Disguise and identity in the "Eumaeus" chapter of James Joyce's Ulysses.

Robert J. Becker

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DISGUISE AND IDENTITY IN THE "EUMAEUS"
CHAPTER OF JAMES JOYCE'S ULYSSES

by

Robert J. Becker

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Sept. 7, 1982
(date)

Professor in Charge

Chairman of Department
Dedicated with love
to my parents,
Florence and Lou,

and to my friends and relatives,
who have been supportive throughout.

Special thanks to Professor James R. Frakes,
whose most generous assistance made this work possible.
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Abstract

"Eumaeus," the sixteenth chapter of James Joyce's *Ulysses*, is frequently misunderstood and misperceived. While critics often declare the chapter to be fatigued, actionless, and non-confrontative, these opinions labor under a common misapprehension resulting from the failure to recognize disguise as "Eumaeus"' underlying technique. In particular, an obscured style replete with convoluted sentence structures and dense diction prevents a reader from perceiving the chapter accurately. Similarly, narrative voice, plot, action, and character all are created to keep one from the work. Consequently, the effectiveness of disguise allows the chapter's depth and vitality to go unnoticed.

The prevalence of disguise also affects "Eumaeus"' central action--the encounter between Leopold Bloom and Stephen Dedalus. Thus, whereas a reader has awaited this meeting anxiously, he is often disappointed by "Eumaeus"' treatment of it. Seemingly, little action transpires, and what does take place is often misrepresented. Furthermore, though Stephen and Bloom's interaction is concealed from a reader by a confusing style and a misleading narrative voice, it also is obscured by the protagonists' reluctance...
to drop their roles and personal defenses.

Although it appears that concealment leaves "Eumaeus'" central action unresolved, answers are provided to all questions. In essence, the penetration of disguise allows the apprehension of identity. Thus, "Eumaeus'" style is seen to be vigorous, and the presence of action is confirmed. Similarly, the meaning of Bloom and Stephen's meeting is furnished, and even Bloom's relationship with Molly (a hidden theme within "Eumaeus") may be discerned. In addition, piercing disguise provides access to numerous submerged themes--themes which insure an understanding of Irish politics and Dublin society.

One aspect of the apprehension of identity is the quest for inner self. Stephen and Bloom's interaction in the cabman's shelter is mainly a manifestation of this theme--to a great extent "Eumaeus" documents its protagonists' search for their meaning in their world and to each other. Yet the art of "Eumaeus" is illustrated by the expansiveness of its vision, where the problems and struggles of the characters pertain to not only their world but to all humanity in universal terms. Hence, the questions of disguise and identity are applied to all men in all times.
Disguise and Identity in the "Eumaeus"

Chapter of James Joyce's Ulysses

Part One: The Problem

Chapter One

Disguise and Style, Narration, and Character

Perhaps it is because the "Eumaeus" chapter of James Joyce's novel Ulysses directly follows what one critic terms the "outrage of 'Circe'" that such varied critical interpretations abound.¹ The sudden shift from intense activity to seeming languor tends to disorient a reader, and the immersion into a narrative voice manifestly distant from the novel's protagonists amplifies this feeling. Consequently, "Eumaeus" is a puzzling chapter. There is no consensus of critical thought; rather, "Eumaeus" is the subject of considerable divided opinion, critical confusion, and misinterpretation.

For some scholars, the task of unraveling "Eumaeus" is centered in explaining its relation to Ulysses as a whole. The obvious connection concerns "Eumaeus'" role

in the central action—the sixteenth chapter relates the story of the contact made between the novel’s luminaries. Whereas the whole of Ulysses has been spent tracing the separate paths of Leopold Bloom and Stephen Dedalus, this chapter at last documents their meeting.

Refining this general study of the long-awaited encounter, S.L. Goldberg attempts to place "Eumaeus" within the context of a progression of dramatic effect which has been building throughout the novel. However, Goldberg concludes that the chapter ultimately is cast into dramatic limbo as "the dreary lassitude of 'Eumaeus' produces a sort of suspense between the climax of 'Circe' and the moment of confrontation in Bloom's kitchen."² That is, "Eumaeus" places Ulysses' action in a holding pattern and serves to "sort of" build anticipation. Yet, "Eumaeus'" presence as a hiatus may be seen not to sustain or build suspense but to increase the reader's frustration. Whereas the reader has patiently been waiting for Bloom and Stephen to meet, what is finally presented is not interaction but non-confrontation—a backing-off from action.

The disappointment generated by the perception of "Eumaeus" as a chapter not of confrontation but of non-confrontation is to a large extent responsible for dictating thematic interpretations of the chapter. In particular, feelings of tedium or fatigue seem to be the impressions most widely formed by critics. In the words of Marilyn French, "'Eumaeus' feels tedious because it seems to keep us from what we want, it seems to slow the 'action.'" For the most part, critics do not admit to being influenced by the disappointment caused by the apparent non-confrontation; the chapter's tiresomeness is usually traced to Joyce's own structural correspondences—the combination of narrative "old" and the lateness of the hour conveys fatigue. Thus, since the chapter's style is derived from these limitations, "the bleakness of the time of day is reflected in the deliberately prosaic dulness of the prose." In another view, where style also includes the language of the text, the determination to portray weariness dictates a "relapse from chaos to platitude in a


tired, threadbare, flatulent narrative larded with commonplaces."⁵ A style in which sentences readily fragment, lose their point, and abruptly end seems to suggest the disintegration of energy or, in terms of action, parallels the ongoing inactivity of the cabman's shelter. Seemingly, action peters out and ultimately drops from exhaustion; arguments begun in earnest fade into nothingness. In addition, the fatigue evident in style and action is also represented by "Eumaeus'" setting; the rundown cabman's shelter, already evocative of an end-of-the-line sensibility, augments its dulled appearance by harboring weared bodies replete with frazzled nerves.

Although the belief that "Eumaeus" signifies fatigue has come to be widely accepted, its general inability to explain or enhance the chapter's meaning encourages the formulation of alternative critical opinions. Richard Kain, for example, proposes that, far from being an exercise in tedium, "Eumaeus" is "devoted to exaggerated satire of the involved modifiers, subordinate clauses and circumlocutions of conventional English."⁶ Thus, not a victim of its language, "Eumaeus" is specifically about language. Kain, refusing to take the bait so willingly offered as

⁵ Hayman, p. 86.
⁶ Kain, p. 206.
the explanation for "Eumaeus'" function and meaning, accurately identifies a hidden purpose; however, his insight into the application of language falls short of providing a general resolution of the chapter. For such an insight one must turn to a small group of critics who see past the appearances of "Eumaeus'" language and content, a process which in and of itself suggests the chapter's unifying force and its relation to the rest of Ulysses. As Gerald Bruns correctly states, "Eumaeus'" style, content, and language embody the chapter's central theme--that of imposture.7

It is interesting that the key to analyzing "Eumaeus" is not itself disguised but is prominently displayed. Since the discovery of Ulysses' structural plan, correspondences to Homer's Odyssey have played an important role in interpreting the novel. While Joyce's adherence to Homeric invention is at times impenetrable, associations with the epic poem serve variously as jumping-off points for satire, parody, comedy, fantasy, and drama. In "Eumaeus," Homeric parallel is used to accentuate the predominance of imposture in both technique and theme. The sixteenth chapter of Homer's Odyssey is the first chapter

of the protagonist's homecoming (Nostos), where Odysseus, after years of wandering, finally lands upon the shores of Ithaca. After disguising himself, he proceeds to Eumaeus the swineherd's hut, where he remains unrecognized. Eventually, however, Odysseus reveals himself to his son, Telemachus, and father and son go forth to destroy Penelope's suitors. The importance of Homer's tale to Joyce's "Eumaeus" is twofold: first, the Homeric significance of disguise to plot considerations is firmly established; second, although the parallels between the epic and "Eumaeus" are readily apparent, exact correspondences are often unenforceable. In particular, Joyce's characterizations are not static enough to bear strict parallels—a condition which reinforces the disguise motif since shifting identities prevent conclusive identification.

Basically, the Homeric accent upon disguise has been adapted by Joyce to incorporate a much greater range of influence. Thus, while imposture is the primary force acting upon plot and characterization, it is also the cornerstone of the chapter's technical structure. Therefore, while the aforementioned fatigue in action and setting is undeniable, its importance in determining style is minimal. Style, superficially mirroring the action of the concrete world, also manifests a pattern of subliminal activity.
In one sense, as Marilyn French aptly states, circumlocutions, strained relations between words, and wrenched syntax are deliberate attempts to obscure information. That is, "Eumaeus'" style is designed to avoid, falsify, conceal, omit, distort, confuse—and disguise—meaning. A finely filtered version of Gerald Bruns' all-inclusive imposture theory, French's view of language as deception confirms the presence of the Homeric theme of disguise in "Eumaeus'" style.

This perception of language as deception is not restricted to critical interpretations of "Eumaeus" but is noted within the chapter as well. Stephen Dedalus' statement that "sounds are impostures" serves to implant firmly the idea of the failure of language as communication. The philosophical assertion underlying this belief is that the assignation of concrete terms to abstract ideas ultimately results in misrepresentation. Since subjective perceptions vary from person to person, the attempt to represent fluid meanings with fixed symbols precludes absolute understanding. Thus, sounds uttered

8 French, p. 209.

in the name of communication disguise the very ideas they are meant to express. The confusion resulting from Bloom's use of the word "soul" is a case in point, where Stephen applies the ecclesiastical definition to Bloom's secular intention (pp. 633-4). More than a semantic difference, the misunderstanding represents the inherent difficulty with naming abstractions and the limited ability of words to transmit information.

It is precisely in this manner that style functions in "Eumaeus." Whereas a narrative is conventionally assumed to further plot, character, and action, "Eumaeus" takes elaborate care to hide any such progression. Disguised style, like disguised language, conveys the impression that the chapter is non-confrontative, fatigued, and actionless. However, emotional interaction, although carefully disguised, is present--Bloom is hurt by Stephen's silence and occasional rebukes, but his feelings are not clearly depicted in the narrative. Similarly, style effectively hides one particular aspect of action--humor. Although they are protected from easy discovery by evasive

10 This view is in direct opposition to that which interprets "Eumaeus" as a chapter without action. Acknowledging the presence of fatigue in the chapter does not exclude the presence of action; rather, fatigue is additional action which is disguised by the narrative.
narrative and verbal refuse, comedic elements nevertheless appear throughout the chapter. W.B. Murphy's utterances almost always contain an enlivening embellishment, and Bloom's ruminations are often humorous. Humor, embedded within the predominating style, frequently appears as wit; Bloom is as often the creator of a tongue-in-cheek remark as he is the victim of his own limitations.

Because language tends to dissociate itself from the traditional expectations regarding the development of plot, character, and action, the reader is forced to confront language itself as plot and action. However, in view of conventional interpretations of "Eumaeus'" style, the ease with which this task may be accomplished is severely reduced by the presence of "fatigue." Yet, if one is willing to suffer the indulgences of a style admittedly convoluted and dense, he will find "Eumaeus" anything but dull. Stanley Sultan, a chief proponent of this view, maintains that the occurrence of puns and improper usages combined with pretension, cliché and a "plebian level of diction" achieves a result which "although ludicrous, is energetic rather than weary."11

Furthermore, as if to assert its vitality, activity is combined with humor to deny the supposedly languishing, funereal style. "The style shows a mind gushing forth, trying to express sophisticated ideas. But it lacks the linguistic resources to shape these ideas. As a result, the prose, full of comical qualifications and reversals, sprawls all over the page."¹²

Brook Thomas' preceding statement regarding the hidden effervescence of "Eumaeus'" style also voices a most essential question. Quite simply, if the sprawling style is the manifestation of a "mind gushing forth," whose mind is it? At times it is difficult to discern exactly who is responsible for creating the humorous scenes or dialogue or, more important, the comic language of the chapter. Thus, in general terms, the basic problem is really the question of the narrator's identity.

In "Eumaeus" there is little dialogue and even less interior monologue; hence, the information received by a reader is filtered through a third party--the narrator. Yet, the identity of this individual is not clearly delineated and is disguised by his own elusiveness.

¹² Brook Thomas, "The Counterfeit Style of 'Eumaeus'" James Joyce Quarterly (JJQ), Volume 14, Number 1 (Fall, 1976), 15-24. p. 16.
Gerald Bruns rightly describes the narrator as a "fluid presence" who inhabits a continuum ranging from general to individual consciousness. At times, the narrative voice possesses those characteristics attributable to omniscient narrators—he moves through time, space, and character. At other times, however, the narrator is not a "general consciousness" which surrounds, permeates, or embraces Stephen or Bloom, but becomes a "figure converging momentarily toward personality."Stephen's meeting with "Lord" John Corley provides the clearest example of shifting identity. At first, the scene is reported from an omniscient viewpoint; however, the consideration of Corley's genealogy contains the self-conscious musings of a tangible being. At this point, the narrator's correction of his own commentary ("No, it was the daughter of the mother in the washkitchen that was fostersister..." [p. 617]) and his evaluation of the Malahide mansion ("really an unquestionably fine residence of its kind and well worth seeing [p. 616]) insure his own dramatization.

The shifting narrator's combination of voices creates

13 Bruns, p. 368.
14 Bruns, p. 368.
a narrative presence which enables the identification of certain specific characteristics and allows conjecture where evidence may be lacking. In this regard Bruns accurately postulates that the voice of "Eumaeus'" chameleonic narrator frequently possesses a "local" flavor which seems to be a voice right out of *Dubliners*. Thus, at times, the narrator appears to be directing himself not toward Joyce's audience but, instead, toward an audience of his peers. Indeed, the appearance of a provincial voice is also noted by Marilyn French, who adds that the narrator's misuse of foreign phrases is reminiscent of Lenehan's tendency to use corrupted French. While the aforementioned critical appraisals of the narrator's nationality appear justified, his social status may be stated with more assurance. The prevalence of ponderous and clumsy sentence structures, clichéd and banal language, and a general air of pretension point to an impoverished sensibility desperately attempting to impress its audience.

Of course, the action of the narrator's attempted imposture parallels the central plot of "Eumaeus"—Bloom's endeavor to impress Stephen—but a greater

15 Bruns, p. 367.  
16 French, p. 209.
significance is revealed when the concealed narrative voice is examined with respect to disguise. That is, the narrator's inability to express himself through his assumed voice is responsible for the inadequate presentation of character, plot, and action discussed earlier. Because the narrator possesses the "frank inability to bring to life what is essential in his characters,"\(^{17}\) "Eumaeus'" dramatic moments go undramatized. Thus, the narrator's pretentious disguise of his own voice serves to hide more information than is revealed, and when the "impoverished language of his tribe"\(^{18}\) is exposed it superficially represents a tired voice with nothing to say. It is when the narrator sheds his mask that he is most diverting--the distinctly local humor and insight displayed in such stories as "Two Gallants" and "Grace" appear only when posturing relents. The narrator's infrequent insights into character and occasional mockery of other provincials (e.g. applying the misnomer "Boom" to irritate Bloom \([p.648]\), the offhanded renaming of Murphy as "Sinbad" \([p.636]\) and "Shipahoy" \([p.637]\)) help to restore vitality to a cumbersome narrative.

17 Bruns, p. 369
18 Bruns, p. 367.
Perhaps because the narrator's flirtation with pomposity is representative of the ongoing action between Bloom and Stephen, or the narrator's tendency toward misinformation and his circuitous way of reasoning recalls Bloom's methodology, it might be appealing to assume that the point-of-view of "Eumaeus" is Leopold Bloom's. However, while the inflections of the narrative voice are similar to Bloom's, he is not the narrator. First, as mentioned in the discussion of the narrator's omniscience, too many events occur outside of Bloom's hearing or vision (Stephen's conference with Corley, Murphy's exploits while in search of a urinal) for him to be the actual narrator. Second, Bloom's character contradicts that of "Eumaeus'" narrator. Championing Bloom's cause, David Hayman attributes the chapter's narration to the "Bloomish author of a prize titbit" and bases his viewpoint upon the belief that "Bloom could never be as humorless and pedestrian in his expression...The least sympathetic of his commentators is kinder to him than this literary projection." 19 Thus, if a link must be made between Leopold

19 Hayman, p. 97. Marilyn French agrees with Hayman's analysis. She too believes that the narrator's pseudo-elegance and clichés are things which Bloom would not fall into and that "the style lacks Bloom's acuteness and honesty." (French, pp. 208-9.)
Bloom and "Eumaeus'" narrator, it is that of "a parody of Bloom's mind gone public in the manner of a conventional and self-deceiving narrator" rather than that of Bloom himself.20

The discussion of Bloom-as-narrator again recalls the imposture theme; yet while the narrator's identity can never be established with certitude, his non-identity is clear—he is not Bloom. However, this question of identity demands resolution. Because such a vast amount of information is processed by the narrator, the reader must evaluate his trustworthiness and either accept or reject his portrayal of events. Thus, it is the reader's responsibility to recover information that the narrator has hidden, falsified, or distorted; in short, the reader's judgment of the narrator controls the reconstruction of the events portrayed in "Eumaeus."

Undoubtedly, the technical aspects of "Eumaeus" (style and narration) emphasize the preoccupation with imposture; however, the profuse confusion concerning disguise and identity comes to the fore with the consideration of literal detail. Just who is who and whether or not a person is who he is said to be are problems recurring throughout the chapter. As mentioned previously,

20 Hayman, p. 87.
source studies of Homeric parallels fail to provide a definitive framework for identity. While some correspondences remain reasonably sound--it may safely be assumed that the cabman's shelter represents the swineherd's hut and that the keeper stands for Eumaeus--others remain unsettled. Who is the Joycean counterpart of Odysseus? Certainly, two characters lay equal claim to the correspondence. Whereas W.B. Murphy supplies the figure of a wandering seafarer, Leopold Bloom is no less a navigator of the streets of Dublin. Complementing the uncertainty surrounding the establishment of Homeric correspondences is the inability to positively identify Joycean figures. Is the shelter keeper really Skin-the-Goat Fitzharris? Although this belief is a commonplace local legend, no evidence exists which conclusively confirms it. In addition, who is W.B. Murphy? What is his relationship to the postcard addressee Señor A. Boudin? Undeniably, Murphy's tales are quite fantastical--a quality which eventually leads Bloom to reject the sailor's claim of authenticity. After all, is it to be believed that Stephen's father is the sharpshooting Simon Dedalus of Murphy's story? As with other cases of identity within "Eumaeus," no hint is given as to whether or not the common name represents a case of coincidence, multiple identity,
intentional disguise, or sheer invention.

The uncertainty generated by the presence of unstable identities is augmented by "Eumaeus'" mention of characters possessing variable identities or no identities at all. Of the former group, personages previously introduced in *Ulysses* re-emerge. Hence, Charles Stewart Parnell's identity lights upon the shifting perceptions of Parnell as politician, lover, adulterer, Boer general (De Wet), and betrayed savior. Another instance of variable identity, the question of the "national poet" again becomes an object of speculation. Furthermore, this fleeting inquiry into the actual author of Shakespeare's plays serves as an allusion to the earlier library scene and the discussion which centered upon variable identity in view of Stephen's metaphysical assertions concerning Hamlet, Shakespeare, and ghosts past and present. However, if any single character has come to represent multiple identity it is Macintosh, the mysterious mourner at Paddy Dignam's funeral. As an enigma to readers and characters alike, his inclusion in "Eumaeus" underscores the pervasiveness of the question of personal identity.\(^\text{21}\)

\(^{21}\) The following list of "Macintosh's" possible identities has been compiled from Robert Adams' article
Although more obscure and infrequent, the existence of missing identities serves to illustrate the same problem regarding definition of selves. Whereas death would seem to indicate the ultimate fixity of identity, the references to Parnell's allegedly empty coffin deny such stasis. Furthermore, the popular view of Bloom and Stephen as complements of each other presupposes the presence of only half-selves. Thus, these characters are seemingly in search of missing selves or identities. 22

Clearly, "Eumaeus" extensively defines the limitations with which identity may be ascertained; disguises may readily be wielded to cause confusion, and multiple


Macintosh might be: James Joyce, Theoclymenos (a Homeric soothsayer), Mr. James Duffy (of Dubliners' short story "A Painful Case," he is supposedly at the cemetery at the time of Paddy Dignam's funeral because he is visiting the grave of Mrs. Sinico), the archetypical Wandering Jew, Jesus Christ, all ghosts and haunting spirits, the consciousness of Ireland, Ireland itself, an enigma without an answer, and--there was every indication Adams would arrive at this--Charles Stewart Parnell.

22 Furthermore, in terms of absent identities, where is Pisser Burke? Although he is a legendary Dublin personality, an actual physical appearance is missing from Ulysses.
or shifting identities further obscure any absolute identification. However, the attempt of individuals to define themselves, to assert their own identities, is also a major problem confronted by the chapter. Yet the struggle to define one's identity is not a new theme—it has been brewing throughout Ulysses and is also present in earlier works. In A Portrait of the Artist as a Young Man, the geography book's flyleaf inscription is Stephen Dedalus' early attempt to concretize self-identity:

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

Placing oneself within a precise geographical location might be an immature approach to a definition of self, but that Stephen displays an awareness of self and attempts to reconcile this identity with the universe is undeniable. Interestingly, the "cod" written by schoolmate Fleming ("Stephen Dedalus is my name, /Ireland is my nation. /Clongowes is my dwellingplace /And heaven my expectation") possesses a prophetic insight into identity.

which might just as easily have been created by young Dedalus himself. In addition to placing identity in terms of the physical and spiritual worlds, the verse reveals the three allegiances which are and will be crucial to Stephen. That is, the "nets" of home, country, and religion which form the cornerstone of his self-identity are respectively represented by the first, second, and fourth lines of the poem, where single words ("name," "Ireland," "heaven") recall entire concepts (home, country, church).

These fledgling attempts to assess self-identity reach fulfillment in Ulysses, where with the advent of metempsychosis ("met him pike hoses") the search for identity becomes far more complex. The transmigration of consciousness, the composite self which transcends past, present, and future, provides no point of fixity for identity. Stephen's exclamation in the library of "I am other I now" (p. 189) indicates the maturation of his view of self as well as the admission that self is in a state of flux. This opinion is voiced by Bloom during lunch at Davy Byrne's: "Me. And me now" (p. 176) is a similar expression with a similar transcendent view of self. Thus, for Ulysses' protagonists, the internal definitions of self lead not to a resolution of identity but to an un-
derstanding of the complexity and fluidity of self. Fixed identity is itself an illusion; it, too, is a disguise.

In "Eumaeus," the characters' assumption of conscious and unconscious roles indicates the intellectual concealment of self-identity. Indeed, Stephen's awareness of the self he is projecting at any given moment is a fundamental characteristic of his personality. His performance at the library is well rehearsed and serves to present one precise view of self. Similarly, his recitation of pre-formed responses in the cabman's shelter exhibits another specific self-perception which also disguises self-identity (e.g. Bloom: "Why did you leave your father's house?" Stephen: "To seek misfortune p. [61g]). On the other hand, and as will be discussed at length, unconscious role-playing is largely responsible for Bloom's disguised identity. Thus, identity is not only complicated by its own transcendent nature but is further confused by the will (either conscious or unconscious) of the individual himself.

