his wifes mouth (771)

Stephen as a Bodhisattva

Bloom, the Joycean Buddha, before assuming his position in bed beside his Yasodhara, shares his vision with his guest, Stephen, a Bodhisattva searching for truth and reality. Stephen recognizes Bloom as a realized being, partakes of his vision in a limited sense, but declines his invitation for an overnight stay. He cannot be content with a sojourn in his host's abode of

enlightenment or with re-experiencing as a mere follower the latter's vision. He is committed to his quest for truth--and ultimately for art--without any intermediary and will one day, upon completion of his journey, realize his own vision. It is essential, however, to examine first what sort of Bodhisattva Stephen is, what his mission is, and how he intends to accomplish it. To do that, one needs to recognize the continuity of development in Stephen's character from the Portrait to Ulysses and to analyze his journey as a Bodhisattva in the earlier work. As a matter of fact, one cannot fully understand Stephen as a Bodhisattva in Ulysses without analyzing his beginnings in the Portrait.

The Beginnings of a Bodhisattva

A steady evolution of his character occurs as he grows from a child in the beginning of the first novel to an adult by the end of the second. The Portrait delineates his psychological and spiritual growth, emphasizing his constant search for the knowledge of reality. Open to diverse experiences, he wants to know, to feel, to experience what comes his way irrespective of the socio-religious taboos. He experiences the ecstasies of illicit sex and pristine beauty, the anguish of sin and

guilt, and the feelings of alienation, repentance, and peace.

At a very early age he distinguishes himself by expressing his connection with his surroundings and the universe at large on the flyleaf of his geography book (15):

Stephen Dedalus
Class of Elements
Clongowes Wood College
Sallins
County Kildare
Ireland
Europe
The World
The Universe

This is an early, childhood intimation of the making of a Bodhisattva. Stephen visualizes himself ever-expanding and eventually becoming "self-less," egoless, or one with the universe. This is a state comparable to that of "the aspirant to Bodhisattvahood" who "must strive to behave as though he were already completely without ego" (Zimmer 539). Although brought up in the strict Jesuit tradition to accept and uphold reality as defined by the Catholic faith and Irish society, he soon begins to doubt and question, like a Bodhisattva, the traditional values and authority figures by calling reality a jumble of "hollowsounding voices" (84). He must reject the traditional notion of reality because it is fragmentary and separates him from the rest of the universe.

One notices further a remarkable affinity in his spiritual mortifications and his subsequent skepticism thereof with similar practices carried out by Gautama as a Bodhisattva prior to his becoming the Buddha. Gautama went through rigorous austerities for achieving complete "non-attachment" and truth; Stephen fasts, prays, and mortifies his senses to conquer his temptations (150). In cultivating piety and self-control, the most difficult thing for him to achieve, however, is "to merge his life in the common tide of other lives" (151)--a Bodhisattva's goal of becoming selfless or egoless--

and it was his constant failure to do this to his own satisfaction which caused in his soul at last a sensation of spiritual dryness together with a growth of doubts and scruples. His soul traversed a period of desolation in which the sacraments themselves seemed to have turned into dried up sources. His confession became a channel for the escape of scrupulous and unrepented imperfections. (151-52)

Stephen thus begins to see a gulf between the idealism of the church and the reality of his innerself and discards the former to experience the truth of the "self" and the connection of the self with the universe. He sees his destiny as "elusive of social or religious orders" and himself destined "to learn his own wisdom apart from others or to learn the wisdom of others himself wandering among the snares of the world" (162).

Consequently, he comes to choose art, instead of priesthood, as the vocation by which he would live in the world, order the chaos inherent in human existence, and realize himself. While crossing the Tolka River bridge, he glances coldly at "the faded blue shrine of the Blessed Virgin" and then, following the unsavory lane leading to his house, realizes that "it was this disorder, the misrule and confusion of his father's house and the stagnation of vegetable life, which was to win the day in his soul (162). So he is not to be a Catholic priest regulated by convention but an unconventional, life-affirming artist--a sort of artist-Bodhisattva ordering, expressing, and realizing the chaotic reality through art.

Stephen recognizes his vocation as artist as he walks toward the sea and responds to the bantering calls of his classmates swimming there. He meditates on the mythical significance of the names they call him by, "Stephanos Dedalos! Bous Stephanoumenos! Bous Stephaneforos!" (168).

His heart trembled in an ecstasy of fear and his soul was in flight. His soul was soaring in an air beyond the world and the body he knew was purified in a breath and delivered of incertitude and made radiant and commingled with the elements of the spirit. (169)

This prophetic vision culminates appropriately in Stephen's ecstatic encounter with "the wonder of mortal beauty," a young, innocent girl wading the stream (171).

This, then, leads Stephen to spell out his aesthetics--his concept of, prerequisites for, and future program for becoming a true artist--which indicate the relevance of the Bodhisattva concept. He sees beauty, an aesthetic object, as the object of art, or what he calls proper art. Beauty, he believes, produces or ought to produce an aesthetic emotion or stasis, a state of harmony, peace, quiet, or joy (205-6). This notion of art is related, then, to his idea of impersonality of the artist stated in his discussion of the dramatic form, in which the artist "presents his image in immediate relation to others" (214), and above all in his often-quoted definition of the artist:

The personality of the artist, at first a cry or a cadence or a mood and then a fluid and lambent narrative, finally refines itself out of existence, impersonalises itself, so to speak. The esthetic image in the dramatic form is life purified in and reprojected from the human imagination. . . . The artist, like the God of the creation, remains within or behind or beyond or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails. (215)

Further, relevant to Stephen's discussion of aesthetics is his comment on Plato's quotation, "beauty is the splendour of truth" (Stephen's paraphrase, Gifford 249), that "the

true and the beautiful are akin" (208). He explains the kinship between the two as follows:

Truth is beheld by the intellect which is appeased by the most satisfying relations of the intelligible: beauty is beheld by the imagination which is appeased by the most satisfying relations of the sensible. (208)

This discussion, then, leads to the conclusion that the first and foremost requirement for "proper art," which produces aesthetic stasis, is the God-like, indifferent, impersonal character of the artist. The artist must be able to treat his subject impersonally and to disappear in it. Besides he must possess the intellect capable of perceiving truth and the imagination capable of beholding beauty. Naturally the question arises, then, how Stephen can possibly become that artist. The answer lies in his aesthetics: cultivate impersonality or detachment by developing the ability to see truth and beauty impartially; and develop that ability by rising above the personal emotions, prejudices, or conditioning: in other words, be a Bodhisattva, a seeker after truth. Thus, Stephen's theory of impersonality suggests the Bodhisattva concept: the impersonal artist parallels with the Bodhisattva as an aspirant to a state of selflessness, egolessness, or union with the universe (Zimmer 539). And this affinity, one must notice, harks back to Stephen's

childhood intuitive conceptualization of his relationship with the universe.

It follows, then, that the artist of Stephen's conception is "Bodhisattva-like" in his quest for truth or reality, in his belief that art and truth are akin and interdependent, and in his aesthetics that proper art must be grounded in truth free from distortion or falsehood. As Stephen's encounter with the wading girl shows, a direct apprehension of reality, truth, or beauty seems to be a necessary condition for him to create; in other words, he considers the knowledge of reality or truth as the foundation of art. Perhaps he would say of art what Keats said of beauty, "Beauty is truth, truth beauty,-- that is all/ Ye know on earth, and all ye need to know."

But then Stephen would also further add: since art is the expression of truth, the artist must first seek truth. Stephen in the Portrait and Ulysses is not an artist yet. He is only a seeker of the truth of human existence, which he will portray in art. But he cannot find the truth and be the artist until, as he explains to Davin and later to Cranly, he becomes free from attachments, truth-distorting agents, represented by family, nation, and religion:

--The soul is born, he said vaguely, first in those moments I told you of. It has a slow and dark birth, more mysterious than the birth of the body. When the soul of a man is born in this

country there are nets flung at it to hold it back from flight. You talk to me of nationality, language, religion. I shall try to fly by those nets. (203)

I will not serve that in which I no longer believe whether it call itself my home, my fatherland or my church: and I will try to express myself in some mode of life or art as freely as I can and as wholly as I can, using for my defence the only arms I allow myself to use--silence, exile, and cunning. (247)

Therefore, he becomes determined to fly by the three most powerful nets generally flung at a free spirit to restrain it from flying. He must transcend these barriers that, by dividing him from the rest of the universe, conditioning his mind, and circumscribing his ability to know truth or reality, keep him from becoming a Bodhisattva. In other words, he needs to liberate himself first from these nets before he can excavate truth from under the ever-thickening sediments of conditioning.

Stephen's development as an artist in the Portrait and Ulysses, then, concerns itself with his growth as a Bodhisattva--the process of his liberation from his attachments, of his becoming "impersonal" or detached, and of his seeking to unite with the universe. By the end of the Portrait he has snapped his ties with his biological father, jettisoned many of the securities offered by society, and is ready to plunge into an unknown sea of experience. The path he is prepared to tread is that of a pilgrim seeking self-realization; it is lonely,

independent, and uncharted. And one day when he has explored the truth--which he believes to be unbiased, undistorted, integrated--he will convey it through art for the illumination of humanity. To accomplish his mission, therefore, he first leaves his biological father's house and then, at the end of Ulysses, his spiritual father's house.

A brief analysis of the resolve Stephen makes at his departure from Dublin for Paris at the end of the Portrait underscores, more than ever before, his quest as a Bodhisattva. B. P. Misra rightly sees striking similarities between Stephen's decision to leave his father's house and Gautama Buddha's resolve as a Bodhisattva to leave his father's house (12-3):

Welcome, O life! I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race. (Portrait 252-3)

Misra points out that Stephen's phrase "millionth time," which has conveniently been overlooked by critics, becomes meaningful only in the context of the Buddhist concept of reincarnation and echoes Sir Edwin Arnold's version (The Light of Asia) of Gautama Buddha's departure from his father's house (13-4):

"Yea," spake he, "Now I go to help the World
This last of many times; for birth and death
End hence for me and those who learn my law."

The other critical expression, Misra explains, that clearly refers to Arnold's poem is "the uncreated conscience of my race" (14-5). Stephen uses the expression to mean self-realization as the object of "his race," that is, the immortal race of the Buddhas, to which he, as a Bodhisattva, belongs (Misra 14-5). Thus, Stephen the Bodhisattva embarks on his spiritual journey at the end of the Portrait and reappears then in the beginning of Ulysses, as if born again for the million-and-first time, to continue his quest for the knowledge of truth and reality, the prerequisite for his becoming an artist.

The following analysis of Stephen as a Bodhisattva in Ulysses focuses, then, on his progress toward his spiritual and artistic goal. He wants to realize his conception of the artist he envisaged in the Portrait by realizing himself fully. He has resolved "to forge in the smithy of [his] soul the uncreated conscience of [his] race." For the sake of art, he believes, he needs to renounce the attachments that divide his "self" from the universe and hinder him from seeing the larger reality. This process of seeking "non-attachment" is, then, in a sense, the process of "self-realization," showing affinities with the Bodhisattva concept in a Theravada Buddhist sense. Here the "self-realization" means Stephen's extending of the self to the universe at large,

that is, his liberation from the self. It means his transcending the personal self and becoming "impersonal" or "indifferent," and finally becoming prepared to "create."

Thus, the analysis explores Stephen's growth as a Bodhisattva in Ulysses, focusing first on his liberation from his attachment to family, nation, and religion. Subsequently, it explores the allusions that associate him with other important Bodhisattvas. And, finally, it examines the allusions referring to his goal as an artist. While examples of Stephen's detachment are visible throughout the novel, those connecting him with the other Bodhisattvas or alluding to him as an artist are rather scanty. Consequently, his image as a Bodhisattva is not consistently strong. These parallels are seriocomic, however, it must be added. Generally, the serious implications are balanced or neutralized by the comic effects produced by the employment of various comic techniques.

Detachment from the Family

From the very beginning Ulysses presents Stephen in conflict with his environment, struggling to be free from his family, the embodiment of his worldly attachments. Although Stephen has physically left his father and his

father's house before the opening of the novel, he has not yet reconciled himself to his emotional alienation from him.* Ulysses portrays the process of his severance of filial ties with Simon Dedalus; in the entire book not a single meeting, not even a crossing of ways, occurs between the father and son. Stephen's conversation with his roommates during the breakfast hour, his interior monologue at Sandymount beach, his dialectic with the Dublin intellectuals in the National Library, with the medical students in the Lying-in Hospital, and later with Bloom, all contain examples showing his growing emotional detachment from the biological father.

In trying to detach himself from the family, the more difficult task he has is to separate himself from his sisters and mother. An illustration of how he feels about his sisters is his interaction with Dilly in the "Wandering Rocks." As he walks down Bedford Row to look at the second-hand books, he runs into his younger sister Dilly who is shabbily dressed and holding a book in her hand. As he looks at her Charles Stuart-face, he is reminded of the way it "glowed as she crouched feeding the fire with broken boots" while listening to his story about

*Since Stephen's attempts to detach himself from his father have been fully explored in the previous chapter, it would be appropriate simply to state the relevant point without repeating details.

Paris (243). His conscience is stricken with guilt and remorse as he ponders:

She is drowning. Agenbite. Save her.
 Agenbite. All against us. She will drown me with
 her, eyes and hair. Lank coils of seaweed hair
 around me, my heart, my soul. Salt green death.
 We.
 Agenbite of inwit. Inwit's agenbite.
 Misery! Misery! (243)

That the Dedalus family is deeply mired in poverty is graphically exemplified by Dilly's condition (sections XI and XIII). Stephen's sentence, that her face "glowed as she crouched feeding the fire with broken boots," is both comic and pathetic. The juxtaposition between Dilly's acute poverty and her glowing face, reflecting hope and joy, is sympathetically comic. However, Stephen knows his family's plight too well and knows his inability to do much about it without jeopardizing his goals. The "remorse of conscience" that he cannot save her from drowning gnaws at his heart. One critic calls the Dedalus brother-sister meeting "one of the most compassionate" moments in the novel and appropriately describes Stephen's dilemma:

The torment of remorse for his failure to do anything for the family in their suffering conflicts with his determination not to be destroyed himself, and the tension remains unresolved. (Blamires 104)

Clearly the scene portrays Stephen in a state of anguish, tension, and compassion. But he takes the path of a Bodhisattva. For the sake of art, he rises above the sentimentality generated by the sister's plight, transcends the temptation of returning to the family, and detaches himself from his love for the family.

Of his attachments to the family, the hardest to break is his emotional tie with the mother. In Ulysses he is almost compulsively reminded of her and feels guilty about his solitary pursuit of the self, of self-discovery, of self-realization. The frightening vampire-image of "her wasted body within its loose brown grave-clothes giving off an odour of wax and rosewood, her breath, that had bent upon him, mute, reproachful, a faint odour of wetted ashes," (5) which had appeared in his dream after her death, recurs continually in his thoughts from the Martello Tower to Nighttown. Since, to be a Bodhisattva, he must be freed from his mother's emotional and spiritual hold over him, he confronts her eventually in "Circe," which is perhaps the most important milestone in his progress toward the goal.

Feeling exhausted and delirious from a strenuous dance with three women and a solo performance with his ashplant, Stephen lapses into his oppressive, guilty past represented by his mother's apparition: which is looking "emaciated, [rising] stark through the floor in leper grey

with a wreath of faded orange blossoms and a torn bridal veil," with "her bluecircled hollow eyesockets" fixed on him and "her toothless mouth uttering a silent word" (579). The following dialogue between the two brings out the mother's possessive love and religious conviction, on the one hand, and the son's remorse of conscience, guilt, and final assertion of freedom, on the other:

Stephen

(Choking with fright, remorse and horror.) They say I killed you, mother. . . . Cancer did it, not I. Destiny.

.....

Stephen

(Eagerly.) Tell me the word, mother, if you know now. The word known to all men.

The Mother

Who saved you the night you jumped into the train at Dalkey with Paddy Lee? Who had pity for you when you were sad among the strangers? Prayer is all powerful. Prayer for the suffering souls . . ., and forty days' indulgence. Repent, Stephen.

.....

The Mother

I pray for you in my other world. Get Dilly to make you that boiled rice every night after your brain work. Years and years I loved you, O my son, my firstborn, when you lay in my womb.

.....

The Mother

(With smouldering eyes.) Repent! O, the fire of hell!

.....

Stephen

(Strangled with rage.) Shite! (His features grow drawn and grey and old.)

.....

Stephen

Ah non, par exemple! The intellectual imagination!
With me all or not at all. Non serviam!

.....

The Mother

(In the agony of her deathrattle.) Have mercy on Stephen, Lord, for my sake! Inexpressible was my anguish when expiring with love, grief and agony on Mount Calvary.

Stephen

Nothung!

(He lifts his ashplant high with both hands and smashes the chandelier. Time's livid final flame leaps and, in the following darkness, ruin of all space, shattered glass and toppling masonry.)

(580-82)

The mother-son encounter runs a full gamut of feelings ranging from comic sentimentality, love, and pathos, to regret, guilt, and horror, to rebellion and liberation. The mother's specific instruction on a mundane subject like how Stephen should feed himself after his "brain work" sounds comic in its juxtaposition with her profound spiritual concern about the state of his soul. The son, faced with a formidable opponent who uses her maternal love and the fear of God's wrath as weapons to win his obedience, looks ridiculous in his horror-stricken yellings and especially in his mock-heroic use of the

ashplant as Siegfried's magic sword, "Nothung." However, Stephen's confrontation represents a crucial stage in his Bodhisattva journey. It represents a heroic effort on his part to deliver himself instantaneously from the clutches of his two most powerful worldly attachments, the mother and the religion. His ashplant serves, symbolically, as his magic sword, which with one stroke breaks the spell by which the loving mother bound him to this world and its religion or, one might say, to the confines of time and space.

As a cataclysmic consequence of his action, he becomes liberated from the mother and seems to experience in the breaking of the chandelier, as it were, the collapse of time and space. The action and consequence hark back to the question that arose in his mind while discussing Pyrrhus in the morning History class: "I hear the ruin of all space, shattered glass and toppling masonry, and time one livid final flame. What's left us then?" (24). Stephen's statement concerning destruction of time and space refers to the destruction of Troy and to William Blake's words, "Every Mortal loss is an immortal gain. The ruins of Time build mansions in Eternity," (Gifford 20). What Blake the mystic and Stephen the Bodhisattva are saying is that the loss of every mortal attachment is a step toward eternity, and that the loss of all worldly attachments is the gain of immortality or

Nirvana. In other words, the end of a Bodhisattva's journey is the achievement of Enlightenment, Buddhahood, or Nirvana, a state of lotus-like detachment in which time and space cease to exist. However, Stephen's loss of the twin dimensions of mortality is only partial and does not indicate his journey's end. It indicates, of course, his detachment from his mother and, in a sense, from his emotions and nurture, which is a most significant achievement for him.

Rejection of Organized Religion

The mother-son encounter also indicates the finality of Stephen's rejection of organized religion. His mother turns in her grave thinking of her son's unconventional beliefs and warns him about the dire consequences befalling him. But Stephen must renounce his attachment to received beliefs, which he does not find true or enlightening. On the contrary, he finds organized faith antithetical to his quest for reality, oppressive to his innerself, and restrictive to his self-realization. The process of his self-realization has been followed by his growing skepticism about traditional beliefs. As a result, he has chosen art instead of Catholicism to which to devote his life. And through art what he intends to

communicate is not received Christianity but his own apprehension of truth or reality.

In his search for truth, therefore, he becomes a heretic to Christianity. And a Bodhisattva is a heretic to organized religion. It is natural, then, that in Ulysses it is the heretics of the Church that seem to interest him most: he can identify with them, with their alienation and persecution. In "Telemachus," the following dialogue between Stephen and his English guest represents the former's heretical views on Roman Catholicism:

--I am the servant of two masters, Stephen said, an English and an Italian.

.....
--And a third, Stephen said, there is who wants me for odd jobs.

.....
--The imperial British state, Stephen answered, . . . and the holy Roman catholic and apostolic church.

.....
The proud potent titles clanged over Stephen's memory the triumph of their brazen bells: et unam sanctam catholicam et apostolicam ecclesiam: the slow growth and change of rite and dogma like his own rare thoughts, a chemistry of stars. Symbol of the apostles in the mass for pope Marcellus, the voices blended, singling alone loud in affirmation: and behind their chant the vigilant angel of the church militant disarmed and menaced her heresiarchs. A horde of heresies fleeing with mitres awry: Photius and the brood of mockers of whom Mulligan was one, and Arius, warring his life long upon the consubstantiality of the Son with the Father, and Valentine, spurning Christ's terrene body, and the subtle African heresiarch Sabellius who held that the Father was Himself His own Son. (20-21)

Having indicated his critical attitude toward the British rule and his own family ("who wants me for odd jobs"), Stephen expresses a rather fullsome criticism of the Catholic Church, which he says frightens its heretics into submission with its immense power and prestige. Perhaps a greater heretic than Photius, Arius, Valentine or Sabellius, he sympathizes with them, seeking comfort from them in his moments of alienation, and refers to them later in highly significant contexts in "Proteus" (38) and "Scylla and Charybdis" (208).

During his meditations in "Proteus" he imagines himself in the role of a priest which he has discarded and pictures the mechanical nature of the endless mass rituals being performed by priests. Then, as the following lines indicate, he recalls his piety and his sinful acts contradicting the church commandments:

Cousin Stephen, you will never be a saint
[Stephen thinks to himself recalling Dryden's
comment to Swift]. Isle of saints. You were
awfully holy, weren't you? You prayed to the
Blessed Virgin that you might not have a red nose.
You prayed to the devil in Serpentine avenue that
the fubsy widow in front might lift her clothes
still more from the wet street. (40)

Stephen's musings indicate his mocking attitude toward Catholicism and himself as an altar-boy. That he prayed to the Virgin for his avoiding a red nose or to the Satan for making "the fubsy widow" lift her skirts for his

pleasure shows his profane attitude toward the sacred. Obviously this yoking-together of the sacred and profane is the source of laughter for both Joyce and the reader.