As if to stem any refutation of this complex view of identity, "Eumaeus" evaluates conventional approaches toward assessing self. Whereas a person's name is generally accepted as indistinguishable from his identity, the prevalence of misnomers, pseudonyms, and arbitrary appellations negates this prospect. The narrator's assignation of names according to his whim (W.B. Murphy as "Shipahoy,"
"Sinbad," "Jack Tar," or "oilskin") the mention of aliases (Parnell as Fox and Stewart, Bloom as Henry Flower), the deliberate or accidental changing of names (Virag became Bloom, which in turn is reduced to Boom; Ivan St. Austell is the changed name of W. H. Stephens), and the presence of multiple appellations (there is more than one "John Bull," and the Thomas Tomkins of Stephen's esoteric reference "was both the son and brother of other 'Thomas Tomkinses'" 24) establish names as nothing more than sounds, which, as previously noted, are themselves impostures.

In addition to names, physical characteristics are ruled out as definitive bases for identity. In the cabman's shelter, faces blend into faces. One man, the narrator remarks, bears "a distant resemblance to Henry Campbell, the townclerk," (p. 631) and Murphy himself is reminiscent of "Ludwig alias Ledwidge," the actor (p. 636). Furthermore, Bloom's meandering reference to the Tichborne case represents an instance where the disguise of physical characteristics could have led to mistaken identity. It seems that flesh, like the tattoo on Murphy's chest, may be manipulated to project an image that is not an infallible indication of identity. In

this respect, physical objects, like sounds, are impos-
tures which serve to obscure identity rather than reveal
it.25

"Eumaeus'" investigation into disguise and identity
ultimately converges upon the chapter's protagonists,
Stephen and Bloom. Stephen's identity, if that word may
be used to signify his state of consciousness and per-
sonality within the time frame of Ulysses, has been
dramatized in previous chapters and is thus preserved
in "Eumaeus." 26 With respect to Bloom, in "Eumaeus" his
inner self is revealed more thoroughly than at any previous
time. However, a major barrier to understanding his iden-
tity is created by the multitude of roles that he embraces

25 A specific instance when physical objects transcend
their natures in terms of sound and essence occurs in
the cabman's shelter. There, the bun purchased by
Bloom is transformed into "the so-called roll"
and "a bun, or so it seemed," while the beverage is re-
ferred to as a "choice concoction labelled coffee" and
"what was temporarily supposed to be called coffee"
(p. 622). The ambiguity concerning the identity of the
foodstuffs leads Stanley Sultan to conclude that they
are none other than the wine and wafer of the Eucharist.
Accordingly, Stephen's refusal to eat and drink signi-
fies his rejection of communion and an additional
denial of God. (Sultan, pp. 373-7.)

26 "Telemachus," "Scylla and Charybdis," and "Circe"
most clearly define and develop Stephen's primary
characteristics: Stephen as a youthful artist is
intelligent and fanciful, but he is also ridden by
guilt, bitterness, and confusion.
in the chapter. Bloom at various times is equated with the Good Samaritan, a fidus Achates, a loving father, an impresario, the Wandering Jew, a pimp, and Jesus Christ. While some of these roles are thrust upon him by the narrator or the reader, others are revealed to be reflections of his own self-identity. Furthermore, as one evaluates Bloom's identity it is important to avoid a direct correspondence between the man and one role; it is apparent that he embodies a composite identity, one which is enriched by the interaction of many roles and motivations.

In "Eumaeus," the reader encounters Bloom as he himself grapples with identity; that is, to a great extent the chapter documents Bloom's own search for self and portrays his attempt to place himself in terms of things. Yet, if sounds and physical characteristics are impostures which fail to define self, how is it possible for Bloom to realize self-identity? Primarily, for Bloom, identity is put in perspective of other things or people; he tends to define self within the context of external relationships. For example, the incident where he returns the fallen hat to Parnell places him within a historical perspective; he is the man who returned the hat to the great man. The completed action is of appropriate significance to Bloom to serve now as a reference point for his own existence.
Seemingly, the fact that the incident may be corroborated by other people as "a matter of strict history" (p. 654) provides an external anchor to which his own perception of identity is affixed.

This relationship between external reality and internal identity is also represented by Bloom's perception of his marriage. Bloom, speaking of Molly to Stephen, identifies her as "Mrs. Bloom, my wife the prima donna" (p. 652). Thus being able to fix Molly's identity enables him to place his own self in terms of it, but also, the assignation "wife" is dependent upon the external reality so valued by Bloom. That is, somewhere lies a document which attests to the existence of a matrimonial bond between Bloom and Molly—a fact alluded to by the narrator when he offhandedly describes Molly as Bloom's "legal" wife (p. 652).

In the manner that the "Parnell's hat" incident provides a historical identity for Bloom, Molly provides a marital identity. Because both relationships are verifiable, they seemingly provide an external basis for an identity which is itself stable. However, any definition of self which is founded in external reality is illusory. Memory distorts historical fact (Bloom has difficulty remembering the name of the newspaper whose presses were
destroyed on the fateful evening), and circumstances alter interpersonal relationships (the narrator's use of the term "legal wife" also alludes to the fact that it is only on paper that Molly is married to Bloom). Without doubt, Bloom's thoughts about Irishtown Strand are closer to the truth insofar as assessing the worth of a self-identity reliant upon external reality. "Things always moved with the times" (p. 651), Bloom muses and unconsciously uncovers the fallacy of external stasis. That is, any "stability" of the external world is illusory as its perception is distorted—a changeable self imposes internal changes upon the external. In short, the external world is a condition of the internal self.
Chapter Two

Leopold Bloom--In Search of Self-Identity

The inadequacy of the definition of Bloom's identity which is derived from the external world points to the unreliability of physical reality as a source of self-identity. Hence, as physical reality serves to disguise self-identity, it is imperative to examine an internal dimension if a more satisfying appraisal is to be made. Because Bloom's characterization is founded upon psychological sensibility, it is clear that his internal processes and realities provide the cornerstone of his self-identity. While a definitive psychological profile will not be rendered, a cursory examination of Bloom's psyche is necessary. Thus, even the most limited analysis reveals that, in keeping with the theories of Freudian and post-Freudian psychologists, Bloom as a typical modern man is to a great extent manipulated and motivated by his own anxieties. However, these anxieties are carefully hidden by "Eumaeus'' prose and style almost to the point of invisibility. Once again, style is being
used to parallel action; that is, the disguise of anxiety within the text may be interpreted as representing the subjugation of an anxious inner self by an outer physical shell. Yet, despite the attempt of style to hide Bloom's inner self, the sheer domination of anxiety inevitably allows its expression.

For Bloom, the single-most source of anxiety is his relationship with Molly. Thus, while the topics of discourse in "Eumaeus" appear to be diverse, they actually revolve around his thoughts about his wife. The brief mention of opera companies, the allusion to Howth's history, the query of the sailor's familiarity with Gibraltar, and the discussion of Spanish "types" are all elliptical extensions of Bloom's obsession. However, this intense interest is generated by, and anchored to, his uncontrollable anxiety over Molly's extramarital escapades. Thus, his preoccupation with Molly becomes analogous to his apprehensions about her infidelity. Indeed, Bloom's anxiety is evidenced by specific, sudden references either in thought or word which momentarily enable it to surface in a concrete, recognizable form. The frequency of such intrusions as the mention of Blazes Boylan's name or the evening Telegraph headline "Lovemaking damages" (p. 648) into Bloom's consciousness suggests the seriousness of the anxiety which ultimately culminates in the lightning bolt-
like half-thought "suppose she was gone..." (p. 653)—
a consideration immediately discounted by Bloom but
nevertheless the conscious recognition of his greatest fear. Molly's desertion would not only cause the disintegra­tion of his family (the unity of which is fundamental to Bloom's emotional and intellectual security) but, as established previously, would effectively destroy a part of his perceived self-identity as well.

Another source of anxiety for Bloom is the instability of his national and cultural identities. Whereas the Parnell-hat incident serves as an attempt to fix a self-identity in a temporal reality, Bloom seems incapable of maintaining a historical identity congruous with that of his fellow Irishmen. As William Feeney suggests, Bloom's inability to recall the details of crucial Irish historical events (he incorrectly cites 1881 as the year of the Phoenix Park murders and erroneously names Denis Carey as what Feeney asserts to be "the most notorious informer in Irish history") is not so much a demonstration of fuzzymindedness but, rather, reinforces the image of Bloom as an outsider.27 There is no doubt that Bloom, with the recitation of his political beliefs in the cabman's shelter, is decidedly different from his countrymen

and also keenly aware of his alienation. Coupled with this intellectual dissociation from other Dubliners is his cultural separateness. Whether or not he is isolated from the rest of Ireland because of his identity as the Wandering Jew (what David Hayman refers to as "the alias which does not conceal"\textsuperscript{28}) is secondary to asserting firmly that Bloom indeed is different, that he is outside the realm of fellowship often extended in Dublin as portrayed in \textit{Dubliners} and \textit{Ulysses}. That Bloom is deeply affected by his alienation is made clear in "Eumaeus." His retelling of his prior encounter with the Citizen is not his attempt to justify his actions or gain Stephen's sympathy but is his way of purging himself of the anxiety caused by the forced recognition of his isolation. Perhaps the afternoon incident is important to Bloom because it integrates the essential aspects of his outward alienation; the Citizen berates him for his political beliefs as well as for being a Jew—a tirade which condemns both Bloom's historic and cultural identities.

One last manifestation of hidden anxiety is found in Bloom's fear of rejection. His overreaction to Stephen's repudiation of his political theories and the caution exhibited in his invitation to share the lodgings at Eccles

\textsuperscript{28} Hayman, p. 98.
Street reflect his uneasiness about opening himself to another human being. To an extent, this anxiety is an outgrowth of the previous one--Bloom has for so long been denied close relationships within Dublin society that his own self-image interferes with his ability to cultivate new friendships. Hence Bloom's identity as an outsider is further solidified. Not only is he ostracized by the citizens of Dublin, but he himself, because of his fear of being rejected, insures this exclusion. In this fashion, by perpetuating alienation, Bloom's anxieties perpetuate themselves.

Although an investigation into Bloom's anxieties aids in understanding his inner workings, the greatest value is achieved when the anxieties are analyzed in conjunction with the ways in which he copes with them. Now, the disparity between disguise and identity registers as the conflict within self as Bloom attempts to reconcile anxieties and coping mechanisms. The most straightforward example of this relationship appears as the separation of internal and external actions, where a simple modification of behavior occurs when Bloom is placed into direct contact with reminders of adultery. Undoubtedly, because Bloom's thoughts are never far from Molly and, hence, from her infidelity, he is unable to control his
reaction when confronted by evidence of Boylan's existence. Yet, the intrusion of the awareness of the suitor into Bloom's consciousness is evidenced for the most part by only an internal jolt—Bloom's discomfort is almost imperceptible outwardly. Thus, when Stephen enlightens Bloom as to the content of his conversation with Corley, the mere mention of Boylan's name is enough to trigger a defensive reaction. Although Bloom's subconscious self registers a momentary shock, outwardly he "seemingly evinced little interest" (p. 619). Later, in the cabman's shelter, when, reading the evening Telegraph, Bloom mistakenly scans the name du Boyes as Boylan, his unchecked reaction is again the inward disruption of his state of well-being.

The best example of disguised reaction occurs when the streetwalker from Ormond Quay enters the cabman's shelter and Bloom, "scarcely knowing which way to look, turned away on the moment; flusterfied but outwardly calm" (p. 632). Whether his initial response is caused by his fear of being recognized by the straw-hatted whore or by his own guilt over having subscribed to her services or by a reflexive association generated by his own infidelity to invoke a fresh remembrance of that of his wife is not made clear; however, that Bloom is able to contain a state of near-panic and appear "outwardly calm"
indicates the strength of this disguise of anxiety as well as its instrumental nature as a coping mechanism which sustains a particular self-perception. Furthermore, this process of subduing an emotional response is itself an alternate self and as such reinforces Bloom's tendency toward multiple identities.

Whereas Bloom's reflex-like physical disguise of anxieties clearly demonstrates the conflict between internal and external identity, a second coping mechanism has been so carefully integrated into his personality as to be almost unidentifiable as a coping mechanism and hence, as a disguise of inner self. Indeed, Bloom's identification with the physical world and with concrete ideas and his preoccupation with science, numbers, and hard facts are integral to his character and are perhaps his most distinguishable features. Certainly, as has previously been determined, his reliance upon the external world forms the cornerstone of his own perception of self-identity. In essence, Bloom as a rationalist and a quantitative thinker may unequivocally be termed an empiricist. Yet, this empiricism which has come to be associated with Bloom is not always what it seems to be. At times, his system of unending analysis no longer serves as a vehicle for reflection and discovery but almost imperceptively shifts into a process which hides emotionality and dis-
guises inner self.

Bloom's cognitive processes--including the ubiquitous meandering review and the rare straightforward insight--are directed toward converting abstract concepts into concrete terms in an effort to gain understanding. Particularly, Bloom's ability to deal with alien situations is dependent upon his bringing them closer to his own personal experiences.29 In the cabman's shelter, for example, Bloom's recollection of his travels to Holyhead is a necessary step in the process leading to an apparent understanding of W. B. Murphy's expostulation-at-large upon sea voyages. Likewise, the national question of Irish politics is inseparable from his personal remembrance of Parnell at the aforementioned hat-retrieving incident. Yet, Bloom's extended reflection upon Parnell's political downfall is multidimensional in purpose and ultimately reveals an instance where emotional disguise is the end product of an empirical analysis.

On the one hand, Bloom observes the extramarital affair responsible for Parnell's demise in a detached, objective manner: "it was simply a case of the husband not being up to the scratch with nothing in common

29 Bruns, p. 376.
between them beyond the name and then a real man arriving on the scene..." (p. 651). In this regard, Bloom is able to empathize with each of the primary participants (Parnell, Kitty O'Shea, and the cuckolded husband) solely on the basis of the dramatic nature of the events themselves. However, Bloom's actual reflection upon Parnell and Kitty's relationship provides the vehicle for a subjective appraisal of his own circumstances. That is, Bloom's seeming inability to emotionally confront and directly resolve Molly's adultery forces a reliance upon his understanding of analogous situations in order to come to terms with his own. The parallel structures in the Parnell-Kitty-Captain O'Shea and Boylan-Molly-Bloom love triangles force correspondences which fit with geometric precision—something which Bloom's empirical mind cannot ignore. Furthermore, the rapid shiftings of thoughts concerning the physical circumstances surrounding each affair eventually force a merging of ideas, where Bloom's meditations can no longer be attributed to either one or the other triangle but are instead interchangeable. Thus, the appearance in his interior monologue of "the eternal question of the

30 Also note the prior discussion of the narrator's use of the term "legal wife" (p. 23).
"Can real love, supposing there happens to be another chap in the case, exist between married folk?" (p. 651) -- while apparently directed toward his analysis of the Parnell-O'Shea affair, is really the surfacing of his own great fear. However, once again, Bloom's subconscious and self-conscious recognition of Molly's adultery, this time triggered by his transference of an alien situation (Parnell and Kitty O'Shea's adulterous relationship) into his own concrete existence, sets into motion a defensive reaction.

Previously, it has been shown that one way Bloom responds to Molly's infidelity when confronted by it is to conceal inner turmoil by creating an impassive physical shell. Now, in the guise of an "empiricist," Bloom attempts to deal with his anxiety by systematizing it, in the belief that objectifying reality eliminates, or nullifies, emotionality. Thus, evident within Bloom's ruminations concerning love triangles is the careful implementation of this tactic. First, Bloom imposes upon the circumstances of Molly's affair the empirical criteria which envelop any of his elaborate analyses--the rules and regulations by which the love triangle operates are as real and immovable as those which govern, say, Irish commerce. Just as Parnell's role as a lover is governed by conditions unique to his affair, Bloom be-
lieves that his part in his love triangle is dictated by specific immutable laws.31 Accordingly, all avenues of behavior and action have been laid out in his mind; however, such envisionings appear to prevent action. Though Bloom imagines the initial confrontation with a straying wife, the final decree of the high court and even the alternative of violent action, he seems to believe that since the various outcomes have already been preplotted there is nothing he can do. In this way, Bloom rejects individual action and in so doing obliterates self.

A second derivation of Bloom's empiricism directed at eliminating the impact of Molly's affair is his reduction of people to types. Molly (like Kitty O'Shea) is a "Spanish type" and is bound to be hot-blooded and passionate. Hence, her tendency to take lovers is beyond her control and, of course, beyond Bloom's as well. Thus, these assertions concerning Molly's ancestry serve only to excuse personal responsibility and obviate direct individual action.32 Furthermore, Bloom's inevitable recognition of himself as the husband who is not "up to the scratch" reinforces his reluctance to act. Although he is to become paralyzed in an unflattering role, the

31 Bruns, p. 377
32 Bruns, p. 378.
surrender of self-determination is the price Bloom chooses to pay for the acquisition of a new disguise. That is, his refusal to assert self enables the concealment of inner self. In essence, this appearance of a non-self is a contribution toward the accumulation of roles and disguises which constitute Bloom's numerous identities.

As has previously been established, throughout Ulysses the concept of stable identity has been scrapped for a more complex rendering--identity is fluid and, to an extent, illusory. Bloom's insistence upon "type" is a simplistic reduction of identity and, consequently, is false. What is achieved by adhering to such a limited view is Bloom's apparent acquisition of emotional security--he attempts to replace subjective experience with objective, empirical reality. However, as has been demonstrated, this illusion is shattered by the sporadic entrance into his consciousness of the very anxiety he is trying to escape. Thus, for Bloom the empiricist there is no safety in numbers.

It is clear that the interrelationship of anxiety, disguise, and identity is foremost among the psychological processes and patterns which comprise the character Leopold Bloom. Briefly stated, the exact nature of the psychological interaction is that the presence of anxiety is responded to by the creation of a coping mechanism
which both disguises and protects self-identity. In other words, coping mechanisms (such as role-playing, the formation of an outer shell, and empiricism) create an emotional safety zone where danger to the inner self is recognized but is immediately protected against. Earlier, Bloom's own role as an outsider and Molly's infidelity have been shown to be sources of spiritual agitation; anxiety resurfaces as a primary motivation behind Bloom's relationship with Stephen. Yet, the reasons for this latter condition are not easily discerned. Certainly, the long-awaited meeting between Ulysses' protagonists serves to conceal far more than is revealed; the presence of Bloom's coping mechanisms and disguises helps only to complicate matters.

Undoubtedly, disguise saturates the account of the protagonists' meeting. Not only is the main action concealed by the actual language of the chapter, but the narrative voice raises the question of subjectivity. The point-of-view rapidly and unreliably shifts in its reporting of events to incorporate what actually is taking place, what the narrator thinks is happening, what Bloom thinks he is doing (both consciously and subconsciously), and, at times, what Stephen thinks is occurring. This multidimensional display of narrative confusion and concealment reflects and augments the subtle interplay between...
identity and disguise appearing in the relationship between Bloom and Stephen. As mentioned previously, the exact nature of their relationship is complicated by roles thrust upon them earlier in the novel. Bloom's association with Moses, Odysseus, the Wandering Jew, and Jesus makes it difficult to perceive his interaction with Stephen as that of a man with a man. Thus, if the relationship is to be accurately understood, all pre-assigned labels and roles—including those bestowed by the narrator of "Eumaeus"—must be eliminated. In addition, the "interaction" itself is questionable. On the basis of what is reported in the text, Stephen offers little of himself to Bloom. Hence, the interaction of the two protagonists within the cabman's shelter is essentially the story of Bloom's attempt to know the younger man.33

The best place to begin an analysis of Bloom and Stephen's relationship is to examine the reasons for Bloom's attraction to Stephen—after all, it is on his initiative that the men are together at all. Certainly, at the time of his "rescue," Stephen is in no condition

33 It is important to distinguish the meeting within the shelter from the conversation between the two men on their way toward Eccles Street at the end of the evening. This later "interaction" is also problematical, but in a different way.
to desire a late evening tete-a-tete with Leopold Bloom. Though many explanations for Bloom's interest in Stephen exist, the simplest one concerns a strong admiration for Stephen's accomplishments, which manifests itself in Bloom's keen desire to exploit the younger man both intellectually and monetarily. The advocates of this theory, most notably Gerald Bruns and Darcy O'Brien, point to a mass of textual evidence to support this view. In particular, thoughts occurring in Bloom's interior monologues often address the financial and intellectual possibilities should he befriend Stephen:

Still, to cultivate the acquaintance of someone of no uncommon calibre who could provide food for reflection would amply repay any small. . . Intellectual stimulation as such was, he felt, from time to time a first-rate tonic for the mind. Added to which was the coincidence of meeting, discussion, dance, row, old salt, of the here today and gone tomorrow type, night loafers, the whole galaxy of events, all went to make up a miniature cameo of the world we live in, especially as the lives of the submerged tenth, viz., coalminers, divers, scavengers, etc., were very much under the microscope lately. To improve the shining hour he wondered whether he might meet with anything approaching the same luck as Mr. Philip Beaufoy if taken down in writing. Suppose he were to pen something out of the common groove (as he fully intended doing) at the rate of one guinea per column, My Experiences, let us say, in a Cabman's Shelter. (pp. 646-7)
Later, when Bloom luxuriates over the prospect of Stephen's singing career (launched, of course, by none other than the improbable Mr. Flower of the "Tweeddy-Flower grand opera company"), that possibility is added to the confluence of schemes already occupying his mind:

All kinds of Utopian plans were flashing through his (Bloom's) busy brain. Education (the genuine article), literature, journalism, prize titbits, up to date billing, hydros and concert tours in English watering resorts packed with theaters, turning money away, duets in Italian with the accent perfectly true to nature and a quantity of other things...

 Though the presence of these thoughts in Bloom's mind is unequivocal, their function as the primary motivation behind his attraction to Stephen is indeed questionable. Though Richard Kain does not offer an alternative explanation, he is not fooled by Bloom's vision of Stephen as an operatic superstar. He maintains that any exploitation of Stephen by Bloom is solely a "Bloomian fantasy" and not a true indication of a desire to take advantage of the younger man.\(^3\text{4}\) Those critics who do take Bloom's vision seriously seemingly confuse the intent present in a "Bloomian fantasy" with motivational factors based upon inner reality. As is the case with Bloom's other majestic plans (the

\(^3\text{4}\) Kain, p. 84. Also see note 53, pp. 71-2.
resurgence of Irish shipping, the attainment of universal peace), his dreams of books, discussions, and whirlwind tours will amount to nothing save the afterglow of a vision.