This ironical, mocking view of the religion may further be illustrated by his riotous behavior and profane speech in "Oxen of the Sun" and his sacrilegious attitude in "Circe." He proposes a toast to the Pope and performs a mock communion, saying, "Now drink we . . . of this mazer and quaff ye this mead which is not indeed parcel of my body but my soul's bodiment. Leave ye fraction of bread to them that live by bread alone" (391), thus profanely calling the wine his soul's embodiment. A little later, even though frightened by the thunder and lightning, believing them to be expression of God's wrath, he mocks Him by drinking still more and exclaiming that "an old Nobodaddy was in his cups" (395).

A further deterioration of his faith, to the point of extinction, is shown by his activities in the "Circe" episode. Parson-like he enters the Dublin red-light district, "flourishing the ashplant in his left hand, [chanting] with joy the introit for paschal time" (431). Just as he is about to be accosted by a bawd with the allurement of a maidenhead on sale, he chants the opening line of "the Antiphon used with Asperges (the ceremony of sprinkling the altar) during Paschal time," emphasizing joy (Gifford 373), "Vidi aquam egredientem de templo a

latere dextro. Alleluia" (431), followed by two other lines completing the quotation (interspersed by the bawd's and Edy Boardman's speeches): "(Altius aliquantulum.) Et omnes ad quos pervenit aqua ista." (431), and "(Triumphaliter.) Salvi facti i sunt." (432).*

This parody of the Mass is further intensified in its comic effect by Stephen's answer to Lynch's query as to their destination (433): "Lecherous lynx, to la belle dame sans merci, Georgina Johnson, ad deam qui laetificat juventutem meam" (Latin: "to the goddess who has gladdened the days of my youth," Gifford, 373). Their destination, Georgina Johnson, is the whore on whom Stephen spent the pound he had borrowed from AE. The parallel between Stephen's words, on the one hand, and those of the celebrant in the Mass, "I will go up to God's altar" and of the minister or server, "To God who has gladdened the days of my youth" (Gifford 373), on the other, provides a comic, irreverent juxtaposition between the holy and unholy, revealing thus Stephen's irreverence toward the Church.

His detachment from the religion he was nurtured in shows most pronouncedly (580-83) in his confrontation with

*This is Gifford's translation of Stephen's three lines from the Latin Mass (373): (1) "I saw a stream of water welling forth from the right of the temple. Alluluia." (2) "(With considerable profundity.) And all among them came to that water." (3) "(Triumphantly.) And they are made whole (saved)."

his mother. The scene presents his liberation not only from the mother but also from the religion. Stephen asks the mother if she knows now "the word known to all men"* (581)--the mysterious word was one of his preoccupations in "Proteus." The mother, instead of answering, appeals to his filial sentiments and asks him to repent; it seems she does not know the answer. Finally, he declares the freedom of his "intellectual imagination" (582) from the shackles of Christianity. Lucifer-like he announces "Non serviam" and, as a symbolic gesture of his emancipation, destroys the chandelier, the source of light in a brothel and a church. Finally, he is free from his attachment to his mother and his religion and a step closer to his Bodhisattva goal.

*According to Hans Walter Gabler, the word is love. The following passage is omitted from the 1961 Vintage edition:

--The art of being a grandfather, Mr Best gan murmur. L'art de'etre grandp . . .

--Will he not see reborn in her, with the memory of his own youth added, another image?

Do you know what you are talking about? Love, yes. Word known to all men. Amor vero aliquid alicui bonum vult unde et ea quae concupiscimus . . . [Latin: Love truly wants something good for anyone, even those things for which we lust].

His own image to a man with that queer thing genius is (Ulysses 195)

For a different interpretation of the word, however, see Cheryl Herr.

Liberation from the Nation

The third powerful attachment Stephen must break away from is the nation or country, not so much in a geographical sense as in a psychological one. It demands his obedience, much as the religion and family do, but he does not yield. His separation from it develops more or less concurrently with that from the other two. Since it is an artistic necessity for him to experience the universal reality rendered inobtainable by national divisiveness, he seeks to belong to the universe by detaching himself from, and transcending, the national barriers. Instead of being confined by his belonging to Ireland and by the self defined by that belonging, he seeks very early in the Portrait to merge his country in the rest of the world, and then, as he grows up, he seeks to detach himself from the country by rejecting it.

In his discussion with Davin, for instance, Stephen declares his independence by saying, "This race and this country and this life produced me I shall express myself as I am" (P 203). Then, responding to his companion's comment, "But a man's country comes first. Ireland first, Stevie. You can be a poet or mystic after," he snaps back, "Do you know what Ireland is? asked Stephen with cold violence. Ireland is the old sow that eats her farrow" (203). Later he explains his credo to

Cranly, dissociating himself from the three most powerful snares, saying that

I will not serve that in which I no longer believe whether it call itself my home, my fatherland or my church: and I will try to express myself in some mode of life or art as freely as I can and as wholly as I can, using for my defence the only arms I allow myself to use--silence, exile, and cunning. (P 247)

This determination eventually leads to his well-known exit from his father's house, a major component of what constitutes the nation. He hears the voices from distant shores inviting him, their "kinsman" (252), to transcend the parochialness of Ireland.

His endeavor to dissociate himself from his country continues in Ulysses and shows in innumerable instances. In his dialogue with Mulligan, for example, he discards Ireland by calling the Irish art "the cracked lookingglass of a servant" (6). A little later in "Telemachus," as he watches the old maid pour milk for Mulligan and Haines, he debunks Ireland by describing the woman, a symbol of his country, as a "lowly form of an immortal serving her conqueror and her gay betrayer" (14). Further, while conversing with his two companions, he indicates his keenness to free himself from his Irishness which makes him "the servant of two masters . . . an English and an Italian" (20).

As a concrete step toward his goal, he then gives up his claim to the place he has paid for by handing over the key to his usurper without any protest or complaint. "I will not sleep here tonight. Home also I cannot go," thinks Stephen after he hands the key to Mulligan (23). This is a statement of his determination to renounce what people traditionally fight for: the refuge, a symbol of the land he belongs to. The next thing he renounces is his job as school teacher. He teaches his class, helps students with their work, chats with Mr. Deasy and promises to recommend the latter's article for publication, accepts his wages, and leaves the school for good. His only answer to Mr. Deasy's comment, "We are all Irish, all kings' sons," is "Alas," indicating a mood of disengagement from the Irish nation. Traditionally, one fights for preserving one's means of livelihood, but Stephen surrenders willingly what rightfully belongs to him, thus freeing himself from one more attachment to his land and the traditional mode of living.

As evidenced by his argument in "Scylla and Charybdis," his rejection of Ireland also consists in his critical attitude toward the Irish literary Renaissance. And, finally, the last but very important act of detachment on his part is his voluntary departure from his spiritual father's house, the last and perhaps most desirable refuge he is offered in the novel. Thus,

Stephen is eventually without home, without job, without family, and without religion. In short, he is free from most of his attachments, free enough indeed to pursue his goal as a Bodhisattva artist.

Symbolic Associations

This process of Stephen's breaking away from traditional bonds goes hand in hand with his spiritual liberation, his self-realization, his becoming one with the universe, in other words, with his becoming a Bodhisattva. The process, as discussed above, starts prior to the opening of Ulysses, becomes quite visible in "Telemachus," and continues progressively through the other episodes. Connected with this process are two kinds of allusions associating him with the Bodhisattva concept: those associating him with the other Bodhisattvas, and those alluding to his ambition as an artist. The following analysis indicates Stephen's association with the Bodhisattva and links that association, in a majority of allusions, with his artistic pursuit. These allusions are mostly concentrated in the four most important episodes of his, namely "Proteus," "Scylla and Charybdis," "Oxen of the Sun," and "Circe." Since they are deeply buried in the context and appear in the novel rather

infrequently, the association they suggest with the Bodhisattva is not quite strong, but worth exploring.

In "Scylla and Charybdis," the young artist's allusions to the Oriental religions reinforce his connection with the Bodhisattva concept. In his originality of Shakespearean criticism in contrast to AE's traditional view of the bard, in his reliance on empirical apprehension of reality as opposed to AE's Oriental Idealism-cum-Platonism, in his exclusion from Moore's party, AE's anthology, and the cliquey conversation about the Irish literati, and in his radical views on paternity, Stephen clearly represents a Bodhisattva: a lone ranger, self-reliant, refusing to be a mere follower. In a complex dialectic, he alludes to three important Bodhisattvas, Krishna, Gautama, and Jesus, representing three different religions, and thereby associates with them. However, these associations are accompanied by powerful comic effects overshadowing the serious meaning.

Right in the beginning he hears AE's theosophical phrases, "formless spiritual essences" (185), explaining the Platonic belief in the "eternal" as opposed to the "transitory," and then listens to Eglinton's remark, supporting the elder Theosophist, that Aristotle was Plato's "model schoolboy" (185). Stephen, an Aristotelian, laughs at AE, the "smiling bearded face," and loses himself in the following interior monologue:

Formless spiritual. Father, Word and Holy Breath. Allfather, the heavenly man. Hiesos Kristos, magician of the beautiful, the Logos who suffers in us at every moment. This verily is that. I am the fire upon the altar. I am the sacrificial butter.

Dunlop, Judge, the noblest Roman of them all, A. E., Arval, the Name Ineffable, in heaven high, K. H., their master, whose identity is no secret to adepts. Brothers of the great white lodge always watching to see if they can help. The Christ with the bridesister, moisture of light, born of an ensouled virgin, repentant sophia, departed to the plane of buddhi. The life esoteric is not for ordinary person. O. P. must work off bad karma first. Mrs Cooper Oakley once glimpsed our very illustrious sister H. P. B's elemental. (185)

The passages contain allusions to Hinduism, Buddhism, Christianity, Platonism, and Theosophists. The speaker's tone is mocking, purposely aimed at making fun of AE, HPB, and other Theosophists. Stephen laughs at them not because he rejects the existence of spiritual reality but because he thinks that, in their pursuit of an ethereal, ineffectual, mystical spirituality, they fail to see the tangible reality of the phenomenal world. He derides their practice of using initials instead of full names by employing a most uncommon abbreviation, O. P., for "ordinary people." Another source of laughter is the ironical juxtaposition in which the Theosophists and Christ are held together in Stephen's mind. AE, Eglinton, Dunlop, and many others have turned to Theosophy from Christianity; Stephen, though not a Theosophist, has too turned away from Christ. In the last sentence the comic

effect is heightened by the use of a sexual innuendo suggested by the phrase "H. P. B.'s elemental." Mrs. Cooper Oakley, a close friend of Blavatsky's, supposedly received HPB's "last message" when the latter's "mortal" frame ("elemental") lay dying (Gifford 160). "The joke involves the claim of Madame Blavatsky's disciples," Gifford says, "that she would appear to them after her death; it also involves the nontheosophical pun on genitals" (160).