The appraisal of "evidence" of Bloom's entrepreneurial tendencies as an unsatisfying explanation for Bloom's attraction to Stephen is supported by additional arguments. First, the possibility of financial gain (which forms the main part of Bloom's fantasy) seems an improbable factor in motivating Bloom to act and is inconsistent with his characterization. Bloom, the exhaustive thinker and, more important, the man who does not take risks, would hardly pursue an investment with no guaranteed return. Indeed, in the cabman's shelter Bloom checks himself as to just why he is staying with Stephen; after all, the price of waiting for "the unlookedfor occasion" was "already several shillings to the bad" (p. 646). Second, the very nature of the attraction, in light of what has been discussed previously, is suspect. That is, the textual motivations, centering on Bloom's profit from Stephen's talents and superior education, are primarily empirical ones generated by Bloom's empirical persona. Thus, Bloom's roles as entrepreneur, impresario, or renowned author are simply disguises of an inner attraction. A third problem with Bloom's empirical interest in
Stephen is its inefficiency in explaining Bloom's anxiety over succeeding in his attempt to befriend the younger man. Seemingly, the depth of Bloom's concern is far deeper than a mere fiscal bond would indicate; an emotional attraction lying far beneath the mask of financial beneficiary is suggested. Furthermore, emotional bonds must be included to explain other feelings that are represented--Bloom's general humanitarianism is not always rooted in self-serving desires.

Since "entrepreneurial" theories are shallow and unconvincing, one must look beyond the intrinsic "evidence" of Bloom's empirical instincts for a better explanation of his interest in Stephen Dedalus. On the one hand, it may be reasoned that Bloom's attraction to Stephen is founded on the similarities between the two men: they are both exiles and are interested in art and music. Conversely, perhaps the attraction is that of opposites. Directing himself to this point, Harry Levin notes: "There is just enough of the frustrated artist to draw him [Bloom] to Stephen, and Stephen in turn is drawn to Bloom by these very frustrations, since Bloom has accepted so much that he has rejected."35 This theory that the protagonists are complements of each other is widely

believed. Bloom's conscious concern with the concrete, the empirical, and the external world is easily contrasted to Stephen's fascination with the abstract, the creative, and the internal cosmos. Thus, the two men, though "poles apart," attract one another like magnets with opposite polarities.

While credence may be given to the attractiveness of similarities and differences as factors influencing Bloom and Stephen's interaction, these theories also fall short of providing a definitive resolution. Again it seems that something lies behind Bloom's attraction to Stephen--something vague and beyond rational appraisal, something perhaps unknown to Bloom himself. In this direction have turned such critics as Marilyn French, Stanley Sultan, and, less emphatically, Stuart Gilbert, who believe that at the heart of Bloom's attraction to Stephen lie uncertainty and feelings shrouded in emotional disguise. Bloom, they maintain, while aware of his attraction to Stephen and of his own empirical fantasies, is oblivious to the real source of his emotional attraction--he loves Stephen but does not know why, the reasons for this love remaining hidden within the depths of his subconscious.36 Seemingly, this theory is consis-

36 As will be discussed in detail (see pages 102-111), some critics, most notably Darcy O'Brien and Vernon Hall, believe Bloom's subconscious love and attraction to be homosexual in nature.
tent with what has been discovered concerning the interplay of disguise and identity. First, whereas external roles such as empiricism fail to explain Bloom's fascination with Stephen, peering beneath disguises does reveal true motivations. Second, as disguises serve to protect inner self, Bloom's suppression of his real attraction acts as a barrier to the anxiety generated by such a realization. In addition, the acknowledgment of an underlying source for Bloom's attraction based in the subconscious (inner) self complies with the complex method of characterization employed in the creation of Leopold Bloom. For these reasons, this psychological interpretation seems more promising in explaining Bloom's interest in Stephen than those theories hitherto proposed. And without exception, the most thorough analysis of this question is the one presented by Stanley Sultan, which, though controversial, offers a cogent explanation for Bloom's behavior--both internal and external.37

According to Sultan, the underlying explanation for Bloom's attraction to Stephen is inseparable from the structure and texture of "Eumaeus" itself. As form mirrors content--language and style obscure action and

37 Sultan, pp. 363-6. This central argument is also the source of the following paragraphs.
"meaning"—so too is Bloom's motivation hidden. That is, the main action of the chapter—the narrator's attempt to impress his audience—is reflected by Bloom's endeavor to impress Stephen; however, this attempt is merely a disguise concealing the "real" action. This inner action, the reality behind multiple reflections and illusions, is Bloom's attempt to regain his lost son, Rudy, by establishing a "quasi-paternal relationship" with Stephen. Though Sultan asserts that Bloom's wish to adopt Stephen is subconscious, its authenticity cannot be denied. Indeed, Bloom's lingering sorrow over the death of Rudy recurs throughout the day, and his attraction to Stephen is derived from the hope that the lost son may be regained.\(^3\)\(^8\) Irrespective of whether or not Bloom is consciously or subconsciously motivated, the possibility of resurrecting the dead son explains much of his behavior. Not only are the basis for and the strength of his interest in Stephen satisfactorily resolved (Bloom's hitherto unspecified love for Stephen is now revealed to be that of a father for his son), but the reason for his anxiety is also apparent. That is, although the reclamation of his son is Bloom's

\(^{38}\) At this hour in the cabman's shelter, Bloom's mind is overflowing with thoughts of his dead son. After all, in "Circe's" brothel scene Rudy's apparition is the final vision appearing, and "Rudy!" is the last word uttered by Bloom.
greatest dream, the possibility of rejection is his greatest fear. Thus are explained Bloom's oversensitivity to Stephen's drunken rebuke and similarly, the extreme caution and tentativeness with which the invitation to share the Eccles Street lodgings is extended.

As with the threat posed by Molly's adultery, Bloom's recognition (either conscious or subconscious) of the possible rejection caused by his acknowledgement of Stephen as a replacement for his lost son triggers the creation of a coping mechanism intended to reduce his emotional vulnerability. Thus, to protect his inner self, Bloom again wields his disguise as an empiricist in his meeting with Stephen. His inability to confront directly his fatherly concern for Stephen's well-being results in the invitation to Eccles Street being disguised as an offer of "a cup of Epps's cocoa and a shake-down for the night plus the use of a rug or two and an overcoat doubled into a pillow" (pp. 657-8)—an offer of comfort but an offer from the external world and not one from the inner man. In a larger sense, in terms of the overall interaction which transpires in the cabman's shelter, it is the empirical disguise and not Bloom's inner self which is acting and reacting to Stephen's presence. Thus is promulgated the mass array of schemes, pronouncements, and diversions—Bloom as entrepreneur,
concert impresario, and renowned author of "My Experiences in a Cabman's Shelter." Rarely in the interaction is any human concern displayed by Bloom; even less frequent is that of a father for a son.

Although Bloom's empirical disguise prevents interaction between inner selves, in another sense empiricism serves a more positive function; that is, Bloom's empiricism disguises inner self until that self is able to come to terms with the intensity of a father/son relationship. Therefore, Bloom's empirical fantasies at least provide a temporary reason for forming a bond with Stephen until the sublimated emotional aspects of the relationship are allowed to surface. Thus, it is the illusion of empirical interest and not its reality which governs Bloom's attraction to Stephen as well as their interaction in the cabman's shelter.

The analysis of Bloom's relationship to Stephen clearly illustrates the extent to which the disguise of emotions and motives has been ingrained in Bloom's projected persona. Under the aegis of empiricism, Bloom the entrepreneur has been allowed to flourish. However, although he has cast himself as an impresario through most of the hour spent in the cabman's shelter, the display of Molly's picture allows another role to emerge. With the presentation of the photograph, Bloom is actu-
ally "offering up" Molly to Stephen, an act which thus casts him as a pimp.39 With the acquisition of this insight, however, most critics conclude their interpretations. That is, and contrary to what has been determined previously (why Bloom acts takes precedence over what he does in determining his true identity), the application of a mere label to Bloom's behavior is allowed to suffice as the full explanation for his actions. Such a limited analysis, as well as a limited understanding of the protagonist's psychological mechanics, enables Darcy O'Brien to write: "Bloom again gives way to the weakness which consistently compromises what virtues he does possess," thus transforming the "good Samaritan" of the opening

39 Sultan, p. 367. Stanley Sultan, though not the only critic to espouse this theory, pursues it most doggedly. As with his previous argument concerning the father/son relationship of Bloom and Stephen—and indeed, as with "Eumaeus" as a whole—the evidence supporting the Bloom-as-pimp theory is at first difficult to discern. Disguised from the reader by the language of the text as well as by apparent content, substantive meaning is also hidden by Bloom's donning of disguises—both conscious and unconscious ones. However, once again, his true intentions cannot be prevented from entering into his thoughts. Bloom's meditations concerning the coupling of "still attractive married women getting on for fair and forty" with "younger men" (pp. 655-6) represents his consideration of the possible liaison between Molly and Stephen. The intrusion of the rhetorical question "And why not?" (p. 654) into his monologue affirmatively resolves the issue.
On the other hand, by not allowing simplistic labels to limit his inquiry, Stanley Sultan does not slough off Bloom's action as mere perversity and interprets the photograph scene with far more alacrity. Drawing on insights gained from previous arguments concerning disguise and identity, he is able to explain Bloom's behavior in the context of processes and patterns already demonstrated as valid. Furthermore, confirmation of the meaning of this newly emerging role is first attempted by assessing it in terms of Bloom's own superficial motivations and justifications. Thus, with regard to his role as a panderer, Bloom's motivation for his action may again be expressed in the context of empiricism. Not only could there be tremendous financial benefits should Stephen and Molly, subsequent to their introduction, share concert-hall billing, but Stephen, as Molly's lover, would accomplish an additional coup by usurping the rôle of Blazes Boylan. This latter occurrence would pay a double dividend. First, the replacement of Boylan with Stephen, while not destroying the adulterous relationship, at least provides Molly with a partner that Bloom approves

of. Stephen, not "the usual blackguard type they unquestionably had an indubitable hankering after," (p. 663) is clearly preferred to dapper Boylan. Second, though Bloom is unable to curtail the stream of lovers drawn to Molly, he would move from being a passive observer to a controller of events, an obvious improvement in his own circumstances.

Clearly, Bloom's justifications for his actions are verifiable within the criteria which he himself applies—Bloom as a pimp is subjugated to, and an expression of, Bloom the empiricist. Yet, because of this relationship (the domination of a lesser role by the blanket motivational force of empiricism), it is apparent that Bloom's role is merely the outward expression of some inner identity as empiricism is a coping mechanism and a mask of inner self. However, the exact nature of the inner self generating the role is elusive. Seemingly, the involvement gained from supplying Molly with Stephen is Bloom's expression of his need to be needed and of his desire to involve himself in any way possible in an active relationship. Apparently, Bloom hopes that since both Stephen and Molly would be dependent upon him for his services (a pimp is equally essential to both parties involved in the transaction), they will spiritually be drawn closer
to him as well.\textsuperscript{41} Thus, the source of Bloom's actions lies far from "perversity"—his pandering is a desperate attempt to participate in the lives of others.

Though Stanley Sultan approaches the significance of Bloom's role as procurer, he too is unable to draw the final inference. Precisely, since Bloom's attraction to Stephen is pseudopaternal, and since Bloom as a result of his pandering would regain Molly, then upon the successful completion of his scheme, Bloom would, in effect, regain his family. The love triangle formed by the substitution of Stephen for Boylan creates a nuclear family, where father, mother, and son—all lost to each other since Rudy's death—re-emerge as a true unity. Through this reunification the stability of family would be reinstitted, and Bloom's emotional security would be regained.

The intended re-formation of family is the inner motivational force prompting Bloom's actions in the cabman's shelter. Indeed, the "utmost importance" he attaches to a stable home life and strong family ties both directly and indirectly dominates his thoughts. In particular, perhaps because he himself is in this situation, the disintegration of families (e.g. Dignam, Dedalus, Bloom) periodically surfaces from his subcon-

\textsuperscript{41} Sultan, p. 367. David Hayman also notes that sharing Molly is Bloom's only chance to retrieve his relationship with her (p.98).
scious self to become the object of conscious musings. Though other wrecked families are mentioned (Corley, Gumley), these three have been devastated by the loss of one of their members. Interestingly, the vacancy left in the Dedalus, Dignam, and Bloom households is respectively that of a mother, a father, and a son. Can this occurrence of yet another trinity be mere coincidence? While paralleling the Holy Trinity, this ghostly trio also recalls the unity attempted in "Eumaeus"; that is, Bloom's endeavor to form a nuclear family consisting of himself, Molly and Stephen.
His hesitancy and insecurity concerning his manoeuvres are symptomatic of his intense anxiety over this long-awaited meeting. Yet, the justifications for Bloom's fears are clear; he is not only attempting to impress a scholarly Stephen Dedalus, but more important, he is trying to regain his son. Furthermore, it is upon his mastery of this mission that his marriage depends. That is, the successful establishment of a paternal relationship with Stephen appears to be Bloom's best chance for regaining Molly.

With disguised motivations and actions cleared away, the reclamation and reunification of family is discovered to be the primary rationale underlying Bloom's multiple identities. Thus, while the character Leopold Bloom presented in "Eumaeus" is a composite of many traits and characteristics, textual representations must be subjugated to those derived interpretively. Therefore, while Bloom is a humanitarian and acts as a "good Samaritan" to Stephen, it must be understood that in this case alone Bloom is motivated not by good nature but by the love and concern of a father for his son. Similarly, Bloom's role as a "fidus Achates" is not necessarily donned for everyman; in the cabman's shelter it is wielded expressly to benefit Stephen. Additionally, those disguises most
prominently displayed by Bloom must also be reevaluated. Whereas all roles are adapted to disguise Bloom's inner motivation (the attempt to regain his family), that of empiricism is most carefully manipulated. That is, while Bloom's empiricism might be a genuine outgrowth of an inquisitive personality, it also hides emotional fragility. In this sense, the advent of Bloom-the-impresario and Bloom-the-pimp must be recognized as emotional disguises and projections of an outer self used by Bloom to protect himself from the intensity and significance of his meeting with Stephen as well as from anxieties in general (most notably, his refusal to confront Molly's adultery and his own alienation). Empiricism is thus multi-functional; it simultaneously disguises and protects inner self when unmasked emotional involvement would prove to be too risky, while also permitting the outer self to interact with the outer world, thereby maintaining some level of interrelation. If Bloom cannot openly confront Stephen with his fatherly feelings, his empirical posturing enables him to make contact as an entrepreneur and procurer. Perhaps, should these roles be accepted, Bloom the father may emerge and the emotional disguises be dispensed with.

Once again, the disparity between internal and external, between disguise and identity, becomes manifest. Bloom's attraction to Stephen, explainable in terms of
outwardly visible evidence, clearly is dominated by internal motivations, emotions, and controls. Hence, the culmination of this attraction, Bloom's actions in the cabman's shelter, while comprised of a combination of conscious and subconscious motives, is largely dictated by the latter. This interplay between inner and outer self reaches its complex conclusion within Bloom as he attempts to cope with anxieties with which his consciousness is only, at best, intermittently acquainted. Thus, though a composite of many selves, Bloom's overall character reinforces the concept of disguise as the determinant of identity, a concept which underlies "Eumaeus'" treatment of character and action.
Chapter Three
Disguise and Identity--Themes

The preceding presentation of character-as-obscur-ant ultimately reemphasizes disguise as the central motif of "Eumaeus." Although it would seem that as Stephen and Bloom walk toward Eccles Street at the end of the chapter their interaction in the cabman's shelter would finitely be resolved, the camouflage of language, an obscuring style, hidden action, and disguised characters (in name, in behavior, in emotion, in psychological motivation) all contribute toward an apparent resistance to final resolution. Though one wishes for the definitive pro-nouncement upon the future of Stephen and Bloom, disguise apparently defers this judgment to "Ithaca"; whereas the final verdict upon Bloom and Molly's destiny is similarly desired, disguise seemingly postpones it until "Penelope."43 Yet, despite this impression, "Eumaeus" does not completely relegate the assessment of these two foremost rela-

43 Commenting upon the frustration of knowledge by "Eumaeus," Marilyn French states: "Impersonal narrative voices take over completely, and the human subject matter gets lost at precisely the point of greatest ten-sion in the 'action' and in us." (French, p. 207.)
tionships to Ulysses' remaining chapters. Instead, in keeping with its very nature, one must again seek out disguise as the means of seeing through it, thereby revealing inner "truth." Whereas the penetration of concealed style, narration, and character has previously yielded understanding, this time the key needed is that of coming to terms with thematic disguise--recognizing submerged themes within "Eumaeus" which both reflect and determine past and present action. Such an analysis of underlying themes illuminates the major concerns of the chapter (Bloom and Stephen's relationship, Molly and Bloom's involvement), problems greatly downplayed if not seemingly ignored by the profusion of disguise.

The primary theme--in fact, the one which stands as an umbrella over all others--operating beneath the surface of the chapter is that of "romance," or more precisely, that of negated or "burst" romance. In essence, all aspects of "Eumaeus" which conceivably may be regarded as romantic are refuted. Yet, why should it so matter that the primary submerged theme of "Eumaeus" manifests itself as the rejection of romanticism? Perhaps the answer lies in what has already been discovered regarding the chapter's concern with disguise and identity and reality and illusion. Since a determination of inner identity is depen-
dent upon the relationship formed between reality and illusion, and because "reality" as such is already constrained by perceptual limitations (e.g. the "impostures" of words, names, the physical world, and empirical "facts"), an imposition of illusion serves only to further disguise reality and obscure identity. Thus, illusion, as disguise, must be identified and ultimately be dispensed with if inner identity is to be resolved. It is in this sense that romance is dealt with in "Eumaeus." Just as empiricism has been demonstrated to form a false vision of the world, this is the case with its antithesis, romanticism. Romance is illusion and as such is a disguise of reality. As the only hope to view reality lies in the stripping away of illusion, romantic disguises must be pierced if the clearest possible view is to be attained. If Dublin is to be clearly seen and, more important, if Bloom's relationship to Stephen and involvement with Molly are to be resolved, it is necessary to remove the disguises provided by romantic visions.

In general terms, as observed by Gerald Bruns, "the spirit of romance is displaced by the spirit of ordinary life."44 Whereas the general tendency for writers is to

44 Bruns, p. 363.
shift the commonplace into the realm of the unreal, to transform daily routine into rarefied ritual, this tradition is reversed in "Eumaeus." 45 "Ordinariness," a special quality derived from the use of a common language not artistically forged which evokes a common view of things, is deliberately striven after. 46 Thus, style itself is manifestly a part of this major underlying theme: the demystification of language simultaneously creates and is created by the displacement of romance.

However, if language and style provide the first glimpse into the spirit evoked by the chapter, its full nature is perceived most directly. Within the text of the narrative itself, romanticism is seldom allowed to appear without its almost immediate and utter destruction. In one sense, this undertaking is accomplished simply by the chapter's scene and setting. The lateness of the hour, the bleakness of dark, deserted streets, and the isolation and social emptiness depicted in the individuals present within the cabman's shelter quickly dispel the memories of the bright midday scenes. In general terms, however, the undercutting of romance by narrative detail serves to strip bare fanciful visions.

45 Bruns, p. 364
46 Bruns, p. 364.

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Thus, when Bloom characterizes the Italian language as "beautiful," it must be recalled that the overheard conversation prompting his remark is a heated argument about money which contains blasphemous phrases and swear words. Similarly, Stephen's late-morning vision of the "high spars of a threemaster, her sails brailed up on the crosstrees, homing, upstream, silently moving, a silent ship" (p. 51) turns out to be the Rosevan--carrying nothing more than bricks and old W.B. Murphy. And it is this voyager who puts to rest the general romantic notion surrounding sailors and the sea. Directing himself to Bloom in particular, and to starry-eyed landlubbers in general, Murphy replies: "I'm tired of all them rocks in the sea...and boats and ships. Salt junk all the time" (p. 630). Not only is the "spirit" of romance dispensed with, but the mere appearance of romanticism is countermanded.

The use of narrative detail to undercut romance is but one step toward the destruction of romanticism in "Eumaeus." However, perhaps the most effective instrument wielded in this overall struggle is Leopold Bloom. An addition to Bloom's already crowded array of roles is Bloom the destroyer of myths and illusions. Aside from the myriad other functions performed by him in the course
of the chapter, his purpose now is to expose the discontinuity between role and character, to recognize the impostor, and to deflate the romantic. Of course, Bloom is well prepared for this role. Whereas empiricism has previously been found to serve as an emotional disguise which creates illusion and obscures reality, here Bloom's empirical nature acts as a tool to cut through romantic illusion. It is no accident that Bloom suggests Röntgen's x-rays and Galileo's telescope as the ultimate proofs of "intelligence"; both inventions enable one to see through things—they make the invisible visible. On the one hand, Bloom's repudiation of romance occurs as rapid insights into the nature of things. Thus, he quickly catches on to W.B. Murphy as a "bogus" sailor, thereby destroying the romantic vision of a wandering seafarer. Similarly, the lasting glory of revolutionary political action is adroitly dispatched. Bloom, considering the alleged Skin-the-Goat Fitzharris, relegates the Phoenix Park murders to "ancient history," seemingly unimportant and growing more so each day, and pronounces that Fitzharris, as a living relic of that long-ago time, has "outlived his welcome." Bloom ruminates: "He ought to have either died naturally or on the scaffold high. Like

47 Bruns, p. 370.
actresses, always farewell--positively last performance then come up smiling again" (p. 642). Knowing better than most people, Bloom the impresario recognizes that the public can have too much of a good thing.

In another respect, Bloom's negation of romance exists as carefully formulated insights based upon empirical observations and conscious reasoning. When the conversation in the shelter turns to politics, Bloom embarks upon a lengthy analysis and remembrance which acts as a counterpoint to the general discussion. Thus, Skin­the-Goat's combined Philippic and alarum (Ireland, rise!) are flatly recognized by Bloom as "egregious balderdash" (p. 641). Indeed, Bloom's refusal to partake of the "national fantasy life" that is Irish politics, while excluding him from the Irish fraternity, enables him to keep his head among the myth-builders and myth-believers.48 Ireland's "myth of the Promised Land," appearing time and again in Ulysses and here proffered by the shelter keeper, is after all nothing but myth--something not so much a distortion of reality as a retreat from it.49 Indeed,

48 Bruns, pp. 373-5.

49 This contrast between illusion and reality with reference to the myth of Ireland as the Promised Land is also addressed by the textual detail where the bucket dredger is caustically dubbed with the mythical name
Skin-the-Goat's dreams of a release from "bondage" and of England's fall are political delusions, or romantic illusions, shattered by Bloom. Perceiving the foolhardiness of Fitzharris' vision and the irrevocable backdown from logic and historical fact, Bloom realizes that the English "unless they were much bigger fools than he took them for, rather concealed their strength than the opposite" (p. 641).

Unable to see through illusion and preferring delusion to reality, men overzealous in their pursuit of national identity disguise Irish politics by the intentional distortion of historic fact. Yet Bloom does not reserve his function as the destroyer of romance to disavow only those who are "all too Irish"--the ordinary Dublin citizen is also called to account. For it is he, the common man, who inevitably contributes to the creation and destruction of Ireland's greatest myth--Charles Stewart Parnell. Parnell, the object of mythmaking as far back as "Ivy Day in the Committee Room" and A Por-

"Eblana" (p. 619). A similar incidence occurs when the sweeper car's brushes are transformed into the "scythes" traditionally adorning classical chariots (p. 665). Apparently, the substitution of glorious visions for gritty reality reaches even the most lowly and commonplace.

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trait of the Artist as a Young Man, is literally and figuratively laid to rest by Leopold Bloom in "Eumaeus."

Rejecting the possibility that Parnell has escaped Ireland alive, Bloom also discounts much of the sorrow and pity surrounding his death. Though the people appear to mourn Ireland's irreconcilable loss and though they bitterly blame the priests for destroying Erin's "Uncrowned King," Bloom reasons that something is amiss:

Something evidently riled them in his death. Either he petered out too tamely of acute pneumonia just when his various different political arrangements were nearing completion or whether it transpired he owed his death to his having neglected to change his boots and clothes after a wetting when a cold resulted and failing to consult a specialist he being confined to his room till he eventually died of it amid widespread regret before a fortnight was at an end or quite possibly they were distressed to find the job was taken out of their hands. (p. 649)

The citizens of Dublin, unable to accept their own responsibility for Parnell's demise, have merely supplanted one myth with another. Bloom, noting the events with uncharacteristic bitterness, alone glimpses the true nature of Parnell's betrayal and will not accept the common view of the affair. For him, illusion is illusion--the disguise perpetrated by Irish nationalism is unacceptable and unavailable as a substitute for reality.
Yet, although Bloom is effective as a destroyer of romance, he himself is not immune to experiencing romantic visions. However, just as he is able to perceive illusion and sabotage it by exposing its falsity, so too are his own delusions effectively undercut. Thus, when, during a meandering assessment of W.B. Murphy's exploits, Bloom glowingly envisions the world of sea travel ("he being at heart a born adventurer though by a trick of fate he had consistently remained a landlubber" p.[626]), his illusion of romance is negated by the replacement of dreams of carefree travel with business calculations and details pertaining to financially successful concert tours. In this way, empiricism is not only the tool with which Bloom is able to pierce external romantic disguises but is the device employed to destroy inner visions as well.

In addition, Bloom's prior wariness regarding Ireland's traditional political myths does not exempt him from fostering his own. Speaking to Stephen, Bloom creates a new world, one without fear, without war, without want—a "New Bloomusalem"50 where a man can become all that he is capable of being. Though not without its merits, Bloom's creation suffers from what Richard Kain calls a "petty bourgeois outlook" and is only saved from

further attack by its utter naiveté. And prolonged ridicule or disavowal is unnecessary. Stephen's remark "count me out" (p. 644) not only expresses his refusal to work in such a country but serves to undercut, and hence negate, the romantic vision itself. After all, Bloomusalem is a vision, and all visions, as disguises of reality, must be destroyed.

Without doubt, however, the most derisive undercut of a Bloomian romantic vision occurs at the end of "Eumaeus." Walking toward Eccles Street with Stephen in tow, Bloom is fantasizing wildly about the young man's prospects in Dublin's music world and about his own possible rewards. Scheme upon scheme, hope upon hope enter his busy brain until, encountering a broken-down

51 Kain, pp. 205-210. Richard Kain also notes an additional example illustrating Bloom's confusion of political romance with actuality. With respect to violence, Bloom the pacifist cannot help feeling "a certain kind of admiration for a man who had actually brandished a knife, cold steel, with the courage of his political convictions" (p. 642). Aside from the inherent contradiction of his viewpoint, Bloom's use of the cliché "cold steel" accentuates his melodramatic and romanticized vision of political violence.

52 Kain, p. 210. Kain notes the similarity in tone and effect between Stephen's remark and the reductive narrator's comment "Love loves to love love" in "Cyclops" (p. 333). Undercutting is seemingly most direct when Bloom reveals his own romantic visions.
horse pulling a bucket dredger, his racing thoughts are temporarily interrupted:

The horse, having reached the end of his tether...halted, and, rearing high a proud feathering tail, added his quota by letting fall on the floor...three smoking globes of turds. Slowly, three times, one after another, from a full crupper, he mired. (p. 665)

With a clearsightedness akin to that of a classical Greek chorus, the ancient animal exposes Bloom's final romantic vision. The nag, indeed at "the end of his tether" with patience wearing mightily thin at this late hour, and with a crupper comparably full as Bloom's swirling mind, allows an equine gesture to unceremoniously, but with perfect clarity, displace this last illusion, and narrative detail thus uncompromisingly supplies the final word to Bloom's managerial ecstasies.

Bloom's extravagant revery based upon the empirical evaluation of his role as an impresario is a disguise of reality, and in this case and others where empiricism fosters illusion, the romantic vision is also the empirical one. Thus, Bloom's empiricism now encompasses a new role; not only can it be used to see through romantic disguise, but it can also be romantic illusion. In

53 The earlier discussion of Bloom's financial plans
terms of true identity, Bloom-the-romanticist is no more valid than Bloom-the-impresario--both are merely roles which disguise inner self.

It is clear that although romantic reveries in "Eumaeus" do not go unchecked, no single tool is always able to cut through them. However, the employment of varied devices (language, setting, narrative detail, character action, characters' thoughts) as well as the sheer number of refutations of romantic elements insures the recognition of romance as illusion and its subsequent negation. Moreover, while itself embedded within the narrative, burst romance is the focal point through which other submerged sub-themes are both formed and discerned. The examination of these sub-themes in turn produces the resolution of "Eumaeus'" central conflicts. Thus, the process by which the chapter ultimately

and his "intended" exploitation of Stephen is called to mind (cf. pp. 43-46). Though Richard Kain rightly identifies these plans as "Bloomian fantasies," his rationale for this statement is not rendered. However, firm evidence now supports Kain's instinctive correctness. Whereas empiricism as a motivational force was shown to be a disguise of inner self and therefore could not be trusted, the new discussion of the double vision present in Bloom's empiricism further discredits any exploitation theory. Simply, Bloom's grandest reveries as an impresario are romantic visions and, hence, are false. Romantic visions and "Bloomian fantasies," in this instance, are indistinguishable.
is resolved parallels the manipulation of themes: an apparent resolution (e.g. burst romance) is only a key to be used in unshackling new, seemingly secondary solutions and is not in itself a complete resolution. In this way, the descent into the thematic depths of "Eumaeus" reflects the chapter's preoccupation with disguise and illusion.

The first of these submerged sub-themes concerns "homecoming." Whereas the return of a long-parted individual manifests the potential for exuberant celebration, the theme of burst romance precludes such reunions in "Eumaeus." Indeed, homecoming is viewed with anything but a romantic eye--bare reality dictates a vision ranging from gentle pessimism to outright cynicism. The textual allusions to homecoming support this premise. For example, Rip Van Winkle, Enoch Arden, Caoc O'Leary, and Alice Ben Bolt are all stories about people where after a long period of separation a hero returns to unhappiness, despair, and sometimes, death. Within the action of the chapter itself, the sub-theme is similarly treated. On a purely romantic level, the homecoming of "Eumaeus'" seafaring hero does not come about: W.B. Murphy, devoted husband and father, does not return to his wife in Queenstown Harbor after seven years absence. Perhaps already paralyzed by Dublin, Murphy will not seek
the comfort of home; instead, "it was highly likely some sponger's bawdyhouse of retired beauties off Sheriff street lower would be the best clue to that equivocal character's whereabouts for a few days to come..."

(p. 658). In addition, an even more extreme rejection of return is rendered by the complete destruction of the myth of Parnell's homecoming. In this instance, homecoming, as an expression of the desire to regain the past, is nothing more than romantic illusion and pitifully breaks down before current reality. Thus Bloom, once again separating himself from the Irish masses, is aided by the gift of myth-piercing vision, and although utterly convinced of the Chief's death, he nevertheless offers his reckoning of the consequences of such a return: "Still, as regards return, you were a lucky dog if they didn't set the terrier at you directly you got back"

(p. 650). Unkinder to politicians than to retired actresses, Bloom bitterly foresees an Irish homecoming which, far from being a gleeful welcome, would leave the returnee in pieces.

The sub-theme of homecoming, acted upon by the destruction of romance, contains implications concerning the central action of "Eumaeus" which cannot be overstated. Although carefully disguised, the accrual of textual references, narrative detail, and character
action is responsible for creating a dim view of homecoming; consequently, the possibility of return as a resolution of the chapter's central relationships must be ruled out. For Stephen Dedalus, there will be no return to either his home in Sandycove or to the house of his father. More important, the prospect of a permanent homecoming to Bloom's flat at number seven Eccles Street is no more likely. Since Stephen rejects the company of his natural family, it cannot be believed that he will accept a surrogate father.54 Seemingly, his assertion that he left his father's house "to seek misfortune" takes on the appearance of a self-fulfilling prophecy. Finally homeless and unable to return to any home, Stephen greets a new self as a wanderer.

With respect to another wanderer, the negation of homecoming assumes even greater significance; for Leopold Bloom, homecoming achieves importance on many levels. Within the context of his role as a Wandering Jew, Bloom will be denied any final resting place.

54 Stuart Gilbert, James Joyce's Ulysses (New York: Random House--Vintage Books, 1930), p. 64. Gilbert, reflecting upon Stephen's problematical search for a father, remarks: "Even the meeting with Bloom is, for him, no release from his hopeless quest, no remedy for his futile isolation. Stephen's attitude is really one of despair; he has not lost a father...but he can never find one."
Destined to wander forever, he will find no homecoming in the Irish fraternity--Bloom's inability to overcome his cultural and nationalistic alienation assures his exile within Dublin. In addition, his desire to effect the homecoming of his lost son manifests an equally remote likelihood of success. Despite his desire for such a homecoming, any hope is shattered by Stephen's rejection of Bloom as father. Perhaps Bloom's pessimism regarding Rudy's return is his own internal recognition of the impossibility of the event. That is, although he hopes for and strives after homecoming, his ability to perceive the limitations of illusion recognizes this last, even if most painful, reality.

In time, any discussion of homecoming must turn to the inevitable--Bloom's return to Molly. Sultan maintains that Bloom's negativism concerning homecoming is an indication of his doubts regarding a sexual reconciliation.55 This interpretation is notable for its reliance upon what Bloom perceives and, thus, what ultimately forms his reality. Yet, in spite of its apparent pessimism, it is precisely the internal aspect of this appraisal which offers a glimmer of hope for Bloom and Molly's future. After all, as Bloom's "doubts" are

55 Sultan, p. 365.
preventing his reconciliation (and here, contrary to what Sultan believes, the reconciliation must be spiritual as well as sexual, the disruption of sexual interaction being symptomatic of a spiritual breakdown), these same doubts are reconcilable. Doubts, having substance only in internal reality, are inherently subject to revision—the nature of inner self, being that of flux rather than stasis, creates opportunities for re-evaluation of doubts with changes in self-perception. Hence, Bloom's doubts, self-imposed as they are, might at some future date be cast aside, thereby eliminating any obstacle to his return. In this context, the possibility of reconciliation, though slim, is at least a possibility.

On the other hand, on the basis of the external evidence appearing throughout "Eumaeus" and in light of Bloom's "negativism," the prospect for a reconciliation does appear unlikely. Indeed, in view of the fact that homecoming—especially where a marital reunification is signified—is negated within "Eumaeus," little, if any, support for believing that Bloom can successfully return to an intimate family life is to be found. Furthermore, if Bloom expresses doubts concerning his own homecoming to a sexual and spiritual life with Molly, any uncertainty is lacking regarding his evaluation of the possibility of
his wife's return. Like so many other essential spiritual insights, Bloom's pessimistic appraisal of the chance for Molly's homecoming is lightning-fast, hidden within a meandering analysis, and disguised by seemingly unnecessary details: "Never about the runaway wife coming back..." (p. 624) muses Bloom, in the middle of a rumination where he most cynically and thoroughly defuses the myth of happy homecoming. Thus, irrespective of his own feelings about reconciliation, Bloom is convinced that Molly, the strayed wife, will never return to the marital bed.

It appears that the negation of the romantic notion of homecoming has passed harsh judgments upon "Eumaeus" two prime relationships: Stephen and Bloom's association is not destined to become what Bloom would like it to be, and the relationship between Bloom and Molly falls short of reconciliation. However, the disappointment of these interactions collectively points to a greater repudiation of romance and, for Bloom, a far greater loss. That is, Bloom's dream--perhaps his greatest dream--of regaining his family is, finally and forever, shattered. In one sense, the destruction of romance accomplishes this action by itself. After all, Bloom's fondness for family and his belief in its importance are nothing more than
romantic visions, different from empiricism or politics only in subject but not in the inherent falseness of the illusion. Hence, present in "Eumaeus" is a wealth of textual details alluding to destroyed or decaying families: Malahide, Gumley, O'Shea, Dignam, Dedalus, and Bloom. And hence, the introduction into the chapter of the disparity between the Bloomian fantasy of a warm hearth, contented faces, and food-a-plenty and Stephen's remembrance of his last visit to his family's house:

...Dilly, sitting by the ingle, her hair hanging down, waiting for some weak Trinidad shell cocoa that was in the sootcoated kettle to be done so that she and he could drink it with the oatmeal water for milk after the Friday herrings they had eaten at two a penny, with an egg apiece for Maggy, Boody, and Katey, the cat meanwhile under the mangle devouring a mess of eggshells and charred fish heads and bones on a square of brown paper in accordance with the third precept of the church to fast and abstain on the days commanded... (p. 620)

In another sense, this disavowal of Bloom's vision of familial harmony is rendered by the homecoming sub-theme. Clearly, if homecoming is a romantic delusion and therefore an impossibility, then broken families are unmendable. In "Eumaeus," rightful family members are continually displaced or lost. If families do reform, they are deformed, the new constituents being

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"grass widows," "post-mortem" children, and, occa­sionally, an "uncle Chubb or Tomkin" (p. 624). Family life, when separated from illusion, is a bleak vision; this burst Bloomian fantasy is perhaps saddest of all.

A second obscured sub-theme which is a specialized continuation of deromanticism is that of "sirens and betrayers." Though important in its own right as augment­ing the significance of disguise, this motif also fur­thers the ongoing analysis of the relationships formed by "Eumaeus'" central characters. In particular, ad­ditional similarities between Stephen and Bloom are underscored by the pre-eminent impact of sirens and betrayers upon their lives. Both men are strongly swayed by siren-like voices which manifest themselves as inner visions and as physical presences.

For Bloom, the primary internal visions luring him from inner reality are his delusions of grandeur. Chiefly expressed as empirical fantasies (his successes as a writer, an entrepreneur, an impresario), these visions threaten to keep him within his empirical world and his disguises of self. While intellectualized sirens act as reminders of the disparity between Bloom's disguises and his identity and between reality and il­lusion, a morphological siren most clearly dominates him.
Molly Bloom, hitherto observed to be Leopold's lodestar, realizes a major role as a siren. It is no accident that Molly is a singer; her sweet songs lure Bloom at every turn. Directly or indirectly, she is responsible for most of his thoughts and actions throughout the day. Indeed, Bloom is never free for more than a few moments at a time, and his enchantment is so strong that he almost yields to it totally. Furthermore, the unrelenting infatuation which brings him back to Eccles Street at the end of the day's wanderings is perhaps also the source of his internal motivations. That is, Bloom's insufferable schemes might themselves be ruses designed to retrieve Molly. In this sense, empirical visions, heretofore identified as sirens in that they lead him to romantic delusions, are also Bloom's attempt to subdue the foremost siren in his life—Molly Bloom.

For Stephen Dedalus, the formless sirens are comprised of artistic visions and aesthetic principles. Stephen, playing the role of the emerging artist, is unwilling to violate his artistic credo. This inability, or refusal, to accept the conditions of the physical world amplifies his dependence upon intellect, and as a result, he risks potential destruction both internally and externally. Hence, Stephen leaves himself to the mercy of "friends" who do not hesitate to exploit, manipulate,
mock, and spurn him. When left to his own devices, he does not protect himself from alienation, scorn, starvation, and exile.

Already mesmerized by internal voices which threaten dissolution but which he cannot countermand, Stephen is introduced to physical sirens which draw him even closer to destruction. One such siren, crossing his path several times throughout the day, finally confronts him in "Eumaeus." Unveiling yet another disguise, Bloom-as-siren offers up his own visions in a siren-song attempting to sway Stephen from his ordained course. Bloom's internalized grandiose plans mixed with substantive maneuverings asserting the preferability of the physical world and the New Bloomusalem become the siren's lure. Thus, in the name of art, culture, and education Bloom tries to woo Stephen from the world of ideas, idealism, and artistic vision. Although Bloom leads Stephen from "Circe's" lair, he is not a beacon in the dark night guiding him to safety; rather, by plotting the transmutation of artist into artiste, he threatens Stephen's spiritual and aesthetic destruction.

In addition, Bloom augments his own role as a siren by conjuring up another voice to lure Stephen. Bloom's display of Molly's photograph with the implication that
she is available to Stephen in a sense performs a double function; not only is the offer a siren's lure, but the lure itself is a siren. This situation places Stephen in a predicament. Acquiescence to Bloom would not only put him into his debt, but would also place him at Molly's mercy. And Molly, of course, is one siren not to be reckoned with. Certainly, her influence upon Bloom should serve as an example to the younger man. Yet, the arrangement resulting from Stephen's acceptance of Bloom's offer appears unbreakable--a unity achieved, maintained, and strengthened by the spell of a siren's charm.

The influence of sirens upon the main characters and, particularly, upon their interrelationships is further clarified by "Eumaeus." While these associations would seem to be dominated by magical attraction, the inherent promise of destruction at the hands of the attractor insures relationships which are antagonistic and which forfeit unification. Furthermore, the appearance of sirens--intellectual, spiritual, and physical--diverts the self-discovery needed for meaningful interaction and, though serving to provide some basis for relationships, cannot fulfill the demands of such dependences. If anything, the siren's charm, being a mere charm, insures the destruction of any real interaction. In addition, the sirens appearing throughout "Eumaeus" suggest a
view of relations between people more pessimistic than previously allowed. The vision of joviality inspired by prototypical sirens—for example, Mina Kennedy and Lydia Douce, the flirtatious barmaids of the "Sirens" chapter—has now been denuded. "Eumaeus'" sirens are hardly attractive or desirable; as exemplified by the straw-hatted whore and the prostitutes of Sheriff Street lower, they are a gritty bunch, diseased and profligate. The society inspired by these sirens is that of the night, that found in the cabman's shelter and environs—a grouping of what may be taken to be mostly reticent men, bleak forms who have seen better days, some broken, some on the verge of breaking.

The presence of destroyed forms in "Eumaeus"—indeed, their proliferation—suggests a degeneration of Irish society as well as of Irish lifestyle. Sirens' song can no longer be traced solely to assorted whores and chummies; instead, its range is expanded to include less conventional threats to national and personal development and security. Clearly, the plight of the nation is attributable to a score of political sirens, ranging from Kitty O'Shea to the Irish soldiers who have willingly defended the English empire. Moreover, the very fabric of Irish lifestyle has been corrupted and lured from productivity and contentment. Bloom, the
everwatchful empirical observer, reasons that at the forefront of forces responsible for this degeneration is the consumption of alcohol. Sirenlike, it causes men to forget home ties, the long-term consequences being financial insolvency and the destruction of self and family. Gumley the nightwatchman, "who came in for a cool £100 a year at one time which of course the double-barrelled ass proceeded to make general ducks and drakes of," is a case in point: "He drank, needless to be told, and it pointed only once more a moral when he might quite easily be in a large way of business if--a big if, however--he had contrived to cure himself of his particular partiality" (p. 639).

In "Eumaeus," the appearance of wreckage on sirens' home shores is commonplace. Though disguised by prose and overt themes, destruction is rampant. The allusions to wrecked ships--the Palme, the Hesperus, the Flying Dutchman, the Lady Cairns--are only reflections and reemphases of wrecked lives; Gumley, Fitzharris, Corley, and O'Callaghan are all men who have fallen victim to sirens' charms and who are subsequently broken. Whether destroyed by alcoholism, debauchery, or patriotism is inconsequential, the point being that sirens disguised are yet sirens and manifest the same ruinous power over men. However, this ability to destroy is taken one step
further. As a result of the negation of romanticism, the demystification of sirens and of their lures additionally indicates that succumbing to sirens' song will often result in betrayal. In this sense, sirens become betrayers, a shift in function indicative of the displacement of incidental destruction by direct, malevolent action. Yet all betrayers are not sirens. In fact, "Eumaeus" contends that not all betrayers act from malice. Sadly, betrayal is depicted as merely another aspect of human nature and of human relationships. Perhaps, from a pessimistic viewpoint, betrayal is what remains when good fellowship is stripped bare of romance.

Illustrative of the significance of the betrayal motif, a preponderance of textual references appears. In a chapter which devotes much attention to Irish politics, it is an unfortunate but harsh reality that such discussions be littered with names of betrayers. Denis (read James) and Peter Carey, Captain John Lever, the Irish priests and seventy-two of their henchmen in Committee room 15, as well as a Dannyman and the usual boy Jones, all figure prominently as betrayers of Irish unity, self-sufficiency, and security. In a more personal sense, however, the betrayal motif restates the link between Stephen and Bloom. Stephen, now accompanied by Bloom, has been betrayed twice earlier in the day.
The first time is by Buck Mulligan, whose request for the key to the Martello tower is in effect a disfranchisement symbolic of later desertions, and the second is by Lynch, who, named Judas, calls attention to Stephen's incidental role as Christ, thereby emphasizing the sinister nature of his act. On the other hand, Leopold Bloom is both betrayed and is himself a betrayer. Molly's infidelity clearly establishes the former; yet infidelity also confirms Bloom's role in the latter case. He too has strayed from marital faithfulness—the appearance of the straw-hatted whore evokes a strong memory of his affair. Furthermore, Bloom's display of Molly's photograph is perhaps a more contemptible act of betrayal. After all, with this action he is figuratively violating the sanctity of marriage as well as that of his wife.