However, there is a serious side to Stephen's interior monologue. In the first passage he alludes to both Jesus Christ and the Hindu Lord Krishna, who both were Bodhisattvas in the sense that they subjected themselves to the phenomenal world for the sake of humanity. According to Theosophical literature, "Hiesos Kristos" (Greek: "Jesus Christ"), an initiate of "that one sublime Lodge . . . of the true Mysteries in Egypt," therefore Stephen's "magician of the beautiful," willingly circumscribed, by being born as man, "His infinite Life in order that he might manifest" (Annie Besant, qtd. in Gifford 159). The lines Stephen utters, "I am the fire upon the altar. I am the sacrificial butter," owe their origin to the Bhagavad-Gita, in which Lord Krishna urges his disciple Arjuna to do his duty leaving the outcome to the Lord's care:

I am the ritual action, I am the sacrifice, I am
the ancestral oblation, I am the (medicinal) herb,
I am the (sacred) hymn, I am also the melted
butter, I am the fire and I am the offering.
(Qtd. in Gifford 159)

Krishna, like Jesus, circumscribed his infinite powers by being born as man, willingly sacrificing for the good of mankind, and, finally, dying like a mortal. Thus both Jesus and Krishna that Stephen alludes to, and seems to identify with, were Bodhisattvas.

In the second passage, the sentence "The Christ with the bridesister, moisture of light, born of an ensouled virgin, repentant sophia, departed to the plane of buddhi" is a Theosophical version of Christ's career. Christ ascended to the plane of buddhi, the sixth level of consciousness called spiritual soul in Theosophy, which is one step beneath Nirvana, the highest plane (Sinnett 65). His departure to buddhi is appropriate for him as a Bodhisattva because then he can stay back for the redemption of humanity, which he cannot accomplish after achieving Nirvana. Stephen's identification with Christ and Krishna (Christiona?) occurs in a dual sense. Being an intellectual, he can properly be said to have attained to the plane of buddhi, which in Sanskrit means intellect (Monier-Williams). In the characters' triad in Ulysses, Stephen represents intellect or buddhi, the opposite of flesh represented by Molly (Bloom being the mean between

the two). More importantly, however, Stephen as a Bodhisattva renounces his worldly possessions or attachments, and suffers in the midst of philistines, for the sake of art. Social success, an artist's Nirvana, in a comic sense, that makes an artist's life comfortable, is not his goal. Rather than pander to the rabble's tastes, to which he thinks his contemporary Irish writers have succumbed, he would write what he sees as truth or reality.

Again in the same episode, as George Russell informs Eglinton that he might not go to Moore's party tonight because of the Hermetic Society meeting, Stephen becomes lost in a reverie centered on AE and his followers. He daydreams of the "tall figure in bearded homespun" (191) as a mahamahatma (Sanskrit: a great-great soul), a guru, a sort of Buddha surrounded by his disciples:

Yogibogeybox in Dawson chambers. Isis Unveiled. Their Pali book we tried to pawn. Crosslegged under an umbrel umbershoot he thrones an Aztec logos, functioning on astral levels, their oversoul, mahamahatma. The faithful hermetists await the light, ripe for chelaship, ringroundabout him. Louis/ H. Victory. T. Caulfield Irwin. Lotus ladies tend them i'the eyes, their pineal glands aglow. Filled with his god he thrones, Buddh under plantain. Gulfer of souls, engulfer. Hesouls, shesouls, shoals of souls. Engulfed with wailing creecries, whirled, whirling, they bewail. (191-92)

Here Joyce pokes fun at the Dublin Theosophists because they have abandoned their native religion and taken to

alien gods. He parodies Theosophical literature by incorporating such phrases as "Aztec logos," "astral levels," "oversoul," "mahamahatma," and "chelaship," and by elevating a bourgeois mystic to the Buddha's level. Stephen's mocking term "Yogibogeybox" for the Theosophists' meeting place, his and Mulligan's profane attempt "to pawn" the latter's Buddhist book, and his flippant view of their spiritual exercises provoke laughter and satirize the Theosophists. The passage alludes to an actual incident of Joyce's youth, Ellmann writes, when the young author and Gogarty stole into the rooms of the Hermetic Society at Dawson chambers to survey the curious possessions of its members, such as Blavatsky's Isis Unveiled and a Buddhist Pali book (James Joyce 179).

Beneath the profane veneer, however, Stephen is a Bodhisattva in quest of experience, wanting to know what is behind the veil (hidden in Dawson chambers). He must scrutinize the Theosophists, the most important movement of Joyce's growing years in Dublin. Stephen and Mulligan also saw the bench on which George Russell sat in the Buddha's lotus position surrounded by "faithful hermetists." In conjunction with this, Stephen then recalls the Buddha "under plantain," probably the Tree of Awakening (the bo tree at Gaya, northern India) under which Gautama Siddhartha the Bodhisattva, "an awakening

being," became the Buddha, "The Wake" (Coomarswamy, Hinduism and Buddhism 50).

Further, Stephen thinks that AE is a kind of "gulfer of souls," a sort of god, a Buddha, who bends his followers in submission to him. Stephen does not become AE's follower because he knows that by submitting to this new messiah he will not become a Bodhisattva but only remain a follower. He does not join his congregation at Dawson chambers, nor does he, though by default, become part of his poetry selection. Walking on the Bodhisattva path, he thus remains an outsider, unfettered by tradition or social recognition, and associates with Gautama the Bodhisattva who became the Awake or Enlightened under the bo tree.

The high point of Stephen's journey as a Bodhisattva comes in "Circe," where he not only experiences the rigors of self-realization but also associates with Gautama and Jesus. Having partaken of the "holy waters" at Burke's with his followers, he goes through the most rigorous ordeals required of him as a Bodhisattva: sexual temptation, confrontation with the mother, and defiance of the brutal, temporal power. Besieged by the three young whores, Stephen does not yield to the world of phenomena, his concupiscence. He sublimates his sexual desires through the twin arts of music and dance; he plays on the pianola and dances with the whores. As one of the whores

converses with him about the coming of Antichrist and the end of the world, Elijah materializes in his mind, heralded with the fall of a white star from a rocket. Elijah speaks to Stephen, Bloom, Lynch, and the whores that he is directly communicating with God and can book them "through to eternity junction, the nonstop run" (507). Evidently Christian evangelism, his gospel alludes, however, as the following passage shows, to Oriental thought, particularly the Bodhisattva concept:

If the second advent came to Coney Island are we ready? Florry Christ, Stephen Christ, Zoe Christ, Bloom Christ, Kitty Christ, Lynch Christ, it's up to you to sense that cosmic force. Have we cold feet about the cosmos? No. Be on the side of the/ angels. . . . You have that something within, the higher self. You can rub shoulders with a Jesus, a Gautama, an Ingersoll. Are you all in this vibration? I say you are. You once nobble that, congregation, and a buck joyride to heaven becomes a back number. . . . It is a lifebrightener, sure. The hottest stuff ever was. It's the whole pie with jam in. . . . It restores. It vibrates. I know and I am some vibrator.
(507-8)

Elijah, the creation of Stephen's imagination, seems to be his other self, urging him to recognize the "higher self" within, the self that can enable him to "rub shoulders with a Jesus, a Gautama, an Ingersoll." Joyce puts the Buddha and Christ together by using their first names by which their devotees invoke them and suggests the identity between the two Saviors. Both Gautama and Jesus, with whom Stephen associates here, were Bodhisattvas who

completed their spiritual journeys before entering Nirvana. By adding the name "Christ" to everyone's name in the passage, Joyce also points out the element of spiritual quest in everyone, be it a priest or a whore. Moreover, Stephen is also being associated here with Bloom, whose identity with the Buddha and Christ has previously been hinted at in numerous places in the book.

Elijah's speech is an example of the typical Joycean style: it deals with a serious point in a comic fashion. The context of the speech, its language style, and the comic devices (juxtaposition, transmogrification, mock epic, burlesque) render the passage comic. The incongruous marriage of the religious gospel and sacrilegious background is blasphemous and preposterous, but indicates ironically the indivisiveness of reality. To speak of Robert Ingersoll ("American politician, lawyer, orator and evangelical agnostic," Gifford 402) in the same breath as one would speak of Christ and the Buddha seems to be ridiculous. Use of colloquial language (for example, "rub shoulders," "cold feet," "buck joyride," and "hottest stuff) for describing a solemn event is a burlesque technique intended to amuse the reader and to show the inseparability of sacred and profane, grand and tawdry.

An Artist Bodhisattva

The second set of allusions connected with the process of Stephen's becoming a Bodhisattva are those associated with his goal as an artist. They occur in "Proteus" and "Oxen of the Sun," the two episodes in which the young artist figures most prominently. "Proteus" presents him as a Bodhisattva questing for the knowledge of a higher spiritual truth which might unlock the mystery of human existence. The themes that show him here on the Bodhisattva path are: interconnectedness of the Aristotelian physical reality and Oriental spiritual reality; interconnectedness of all beings and karmic law's connection with paternity; cyclical form of life; and juxtaposition of the sacred and profane, serious and comic, good and evil. Moreover, Stephen's approach to reality is that of a Bodhisattva, too: empirical, exploratory, direct, self-guided, unauthoritarian. Thus, Stephen's ideas and approach show him as a Bodhisattva and are eventually associated with his artistic pursuit. In the following examples he visualizes himself becoming an artist of far-reaching significance.

Stephen alludes in "Proteus" several times to his vocation of artist. Wondering whether or not he is going to his Aunt Sara's, he hears in his mind his father's voice speaking presumably to Stephen's younger brother,

"Did you see anything of your artist brother Stephen lately? No? Sure he's not down in Strasburg terrace with his aunt Sally? Couldn't he fly a bit higher than that, eh?" (38). This imaginary conversation pictures Stephen's self-image as artist and alludes to his association with his legendary forefather, Daedalus. This is followed sometime later by his reflections--a way of coming to terms with his actions--on his past deceptions, his priestly piety and its clash with his sexuality, his rejection of priestly vocation, and then his decision to be an artist. He pictures himself as a writer whose books will communicate the knowledge and wisdom of the mystery of human existence and be read and cherished for myriads of years:

Reading two pages apiece of seven books every night, eh? I was young. You bowed to yourself in the mirror, stepping forward to applause earnestly, striking face. Hurray for the God-damned idiot! Hray! No-one saw: tell no-one. Books you were going to write with letters for titles. Have you read his F? O yes, but I prefer Q. Yes, but W is wonderful. O yes, W. Remember your epiphanies on green oval leaves, deeply deep, copies to be sent if you died to all the great libraries of the world, including Alexandria? Someone was to read them there after a few thousand years, a mahamanvantara. Pico della Mirandola like. Ay, very like a whale. When one reads these strange pages of one long gone one feels that one is at one with one who once . . .
(40)

The passage recalls Stephen's early ambition to be an artist whose impact the audience will acknowledge by their

enthusiastic reception of him. He remembers his early rehearsal for an imaginary reception in front of the mirror. He projects into the future picturing an animated conversation among his readers about the books he wishes to write, books with "letters for titles." One can but speculate about the general content and scope of those books. Perhaps the books will deal with greater authenticity, directness, and simplicity with such themes as Stephen has already pointed out. His books, he imagines, will be "epiphanies" or revelations of truth or reality, written on "green oval leaves", waiting to be disseminated everywhere for the benefit of posterity. They will be so profound and pregnant with enlightenment, he imagines, that, when someone will read them even after a mahamanvantara (Sanskrit: great manvantara, a Hindu cycle of 4,320,000 years, Monier-Williams), he will experience a sense of spiritual oneness with their author. Thus the passage pictures what Stephen wants to be: an artist who communicates the secret of life which will move mankind for ages to come.