Unquestionably, both Stephen and Bloom are betrayed by other people. However, although betrayal appears to be the way of the world, a condition of existence, these men also share a psychic vulnerability, a susceptibility to deception. Perhaps this vulnerability is due to

56 Vulnerability, psychic and physical, is an active motif within "Eumaeus." In particular, vulnerability as a chink-like aperture is represented by recurrent references to the myth of Achilles. W.B. Murphy's recitation of the legend underscores and enhances Skin-the-Goat's assertion that Ireland is England's Achilles' heel as well as Bloom's retort to the Citizen. Is Bloom-the-empiricist the Achilles' heel of those mythmakers present in the shelter?
their deep-seated, indefatigable pursuit of inner desires, visions which act as sirens and which subsequently become psychic Achilles heels because of their tendency to reject reality and produce anxiety. In this sense, the betrayal resulting from clinging to false dreams (for Stephen, a life conforming to aestheticism, for Bloom, a resurrection of family) in the face of a non-romantic reality is often self-betrayal. Stephen and Bloom, by pursuing fantasies, leave themselves open to betrayal by their very pursuits as well as by the exploitation of their desires by others. Nowhere is this fact made more clear than the instance where Bloom offers Molly to Stephen. Bloom, driven by his dream of family reunification—a siren which will not be denied expression—displays the now familiar photograph. This action alone betrays Molly, but if the offer is accepted, her infidelity would then betray Bloom. Thus, Bloom's betrayal of Molly is, in effect, betrayal of himself—self-betrayal. Similarly, Stephen's need to be an artist necessitates the cultivation of acquaintances destined to turn on him.

Betrayal and self-betrayal, as precipitates of a deromanticized world, are perhaps the most pessimistic outgrowths of the analysis of disguised themes. Yet that some men continue to form visions seems heartening. Bloom and Stephen's creation of Quixotic visions is sympathetic,
and their adherence to them in the face of psychic vulnerability is admirable. On the other hand, their adherence to false visions marks them as romantics. However, in the context of the reality dictated by "Eumaeus," where clinging to illusion is a condition of existence, Bloom and Stephen are not romantic idealists because they foster dreams but because they are loyal to their visions in spite of their awareness of the world around them. Bloom and Stephen are not blind captives of their romantic illusions; rather, the manifest destruction of romance implies that their visions, strong as they are, are indeed recognized for what they are and are voluntarily adhered to.

Evidence of Bloom and Stephen's ability to retrieve reality from the depths of conspiratorial visions is rendered in part by their recognition of sirens and betrayers. For Bloom, this ability is largely indistinguishable from the empirical vision which allows him to pierce romantic disguises. Thus, he is able to recognize Irish chauvinism as an impediment to, rather than a catalyst of, a united Ireland. Similarly, he perceives alcohol as an obstruction preventing Ireland from competing on a global level and as a primary threat to family unity. On an intuitive level, Bloom's acute aware-

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ness of Molly implies at least partial understanding of her role as a siren, and his intense reaction to Blazes Boylan's existence unquestionably reveals his consciousness of betrayal.

As concerns Stephen Dedalus, his recognition of sirens and betrayers is not so clear-cut as Bloom's, and the source of his inner sight is not so easily observed. Yet it seems that the power of his intellect, even when shrouded by intoxication, is the tool responsible for his capable perceptions. While Stephen's verbal indictment of the deserter Lynch is a forthright example of his ability to discern betrayers, he is not so outspoken regarding other threats to his well-being. Stephen, the man of abstractions, appears to speak in symbols and allusions, rarely being direct in expressing what he knows or does not know. Thus, Bloom's efforts to warn him about Buck Mulligan's disloyalty meet with uncertain responses: it is difficult to tell whether Stephen "had let himself be badly bamboozled...or, the other way about, saw through the affair..." (p. 621). Yet, it appears that Stephen is well aware of what Mulligan is up to; after all, his being dispossessed of the key to the Martello tower is an act of usurpation of which he is keenly conscious.
As mentioned earlier, two sirens whose disguises have been penetrated by thematic analysis are Leopold and Molly Bloom. Both are lures to Stephen, and, as with Mulligan, Stephen seems to be aware of these personages as sirens and potential betrayers. Thus, at the close of "Eumaeus," as Stephen and Bloom are engaged in amiable conversation about music, Stephen's selection of a song about "the clear sea and the voices of sirens, sweet murderers of men" (p. 663) is an ironic undercutting of Bloom's self-centered fantasies. The voice that Bloom has been yearning to hear debuts with a rebuttal to, and renunciation of, all that the voice itself may yield to that siren, concertmaster Bloom. No wonder Bloom is "boggled"; perhaps he realizes that his own secret ambitions have now been recognized and rejected by Stephen. Of course, Stephen's refusal to be entrapped by Bloom assures his rejection of Molly, who as a potential siren is a siren nonetheless.

The discovery of sirens and betrayers by Stephen and Bloom is one aspect of the last major hidden sub-

57 As the lyrics to the verse the narrator fails to provide concern cunning, treachery, and betrayal, Bloom's subsequent reference to Buck Mulligan also results from Stephen's choice of this song. Hence, Bloom and Mulligan each in turn is designated a betrayer. Richard Bass, "Joyce's Ulysses," The Explicator, Volume 24, Number 6, (February, 1966), Item 55.
theme within "Eumaeus"—that of "recognition" or "identity revealed." Primarily, this theme, like the others, is a derivative of the burst-romance motif; after all, the shattering of romantic disguise clears the way for a view of reality. In one respect, as demonstrated by the recognition of sirens and betrayers, the apprehension of identity results from the careful appraisal and negation of outer disguise. On the other hand, identity is exposed in a revelatory flash not attributable to the rational divestiture of romantic illusions. Such is the case where the display of Molly's photograph provides a physical description where none had previously been rendered; her physical identity is revealed solely through immediate, direct plot action. However, with respect to the recognition gained from revelatory action, the paramount plot consideration demands examination. Inasmuch as Homeric parallel seems to dictate the significance of disguise to "Eumaeus"—Odysseus' original disguise of himself upon returning to Ithaca—a complementary motif achieves prominence; that is, Odysseus' revelation of his true identity to his son, Telemachus, would seem to underlie the theme of "recognition." Thus, as Homeric parallels appear to require and as critics in search of protagonist-confrontation demand, where is the concomitant recognition scene between Stephen and Bloom presented?
A more fundamental question is whether or not the Joycean counterparts do in fact partake of this great recognition!

Alone among many critics, Stanley Sultan maintains that a recognition scene does occur between Leopold Bloom and Stephen Dedalus and that its intensity rivals the Homeric model upon which it is based. Derived from religious symbol and ceremony, Sultan's proposal is a unique explanation notable for the restrictiveness of its theological view as well as for its detailed rendering of the actual process of the recognition itself. Briefly recounted, Sultan believes that Stephen's initial recognition of Bloom is as a god (the same mistake made by Telemachus upon first seeing Odysseus); however, this misperception is quickly altered to identify Bloom as his deliverer, a messenger sent by God to save him from evil. This acceptance of Bloom, in fact, the recognition of Bloom as a representative of God the Father, enables Stephen to be restored to the Father Himself, a homecoming which inspires him to sing for joy, a joy born of revelation and religious exuberance. Thus, as the scene ties itself into a neat bundle, "Eumaeus'" reconciliation scene becomes the cosmic equivalent of the Homeric reunification of a father and son. Furthermore,

58 Sultan, pp. 377-80. Also see note 25, page 25.
as Stephen's recognition of Bloom represents his readmission to Faith, this revelation guarantees his emotional as well as spiritual development; his mention of the song "Youth Here Has End" signifies his maturation and induction into adulthood as an artist.

Sultan's interpretation, the sole testimony on behalf of the presence of a climactic recognition scene in "Eumaeus," is somewhat flawed by the tenacity with which it adheres to ecclesiastical reason and by the logic of its own derivation (why, if Stephen is filled with joy, does he only allude to Sweelinck's song and then actually sing Johannes Jeep's nihilistic tune about sirens and betrayers?) and consequently, although intriguing, is unconvincing. Thus, the original problem remains: in a chapter which almost demands a dramatic resolution, what could possibly explain its apparent absence? Can the reason be traced, as suggested by Gerald Bruns, to "Eumaeus'" apparent backdown from all action, a retreat affecting this "non-recognition" scene as well as Stephen and Bloom's "non-interaction" and the jarveys' "non-conversation"? 59 Initially appearing to be a reasonable explanation because of the seeming inaction present in the chapter, this observation is invalid, since, as has

59 Bruns, p. 375.
been demonstrated, action is not absent but is disguised. Thus, there is only an apparent backdown from action—in fact, the chapter's action is carefully restrained and is never allowed to reach a point which necessitates a conventional denouement. In this context, a consummate recognition scene is not absent from the chapter but is a disguised, played-down version of what is seemingly demanded.

The recognition scene of epic proportions so carefully looked for and so thoroughly desired not only does not take place but cannot take place. That quasi-mystical moment when Stephen and Bloom meet eye-to-eye and mind-to-mind with complete recognition of each other is a doomed moment, an outcast of every thematic principle operating in "Eumaeus." In essence, the controlling theme of burst romance forbids the presentation of an epic recognition scene because the inherent drama of such an episode is derived from romantic illusion. The grand reconciliation between father and son is reserved for Homeric legend; it has no place in "Eumaeus'" Dublin.

Although an overwhelming recognition scene is dispensed with, the motif of discovery is prominent within the chapter. As mentioned earlier, Bloom is especially adept at seeing through disguise and grasping true identity; however, it is also evident that much recognition occurs at a subliminal level which only sporadically
enters the realm of conscious thought. Such are the cases of Bloom's recognition of his relationship with Molly and his general awareness of the love triangle. Equally internalized is his recognition of Stephen as his lost son, Rudy. Perhaps, as the exposure of romantic fantasies serves as the primary manifestation of the sub-theme of identity revealed, Bloom's reaction to Stephen is bivalent. That is, the destruction of romantic visions demands that Bloom's "recognition" of Stephen as his lost son be accompanied by a clear-sighted realization that Stephen is not his lost son. Thus, the recognition of Stephen as Rudy is not a conventional one; Bloom is forced to confront the reality of his dead son, a son who can never be regained and whom Stephen can never replace. Such a subconscious recognition of reality further explains Bloom's behavior; after all, rather than being a joyous celebration, Bloom's "recognition" of Stephen/Rudy is an occasion filled with anxiety and hesitation.

The dominance of sub-conscious recognition where revelatory disclosure is absented carries over to Stephen's "recognition" of father Bloom. However, unlike the previous case where recognition, albeit of a ghost, is ascertained, at issue here is whether or not recognition occurs at all. Aside from Stanley Sultan's
assertions, the evidence supporting an argument for Stephen's recognition of Bloom is scanty. At best, Stephen's apprehension is of a complementary personage, a part of himself that he is missing. Curiously, in this sense, Stephen's recognition approximates Bloom's; that is, as it is of an unborn part of himself, it too is the recognition of a specter.

Seemingly, the action of the main theme (burst romance) upon the sub-theme of identity revealed should lead to a general perception of a reality uncluttered by romantic visions. That is, when the illusion of romance is destroyed, a recognition of reality—a world free from romantic delusions, psychic inventions, spiritual misconceptions, and psychological defenses, in short, an undisguised world and world view—should result. However, in the context of the chapter "Eumaeus," and especially in relation to its protagonists, can reality be experienced? In perspective of the overall relationship between illusion and reality, the question may be posed as whether or not Stephen and Bloom are able to shed their disguises and reconcile themselves with their inner identities.

With respect to Leopold Bloom, there is no doubt that he occasionally frees himself from his insulated world of empirical fantasies and fabricated selves.
The sporadic clear-sightedness derived from empirical double vision which allows him to see through mythic disguise and romantic fallacy at times forces him to confront the threatening reality of a world which over-whelms him and over which he seemingly has little control. "Through one of those sudden gaps which are apt to open up momentarily in the framework of our lives," Bloom is thrust into an unsheltered existence, where he clearly perceives and bears responsibility for the part he plays in Molly's infidelity, the breakup of his family, and his own failed dreams. Though he invariably retreats from the painfulness of his revelations, that they recur and are unable to be completely suppressed indicates Bloom's struggle with self-knowledge and his tormented acceptance of inner self.

For Stephen Dedalus, the struggle for self-identity is readily apparent, although the emerging inner self is difficult to discern. Hidden by his posturing and intoxication, as well as by his many selves (e.g. artist, intellectual, exile), Stephen's inner identity is still forming and is racked by internal confrontation. However, the best indication of Stephen's attempt to know and come to terms with this inner self is his presence in the company

60 Blamires, p. 219.
of Leopold Bloom and his attempt to communicate--his conversation, although minimal, is conversation nonetheless. As mentioned earlier by Harry Levin, the meeting in the cabman's shelter is an indication of Stephen's willingness and need to reveal himself to a sympathetic consciousness which has passed through the demands and compromises of the outer world. Through this exposure and the subsequent exchange of perceptions and information, he hopes to gain the knowledge and assurance which will enable him to accept a world which until now has had no place in a completely internalized self. Stephen's emerging self, the inner self determined to recognize the world as something that he can live in, is a self not born of ignorance but conceived only by self-knowledge, a knowledge instrumental to his maturation as an artist and as a man.

For Bloom and Stephen, the Homeric shock of recognition represented by Odysseus' unveiling to Telemachus has been displaced by a gradual awareness of self. While there are indications that this process has begun, there is no evidence that it has been completed. Both men are in a state of becoming, at a point between self-ignorance and self-awareness. Stripping bare internal illusions as a necessary step in coming to terms with inner identity
has been undertaken by Stephen and Bloom; however, they are unable to accept an extended view of the inner reality they so desire and are therefore incapable of consistently acting upon the truthfulness of its vision.

The example set by Bloom and Stephen is as universal as it is valuable: recognition of self-identity is a painful process and must consciously be worked at. Furthermore, until the reconciliation of selves is achieved (if ever this unity is possible), the disguises created to preserve and protect inner identity must be maintained. Consequently, the interaction between disguise and identity is revealed to be interdependent rather than adversarial, a fact which reflects the paradoxical nature of the apparent conflict between illusion and reality. That is, whereas the destruction of romantic illusions implies the recognition of reality, the inherent reluctance to view such a world perpetuates the creation of romantic vision. In "Eumaeus," therefore, the manipulation of illusion and reality and disguise and identity has transformed incongruity into unification. Perhaps Bloom and Stephen, in their adherence to mythic visions, represent Everyman—they are not gods, or epic heroes, or philosopher kings who unflinchingly accept inner reality on its own terms; however, though recognition of inner identity mostly occurs subliminally (as a defense against complete
awareness), it is recognition nonetheless. Like the inhabitants of Plato's cave, Bloom and Stephen retreat from the direct sunlight of self-knowledge; unlike those lost souls, they persevere in their attempts to gain gradual knowledge of self-identity. What results from Bloom and Stephen's encounter in the cabman's shelter is not a great flash of enlightenment and recognition but the sounds and visions of two men trying to garner the courage and intellect to face themselves, the world, and each other.
Chapter Four

Disguise and Identity--
Stephen Dedalus and Leopold Bloom

Though Bloom and Stephen are united by their struggle to ascertain inner identity, the result of their external relationship remains unsettled. As the reasons for their attraction to each other and those factors governing the diminutive recognition scene have been extricated from concealed language, disguised action, and hidden motivation, so too is the prognosis for their relationship buried beneath seemingly insignificant detail and convoluted allusion. Thus, that a relationship has been established over the course of the evening by the two protagonists is undeniable; however, the question of its nature is subject to lively debate.

The opinions concerning the outcome of Bloom and Stephen's interaction are as diversified as the overall views of the "Eumaeus" chapter itself and range from unbounded enthusiasm to extreme pessimism. Perhaps the proliferation of critical interpretations is due to the very nature of the problem; that is, because the details
of Stephen and Bloom's encounter are scanty to begin with and those that are offered are concealed, the reader is forced to decide for himself the context and significance of character action. Thus, not only is the subjectivity of understanding called attention to, but the reliance upon the interpretation of a single word or gesture forces the reader into the essence of the chapter—the nature of the apparent conflict between disguise and identity and reality and illusion.

One group of critics, defending a middle ground regarding the long-term consequence of Stephen and Bloom's encounter, maintain an opinion which may be summed up by Leopold Bloom's internal thought concerning his own perception of his meeting with Stephen: "Though they didn't see eye to eye in everything, a certain analogy there somehow was, as if both their minds were travelling, so to speak, in the one train of thought" (p. 656). With this idea, Bloom acknowledges the differences between the two men while also confirming their similarities. Yet, the tone of this thought, as well as of the ones following it, suggests a positive outlook, though one sufficiently sobered by a clear view of the problems of continued friendship. S.L. Goldberg echoes this mixed sentiment in an interpretation not based upon Bloom's inner perceptions but derived from an examination of
external, textual evidence. He maintains that the nega­
tivism represented by the consistent breakdown in com­
munication between the protagonists in the cabman's shel­
ter is offset by hopefulness when Bloom's invitation to
Eccles Street is accepted by Stephen and the two men
stroll amiably into the night.61 However, the strain of
Stephen and Bloom's relationship, observed as their dif­
ficulty in communicating, exhibits its fragility. Thus,
an expression of sympathy with the characters' predica­
ments and the hopefulness for a continued friendship
might be overstated; it is an optimism generated by the
heart and not by the head. Yet, this reaction as a criti­
cal and personal perception is directly addressed by Mari­
lyn French. While she is "encouraged to believe" that
Stephen and Bloom are moving toward a genuine spiritual
"at-onement," this unity is a conditional coming together,62
a qualification which prevents her judgment from being im­
paired by emotional illusion. Within this context, Bloom
and Stephen's display of good humor when leaving the cab­
man's shelter is not an indication of a breakthrough en­
abling a subsequent close friendship; rather, it is a de­
parture from the ordinary which must be carefully main­

61 Goldberg, p. 188.
62 French, p. 219.
tained if it is to exist at all. This existence, then, is dependent upon the mutual consent of Stephen and Bloom—it is a gap in time, a moment of precise balance and precariousness.

The element of conditionality in the protagonists' relationship forms the cornerstone for the opinions of a second group of critics who do not witness any hopefulness in their meeting. For David Hayman, if the protagonists make contact, it is only on the level of music and song.63 Any inner contact is disavowed, and any intense relationship is reduced to the farcical discussion commencing at the close of the chapter. Even more pessimistic about the outcome of the meeting in the cabman's shelter is Gerald Bruns. Basing his interpretation upon his belief in the falseness of Bloom's entrepreneurial visions, he maintains that "the only bond that is established between Bloom and Stephen is utterly commercial and utterly imaginary."64 That is, because Bloom's entrepreneurial schemes are pure fantasies, they are in fact imaginary. As a result, the "bond" between the two men is only an illusion and is thus nonexistent. For Bruns, the conditionality which hitherto limited the relation-


64 Bruns, p. 383.
ship's future is altogether dispensed with--now, there is no involvement beyond the existing moment, and even that interaction, being false, may be discounted.

Even Harry Levin, who has previously argued that Stephen and Bloom's complementary personalities create a mutual attraction, now concedes the failure of the protagonists to form a long-term relationship. Simply stated, "the attraction of opposites is not enough to produce a synthesis." 65 Apparently, irreconcilable differences between Bloom and Stephen are responsible for determining the course of their relationship. 66 Whereas the conversation in the cabman's shelter would seemingly reveal similarities between the two men which

65 Levin, p. 83.

66 Previously, opinions have been cited which do not blame the failure of Bloom and Stephen's relationship upon the differences between them. However, certain other critics believe these differences to be overwhelming and the primary cause of the inability for any relationship to form. Thus, Bloom's being "no hand at following Daedalian flights of fancy" is perceived by Stuart Gilbert (p. 361) as one cause of the ineffectuality of the intended interaction. David Hayman explains the problem in more elemental terms as an extension of the protagonists' world views, where Bloom recognizes the world as something over which he has no power, and Stephen sees it as within himself and as being responsible to him. (Hayman, p. 40.) This interpretation is well within the limits of character definition discussed earlier, which may be summarized as Bloom's obsession with the concrete world and Stephen's loyalty to the abstract.
would form the basis for additional interaction, any dis-
course serves only to uncover and emphasize the differences
between them, thereby preventing any substantive growth.
In fact, because of this occurrence the meeting is counter-
productive--though Bloom desires to come out of his role-
playing shell, his own self-portrayal and Stephen's reti-
cence will not let him do so.67 Thus, the protagonists'
interaction in the shelter does not allow them to find
sympathy and understanding in each other but only under-
scores their separate alienations. Despite the seeming
conviviality at the end of "Eumaeus," Stephen and Bloom
are in some ways more alone than before they met.

The presence of alienation, originating from the
failure to communicate, is further examined by Stanley
Sultan. Sensing that despair about alienation leads the
protagonists to the brink of the existential void, Sultan
(previously an advocate of ecclesiastical revelation and
salvation) draws his argument from the reference to
Samuel Lover's song "The Low Backed Car" which appears in
"Eumaeus'" last paragraph. The presence of the phrase
"to be married by Father Maher" and the transmutation
of the words "sweeper car" into "sleeper car" indicate
to Sultan that as "maher" is German for "reaper," the

67 Kain, pp. 82-4.

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only possible unification of Stephen and Bloom lies in
death, the "sleeper car." According to this most pessi-
mistic pronouncement upon the temporal limits of Stephen
and Bloom's relationship, the protagonists cannot, and will
not, share their inner selves in this world.

Whereas prior critical opinions have downplayed the
"bond" between Stephen and Bloom by pointing out its ten-
tativeness and conditionality or have denied its existence
outright, Zack Bowen and Mabel Worthington maintain that a
bond is present and that its nature is decipherable.
Working with the same textual evidence as Stanley Sultan,
they arrive at a diametrically opposite viewpoint and, in
so doing, come to represent the third main group of critics
considering the prognosis for Stephen and Bloom's rela-
tionship. Bowen, in his exhaustive study of musical al-
lusions, states that the citation of lyrics from "The Low
Backed Car" is an appropriate narrative comment upon the
ongoing action. "As Bloom and Stephen pass the turnpike
bar they are by now fairly engrossed with one another.
The song reference emphasizes humorously the bond that has
been created between the two men. As this bond has been
established through music, it is best described in

68 Sultan, p. 372.
Hidden within the allusion to Samuel Lover's song, the outcome of Stephen and Bloom's relationship is optimistic; after all, "The Low Backed Car" is about requited love. Seemingly a minor detail in itself, this allusion to a song with a happy ending gains importance in view of the fact that the prodigious number of musical references in "Eumaeus" almost invariably invoke tales of ruined lovers and people separated from each other by death, distance, or deception. Thus, the appearance at the end of the chapter of a successful completion to a courtship seemingly bodes well for Stephen and Bloom. Noting Bowen's argument and building upon it with her own appraisal, Mabel Worthington believes that

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70 A brief sampling of poems and song references concerning separation, tragedy, and woe supports this view: "Rocked in the Cradle of the Deep," by Emma Willard, is about a drowning victim; "Maritana," an opera by Edward Fitzball and William Vincent Wallace, concerns, among other things, attempted seduction and deceitfulness; Thomas Moore's "The Song of O'Ruark, Prince of Breffni" is about a deserted lover; Mozart's "Don Giovanni" ("anything but 'light opera'") includes seduction and infidelity; Lionel's air from Friedrich von Flotow's opera "Martha," appropriately caught up in Bloom's mind, is about a grieving lover. Don Gifford and Robert J. Seidman, Notes For Joyce (New York: E.P. Dutton & Co., Inc., 1974.) Also see the prior discussion of "that particular Alice Ben Bolt topic," unfulfilled homecoming, pp. 73-4.
"the ideas of peace and reconciliation and acceptance evoked by the song may perhaps have something to do with the mood at the end of this chapter."71—a mood, if Worthington is to be trusted, that is upbeat and hopeful, one which optimistically predicts a continuation and furtherance of the relationship formed between the protagonists.

The wide range of critical opinion forecasting the outcome of "Eumaeus'" central action—the meeting between Bloom and Stephen—calls attention to apparent ambiguity. However, in keeping with the general inclination of the chapter, an analysis of its ending concludes not with uncertainty but with concealment. Whereas past examinations of disguise have yielded understanding of style, character, and motivation, the analysis of submerged themes is the key to a clear comprehension of the protagonists' interaction.

In light of the penetration of disguise, a future relationship resulting from the meeting in the cabman's shelter is improbable. One must not lose sight of the fact that the encounter contains little communication and is virtually free of sympathetic understanding.

Since Stephen and Bloom are in the midst of coming to terms with themselves, they are as yet incapable of opening their inner identities freely to each other. In addition, their relationship is played against a backdrop of doom. The proliferation of references to deromanticized sirens, wrecked lives, betrayers, and betrayed men cannot help emphasizing the extreme pessimism with which interpersonal relationships are viewed. Thus, the optimism with which Bloom and Stephen's relatively lively conversation about music is received is based upon little more than subjective hopefulness, an emotional response decidedly false and misperceived. Within the context of the main submerged theme of "Eumaeus" (burst romance) and in spite of a final allusion to an apparently positive song lyric, any notion of an extended friendship between the central characters suffers under the same primary delusion previously tendered in the discussions of homecoming and recognition. As with these prior topics, burst romance precludes interpretations founded upon fanciful visions. If dreams of happy friendship are not dispelled by the inherent falseness of romantic illusions, they are certainly destroyed by "Eumaeus'" reality.

The undercutting of romantic illusion, the presence of textual detail, and the knowledge of inner identity combine to reveal a view of the outcome of "Eumaeus'"
hitherto disguised ending which steadfastly rejects the prospect for a long-term conciliation between Bloom and Stephen. However, if a positive outlook is wanted (beyond that of a transitory and tentative nature), it cannot be derived from blind optimism; rather, it must be wrought from the same hard truths which govern the characters' central struggle for identity. Just as "Eumaeus'" recognition scene is relegated to confirming the problems of self-recognition and self-identity, so too is a positive expression of Stephen and Bloom's relationship a function of this struggle. That is, a continuation and deepening of the relationship begun in the cabman's shelter cannot occur between outer selves projected by the protagonists (e.g. Bloom as impresario, Stephen as artist); rather, an intense, sustained interaction may occur only if both men become reconciled with inner selves and allow these identities to come into contact. The hope, then, for Bloom and Stephen lies not in how they have behaved at the time of this meeting but in the potential for a future relationship. As they have both persisted in the struggle for self-knowledge and self-identity, the possibility of meaningful conversation and a subsequently eventful interaction exists. Thus, the destruction of the romantic visions surrounding their "relationship" is a necessary step in an attempt to secure real
understanding—it clears the way for the pursuit of a relationship based upon inner truth and reality, not external projection and illusion.

The interaction between Stephen and Bloom is not subject to the restrictions and limitations implied by a singular relationship; instead, because of the complexity and density of motivation, situation, and identity, it presents itself as a multitude of semblances. Yet, through persistent penetration of disguise and role-playing, an approximation of the real nature of the relationship may be established, just as other interpretations are found to be unsubstantiated or are discredited. Thus, although past discussions of Stephen and Bloom's encounter in "Eumaeus" have yielded certain conclusions, one last viewpoint needs to be addressed. The citation in "Eumaeus'" final passage of "The Low Backed Car" (which has figured prominently in the discussion determining the projected outcome of Stephen and Bloom's interaction) is central to the formulation of a new assessment of the protagonists' relationship and, particularly, of Bloom's attraction to Stephen. While not changing the song's message as a tale of requited love, Vernon Hall believes that the lyric alluded to is a vulgarized version which depicts the hero and heroine not as lovers innocently basking in the warmth of each other's
gaze but as lovers wrapped in sexual passion.72 This transition from restrained longing to active sexuality appears to reflect an alteration in the relationship between Stephen and Bloom, and, though Hall avoids an outright identification of the nature of this change, this shift is alluded to by innuendo. On the other hand, Darcy O'Brien seems to pick up where Hall leaves off, and while not responding to the reference to Lover's song, he notes the display of Molly's photograph as "transparently homosexual in nature,"73 thereby illum-  

72 Vernon Hall, "Joyce's Ulysses, XVI," The Explicator, XII (February, 1954), Item 25. Hall mentions two versions of Samuel Lover's song "The Low Backed Car"—"one a clean one recorded by John McCormack, and the other a dirty one too strong to quote in its entirety." The first chorus of the latter version, which forms the basis of his perception of Stephen and Bloom's relationship, follows:  

As she lay in her lowbacked car,  
The man at the turnpike bar,  
Never asked for the toll,  
But just jerked his old pole,  
And looked after the lowbacked car.  

In her optimistic opinion (see pp. 109-10), Mabel Worthington responds directly to Hall and insists that Joyce is using the "clean" version of the song. She notes that the corruptions of the original verse are minor—only three word changes ("lay" for "sat"; "jerked" for "rubbed"; "pole" for "poll") are responsible for creating Hall's "dirty" version. Apparently, the problem of identity also affects source studies!  

73 O'Brien, p. 188.
nating Hall's unwritten argument. Though not explaining how he arrives at his opinion, O'Brien nevertheless begs the question of whether or not the depiction of Bloom's attraction to Stephen as homosexual is tenable in view of the evidence contained within "Eumaeus" itself and in the larger realm of critical opinion and analysis.

Although carefully disguised by and hidden within the narrative, the references and allusions to homosexuality do establish it as a minor theme. For example, when W.B. Murphy opens his shirt, the exhibition of his tattoo and his explanation regarding its acquisition unexpectedly prove to be revelatory. As noted by Don Gifford and Robert Seidman in their volume of annotations, the "figure 16" imprinted upon the mariner's chest "in European slang and numerology...meant homosexuality."74 Additionally, the reference to tattooer Antonio's Greek heritage calls attention to the popular belief in the "commonness of homosexuality among the Greeks."75 Further along in the

74 Gifford and Seidman, p. 445. This account of the significance of the number sixteen is also adhered to by Stuart Gilbert (p. 364, note 1); however, nonsexual explanations also exist. William Tindall notes that "sixteen" may allude to (1) the number of the "Eumaeus" chapter; (2) the date of the narrative (June 16, 1904); (3) the difference in age between the two protagonists (Bloom is thirty-eight years old, Stephen is twenty-two). William York Tindall, A Reader's Guide to James Joyce (New York: Farrar, Straus & Giroux--The Noonday Press, 1959), p. 218.

75 Thornton, p. 187.

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narrative, one of Bloom's interior monologues also contains references. "The case of O'Callaghan...the half crazy faddist" and his escape from prosecution under "section two of the Criminal Law Amendment Act" (pp. 645-6) concern the downfall of a "respectably connected" man because of sexual misconduct, notably homosexuality. Furthermore, Bloom ruminates that "women chiefly...were always fiddling more or less at one another, it being largely a matter of dress and all the rest of it" (p. 646). Yet, although textual evidence of homosexuality as a sub-theme exists, is the determination that it pertains to Bloom warranted? That is, can

The ambiguity surrounding the source of this reference serves as a compact illustration of the inherent struggle between disguise and identity, in terms not only of content, but, as Wendell Thornton notes, of style and authorial intent as well. The "statement that this is the act and section under which Oscar Wilde was convicted is mistaken, but understandably so, and it points up the potential confusion here. Wilde was actually convicted under section eleven, not section two, of the Criminal Law Amendment Act, 1885, but some type fonts, more common in British typography, make it impossible to distinguish between the numerals for roman numeral two and arabic number eleven...the possibilities are complicated by several factors: If Oscar Wilde is being alluded to, then section eleven is the one intended, but if not, section two might be appropriate, for, while section eleven deals with homosexuality, section two deals with attempts to draw any woman or girl into unlawful carnal connection, or attempts to procure women for sexual purposes. In the Act itself, the sections are designated by arabic numerals, but Joyce may not have known this. And there is the possibility that Joyce himself saw the sections of the act referred to in numerals and mistook an arabic eleven for a roman two." Thornton, pp. 447-8.

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the categorization of Bloom's love as homosexual be justified?

Given the nature of the textual references in "Eumaeus" as well as their placement in the narrative, it is impossible to designate Bloom's attraction to Stephen as homosexual; furthermore, it cannot be concluded that Bloom displays homosexual tendencies. In fact, the only case which can be made for the existence of homosexuality within the chapter concerns not Bloom and Stephen but seafaring Murphy and Antonio. After all, it is the Greek's face that the sailor wears upon his chest and whose absence is lamented. Moreover, any argument presented to ascertain Bloom's alleged homosexuality is not derived from the action of "Eumaeus" but must be traced back to the suspicions raised by Buck Mulligan in the "Scylla and Charybdis" chapter. There Mulligan claims that Bloom is "Greeker than the Greeks" (p.201) and later warns Stephen that "the wandering Jew...looked upon you to lust after you...O, Kinch, thou art in peril. Get thee a breechpad" (p. 217). Although Mulligan instinctively recognizes the importance of external roles to the protagonists (Bloom as the Wandering Jew, Stephen as Kinch the Knifeblade) and thereby foreshadows the struggle between identities which comes to the fore in "Eumaeus," his insistence upon Bloom's homosexuality is nothing more
than an attempt to place another role upon him. Though it is unclear whether Mulligan is voicing a common belief concerning Bloom or is acting from personal malice, his words cannot be trusted. Indeed, there is much reason to suspect Mulligan's motivations, and it is quite probable that he is consciously slanderous. Perhaps he already blames Bloom for some undocumented slight; more likely, he senses a threat to his own role as Stephen's sidekick and as the chief beneficiary of his limited fame.

The examination of the acceptability of Mulligan's assertions regarding Bloom brings to light an especially curious relationship between these two characters which has hitherto gone unrecognized. That is, Bloom and Mulligan are seemingly engaged in an intuitive competition, and as both are designated Stephen's "fidus Achates," each in his turn takes an opportunity to warn Stephen of the other as they vie for his favor. Surely, Bloom's reciprocation of Mulligan's intended denigration is no coincidence. As "Eumaeus" harbors betrayal as a major submerged theme, it is not surprising that Bloom cautions Stephen about Mulligan's intentions:

77 It is curious that the assignation "fidus Achates" is applied only twice within Ulysses and that these appellations are cast upon Mulligan and Bloom. Mulligan is derogatorily designated Stephen's fidus Achates by Simon Dedalus (p. 88); Bloom's role is assigned by "Eumaeus'" narrator (p. 614).
--No, Mr. Bloom repeated again, I wouldn't personally repose much trust in that boon companion of yours who contributes the humorous element, Dr. Mulligan, as a guide, philosopher, and friend, if I were in your shoes. He knows which side his bread is buttered on though in all probability he never realised what it is to be without regular meals. Of course you didn't notice as much as I did but it wouldn't occasion me the least surprise to learn that a pinch of tobacco or some narcotic was put in your drink for some ulterior object. (p. 620)

Later in the evening, as Stephen and Bloom wend their way toward Eccles Street,

...he purposed (Bloom did), without any way prying into his private affairs on the fools step in where angels principle advising him to sever his connection with a certain budding practitioner, who he noticed, was prone to disparage, and even, to a slight extent, with some hilarious pretext, when not present, deprecate him...(pp. 664-5)

At their worst, Bloom's accusations of Buck Mulligan's disloyalty and self-interest are not unlike Mulligan's insistence upon Bloom's homosexuality--both men's viewpoints are aggressive, self-serving postures designed to continue and advance each man's relation to Stephen. At best, however, Bloom's proven ability to penetrate disguise enables him to justifiably caution Stephen about Mulligan's true nature. Mulligan's jealousy, heretofore identified as the motivating force behind his slander of Bloom, is now accurately recognized as a prominent per-
sonality trait which is responsible for Mulligan's denigration of Stephen (Bloom "put it down to sheer cussedness or jealousy, pure and simple" [p. 621]). Additionally, Bloom surmises, Mulligan's interest in Stephen is not humanitarian or devotional; rather, he hopes to advance his own position and desirability by "picking Stephen's brains" (p.621). Apparently, Bloom's advice to Stephen to disassociate himself from Buck Mulligan is not only well-intended but indispensable if Stephen is to avoid the deleterious effects of a continued relationship with the young surgeon.

In essence, what started out as an investigation into the veracity of Buck Mulligan's claims regarding Leopold Bloom has resulted in the former man's credibility's being called into serious question. The combined factors of Mulligan's motivation and temperament do much to discredit any assessment of Bloom as a homosexual. Such an assertion is untenable, either as espoused by Buck Mulligan himself or by any literary critic since textual and interpretative material rendered in support of such a position is uncertain and inadequate and is more often untrustworthy, distorted, or just plain false. Condemning the argument of sexual attraction as Bloom's motivation, Marilyn French insists that if Bloom's affection for Stephen may be termed "love," then to characterize that love as
homosexual is to annul it: "Bloom's love springs from innocence: it issues in an act or acts of kindness."?8 Though this comment is perhaps too generous (as postulated previously, Bloom's complex motivational forces occasionally find expression in non-Samaritan ways: his outer attractions often are derived from empirical and exploitational rationales best described as Bloomian fantasies), it is substantially correct in its assertion that Bloom's inner affection for Stephen is in no way homosexual. Indeed, all prior analyses of Bloom's psyche suggest the consistency of such an opinion. Bloom's initial admiration of Stephen is augmented by an attraction to an intelligence and emotionality which is simultaneously familiar and strange, comprehensible and baffling. This sympathetic attraction to a relatively similar consciousness is allowed only gradually to grow into genuine affection. As Bloom himself grapples with the significance of his association with Stephen, he notes his changing perceptions: "his initial impression was that he was a bit standoffish or not over effusive but it grew on him someway" (p. 657).

More in keeping with French's comments are the arguments supporting "innocence" and "kindness" as motiva-

78 French, p. 218.
tional forces, for these are the disguised factors most responsible for Bloom's acceptance of, and behavior toward, Stephen. Basically, "innocence" and "kindness" combine within Bloom to form a protective instinct, a governing force which influences his actions from the beginning to the end of "Eumaeus," from his helping Stephen with his hat and ashplant to his providing a steady arm for the young man to lean upon. It is this protective instinct which instills in Bloom "a touch of fear for the young man beside him," (p. 645) a fear which occasionally breaks from silence to find expression in deliberate action. It is this "touch of fear" which forces Bloom to remember the O'Callaghans of the world and warn Stephen about the dangers of alcohol, profligate women, and false friends. It is with a "touch of fear" that Bloom worries over both "Miss Ferguson" and Buck Mulligan. Yet, Bloom's protective instinct is better understood and more clearly recognized when placed within the context of the true subliminal source of his attraction to and love for Stephen--his attempt to regain a son. Now, Bloom's protectivism expands to include his desire to provide for Stephen. Bloom's offering of food, shelter, a source of revenue, and even a woman, more than any other protective gesture, symbolizes the filial relationship between father
and son. A universal gesture, the desire to give, to improve the lot of one's offspring, is a desire inseparable from, and essential to, Bloom's expression of his feelings for Stephen.

Certainly, Bloom's fatherly concerns, in conjunction with his protective instinct and his inclination toward a like sensibility, provide an adequate explanation for his attraction to and love for Stephen, a love derived from "innocence" and "kindness" which finally puts to rest the implausible argument of sexual desire as an

79 Though Ulysses is stuffed with minute details, their significance is only occasionally questioned. Such is the case of Bloom's insistence that Stephen be treated to Epps's Cocoa at Eccles Street. Is there any reason why Bloom selects that particular brand as opposed to any other? The following excerpt from Gifford and Seidman's (p. 456) citation of an advertisement appearing in The Weekly Freeman of June 18, 1904 (p. 13) provides an illuminating glimpse into the conformity of content and detail:

Epps's Cocoa: Grateful and Comforting; Nutritious and Economical...The best suited for all ages and classes, The greatest invigorator for the fagged. Justly prized by Mothers for themselves and their children, who choose it eagerly. Seemingly, Epps's is the perfect choice for Bloom. The advertisement rightly addresses his financial conservatism, his momentary physical condition, his desire to be accepted and comforted, and his protective instinct for his "son"--providing the notice's promises are as valid for fathers as they are for mothers.

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underlying motivational force. One can only suppose that the critical opinion which asserts Bloom's homosexuality is generated by a failure to distinguish the love of a father for a son, of a Samaritan for a man, and of a man for all humanity. To interpret Bloom's affection for Stephen in any other way is to deny the facts, the characters, and the sensibilities put forth in "Eumaeus."
Part Two:

A Resolution

In the introduction to their recent book which attempts to resolve character identity in the works of James Joyce, Bernard and Shari Benstock state as their thesis that "the close coincidences of naming distinguish the technique of Ulysses, a work of parody and parallel, substance and shadow, illusion and reality."\(^8^0\) Whereas this premise may be accepted in terms of the entire novel, it is taken to its extreme in "Eumaeus." Here, not only are "coincidences of naming" not coincidental, but they are purposefully conceived and augmented by other "ambiguities" to create a confusion of "substance and shadow" and "illusion and reality" which questions the essences of these intangibles. Indeed, knowns and unknowns are manipulated to create new forms or aspects.

of themselves and at times are redefined to become indistinguishable from each other. Thus, the very nature of such concepts as "reality" and "illusion" is called into question, a result prompting not only a complex analysis of the chapter but a complete audit of the way in which the world is apprehended and interpreted.

"Coincidences of naming," suggesting an inability to name something or someone definitively and indicative of all identity problems, is yet only partially responsible for the illusory depiction of reality in "Eumaeus." Indeed, the technique distinguished in the chapter, the one which rises above all others to determine its unique flavor, flow, and content, is disguise. Style (language and sentence structure), narrative voice, character identity, theme, and characterization (internal and external determinants) are all obscured; in essence, virtually every aspect of the chapter is disguised. Yet, the identification of what is concealed understates the significance of the technique. How disguise operates in "Eumaeus" reveals the ingenuity of the process as well as the mastery which enables it to transcend its function within the chapter and the novel and to assert its meaning in the external world on a universal scale.

In one sense, disguise operates in terms of a reader/book relationship, where the book as object is apprehended
by a reader. Here, disguise serves to prevent the reader's access to the book or to misrepresent information: disguised style, narrative voice, characterization, action, and theme all help to keep the reader from perceiving the essence of the chapter. However, when disguises are successfully penetrated, the reader is able to view the object accurately.

A second case arises when object and subject are not separated by the reader/book barrier but are located within the context of the novel-as-world. In this sense, disguise functions as an obscurant between characters. That is, when observed from an outside (reader's) viewpoint, the characters are themselves unable to grasp each other's identities. Because of the personal disguises (e.g. roles, psychological defenses) that a character either willingly wields or has thrust upon him, he is unable to be clearly perceived.

Whereas the reader is able to distinguish the previous situation from his privileged vantage point as an observer, his distance fades as the characters attempt to apprehend themselves. Here a condition is presented which is manifestly recognized as being most personal as well as universal. For it is the struggle for self-awareness and self-identity in "Eumaeus" which at once recalls the solitary nature of that conflict, a subjec-
tivity present in reader and character alike. And here is evident another aspect of disguise; that is, the struggle for self-identity, indeed, the need for self-knowledge, is obscured from ourselves by our own philosophical and psychological demands and limitations. As "Eumaeus'" protagonists grapple with themselves, the reader is forced into the conflict because of his humanity and because of his need to assert his perception of book, of self, and of world.

The reader's shift from being an objective observer to an active participant in the search for identity in "Eumaeus" reflects the range of involvement and complexity of disguise in the chapter; however, all too often the influence and power of disguise go unrecognized. For the most part, current analyses either ignore the function of disguise or minimize its importance. Frequently, when disguise is cited as a technique operating in the chapter, its usefulness is restricted to specific textual references and limited contexts. Thus, the failure to perceive disguise as "Eumaeus'" unifying and controlling force has contributed to much misunderstanding about the exact nature of the chapter and its place in Ulysses. In view of the scanty critical insights into "Eumaeus" and the outright misrepresentation of its significance, how is it possible that the chapter has been overlooked or misunderstood for

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so long?

In a general sense, the aura of misunderstanding surrounding "Eumaeus" is a tribute to the success of its own guiding technique. That is, the ability of the chapter's essence to remain hidden is the primary testimony to the effectiveness of disguise. As the chapter has been constructed to obscure, its own formulation is disguised. This relation between creation and intention presents an illusory world where form and function are apparently resolved in a tautology: "Eumaeus" appears to be disguised because its function is to disguise; "Eumaeus" is misunderstood because its purpose is to convey misunderstanding. However, that meaning may be discerned suggests not that "Eumaeus'" essence manifests itself in disguise for an opaque purpose, but that disguise, if struggled with, ultimately reveals identity. Hence, the chapter's substance, though carefully hidden by its own overall technique, is not undetectable.

If on the whole "Eumaeus" is misunderstood because

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81 Indeed, "misunderstanding" is thematically and stylistically represented throughout "Eumaeus." Inasmuch as form and content are interrelated, as the chapter is disguised, it is misunderstood. Within the narrative, dialogue is consistently misunderstood by the characters. Similarly, Bloom mistakes Stephen's feelings toward fame and fortune, and Stephen misconstrues Bloom's intentions and intellect.
of its general nature and underlying technique, then its misrepresentation is certainly evident with regard to specific elements of its construction. Foremost among these components is style, for style itself in Ulysses proves to be the key to each chapter's meaning as well as individuality. Of style, and of its importance to each chapter, Stuart Gilbert writes: "In every instance, for valid and specific reasons, the author has chosen a style appropriate to the subject; le style c'est le theme." Accordingly, "Eumaeus" style is one of disguise because the chapter itself is about disguise. Hence, a style is invented which seems convoluted and obtuse. Hence, a diction is employed which appears vague, inaccurate, and pretentious. As a result of such practices, style, more than any other device, is responsible for a proliferation of misunderstandings and critical misrepresentations. In fact, as will be seen, although Gilbert rightly addresses the relationship between form and content, he himself appears to be misled in his consideration of "Eumaeus," a fact which undoubtedly (noting his influence upon countless other critics) makes him at least partially responsible for the current state of critical misinterpretation.

82 Gilbert, p. 76.
The intensity, complexity, and thoroughness with which style is applied to its function as an obscurant, while indicative of the chapter's raison d'être, recalls additional measures employed to convey disguise and prevent easy comprehension. Second only to style as a barrier to understanding is "Eumaeus'" narrative point-of-view. Being confronted by a shifting narrator whose perceptiveness is somewhat limited and whose veracity cannot be trusted contributes to only part of the problem; his unwillingness or inability to inform further hampers the flow of information. Thus, the reader's uncertainty about the narrator's qualifications is augmented by the voice's own hesitancy and incapacities—a combination of circumstances which effectively disguises plot, character, and character interaction.