To fulfill his promise, therefore, Stephen struggles to control the protean language, the medium by which he wants to communicate his discoveries. Sitting on a rock, watching two cockle-pickers, a gypsy couple, he poeticizes his perception of their activities. He sees in their freedom the image of Adam and Eve, thus connecting the

present with man's timeless origin. While thinking of the gypsy couple as if they were Adam and Eve walking barefoot on the beach ("Behind her lord his helpmate, bing awast, to Romeville," 47), he juxtaposes the lustless love of prelapsarian Adam and Eve ("Unfallen Adam rode and not rutted," 47) with the passionate sexual desires of the gypsies and, by extension, his own. As the gypsy woman passes by looking at his Hamlet hat, he wonders "If I were suddenly naked here as I sit?" (47), thus identifying momentarily with Adam. Immediately the following lines arise in his mind showing his struggle to "create":

Across the sands of all the world, followed by the sun's flaming sword, to the west, trekking to evening lands. She trudges, schlepps, trains, drags, trascines her load. A tide westering, moondrawn, in her wake. Tides, myriad-islanded, within her, blood not mine, oinopa ponton, a wine-dark sea. Behold the handmaid of the moon. In sleep the wet sign calls her hour, bids her rise. Bridebed, childbed, bed of death, ghostcandled. Omnis caro ad te veniet. He comes, pale vampire, through storm his eyes, his bat sails bloodying the sea, mouth to her mouth's kiss.

Here. Put a pin in that chap, will you? My tablets. Mouth to her kiss. No. Must be two of em. Glue 'em well. Mouth to her mouth's kiss.

His lips lipped and mouthed fleshless lips of air: mouth to her womb. Oomb, allwombing tomb. His mouth moulded issuing breath, unspeached: ooeeahah: roar of cataractic planets, globed, blazing, roaring wayawayawayawayawayaway. (47-48)

Stephen portrays here the image of the gypsy woman blended suggestively with those of Eve and the sea. The gypsy woman, being a rootless wanderer unfettered by the

boundaries of nation, culture, religion, or language, seems to be a befitting representative of Eve, the mother of mankind, and of the sea, the mother of all life. Across the sands of time and space, she, the archetypal woman, plods her way with "her load" of experience or, as Gifford says, of "sorrow" of sin (44), or simply her load of cockles. She--the woman and the sea--carrying within her innumerable tides, is "the handmaid of the moon." The moon, connected with the sea's tides and woman's menstrual cycle, "bids her rise."

The moon's connection with the woman here, quite interestingly, anticipates that perceived by Bloom between Molly, Joyce's archetypal woman, and the moon in "Ithaca" (702), and alludes to Molly's "wet sign" in "Penelope" (771) that "bids her rise." Her bed, alluding to Molly's "bed of conception and of birth, of consummation of marriage and of breach of marriage, of sleep and of death" (731), is the one to which "all flesh will come" ("Omnis caro ad te veniet"). Her lover, the man or the moon, comes to her at night like a "pale vampire" and kisses her mouth-to-mouth, thus raising myriad tides in her.

Stephen the poet thus makes static the slippery, ever-transforming words from English, German, French, Italian, Latin, and the Gypsy language. He works over and over on phrasing the lover's kissing and then enacts the phrase by mouthing "fleshless lips of air." The woman and

the sea become for him "allwombing tomb," that is, agents of birth-and-death, beginning and end of life, "childbed" and "bed of death." His "unspeached" breath issuing from his mouth, "ooooehah," represents to him the "roar of cataractic planets" reverberating through the universe for ages to come.

Thus Stephen demonstrates his poetic ability by employing skillfully a rich, complex, and highly suggestive language drawn from diverse sources, by observing imaginatively similarity in seemingly dissimilar objects, and by blending harmoniously disparate images into a highly imaginative artistic whole. He suggests a confluence of the particular with the general, of the time-bound present with the timeless origin of mankind, and of the tawdry with the sublime. In this poem, as in "Proteus" on the whole, he tries to reach out to the primordial human origin, to eternity, a state of timelessness. The poem, a radical departure from most traditional thought, indicates his imaginative leap reaching out to a truth not perceived before by the Western religion or culture. In this act of contemplation and poetic communication, Stephen seems to be on the Bodhisattva path.

However, an ironic gulf, a source of comic effect, exists between Stephen's ideal as artist and the reality of his inadequate achievement. His poem in the Portrait

falls too short of his aesthetics, and in Ulysses, too, the gulf between his ideal and achievement remains much too wide. Stephen cannot be the artist he imagines himself to be without having communed with mankind, without having become part thereof, and without having experienced or known the truth that is capable of touching readers after a mahamanvantara. In other words, he has to become the Bodhisattva who knows the truth and has experienced connectedness with mankind.

Further, Stephen is presented as an artist Bodhisattva in "Oxen of the Sun." The allusions here are partly serious and partly comic. While in "Proteus" he dreamed of being an artist, in other episodes he is recognized by others as a potential artist. In "Aeolus" Myles Crawford, the editor, shows his consciousness of Stephen's potential by urging him to write "something with a bite in it." "Put us all into it Father Son and Holy Ghost and Jakes M'Carthy," he says (135). In "Oxen of the Sun" Francis Costello, reminding Stephen of their early school years in Father Conmee's time, asks where were now those who formed his past at Belvedere, including those he read about, Glaucon, Alcibiades, and Pisistratus (415). Stephen's answer is an interesting, comic declaration of his faith in himself as an artist, associating him with a Bodhisattva:

You have spoken of the past and its phantoms, Stephen said. Why think of them? If I call them into life across the waters of Lethe will not the poor ghosts troop to my call? Who supposes it? I, Bous Stephanoumenos, bullockbefriending bard, am lord and giver of their life. He encircled his gadding hair with a coronal of vineleaves, smiling at Vincent. That answer and those leaves, Vincent said to him, will adorn you more fitly when something more, and greatly more, than a capful of light odes can call your genius father. All who wish you well hope this for you. All desire to see you bring forth the work you meditate. I heartily wish you may not fail them. (415)

Stephen's answer is comic in that it betrays a gulf between his reality and fantasy, between his ideal and achievement. That the fledgling poet of a mere "capful of light odes" should declare himself the "lord and giver" of the lives of his schoolmates and Father Conmee and Alcibiades sounds preposterous. The comic effect is further enhanced by Joyce's employment of the mock-epic style. Stephen's use of expressions that portray the speaker as autonomous, powerful, regal, and crowned like an almighty king, of long, impressive Greek names, and of Miltonic language like "the waters of Lethe" render the passage mock-epic.

However, his response to Costello reflects clearly the direction of his career. He seems to be confident of his ability to recreate the past through his writing and imagines himself to be crowned. As a creator he imagines himself to be capable of giving a new life to all those who belong to his past. Even though his critic Lynch

deflates his ego, critics and admirers equally expect him to write one day his masterpiece (which one might say Ulysses is, assuming that Stephen is the young Joyce). This clearheadedness, determination, and prophetic insight that the young poet has about his mission places him in the category of a Bodhisattva.

Analysis of the two names by which Stephen calls himself in the above excerpt, "Bous Stephanoumenos, bullockbefriending bard," should enhance the reader's understanding of Stephen's proclamation as an artist and the relevance of that proclamation to him as a Bodhisattva. The words "Bous Stephanoumenos," earlier figured in episode IX, hark back to their original use in Chapter IV of the Portrait. As Stephen is walking alone toward the beach in a contemplative mood, some familiar voices from the sea suddenly break his concentration and consequently set off new thoughts in him:

--Stephanos Dedalos! Bous Stephanoumenos!
Bous Stephaneforos!

Their banter was not new to him [Stephen] and now it flattered his mild proud sovereignty. Now, as never before, his strange name seemed to him a prophecy. So timeless seemed the grey warm air, so fluid and impersonal his own mood, that all ages were as one to him. (P 168)

The classmates' calling Stephen by the uncommon Greek names, although jokingly, makes him feel proud of his unique self and intensifies his sense of destiny as

artist, an artificer of words, a sort of Bodhisattva employing the language in the service of humanity. His Greek name, associating him with the Greek legendary artificer, makes him envision the past reborn in the present and Daedalus, the flying artificer, reborn as Stephen Dedalus, the word artificer.

In response to the call "Stephaneforos," the following lines express Stephen's feeling of ecstasy:

His throat ached with a desire to cry aloud, the cry of a hawk or eagle on high, to cry piercingly of his deliverance to the winds. This was the call of life to his soul not the dull gross voice of the world of duties and despair, not the inhuman voice that had called him to the pale service of the altar. An instant of wild flight had delivered him and the cry of triumph which his lips withheld cleft his brain. (P 169)

This response of Stephen's gives one the glimpse of something special he has in him, something that sets him apart from others, something that shows him treading the path of freedom from "the world of duties and despair," something that will eventually enable him to be the "lord and giver" of life for his creations.

Having explained the original context of the strange name by which Stephen calls himself, it is important to explicate it further and understand its significance for the concept of Bodhisattva. According to Gifford, "Bous Stephanoumenos" (Greek) means : "Ox-soul or bull-soul of Stephen" (Gifford 198). According to Chester G. Anderson,

"Bous Stephanoumenos! Bous Stephaneforos!" means: "Ox wreathed! Ox garlanded!" (Portrait, Viking Critical, 519). According to E. Bernhardt-Kabisch, the phrase "Bous Stephanoumenos" refers to a bull "wreathed" or "crowned" on different occasions as a symbol of divinity and probably alludes to rites involving a bull's sacrifice (Thornton 208). Gifford thinks that Stephen's classmates connected this phrase with "Bous Stephaneforos," which means "the ox, or bull, garland-bearer for sacrifice" (198). It is interesting that the two names Stephen uses for himself, "Bous Stephanoumenos" and "bullockbefriending bard," are interrelated in their association with a bull or ox. The reference to the bull gives rise to several different associations.