Although the narrator hides more information than he reveals, his tendency to disguise reaches its greatest intensity as he denies character and character interaction. Whereas the narrator reduces Stephen and Bloom to his level by speaking their parts for them, his voice also serves as a tool to divorce the reader not only from information and ongoing action but from humanity itself. Marilyn French believes that "impersonal
narrative voices take over completely, and the human subject matter gets lost at precisely the point of greatest tension in the 'action,' and in us.\textsuperscript{84} "Eumaeus'" narrative voice, not content to withhold knowledge and disguise all matters of consequence, proceeds to alienate the reader from his object of interest, an action which generally invokes disappointment, anxiety, and frustration.

The primary result of the interaction of "Eumaeus'" style and narrative voice is the creation of a barrier to understanding. Style, unclear and diffuse—-at times outrightly misleading—and a narrative voice which when omniscient becomes too universal and when in the third person is untrustworthy, combine to effectively disguise meaning as well as action, theme, and character. Consequently, a reader is easily misled. Moreover, misunderstanding is often heightened by an emotional response to being shut out from understanding, a reaction which further inhibits the ability to see through the chapter's disguises. As a result, what does emerge from the smoke-screen of deception is the formulation of misconceptions—misunderstandings which have subsequently come to be regarded as truths.

Significantly, the effectiveness with which style and

\textsuperscript{84} French, p. 207.
narrative voice have created misunderstandings appears to invite misperceptions of their own functions. Thus, while "Eumaeus'" style manifestly acts to disguise, it is popularly interpreted as representing fatigue. Stuart Gilbert, espousing this viewpoint, perhaps is prevented from seeing through style's disguise of itself by his adherence to his master chart of Ulysses; the designation of the guiding "technique" as "narrative--old" is taken to suggest a run-down language and "decrepit narrative" representative of the lateness of the hour. Nevertheless, fatigue, if accepted as a technique, is clearly secondary to disguise. Surely, Stephen Dedalus' seemingly offhand remark about sounds and impostures serves as a beacon in the narrative--a statement which attracts notice to language and style as deception and which illuminates style as a disguise of reality.

In addition, the assertion that narrative voice also recalls fatigue is at best limited in explaining inher-

85 Gilbert, p.360. On the other hand, Hugh Kenner arrives at an antithetical opinion and states: "By an old custom this style gets called 'tired'--an imitative form, appropriate to tired men. And the episode ('Eumaeus') is little regarded because it is 'boring.' Tired it is not: Joyce was never more awake than when he misaligned all those thousands of clichés. As for 'boring,' not a word of it would bore Bloom, who even fancies himself writing all of it." Hugh Kenner, Ulysses (London: George Allen and Unwin, 1980), p. 130.
ent problems. That the voice appears to be tired and expresses fatigue-dulled sentiments or that "the tired voice tries to convince us it has something to say" conveys nothing which might explain why the voice belongs to not a singular but a shifting narrator or why neither is trustworthy. Furthermore, these statements are themselves inaccurate—the overall feeling of fatigue is hardly pervasive. In fact, the narrator's drowsiness, when present, is episodic and brief.

Perhaps derived from the previous misperception of "Eumaeus" as representing fatigue is a second misconception which views the chapter as inactive. That is, stylistic and narrative "lethargy" is believed to be carried over into general inaction. This limitation of action is in turn responsible for creating a non-confrontation scene where nothing appears to transpire save the depleted ramblings of a diminished narrator. Without doubt, this interpretation is a general misunderstanding, for action is not only present in "Eumaeus" but occurs in a variety of modes. In terms of plot, the chapter contains, among other details, a journey undertaken by its protagonists, a conversation between a group of men in a cabman's shelter, and a series of tales told by a seafarer. In short,

86 Hayman, p. 87.
"Eumaeus" is at no loss for literal action. Moreover, it must not be forgotten that when narration ceases to focus upon external activity, it inevitably shifts to monitor internal action, most notably, the consciousness of Leopold Bloom. The frenetic scramble of dreams and schemes, facts and figures, and memories and associations in Bloom's mind and subject to inspection can hardly be termed inactive.

In addition to plot considerations, action manifests itself in the style and language of the chapter. In one sense, according to David Hayman, a penetration of language's disguise reveals that the narrator's verbal accidents have usurped the role of conventional action, thus making action an integral aspect of style. In another vein, because disguise is the underlying technique of "Eumaeus" and the destruction of illusion is a prerequisite of understanding, "action" may be expressed as reader interaction, where the reader's involvement with the chapter is active rather than passive as he attempts to perceive plot action and pursue meaning. Thus, in terms of the process of understanding, the reader's interaction with style provides the action of the chapter.

87 Hayman, p. 97.
Whereas the conspicuousness of literal (plot) action dissipates the argument advocating "Eumaeus" as an actionless chapter, the presence of the interactive type of action more effectively explains how such a misunderstanding may occur. First and foremost, although reader interaction is required to generate its respective type of action, it is indispensable if simple plot action is to be recognized. However, since action is disguised (by language, style, and narrative voice), a possibility exists for it to remain unrecognized. Thus, for example, while "Eumaeus'" main action may be perceived (the encounter between Stephen and Bloom), the chapter's major submerged action (Bloom and Molly's relationship) and implied action (the prospective liaison between Stephen and Molly) largely go unnoticed. Second, it being unlikely that no reader interaction has taken place and as equally improbable for the presence of general plot action to have been ignored, it seems likely that a misunderstanding of action is not a passive response to a seeming lack of action but is in fact an active demonstration against the action which is present. That is, the assertion that "Eumaeus" is a chapter without confrontation or devoid of activity might be a reaction attributable to the growing sense of frustration and anxiety felt by a reader unsatisfied with the action.
which does take place. That pat resolutions of "Eumaeus'" conflicts are not offered—in fact, that resolutions of central problems are seemingly deferred—only remind a reader that not enough action has transpired to satisfy his own interest and curiosity.

The sixteenth chapter of Ulysses, while not a backdown from action, does not dissipate its energy in an outburst of resolution; rather, the search for a denouement forces the reader himself into action. Thus, the employment of action in "Eumaeus"—like that of style and narrative voice—is not restrained by conventional usage but is tailored to the requirements of the chapter itself.

Whereas the previous misconceptions are primarily derived from the effect of disguise upon style, the combination of setting, characterization, and literal detail gives rise to a major misunderstanding of "Eumaeus'" tone and meaning. Thus, S.L. Goldberg argues that the diminished stylistic aspects of "Eumaeus" (style as fatigue, style as inactivity) are indicative of feelings of bleakness and isolation on a universal, as well as on a local, scale:

"Eumaeus" circles back over the political and social emptiness of Dublin...the characters and especially their lack of contact and vitality are only an abstracted text upon which "Eumaeus" expatiates at large: the social condition of modern man is an
empty boredom. 88

When seen in the light of the entire chapter, especially in conjunction with thematic aspects, Goldberg's minimizing perception of the world as an "empty boredom" must be taken one step further. In effect, the gloominess suggested by dark, unpopulated streets at a late hour is representative of a greater despair. That is, the failure of the chapter's primary relationships (Bloom and Stephen, Bloom and Molly) is indicative of an overall negation of human relations—it is not by coincidence that "Eumaeus" is filled with wrecked lives and betrayers. What is revealed then is that Goldberg's conception of "political and social emptiness" is not derived from a sense of boredom or isolation but is the direct result of social destruction.

That dark moments pervade "Eumaeus" cannot be denied; however, there is an inherent danger in advocating opinions which interpret the chapter's tone and meaning as exclusively negating and condemning the modern world. First, as in Goldberg's case, a benumbed, minimalist approach is founded upon other major misperceptions, primarily, that "Eumaeus" is a fatigued and inactive chapter. Consequently, since such an interpretation is based upon false pre-

88 Goldberg, p. 291.
mises, the general perception of "Eumaeus'" purpose as conveying a prophetic vision of the world-as-Wasteland is also a misunderstanding.

Second, although "Eumaeus" seems a gloomy chapter, there is a tendency to diminish its tone too much, to negate its liveliness and humor. And certainly, despite what might be happening within the text--and despite the tendency to overlook it--comedy does exist. Though there are few, if any, moments of overt lightheartedness, the tall tales of W.B. Murphy, the gaffes of the narrator, and the subtle wit (both intentional and inadvertent) appearing periodically in Bloom's monologues frequently pierce the bleakness of time, spirit, and place. Furthermore, if textual details appear to inadequately display the humor present, one need only examine "Eumaeus'" style to be amply satisfied. Style, heretofore demonstrated primarily to disguise information, is now revealed to be responsible for the chapter's tendency toward satire and parody. The manifestly contrived style cannot be taken seriously, nor is it meant to be. Inverted and convoluted sentence structures and a severely abused diction open themselves to scrutiny as sounds. The celebration of words--their inaccuracies, contradictions, and failures--allows them to become the source of humor in addition to being the conveyors of comedy.
Undeniably, the immediacy of "Eumaeus'" outlook, even in the presence of humorous events, is bleak. However, just as incontrovertible is the understanding that although the chapter is sobering, it is not dead; although gloomy, it is not grim. Humorous events, like the vitality within the cabman's shelter, while restrained, are not absent. Thus, even in its least optimistic sense, the mere existence of humor in the presence of bleakness is enough to inspire at least a feeling of hopefulness. Like the dim red light suspended above the altar at the conclusion of "Grace," disguised humor struggles against seeming resignation and paralysis to partially dispel fatigue and gloom. Perhaps, the image of a vast darkness pierced by a glimmer of light is not an inappropriate central symbol for "Eumaeus." Indeed, the interplay between darkness and light is literally recalled by scene (the lit cabman's shelter in the dark night, the coke brazier against a darkened background), and figuratively represented by tone (humor within bleakness) and theme (the flicker of sub-themes within the narrative). This metaphoric function is best served, however, when the chapter's underlying technique, disguise, is evaluated. For disguise, like darkness, overwhelms and saturates all, hiding action, tone, and meaning. By limiting sight, it withholds information, and a gap is established between knowledge of-
fered and knowledge received. Thus, like darkness, dis-
guise succeeds in perpetuating misperceptions by prevent-
ing recognition.

The manipulation of such elements of fiction as style, narrative voice, and action to produce disguise makes these elements as well as the chapter itself subject to misunderstanding. Yet, although a risk exists for misconceptions to go unrectified, the chapter's treatment of disguise is required for "Eumaeus" to be effective. Furthermore, once the technique itself is distinguished, the problem posed by it is largely solved.

In essence, the central problem of "Eumaeus" is that concerning disguise and identity. Involving all aspects of the chapter--from overcoming the limitations of a con-
strained style and narrative voice to extracting sub-
merged themes from dense text--understanding is dependent upon distinguishing these seemingly antithetical concepts. However, as the perspective of the conflict changes, so too does its expression in abstract terms. Thus, the general struggle between identity and disguise may also be expressed as the conflict between internal and external selves or that between reality and illusion, depending upon whence the confrontation is being observed and the relationship of the observed to the observer. For example,
identity and disguise not only affect one on a personal level in terms of how an individual presents himself to the world, but they also manifest themselves as conflicts between inner and outer selves in an intra-personal sense, and as the fundamental perceptual problem of reality and illusion from a universal perspective.

One significant result of such a complex rendering of the relationship between disguise and identity is manifested in characterization. Because of the demands made upon character by disguise, "Eumaeus'" protagonists are necessarily complicatedly portrayed. Once stylistic disguises (narrative voice, language) are sufficiently removed, however, Stephen and Bloom's views of themselves, others, and the world—as well as their struggles for self-identity—are revealed. Furthermore, through gestures and words that often appear inadequate and infrequently are misleading, universal truths emerge. As characters grapple with their own self-perceptions and are confronted by the disguises perpetrated by others, an outside observer is reminded not only of his own difficulty in perceiving their identities but of his own search for self and of his own limitations in apprehending the world around him. "Eumaeus," confronting the problem of personal identity, with only slight prodding expands to question the universal—the nature of knowing.
On a personal level, if any "law" may be said to govern identity, it is that identity itself is illusory. That is, the "self"—or what one believes to be "self"—eludes static definition and finite resolution. However, the fact that "true" inner identity cannot be pinpointed does not preclude the concept of an inherent search for inner identity. Rather, the struggle for identity is enhanced by the illusory aspect of inner self; the lifetime change of inner self requires a lifetime search for inner self. As evidenced by Stephen and Bloom, this inability to resolve inner self is manifested in the disparity between internal and external identities.

To a great extent, their struggle for self-identity and self-awareness is regulated by the progress of the conflict between inner and outer selves. That is, who they are is to a great degree determined not only by who they think they are but by who they present themselves to be. In essence, this discord between inner and outer selves is representative of the divergence between internal and external identities, where internal identity is expressed as the resolution of inner self with self-perception and external identity is defined as the presented self, the outer self. This latter self—external self—while only one component of that complete self which constitutes an individual personality, is central
to the overall conflict between identity and disguise in that the outer self is essentially the domain of disguised self: it is the external self wherein disguise is manifested and finds expression. Rarely is a glimpse given into inner identity; what is usually met with is the projected self that Stephen or Bloom either desires to put forth or cannot control the expression of.

In essence, the forces spurring the creation of personal disguises may be reduced to generalizations which are as true for the inhabitants of the "real" world as they are for the characters of "Eumaeus." That is, disguises are wielded as protections of internal identity, as coping mechanisms against anxiety, as outer expressions of fantasy, and as means of entry into relationships. Thus, disguises not only insulate the inner self from the onslaught of the outer world, but they are also the vehicle by which interaction with that world is permitted. Seemingly, the development and perpetuation of disguises are essential to life itself.

While the struggle between internal and external selves is evident in both Stephen Dedalus and Leopold Bloom, the latter epitomizes the ongoing conflict between disguise and identity on the personal level. Despite the presentation of a multitude of roles, Bloom's display of external self is always indicative of outer identity—
outer self presented to, or perceived by, the outer world which serves only to disguise inner self by masking inner identity. Most problematic of Bloom's disguises is his predominant role as an empiricist—a role that almost escapes detection as a disguise. Yet that empiricism is an external identity and not inner self is clear; characteristic of all external selves, empiricism manifests multiple functions which shift as need dictates. However, whether the main purpose of the disguise is served—the concealment of inner identity—is ascertainable not by the success or failure of the devices created by empiricism but by the difficulty with which the role itself is apprehended. The widespread misperception of Bloom's motivations and intentions clearly attests to the overall effectiveness of empiricism as a disguise.

Occasionally, when confronted by inner turmoil, Bloom prevents outward displays of emotion by forming a calm outer shell. More than any other expression of disguise, this gesture symbolically represents the greater conflict between internal and external selves. Although not so clearly portrayed, this division of self exists wherever empiricism is found operating. Consequently, in his association with Stephen, Bloom clearly is out of touch with his inner identity—his entrepreneurial fantasies are generated by an external (empiri-
cal) self and hide his real ambitions and emotions. Yet, whereas the tendency to create disguises might result in a general perception of disguise as only diminishing inner self or perpetuating self-deception, Stephen and Bloom's relationship makes clear that the assumption of disguise may also be advantageous. Indeed, that external selves function mainly to protect inner identity supports this view—penetration of Bloom's empirical disguise of his emotional attraction to Stephen at such an early stage would certainly intensify their interaction but would almost inevitably lead to its utter destruction. Hence, although role-playing will prevent knowledge of others and may frustrate self-knowledge, it also protects a fragile inner identity which hesitates to engage in relationships on "pure" levels. In this sense, external identities become the only opportunity for inner self to survive long enough to risk finding its own chance for expression.

The concept that disguised self is advantageous—indeed necessary, especially when encountering another person—is indispensable in comprehending Bloom's adoption of roles in his relationship with Molly. In one sense, disguises are created by Bloom simply to enable him to understand the circumstances of his marriage. More important, however, roles are generated so that he may cope with the pain and anxiety caused by his awareness of
Molly's adultery. His dream of becoming an impresario who organizes first-rate concert tours is an attempt to negate and control his bereavement over the loss of Molly and, by so doing, return to the times of happier memories. Similarly, although his role as a pimp has been subject to much misinterpretation, it too is a disguise of inner self. There is no perversity or malign motive behind Bloom's actions; rather, his offering of Molly to Stephen is yet another attempt to come to terms with her infidelity. Moreover, the disguise now being implemented hides a most secret and sensitive internal self--Bloom's inner motivation is his desire to reconcile and resurrect his family.

The vulnerability of the self revealed by Bloom's desire to regain his family prevents him from directly confronting his relationships with Molly and Stephen. Consequently, he generates external identities to enable him to engage these personalities. However, although inner motivations (regaining son and wife) cause the formation of outer roles (Bloom as entrepreneur, impresario, and pimp) and outer actions (advice to Stephen, pandering for Molly), as long as disguises are wielded real contact is impossible. While external identities do protect inner self and provide access to other individuals, they may not substitute for inner contact or
inner recognition of self. This conflict between identity and disguise which occurs on a personal level is resolved in a paradoxical relationship where each element is required for the survival of the other. This interrelationship is amplified when the problem of internal and external selves is expanded to a universal perspective. Disguise and identity, in a larger sense, come to signify nothing less than illusion and reality.

Earlier, in the discussion of "Eumaeus'" style, the appearance of illusion was noted. Style, disguising itself as fatigue, suggests illusory images in the sense that style itself is a disguise of itself. Moreover, this world of illusion intensifies when a concise resolution of the chapter's thematics is attempted: although disguise is "Eumaeus'" main theme, disguise as a theme is disguised (by language, narration, style, et al.). This presence of illusion embedded in illusion recalls the optical trick created by the precise alignment of mirrors to form an infinite number of singular images. Whereas this arrangement makes locating a real object exceedingly difficult, the prevalence of disguise in "Eumaeus" similarly hampers a determination of reality. In addition, the confusion of reality caused by a mirror infinity of layered disguises is supplemented by the presence of the paradoxical relationship of disguise.
and identity, where these concepts are not encountered singly but are carefully linked together. Exemplifying another optical illusion, reality and illusion may be seen as opposite sides of a coin, which when set on edge and sent spinning seems to meld each side into the other, the result being not two distinct images but one changing likeness which is simultaneously both and each of its component parts. In this fashion, the implied reality behind illusion makes itself known, and the penetration of disguise ultimately reveals identity. Conversely, things often appear to be other things; items of substance (e.g., the bun and coffee, Murphy's tattoo) are as changeable and illusory as mystical selves (e.g., metempsychosis, external identity).

Only in view of this paradox—that illusion and reality, although disparate, are inseparable and that they acquire meaning only when seen in relation to each other—may the illusions and realities operating in "Eumaeus" be perceived. Insofar as the terms "illusion" and "reality" are meaningful (to complicate matters, the nature of the paradox dictates that these concepts are at times indistinguishable from each other), two sets of contraries are present and act contemporaneously. First, "reality" (the offhanded perception of such things as style, narration, characterization, theme), when examined carefully,
reveals illusion. Second, "illusion" (external roles, the apparent function of style as fatigue) when dispelled, yields reality. Acting in conjunction with each other, these processes provide a destructive and constructive system for penetrating "Eumaeus'" thickest disguises. Thus, just as piercing through disguise affords a clear apprehension of inner identity, supposed reality must be exposed as illusion if underlying reality is to be grasped. For example, Bloom, as an empiricist (impresario, entrepreneur, pimp) when placed under scrutiny (piercing disguise, analysis of inner motivations), is revealed to be not an empiricist but a man who desires to regain his family. Similarly, style, initially perceived as fatigued, upon closer examination is revealed to be active.

In particular, the previous description of the eternal conflict between reality and illusion readily finds expression in "Eumaeus'" wholesale destruction of romance. That is, romantic visions are recognized as disguises of reality and, as such, are destroyed. Thus, the occurrence of plebeian language, of downplayed action, and of a deserted Dublin are all expressions of a stripped-down world where romantic fantasies have been discarded to reveal an undisguised world. 89 However, although a deroman—

89 Whereas style, diction, and scene have previously stood for other things (fatigue, inaction, or the disguise of plot, character, style), they now represent the
ticized world dominates "Eumaeus," romance cannot completely be excluded. Indeed, "Eumaeus'" diminished world is populated by myth-makers, hero-worshipers, and visionaries who either consciously or unconsciously distort and manipulate an illusion-free world in an attempt to replace stark reality with romantic illusion. Phoenix-like, out of the ash of destroyed illusion, is illusion born. In this way, one is reminded of the paradoxical relationship of reality and illusion: no sooner is one allowed to dominate than the other reasserts its presence.

In the battle depicted within "Eumaeus," the destroyers of romance claim victory over those who would create illusion. Leopold Bloom, rising to the occasion, displays yet another role as an exposé of romantic fantasies. His faith in established fact, numbers, and rationalism rejects emotionalism and myth-making; in short, he cannot help but intellectually oppose fantasy. Thus undissuaded by the myths of religion and patriotism--Ireland's primary disguises of reason--Bloom is allowed to burst the illusions proffered by romantic visions.

things themselves as they are. This resolution reinforces the concept that destroying romantic illusions allows the perception of reality--the dissolution of romance frees reality.
Yet Bloom is by no means infallible. Because his identity as an empiricist is an outer identity, his inner self is susceptible to romantic visions just as it is dependent upon external roles for existence. Unable to prevent the necessary concurrence of illusion and reality, Bloom occasionally becomes lost in his own fantasy world. Though no surprise, Bloom's romantic visions almost always revolve around thoughts of Molly. In one sense, illusions are manifested in his dreams of a reunified family and include his newly found son, Stephen. Simpler visions concern the blissful days of courtship—Bloom's romantic memories of lovers' ways and of Howth are joltingly different from the present reality of Dublin and Blazes Boylan.

The combination of setting, style, diction, and characterization repudiates romance throughout "Eumaeus"; however, the most significant and thorough destruction of romantic visions occurs thematically. Now, the undercutting established by earlier modes becomes far more severe. Romance is no longer deflated; rather, it seems to burst from the inability to assimilate the sheer volume and energy of the attack upon it. Thus, the illusion of good fellowship and Irish camaraderie heretofore allowed to flourish in Dublin's streets, workplaces, eateries, and pubs is smashed by the reality which infuses "Eumaeus." Here, in the deserted midnight streets and the remote
cabman's shelter, personal relationships falter or dissolve. The link between men is not that of conviviality but is the kind that exists between sirens and their victims, between betrayers and the betrayed. Hence, associations among men, when stripped bare of illusory sociability, is of the basest origins; brotherhood, or simple goodnaturedness, is the exception rather than the rule. And undoubtedly, no other theme manifests this "realistic" view of men and their relationships more completely than "Eumaeus'" brutal examination of Irish politics. The illusion of a united and self-sufficient Ireland where all men are kings and good fellowship reigns is rapidly and thoroughly countermanded. Indeed, the view which emerges from the collective consciousness of the shelter inhabitants is that of a country politically fragmented and destined forever to slavery, a nation of betrayers who bring about little more than alienation and desolation.