The reference to the bull immediately connects Stephen with the mythical Daedalus, who arranged for Pasiphae to mate with a white bull and then built the labyrinth to contain the offspring. By this association Stephen thus expresses his aspiration to be like the legendary artist. But by calling himself "bullockbefriending bard," he associates himself with the immortal bard Homer, who "'befriended' the cattle of the sun-god by condemning the members of Odysseus' crew who violated the god's prohibition and slaughtered some of the cattle (Gifford 27). Stephen's association, thus, expresses his desire to be a modern Homer.

The reference to the bull also associates Stephen with his favorite philosopher Thomas Aquinas, who, because of his "huge physical stature and his silent, meditative disposition," was called by his colleagues at Cologne "the great, dumb ox of Sicily" (The Reader's Companion to World Literature 520). But his teacher, Albert the Great, feeling impressed by the quality of his argumentation, remarked that "the roaring of this ox would echo in the entire universe" (Reader's Companion 520). Clearly, Stephen associates here with Aquinas whom he frequently refers to in the Portrait and in Ulysses. Naturally he would have Aquinas' teacher's prediction come true in his own case; and if Joyce is substituted for Stephen, then the prediction has indeed come true.

Then, the question remains why Stephen would consider himself a wreathed, crowned, and sacrificial bull. Homer and Aquinas may, of course, be called crowned or garlanded bulls, but not the sacrificial bulls. It can be argued, however, that Stephen is a kind of sacrificial bull, especially in the context of the Bodhisattva concept. A garlanded, sacrificial bull is a uniquely qualified being, set apart from the rest of his society, expected to sacrifice himself in his efforts to help mankind. All his life Stephen has been a sort of sacrificial bull preparing himself for a higher purpose. In spite of, or because of, his being sensitive, intelligent, curious, truthful, and

fairminded, he has suffered at the hands of repressive priests, insensitive teachers, bullying classmates, Judas-friends, brutal authority, irresponsible father, and parochial society. He is a Bodhisattva determined to sacrifice himself on the altar of art, truth, and justice. However, these associations are undercut by their comic suggestiveness. Stephen's association with Daedalus, Homer, and Aquinas not for their achievements, but for their connection with the bull, is humorous, perhaps in a pejorative sense.

The Buddha-Bodhisattva Encounter

Finally, "Ithaca," the ending of action for both Stephen and Bloom, provides a befitting conclusion for this study. The following is a three-part analysis of (i) the Bloom-Stephen meeting, (ii) the statements alluding to Bloom's understanding of the human suffering and Stephen's quest for truth or realization of the other-centered life, (iii) and, above all, Bloom's ability to cope with his wife's betrayal with detachment and Stephen's decision to part from his spiritual father in quest of enlightenment. These three parts establish for the last time the affinities between Bloom and the Buddha and between Stephen and the Bodhisattva.

The Bloom-Stephen meeting represents not only the culmination of their relationship as father and son but also the encounter between a Buddha and Bodhisattva. Bloom has long recognized Stephen as a nonviolent, intelligent, young artist, searching for truth and reality, whereas the latter has paid the former scant attention until their communion over a cup of cocoa. When Bloom rescued Stephen in Nighttown and nursed him, the latter little recognized his savior. Sitting now in the Blooms' parlor, Stephen receives from his host not only the physical sustenance but also, more significantly, the spiritual sustenance, which he needed as a Bodhisattva ("Light to the gentiles," 676). What specially signifies their meeting here is the young artist-Bodhisattva's recognition of the presence of the bourgeois Buddha, which has not previously occurred. As the host draws his guest's attention to his "marks of hospitality," the guest "accept[s] them seriously as they [drink] in jocoserious silence Epps's massproduct, the creature cocoa" (677).

Symbolically, this drinking together represents for Stephen a spiritual linking with a father-figure, a wise and experienced guide, a sort of Buddha. Tindall views the two men's being together as a celebration of "communion or the sacramental sealing of togetherness" and argues that Stephen by drinking cocoa, a kind of "god food," "becomes a god," a "potential creator or artist,"

who by "communing with [Bloom] the everyman" meets art's first requirement (222). By communing with Bloom he receives the latter's vision of humanity. He realizes that of all persons he has associated with during the day Bloom is the most humane and compassionate man in Dublin. He extends himself to the other person and merges himself, as it were, in the common humanity symbolized by Bloom, thus experiencing a sense of oneness with another being. Meeting Bloom he has met a realized being and listened to his gospel of social utopia.

The second part reinforcing the association of Stephen and Bloom with the Buddha and Bodhisattva respectively consists of the statements alluding to the Buddha's diagnosis and cure of mankind's malaise and the Bodhisattva's search for the reality of human existence. The following catechism alludes to Bloom and Stephen as a Buddha and Bodhisattva emphatically, directly, and in concert with the preceding analysis. It touches on aspects that seem to be vital in defining the two characters and indicates their basic attitudes toward the fundamental human concerns. It points out Bloom's view of the social and natural causes obstructing human fulfillment, followed by Stephen's response emphasizing human rational capacity for connecting the self to the world, which is presumably his key to human happiness and peace:

Why would a recurrent frustration the more depress him [Bloom]?

Because at the critical turningpoint of human existence he desired to amend many social conditions, the product of inequality and avarice and international animosity. (696)

He [Bloom] believed then that human life was infinitely perfectible, eliminating these conditions?

There remained the generic conditions imposed by nature, as distinct from human law, as integral parts of the human whole: the necessity of destruction to procure alimentary sustenance: the painful character of the ultimate functions of separate existence, the agonies of birth and death: the monotonous menstruation of simian and (particularly) human females extending from the age of puberty to the menopause . . . the fact of vital growth, through convulsions of metamorphosis from infancy through maturity to decay.

Did Stephen participate in this dejection?

He affirmed his significance as a conscious rational animal proceeding syllogistically from the known to the unknown and a conscious rational reagent between a micro- and a macrocosm ineluctably constructed upon the incertitude of the void. (697)

What Bloom, the rational bourgeois, suggests here is a diagnosis of, and a cure for, the perennial human condition. Life would be "infinitely perfectible," he says, if it were possible to eliminate such evils as the violence committed for procuring food, the suffering caused by the cycle of life and death, the discomfort of the menstrual cycle, accidents, painful maladies, "catastrophic cataclysms," earthquakes in "densely populated regions," and the inevitability of growth "from infancy through maturity to decay." This reflects

essentially the Buddha's sympathetic understanding of human suffering. The causes of suffering listed above are attributable to human attachments and curable, as the analysis of Bloom as a Buddha has shown, by one's following the Middle Way and cultivating nonviolence, compassion, and detachment.

On the other hand, Stephen, the intellectual artist, affirms a person's significance as a rational being capable of connecting the microcosm with the macrocosm and thereby improving the human condition. Stephen wants to employ his intelligence to link the individual self with the cosmos and to discover or understand the unknown, "the incertitude of the void," the mystery of human existence. This is an Aristotelian Bodhisattva who uses his intellect to explore the reality behind the facade and to eliminate the human loneliness by bridging the gap between the lonely individual and indifferent universe.

Most significantly, "Ithaca" presents Bloom's most Buddha-like resolution of his (and indirectly humanity's) suffering by "equanimity" (733), and Stephen's most Bodhisattva-like resolve to part from his mentor and host and to forsake the much-needed shelter offered him by the latter. Since Bloom's ability to deal with his anguish through "equanimity" or detachment has already been analyzed, the focus here needs to be only Stephen's decision. Because Stephen has no home to go to, Bloom

offers him the alternative by inviting him to stay overnight and perhaps longer if needed. However, the homeless man declines the offer "inexplicably, with amicability, gratefully" (695). Why Stephen turns down his host's offer is an important question. He does so because otherwise, as Tindall says, he "would remain a simple bourgeois, not the creative coincidence of bourgeois and vagrant that Bloom has made him" (223).

In the context of his quest, Stephen's departure represents for him liberation from seeking or getting attached to his spiritual paternity, the last of his attachments. While he respects, even affirms to a degree, much of Bloom's vision, he sees truth differently because, as a Bodhisattva, he must explore reality for himself and have his own vision. So Stephen the Bodhisattva refuses to make a home with Bloom the Buddha and to follow his teachings. Consequently, he embarks once again upon a new journey in the dark of the night for the million and second time in his hope to be a perfect Bodhisattva, a fully realized being. Perhaps this time, now that he seems to be fully detached, he will find the truth or reality of life and the universe and delineate his discovery as an artist who is God-like, impersonal, and indifferent. Perhaps Joyce's final work, Finnegans Wake, is the artistic expression of that discovery.

CHAPTER V

CONCLUSION

When Jacques Benoîst-Méchin,* a young admirer of Joyce's, asked to see the author's scheme for Ulysses, Joyce offered him only fragments of it and uttered this memorable protest:

If I gave it all up immediately, I'd lose my immortality. I've put in so many enigmas and puzzles that it will keep the professors busy for centuries arguing over what I meant, and that's the only way of insuring one's immortality. (Ellmann, JJ, 521).

Though humorously spoken, Joyce's protest contains a great deal of truth. The Irishman has, no doubt, insured his immortality by creating a highly complex design of "enigmas and puzzles." Whether the professors will ever know and agree on what Joyce really meant by those enigmas is beside the point, but what seems certain is that research will continue until all significant aspects of the Joyce work are fully unraveled. This study is evidently part of that ongoing research. It is an

*Benoîst-Méchin was one of Joyce's admirers in Paris who had written "some musical notations" in Ulysses on the author's asking. He wanted to know Joyce's scheme for the novel so that he could translate "Penelope" to French with precision. After persistent requests, Joyce eventually handed him the entire scheme. (Ellmann, JJ, 521-22)

exploration of those Oriental "enigmas and puzzles" that Joyce appropriated from Theosophy and other sources. Although Joyce did give some clues to Stuart Gilbert about his use of Oriental themes (vii), he actually yielded little of his secrets. He left it for readers to discover those themes and to analyze their relevance to the novel.

If the abundance of Ulysses criticism and its increasing popularity are any indications of its appeal in the future, the novel has become then a book of perennial interest and, consequently, its creator's insurance against mortality. This analysis demonstrates that, while the novel has previously been explored much too many a time, it continues to spur the reader on to inquire into its less-explored territories. The study also shows that Joyce cannot be fully appreciated unless all his allusions are understood in terms of his meaning and art. This work has been written, therefore, to satisfy the need to understand an important, but hitherto neglected, element of Ulysses.

While this study does not claim to be exhaustive, it is by far the most comprehensive treatment as yet accorded the Oriental allusions. It clearly supersedes most other studies on this subject and clarifies many misconceptions about the meaning and function of Oriental themes in Ulysses. While Gilbert's commentaries on metempsychosis, continuity of life, and paternity provide valuable

information to those unacquainted with Oriental religions and philosophies, they do not relate Oriental allusions, as this study does, to the overall meaning and art of the novel. While Krishnamoorthy Aithal's two brief articles do well by underscoring the importance of Oriental allusions in the novel, they provide no substantial discussion. On the other hand, Julian Wasserman and Cheryl Herr have very ably dealt with two different kinds of Oriental allusions and thereby inspired the reader to explore those allusions further. Most importantly, B. P. Misra has attempted a compelling argument from the Buddhist perspective on the three Joyce novels, but his attempt falls far too short of his promise. Although, in his monograph, one can clearly see examples of a powerful argument, his overall analysis of allusions in Ulysses is inadequate. These studies, however deficient in numerous ways, have benefited this dissertation by offering ideas, clues, and inspiration. And the dissertation, in turn, fulfills in varying degrees the promises implicitly or explicitly stated in most of the preceding studies. One must agree, then, that the present study was definitely overdue and needed to provide a thorough treatment of Oriental themes.

Clearly, then, this work accomplishes something that has not been done previously. It establishes in a comprehensive way that the use of Oriental religious and

philosophical ideas enriches Ulysses thematically and artistically. It argues that Oriental allusions offer a new way of understanding the principal characters of the novel, thereby adding a new dimension to the appreciation of the Joyce work. The dissertation analyzes the relationship of Oriental themes to the meaning of Ulysses, which is chiefly represented by Bloom's and Stephen's meditations and deeds, and thereby shows how those themes deepen the novel's philosophic implications. It also explores the function of Oriental allusions in intensifying the seriocomic effects of Joyce's art, and thereby shows how the novel is both serious and comic, sympathetic and ironic.

"The Myth of the Orient" analyzes the significance of the Orient to both Bloom and Stephen as a symbol of their liberation from their entrapment and alienation and as a symbol of their longing for "home." More importantly, however, it shows how Bloom's allusions to the Orient differ from those of Stephen's, depending on the dispositions and needs of each, and, consequently, how the two characters visualize the East in two different ways. Bloom, being confronted with such monumental problems as his wife's betrayal, his being sonless, and his being an outsider, seeks the Oriental connection--dreams of the Oriental Garden of Eden--as a comic wish-fulfillment of his longing for freedom from them. He establishes his

credibility as an Oriental by his intense dreaming of the East, by his nostalgic narrations of the sunny Eastern cities, Edenic gardens, warm climate, and suave Orientals. His vision of the Orient, as compared to that of Dedalus, is richer, more vivid, more realistic, and better developed. On the other hand, Stephen Dedalus seeks to resolve the conflicts caused by his alienation from home, religion, and country so that he can be free to "create." He seems to find the resolution in seeking a transcendental connection with his primordial origin and his spiritual home, the Oriental Eden. His vision of the Orient, being quite weak, lies submerged in the context and abundance of details, and is presented in very compressed and allusive terms. His allusions to the Orient are much too abstruse, and his meditations remain highly mystical.

The next chapter, "Karma and Reincarnation," deals with the relationship between karma and reincarnation, on the one hand, and the theme of paternity, on the other. It argues that if, despite the obvious differences between the two men, Bloom and Stephen are to be related as father and son, one must find some element, hitherto unknown, that can plausibly validate that relationship. And that element, the study argues, is the principles of karma and reincarnation. The application of these principles to the theme of paternity explains and reinforces the father-son

relationship between the two men, thereby adding a new dimension to this theme. Bloom and Stephen, the analysis shows, possess a good deal of understanding of the beliefs of karma and reincarnation, express their personal needs and desires which directly bear on the theme of father-son relationship, and employ these two concepts in seeking to satisfy or resolve those needs and desires. An understanding of allusions to karma and reincarnation, therefore, makes the reader understand the underlying spiritual causes binding Bloom and Stephen as father and son. By understanding the relevance of these allusions to the two Dubliners' needs and desires, one feels convinced about their relationship as spiritual father and son.

Finally, "The Buddha and the Bodhisattva," the lengthiest chapter in this study, establishes the parallelism between Bloom and the Buddha and between Stephen and the Bodhisattva. Bloom's Buddha-like nature shows in such traits of his behavior as his compassion for other beings, human and non-human, his nonviolent attitude toward others, which especially shows in his imbroglio with the Citizen, his observance of the Buddha's Middle Way, and, above all, his employment of detachment and "equanimity" as a way of coping with his marital betrayal. On the other hand, Stephen emerges as a Bodhisattva in his spiritual quest, which is an essential part of his artistic quest. In the manner of a Bodhisattva, he

undergoes in the Portrait the gamut of experiences ranging from deep sorrow to ecstasy and then, at the end, embarks upon another journey in quest of truth or reality, which he must find to be an artist. In Ulysses he eventually meets the Buddha-like Bloom, but declines to be his follower or overnight guest so that he could realize himself fully and be a Buddha himself, and therefore he continues to pursue his Bodhisattva path.

These implications, much serious though they seem to be, are, however, balanced by the comic effects produced by, or associated with, Oriental allusions. These allusions present the novel, in many instances, as a comic affirmation of the golden mean. Bloom represents that mean by showing a healthy balance between his Eastern dreams and his skepticism of the reality of those dreams. Consequently, the reader experiences the feeling of joy and satisfaction on finding the norm being restored. In the majority of instances, however, Bloom's and Stephen's departures from the golden mean function as sources of the comic and produce comic effects in the form of pleasure, mockery, or criticism. Thus, the deviations from the norm emerge in Oriental allusions as major sources of the comic, and they take the form of a gulf between appearance and reality, fantasy and actuality, eternity and time, or sentimentality and detachment.

These sources generate a vast range of comic effects, including joyful responses in the form of smile or laughter, sympathetic responses in the form of amusement or pleasure, and ironical responses as contempt, ridicule, criticism, or deflation of conceit or sentimentality. And to generate these effects in Ulysses, Joyce employs a whole array of comic devices, including mock heroic, incongruity, juxtaposition, irony, transmogrification, hyperbole, innuendo, double entendre, pun, burlesque, and parody. Thus, Oriental allusions present Ulysses as a comic epic that celebrates the norm, judges deviations from the norm critically, or takes a sympathetic view of the hiatus between ideal and reality, and provokes fun, laughter, and humor.

The comic effects, thus, work as a balancing force to the serious aspects of Oriental allusions and thereby generate an interplay between the serious and the comic. Myths or concepts, which appear serious in one reading or context, suddenly take on a comic significance in another. Consequently, the gravity of Oriental themes is reduced by the comic elements, and Oriental ideas are thus viewed in very humanistic, Joycean terms.

Indicative of Joyce's attitude toward reality, this serious-comic interplay befittingly suggests the tone of the novel as seriocomic and presents a seriocomic vision of reality. This vision depicts reality or truth as full

of contradictions: multi-faceted, pluralistic, unified, impervious to a rational analysis: in other words, at once changing and permanent, serious and comic, sacred and profane, all inextricably interconnected. In other words, this untraditional view seems to be all-inclusive, reconciling polarities and presenting reality as one continuous, indivisible whole. It is indeed a novel, rather tentative, but complex view of reality. Oriental allusions, quite appropriately, reinforce this view in all its richness and complexity and are fully subsumed and rendered meaningful under it.

Finally, the reader would like to ask how seriously one might take the philosophic implications suggested in this study. Should one think that Bloom and Stephen have found liberation in their contemplation of the Orient and become reunited with their spiritual home? Should one believe that, because of karma and reincarnation, the two Dubliners have found in each other the father and son that they were searching for? And how seriously should one take the Bloom-Buddha and the Stephen-Bodhisattva parallelisms?

To answer these questions, the reader should follow Joyce's seriocomic view of reality and recognize that philosophic implications of Oriental allusions are imbued with considerable skepticism and irony and counterbalanced by a variety of comic effects. It would be appropriate,

then, to say that Bloom and Stephen, at least for the time being while they are contemplating, do connect themselves with the East in their different ways and feel liberated from their existential captivity. In his daydreaming of the Orient, Bloom seems to experience freedom from his wife's acts of betrayal, his being sonless, and his being an outsider. Stephen seems to find in his meditations a way of transcending his conflicts with his family, religion, and society, and, more importantly, seems to experience in that transcendence a spiritual quest for truth which is his pre-requisite for becoming an artist.

Similarly, the twin concepts of karma and reincarnation rationally relate Bloom and Stephen as spiritual father and son and thus validate their relationship, irrespective of whether or not the two men consciously know that spiritual connection. Nevertheless, realities of their lives, evidently at variance with their dreams, undercut the philosophic resolutions they seem to find in their reflections about Oriental beliefs. Bloom still remains a sonless father, while perhaps thinking of his Rudy and Stephen together. And Stephen continues his quest for truth or reality and for art, perhaps without much thought of his spiritual father Bloom.

And, finally, the middle-aged canvasser and the young artist emerge, symbolically, as a Buddha and a Bodhisattva of sorts. Bloom is perhaps as much a Buddha as he is a

Jesus or an Adam; and so Stephen seems to be as much a Bodhisattva as he is a Lucifer or a Hamlet. Comically, the two may be viewed as the new avatars for this skeptical century of ours. However, many a reader might reject them as saviors because they do not feel the intensity of Bloom's Buddha-like humanity or of Stephen's Bodhisattva-like quest, or because the latter's portrayals in Ulysses do not square with the traditional Buddha and Bodhisattva. Perhaps many a reader may not recognize the two as Joyce's seriocomic Buddha and Bodhisattva because of the former's dichotomous view of reality as sacred or profane, serious or comic, good or evil.

Thus, Oriental allusions offer in Ulysses a seriocomic presentation--an ironic as well as sympathetic portrayal--of Bloom and Stephen. The myth of the Orient, the twin principles of karma and reincarnation, and the concepts of the Buddha and the Bodhisattva, by their debatable nature and vast scope, promise to keep the readers' interest alive in further explorations of the Joyce work. Joyce perhaps smiles ironically, seeing the readers argue over what he really meant or what his "enigmas and puzzles" mean.

BIBLIOGRAPHY

BIBLIOGRAPHY

- Adams, R. M. Surface and Symbol: The Consistency of James Joyce's "Ulysses." New York: Random, 1966.
- Aithal, S. Krishnamoorthy. "Allusions to the Buddha in Ulysses." James Joyce Quarterly 16, iv (1979): 510-12.
- _____. "Indian Allusions in Ulysses." Eire-England: A Journal of Irish Studies 14, iv (1979): 141-44.
- Basham, A. L. The Wonder That Was India. 1967. Calcutta, India: Rupa, 1982.
- Benstock, Shari and Bernard. Who's He When He's at Home: A James Joyce Directory. Urbana: U of Illinois P, 1980.
- Blamires, Harry. The Bloomsday Book: A Guide Through Joyce's "Ulysses." 1966. London: Methuen, 1984.
- Blavatsky, H. P. Isis Unveiled. Vol. I & II. 1877. Pasadena, CA: Theosophical UP, 1976.
- _____. The Secret Doctrine. Vol. I & II. 1888. Pasadena, CA: Theosophical UP, 1977.
- Booth, Wayne C. The Rhetoric of Fiction. 1961. Chicago: U of Chicago P, 1973.
- Boyd, Ernest. Ireland's Literary Renaissance. New York: John Lane, 1916.
- Brivic, Sheldon. Joyce the Creator. Madison: U of Wisconsin P, 1985.
- Budgen, Frank. James Joyce and the Making of "Ulysses." 1960. Bloomington: Indiana UP, 1967.
- Bushrui, Suheil Badi, and Bernard Benstock, ed. James Joyce: An International Perspective. Towota, NJ: Barnes, 1982.
- Campbell, Bruce F. Ancient Wisdom Revived: A History of the Theosophical Movement. Berkeley: U of California P, 1980.

- Capra, Fritjof. The Tao of Physics. 1975. Toronto: Bantam, 1980.
- Conze, Edward. "Buddhism: the Mahayana." The Concise Encyclopedia of Living Faiths. Ed. R. C. Zaehner. 1959. Boston: Beacon, 1967.
- Cook, Albert. The Dark Voyage and the Golden Mean. Cambridge: Harvard UP, 1949.
- Coomaraswamy, Ananda K. Hinduism and Buddhism. 1943. West Port, CT: Greenwood, 1971.
- _____ and Sister Nivedita. Myths of the Hindus and Buddhists. 1913. New York: Dover, 1967.
- Cousins, Norman. The Celebration of Life. New York: Harper, 1974.
- Cowley, Malcolm. Exile's Return. 1956. New York: Penguin, 1976.
- Daiches, David. The Novel and the Modern World. Chicago: U of Chicago P, 1948.
- Day, Malcolm M. Thomas Traherne. Boston: Twayne, 1982.
- Deming, Robert H. A Bibliography of James Joyce Studies 2nd ed. Rev. and enl. Boston: G. K. Hall, 1977.
- Edel, Leon. James Joyce: The Last Journey. New York: Gotham, 1947.
- Eliot, T. S. Selected Poems. 1961. London: Faber, 1967.
- _____. "Ulysses, Order, and Myth." Reprinted in James Joyce: Two Decades of Criticism. Ed. Seon Givens. 1948. New York: Vanguard, 1963.
- Ellmann, Richard. The Consciousness of Joyce. 1977. New York: Oxford UP, 1981.
- _____. James Joyce. New and Revised Edition. 1982. Oxford: Oxford UP, 1983.
- _____. Ulysses on the Liffey. 1972. New York: Oxford UP, 1973.
- Embree, Ainslie T., ed. The Hindu Tradition. New York: Vintage-Random, 1972.

- Fallis, Richard. The Irish Renaissance. Syracuse: Syracuse UP, 1977.
- Flaubert, Gustave. Intimate Notebook, 1840-1841. Trans. Francis Steegmuller. Garden City, NY: Doubleday, 1967.
- Gifford, Don, with Robert J. Seidman. Notes for Joyce: An Annotation of James Joyce's "Ulysses." New York: Dutton, 1974.
- _____. Joyce Annotated: Notes for "Dubliners" and "A Portrait of the Artist as a Young Man." 2nd ed. Rev. and enl. Berkeley: U of California P, 1982.
- Gilbert, Stuart. James Joyce's "Ulysses": A Study. 1955. New York: Vintage-Random, 1958.
- Goldberg, S. L. Classical Temper: A Study of James Joyce's "Ulysses." London: Chatto and Windus, 1961.
- Gose, Elliot B., Jr. The Transformation Process in Joyce's "Ulysses." Toronto: U of Toronto P, 1980.
- Grose, Kenneth. James Joyce. Towota, NJ: Lowman, 1975.
- Gross, John. James Joyce. New York: Viking, 1970.
- Gupta, B. S. The Glassy Essence: A Study of E. M. Forster, L. H. Myers and Aldous Huxley in Relation to Indian Thought. Kurukshetra, India: Kurukshetra UP, 1976.
- Hart, Clive, and David Hayman, ed. James Joyce's "Ulysses": Critical Essays. 1974. Berkeley: U of California P, 1977.
- Hayman, David. "Ulysses": The Mechanics of Meaning. Englewood Cliffs, NJ: Prentice-Hall, 1970.
- Herr, Cheryl T. "Theosophy, Guilt, and 'That Word Known to All Men' in Joyce's Ulysses." James Joyce Quarterly 18 (1980): 45-54.
- Hesse, Hermann. Siddhartha. Trans. Hilda Rosner. New York: New Directions, 1951.
- Holman, C. Hugh. A Handbook to Literature. 3rd ed. Indianapolis: Bobbs, 1972.

- Holy Bible. King James Version. New York: World, n.d.
- Horner, I. B. "Buddhism: the Theravada." The Concise Encyclopedia of Living Faiths. Ed. R. C. Zaehner. 1959. Boston: Beacon, 1967.
- Hutchins, Patricia. James Joyce's Dublin. London: Grey Walls, 1950.
- Jones, William Powell. James Joyce and the Common Reader. 1955. Norman: U of Oklahoma P, 1970.
- Joyce, James. The Critical Writings of James Joyce. Ed. Ellsworth Mason and Richard Ellmann. 1964. New York: Viking, 1973.
- _____. A Portrait of the Artist as a Young man. Viking Critical ed. 1968. New York: Viking, 1975.
- _____. Selected Letters of James Joyce. Ed. Richard Ellmann. 1975. New York: Viking, 1976.
- _____. Stephen Hero. Ed. John J. Slocum and Herbert Cahoon. 1959. New York: New Directions, 1963.
- _____. Ulysses. New York: Vintage-Random, 1961.
- _____. Ulysses. Critical and Synoptic Ed. Prepared by Hans Walter Gabler. New York: Garland, 1984.
- Joyce, Stanislaus. My Brother's Keeper. Ed. Richard Ellmann. 1958. London: Faber, 1982.
- Jung, C. G. "Ulysses: a Monologue." The Spirit in Man, Art, and Literature. Trans. R. F. C. Hull. Vol 15. Bollingen XX. 1971. Princeton: Princeton UP, 1972.
- Kaplan, Abraham. The New World of Philosophy. New York: Vintage-Random, 1961.
- Keats, John. Selected Poems and Letters. Ed. Douglas Bush. Boston: Houghton, 1959.
- Kenner, Hugh. Dublin's Joyce. 1956. Boston: Beacon, 1962.
- _____. Ulysses. London: Allen, 1980.

Kipling, Rudyard. "The Ballad of East and West." Verses 1889-1896. New York: Scribner's, 1899.

Krishnamurti, J. Think on These Things.
Ed. D. Rajagopal. New York: Perennial-Harper, 1970.

Lauter, Paul, ed. Theories of Comedy. Garden City, NY: Doubleday, 1964.

Levin Harry. James Joyce. Rev. & augmented ed. 1941.
New York: New Directions, 1960.

Litz, A. Walton. "Joyce." The English Novel. Ed. A. E. Dyson. 1974. Oxford: Oxford UP, 1976.

Mason, Ellsworth, and Richard Ellmann, ed. The Critical Writings of James Joyce. 1964. New York: Viking, 1973.

McDermott, Robert A., ed. Radhakrishnan. New York: Dutton, 1970.

Mead, Mariane. Madame Blavatsky. New York: Putnam's, 1980.

Mercier, Vivian. The Irish Comic Tradition. 1962.
London: Oxford UP, 1969.

Misra, B. P. Indian Inspiration of James Joyce.
Agra, India: Gaya Prasad, n.d.

Monier-Williams, Sir Monier. A Sanskrit-English Dictionary. New Ed. 1899. Delhi, India: Motilal Banarsidass, 1981.

Nahal, Chaman. D. H. Lawrence: An Eastern View.
New York: Barnes, 1970.

Pereira, José, ed. Hindu Theology: A Reader.
Garden City, NY: Doubleday, 1976.

Prabhavananda, Swami, and Christopher Isherwood, trans.
The Song of God: Bhagavad-Gita. New York: Mentor-New American Library, 1951.

Radhakrishnan, S. Indian Philosophy. London: Allen, 1931.

_____. The Hindu View of Life. London: Allen, 1963.

- The Reader's Companion to World Literature. 2nd Ed.
Rev. and updated by Lillian Herlands Hornstein, Leon
Edel and Horst Frenz. New York: New American
Library, 1973.
- Robinson, Richard H. The Buddhist Religion. Belmont, CA:
Dickenson, 1970.
- Scott, Bonnie Kime. Joyce and Feminism. Bloomington:
Indiana UP, 1984.
- Senn, Fritz, ed. New Light on Joyce from the Dublin
Symposium. Bloomington: Indiana UP, 1972.
- Sinnett, A. P. Esoteric Buddhism. Fifth Edition. 1885.
San Diego: Wizards, 1981.
- Smith, Huston. The Religions of Man. 1958.
New York: Perennial-Harper, 1965.
- Sultan, Stanley. The Argument of "Ulysses." Columbus:
Ohio State UP, 1964.
- Suzuki, D. T. Manual of Zen Buddhism. New York:
Evergreen-Grove, 1960.
- Thornton, Weldon. Allusions in "Ulysses": An Annotated
List. 1968. Chapel Hill: U of North Carolina P,
1985.
- Tindall, William York. A Reader's Guide to James Joyce.
1959. New York: Farrar, 1984.
- _____. The Joyce Country. University Park, PA:
Pennsylvania State UP, 1960.
- The Upanishads. Tras. and ed. Swami Nikhilananda.
New York: Harper, 1964.
- Wasserman, Julian. "All the Butter to Worship You With My
Dear: Hindu Sexual Language and Ritual in Ulysses."
Pub. Arkansas Philol. Assn. 3, ii (1977): 53-59.
- Zaehner, R. C. Hinduism. London: Oxford UP, 1962.
- Zimmer, Heinrich. Philosophies of India. Ed. Joseph
Campbell. 1951. Princeton: Bollingen-Princeton UP,
1974.

VITA

Roshan L. Attrey was born in the rolling hills of Himachal Pradesh, India, on April 10, 1945. He completed his primary and secondary education at Ghumarwin, Himachal Pradesh, securing one of the top positions in the state. Kurukshetra University awarded him an Entrance Scholarship for his B.A. (Hons.) in English, and subsequently conferred on him a Master's degree in the same field.

After several years of teaching at D.A.V. College, Chandigarh, Mr. Attrey left India to study at Villanova University, Pennsylvania, and completed an M.A. in English in 1976. Later he continued his further studies in English at the University of Tennessee, Knoxville, and worked there as a Graduate Assistant, Library Clerk, and Graduate Teaching Assistant for a period of eight years. There he also had the opportunity to work as a Davis Editorial Fellow, to receive a Thaler Travel Grant for research in India, and to serve as a Foreign Student Representative to the Student Government Association. Finally, Roshan Attrey received the Ph.D. Degree in English in December 1986.

The author is a member of the Modern Language Association and the South Atlantic Modern Language Association. He expects to pursue a career in teaching and writing.