Clearly, this final clash between illusion and reality serves as a pointed reminder of the "real world." Yet the overall struggle between disguise and identity which pervades "Eumaeus" is firmly anchored in a reality which exists outside the universe of the novel. Thus, while Ulysses does evoke a living, breathing world, this creation is a reflection of the outside, physical world.
Moreover, by confronting the eternal questions of disguise and identity and reality and illusion, "Eumaeus" transcends its existence as fiction to become inseparable from human experience, thereby encountering the external world on its own terms. Hence, the end result of piercing the chapter's varied disguises is not limited to the acquisition of "Eumaeus'" meaning but includes gaining understanding of ourselves as well. Bloom and Stephen's struggle to know themselves and each other and their attempt to come to terms with a reality stripped bare of romantic illusion not only represent "Eumaeus'" underlying concern with depicting reality but are analogues to the process by which reality may be known. If words are impostures, physical appearances may be altered, and historical fact is a matter of personal interpretation and recollection, how can man come to know his universe? In short, the struggle for the resolution of disguise and identity demands nothing less than knowing the nature of Knowing. Just as the key to comprehending "Eumaeus" lies in uncovering disguise, the entire process of gaining access to reality demands a reassessment of how reality is to be distinguished.

Despite the presence of universal applications, there exists a readership from whom "Eumaeus" fails to elicit any analysis, much less that of philosophical
dialectic. Exemplary of misperception and limited comprehension is Darcy O'Brien's assertion that "Eumaeus" is best characterized by the visceral image of the sweeper horse's defecating—an "epiphany" which provides the appropriate final punctuation for a "non-recognition scene in which nothing more valuable than the substance of that equine gesture transpires."90 O'Brien's comment, an unwitting tribute to the chapter's successful manipulation of disguise, is also an expression of frustration over not having an indisputable resolution rendered by a traditional denouement. Succumbing to the strain attributable to being a disappointed reader, O'Brien fails to perceive the chapter accurately.91 Disguise, again victorious, is perhaps too successful as the chapter is denied serious consideration. Yet, that "Eumaeus" is indeed valuable cannot be contested. The chapter's concern with the problem of identity is relentlessly pursued so that resolutions in personal and universal terms are made

90 O'Brien, p. 189.

91 French, p. 212. Furthering her interpretation of "Eumaeus"-as-obscurant, French notes that a reader's frustration over not being presented with simple resolution of plot considerations manifests itself as "strain." Hence, syntactical strain, strain between characters, and strain between characters and their environment are all analogues to the reader's strain resulting from the combined effects of disguise.
available. Thus, presentations of style, action, and narrative voice all recall the conflict between disguise and identity, and the problems of internal and external selves, conscious and subconscious motives, expressed and suppressed emotions are analyzed with respect to general personality as much as to characterization. Hence, the universal problem of whom one is apprehending when one perceives someone is manifested in the reader's apprehension of Stephen and Bloom. A reader, confronted by roles and disguises, by defense mechanisms and projected selves, must decide whom he is perceiving when he is in contact with the protagonists.

The resolution of identity made possible by "Eumaeus'" treatment of disguise permits a view of self and of self-knowledge which is free from artificial solutions. However, one must not be tricked into believing that the resolution of identity is necessarily simple or in fact attainable. The substitution of the words "inner self" or "identity" for the word "soul " allows the following observation by Richard Kain to serve as an appropriate summary: "in the changing world of form and appearance, the soul itself is the greatest mystery."92 Like the "changing world," inner self is in a state of flux; hence, to a degree identity is always unknowable. Fur-

92 Kain, p. 218.

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thermore, as "appearances" and protective devices prevent accurate self-perception, complete self-knowledge is also relegated to the world of "mystery."

The solution to the riddle of self is really the essence of a larger argument, one which has previously been expressed as the nature of knowing. It is toward clear-sighted self-awareness that "Eumaeus'" protagonists struggle; however, the process by which such knowledge may be obtained is equally valuable to a reader--procuring self-identity and unveiling disguise find as much meaning outside the novel as within its pages.

In spite of the fact that "Eumaeus" presents many complex, universal concepts for evaluation, it is above all else a narrative designed to further Ulysses' plot. In this sense, the prime consideration is with the long-awaited meeting between Stephen Dedalus and Leopold Bloom, with their subsequent relationship, and, by reason of a necessary extension, with the matrimonial well-being of Bloom and Molly. However, in reality, since "Eumaeus" clearly is Bloom's chapter, the story told is that of Bloom's relationship to those two luminaries, Molly and Stephen. Stated interpretatively, this central point is reducible to the problem of Bloom's attempt to regain his family. In essence and in light of "Eumaeus'" predominating concern with disguise and identity, how are
Bloom's endeavors resolved?

Unfortunately, the desire to negotiate a solution to "Eumaeus'" central interpersonal relationships quickly encounters forces equally determined to prevent such knowledge. First, any attempt to settle the primary questions facing Bloom, Molly, and Stephen is stymied by a lack of concrete facts upon which to base an analysis. Style, narration, and action all serve to disguise resolution—it is difficult to perceive ongoing action and even harder to extrapolate meaning. In fact, upon cursory examination, "Eumaeus" seemingly depicts little having to do with its central relationships; its inclination appears to be toward general discussions and impersonal details.

A second obstacle to resolving "Eumaeus'" primary plot action is attributable to the reader's initial reaction to his meeting with disguise. As noted by Marilyn French, "the dehumanizing techniques of 'Eumaeus'...force the reader to reject those techniques and to assert with increasing intensity the humanity that is being so battered and choked." That is, the need to resolve ambiguity and to escape "Eumaeus'" suffocating grip on characterization ultimately results in the formulation of an emotional interaction between a reader and the chapter's protagonists.

93 French, p. 208.
However, one danger in reconstituting a diminished humanity is to pursue this emotional contact too vigorously. Thus, without sufficient reason, interpersonal relationships are often heralded as being resolved in an optimistic manner. Emerging from the cabman's shelter along with Stephen and Bloom, the reader also is relieved to find himself in the crisp nighttime air, and the communication which now transpires, although trite, is uncontestably preferable to the earlier period of noncommunication. Thus fooled by his own involvement with the protagonists' interaction and by the sudden appearance of good fellowship, a reader may view Stephen and Bloom's relationship as a goodhearted conciliation. Moreover, he may perceive Bloom and Stephen as father and son, who, like Odysseus and Telemachus in the Homeric parallel, go off arm in arm toward Eccles Street to destroy Molly's (Penelope's) suitors.

Inspired by the reader's desire to reconcile his own needs, this attempt to resolve the chapter's fundamental relationships is severely flawed. First, by yielding to emotional interaction, the reader succumbs to yet another form of disguise and is thereby dissuaded from apprehending "Eumaeus'" action. Second, any reflection over the events depicted by "Eumaeus"--including the end conversation--immediately reveals the real limitations of Bloom and Stephen's interaction. Hence, a vision of reconcil-
iation and reunification is a romantic illusion, negated by "Eumaeus'" thematic considerations. Although the ending might appear positive, such a resolution is tempered by the lessons of burst romanticism and ultimately, upon closer observation, must be discarded. Dreams of happy friendship are merely dreams; a cheerful resolution of the problematic relationships between Bloom, Molly, and Stephen is not to be had.

Yet, in view of the need to pierce the disguise presented by romantic interpretations, an inherent danger exists in the overzealous negation of the interactions which do occur. To deny any contact between Stephen and Bloom or to assert that their conversation is wholly one of confrontation or to believe that a reconciliation between Molly and Bloom is altogether impossible is to diminish "Eumaeus'" action too much and is a direct contradiction of both the available textual detail and the spirit of the chapter. In short, overminimizing the relationships formed between the protagonists is as much a danger as romanticizing them.

The true nature of character interactions is at once comprehensible when they are assessed with regard to disguise and identity. Primarily, the same process which allows the presentation of an undistorted reality now enables relationships to be viewed in terms of what they are
and what they will become. In essence, apprehension of undisguised relationships offers a middle ground between emotional optimism and overly restrictive deromanticism.

In particular, piercing the disguises which surround character (e.g., roles and projections) allows a significant insight into the relationship between Stephen and Bloom. Thus, the factors responsible for their meeting, hitherto concealed beyond the simple requirements of plot, are enlightening. Although it is readily apparent that Bloom is drawn to the younger man, it is also clear that Stephen in his own manner and degree desires Bloom's company. Whereas Bloom's interest in Stephen is generated by specific conscious and unconscious attractions (true respect and admiration for Stephen's intelligence, the desire to eliminate Boylan, pseudo-paternal hopes), Stephen desires only the sympathy of a like soul. Both men being in their own ways exiles, non-believers, and artists, Stephen seeks out Bloom as a voice of experience to guide him through the passage leading to maturation and compromise.

Yet, although shared interests are present and mutual needs exist, it is impossible for the protagonists to form a long-term, substantive relationship. Simply put, when Stephen and Bloom's undisguised selves
are viewed, the differences between them are too great to allow easy resolution. Bloom, experienced, realistic, and empirical, a man based in the external world who admits to having no power over that world, cannot provide the spiritual leadership desired by Stephen—the inexperienced aesthete whose idealism manifests itself in an internalized world which he alone controls. Reducible to the conflict between rationalism and emotionalism, both men are ultimately incapable of understanding each other: Bloom's fixation with intelligence and science lies in marked contrast to Stephen's mystical attraction to theology and soul. Thus, although Stephen and Bloom are able to communicate on superficial levels and may even develop a spirit of good fellowship, they are barred from forming the intense relationship implied by Bloom's desire to regain family. At best, Bloom's acquisition of Stephen's friendship—like his re-entry to matrimonial ties—may come about only with the formation of new bonds and responsibilities; relationships based upon reunification or resurrection are forever precluded.

Because the protagonists' inner selves reveal more differences than likenesses and because these divergences are not easily resolvable, it cannot be expected that the friendly conversation at the end of "Eumaeus" will prevail in the novel's later chapters. However, perhaps more impor-
tant than providing a conciliation, Stephen and Bloom's interaction illuminates their struggle to seek out and know inner selves. Indeed, the fits and starts of veiled conversation are reminiscent of their own soul-searchings and self-doubts and demonstrate their insecurities about revealing inner selves to each other. This cautious testing and extension of inner self, as well as the desire for self-knowledge, provide the strongest bond between Bloom and Stephen. Unlike other characters in "Eumaeus," they at least possess the potential for real interaction in that their struggle with themselves to know themselves may ultimately become the pathway for real communication.

The fact that the protagonists' attempts to reconcile their inner selves both prevent a meaningful relationship from forming and provide the possibility of a future association underscores a theme which is becoming increasingly noticeable. That is, "Eumaeus" seems to consistently reject simple dualism in favor of unification. Like Bloom's empirical vision, the creation of emotional disguises, or the function of disguise itself, the struggle for identity is presented not as something inherently good or bad or something to be or not to be striven after or something which has either positive or negative impact; rather, it comes to represent a philo-
sophical approach which argues that little in life is all or nothing and that every concept or process may be manipulated to form whatever the manipulator himself chooses to create. Altogether, this rejection of assigned values and pre-ordained judgments recalls the exact nature of disguise and identity and illusion and reality that "Eumaeus" struggles to assert at every turn. That is, seemingly antithetical concepts are almost always resolved by a paradoxical relationship where one cannot survive without the other—in spite of the fact that one element might be delusive and false. Hence, disguise, while serving to obscure or prevent identity, is a requirement of identity—without it identity might itself be unknowable or, as in the case of internal identity, might be destroyed by the onslaught of unshielded reality. Similarly, the relationship between illusion and reality requires both aspects so that each may be sustained—mythmakers abound because unresolved selves cannot accept an illusion-free world. Primarily, what is accomplished by the usurpation of dualism by paradox is the creation of a complex worldview. And it is precisely the authenticity of this vision which allows "Eumaeus" meaning and vitality to transcend its own place as fiction.

The presentation of a complex worldview and of complicated relationships between characters serves to infuse
"Eumaeus" with a vitality not drawn from pretense but derived from the energy of the "real world" itself. Perhaps in recognition of the likeness between book and world, or perhaps in response to the problems posed by the novel, readers are forced to negotiate their own world and the means they employ to gain their knowledge as they grapple with the "fiction" of *Ulysses*. In the case of identity and disguise, where these concepts are shown to be questionable in themselves, "Eumaeus" offers to its readers the same solution available to its characters—that resolution of disguise and identity lies not in a simple dualistic rendering but in the acceptance of an inherent paradox. Like Leopold Bloom, all men simultaneously recognize and refuse to recognize reality and attempt to block out their perceptions by creating illusions. In short, the apprehension of an undisguised reality that is essentially nothing more than self-knowledge causes an unbearable shock of recognition which is countered by the creation of coping mechanisms. These devices, mostly taking the form of external selves (disguises of self, projections of self, role-playing), both protect inner self and provide a means of access to the outer world. Thus disguises, although false identities, are indispensable in the struggle for self-knowledge.

The process of self-discovery, as characters and
readers wander among multiple external identities and shift between roles, projections, and inner selves, is itself a journey and suggests a kind of navigation. Yet, whereas navigation is conspicuous as an undisguised theme of "Eumaeus," it is reworked by concealment to achieve new meaning.94 Thus, although navigation is represented in Bloom's interior monologues as thoughts wander into thoughts along the pathways of lifetime remembrances, ambitions, fantasies, and calculations, this travel of ideas is an analogue for an internal journey through and within self.95 Moreover, though navigation has now come to represent the travel of a mind within a mind as well as physical journeys of men over seas and through city streets, in an interpretative sense it is synonymous with the art of piercing disguise. Like Odysseus himself, a reader must wend his way through rocks of misinformation, currents of questionable narration, tides of deceptive style, and thematic whirlpools to land safely on the Ithacan shores of

94 Navigation (dubbed the "art" of "Eumaeus" by Stuart Gilbert) is well represented. Style may be said to be wandering and circumlocutous, and navigation as action is depicted by Murphy's sea voyages and Bloom and Stephen's travels through Dublin.

95 An additional reference to spiritual navigation occurs in Bloom's brief consideration of metempsychosis ("met him pike hoses"). However, in "Eumaeus," the external journey of self has been replaced in importance by the internal search for self and self-knowledge.
clear perceptions.

Yet, it is clear that few men are able to negotiate safely a passage home. Like the submerged theme of homecoming, navigation reinforces the notions of wandering and homelessness. Thus, for Leopold Bloom, homecoming is to be denied. Regarding his return to Molly, a reconciliation depends upon the formation of a new relationship, a possibility which although slight, yet exists. As Moses or the Wandering Jew, he will find no final resting place; Bloom-as-Dubliner will forever be alienated. Incapable of being "all too Irish" because of his refusal to participate in conventional Irish mythmaking and romanticizing, he must stand outside the society he so much desires to be a part of. On the other hand, Stephen Dedalus, a native son, suffers a similar fate. Literally homeless with his rejection of his father's house and his betrayal by Mul-ligan, Stephen's intellectual repudiation of Ireland's "nets" forbids a spiritual homecoming.

For Stephen and Bloom, as representatives of the universal search for self-identity, failed navigation and disappointed homecoming acquire additional impact. With all disguises stripped away, the denial of return registers as nothing less than the inability fully to resolve inner self. Whereas the protagonists' shifting identities provide one indication of inconsistent, unsettled inner self,
the fundamental difficulty stems from the inherent problematical aspects concerning the unification of disguise and identity. Perhaps, in view of the existing paradoxical relationship, the resolution of external and internal selves is an impossibility. As roles and disguises are needed to protect inner self, they can never be dispensed with; hence, a disparity between internal and external selves will always exist and man will forever be seeking a conciliation of selves. For Stephen, for Bloom, and for all those who seek self-knowledge, the impossibility of celebrating this ultimate, spiritual homecoming is indeed a "pisgah sight of Palestine."
The first chapter of the nostos, "Eumaeus" occupies a special place as it takes the initial steps toward resolving the events of June 16, 1904. However, in terms of Ulysses as a whole, the sixteenth chapter has often been regarded with confusion or with mixed sentiments. Thus, for the most part, "Eumaeus'" purpose has been reduced to insuring textual continuity by functioning as a link between "Circe" and "Ithaca," giving both readers and characters an opportunity to pause after the intense nighttown scene and before Stephen and Bloom's finale in the kitchen of 7 Eccles Street. Yet, a far more satisfying explanation of "Eumaeus'" textual function recognizes its impact not as a space between climactic scenes but as a climactic moment in itself. Whereas the novel teasingly postpones Bloom and Stephen's meeting, "Eumaeus" finally presents the moment of confrontation or of non-confrontation. The fact that the encounter might be reductive does not detract from the significance of the action; rather, it increases the dramatic potential of the scene by refusing to limit its
expression. A multifaceted accomplishment, this open-ended depiction of "Eumaeus'" central action heightens realism, excites participatory interest, and restates the novel's stance toward finite resolution.

The seeming ambiguity which "Eumaeus" applies in its treatment of primary plot considerations is inseparable from that employed in its own construction. The chapter, thickly veiled by disguise, is often victimized by its technique. Subsequently, when the chapter is not outrightly ignored, it sometimes is minimized to the barest levels of significance. Hence, "Eumaeus'" diction and verbal accidents have wrongly been interpreted as being the sole expression of the chapter's action, where "Eumaeus'" meaning and purpose are not seen to exist beyond the stylistic constriction of language as disguise.

On the other hand, "Eumaeus'" vast range and scope allow it to fall victim to antithetical limitations. Whereas the link between disguise and style often serves to trap and suffocate "Eumaeus'" larger meanings, the perception of its universal applications removes meaning to outer limits which have little to do with the chapter's involvement with such basic considerations as plot, action, and characterization. Thus, as S.L. Goldberg observes for the final chapters of _Ulysses_, "Eumaeus" not excluded, -170-
the "subject is no longer the characters and their world but the meaning they possess in the widest, most general context." 96 Partially correct in his analysis, Goldberg seems to forget that in "Eumaeus" the characters' world to a large extent has become the "real" outer world, and that their concerns are our very own. Their need for love, understanding, and intellect are inseparable from the world in its largest context; however, Stephen and Bloom's requirements are unique to themselves and to their world. "Eumaeus" is undoubtedly concerned with its characters and their needs, but because of the influence of disguise it is possible for this world to remain hidden, giving the false impression that the chapter's meaning is valid only outside the bounds of fiction. Thus, although the process of characterization which has carefully been building over the course of Ulysses now frees the reader to view the protagonists with regard to the universe, one must not lose sight of their ties to their world and to their own characterizations. Leopold Bloom does possess a universal meaning; yet this outer substance is merely an extension of what Bloom brings to his world as Leopold Bloom. In a sense, this process of perceiving all of Bloom's meanings is analogous to the system governing

96 Goldberg, p. 290.
the apprehension of "Eumaeus" in general. That is, before Bloom's significance in universal terms may be ascertained, it is necessary to perceive his essence as a character and his relation to his world, a process paralleling the overall unveiling of disguise to apprehend identity and meaning.

Unquestionably, the ability to perceive "Eumaeus'" world is a prerequisite for understanding. However, whereas the casual observer cannot see through "Eumaeus'" disguises and cannot begin to understand meaning, the beginning of resolution occurs with the knowledge that disguises do exist and that they prevent the acquisition of meaning. Ultimately, this awareness of disguise evolves into a comprehension of disguises and their functions, the penetration of which allows understanding and resolution.

After "Eumaeus" is stripped of its preliminary disguises, thereby allowing the central conflicts between identity and disguise and reality and illusion to be acknowledged and understood, certain intentions may be distinguished--objectives which in addition to providing unifying forces for the chapter delineate specific directions of inquiry. Insofar as it is possible to identify a particular element as embodying "Eumaeus'" purpose, the overall tendency to deflate romance is that signal
factor. The reduction of language, action, and setting, while indicative of the displacement of romance by the ordinary, simultaneously underscores and creates the negation of romance evident in character and plot. Furthermore, the limits placed upon character interaction by burst romance transcend the novel to effect responses in the reader. While romantic fantasies are being destroyed within the pages of the chapter, a letdown in plot intensity coupled with a disappointment of expectations serves to burst a reader's illusions as well. Accomplishing a twofold purpose, this negation of a reader's romantic visions reinforces the general intention of "Eumaeus"; enabled to see the process determining the rejection of romance, a reader also is allowed to apprehend the chapter's undisguised meaning.

The removal of a reader's emotional responses to the chapter is a necessary step in achieving another main objective--the presentation of a demystified Dublin. For as the city is revealingly portrayed, so is the reader prepared to accept this demystified vision. Essentially, this honest view of the city is of its meanest side; fellowship and spirituality are virtually absent, replaced by self-serving relationships, destroyed lives, and myths. Furthermore, while it seems impossible for a
political discussion to ignore Charles Stewart Parnell, his treatment in "Eumaeus" is noteworthy. Presented in counterpoint, the mythologizing by the shelter inhabitants is contrasted to Bloom's recollections. However, Bloom's memories of newspaper accounts and the national temper are uncharacteristically bitter. Reinforcing the general idea that homecoming is impossible, Bloom puts to rest forever the myth of Parnell's return, while his condemnation of the Irish people as Parnell's betrayers serves as a pronouncement upon Ireland's past, present, and future.

With Parnell's mention, the intrusion of historical fact into the narrative confirms the interplay of illusion and reality in that their paradoxical relationship is recalled by myth masquerading as history and by history.

Insofar as a source of this anger is to be located, it might well reside in the heart of James Joyce, "for whom the fall of Parnell symbolised the triumph of all that was disgusting and degrading in Irish life." (F.S.L. Lyons, The Fall of Parnell: 1890-91 [Toronto: University of Toronto Press, 1962], p. 309.) Thus, if at any place in the narrative it may convincingly be argued that Joyce himself intervenes, it is with regard to Bloom's bitter recollection of the destruction of Parnell by his own followers. As Joyce is reported to have said, "the Irish did not throw him to the English wolves—they tore him to pieces themselves. (Jules Abels, The Parnell Tragedy [New York: The Macmillan Company, 1966], pp. 370-71.) This latter statement is echoed by Bloom's comment regarding return, where a terrier instead of a wolf is metaphorically set against Parnell.
posing as fiction. 98 Yet the intermingling of fact and fiction, of myth and history, also demonstrates another fundamental idea presented by "Eumaeus": although reality is seemingly unbearable and is intentionally suppressed, it cannot be stifled, nor can it be ignored. Bloom, the voice of conscience in the shelter—in fact, the proprietor of a particular historical reality—exposes the mythmakers and their myths. Yet, Bloom's exposure of Irish myth constitutes only one aspect of an undisguised world; his own susceptibility to romantic illusions epitomizes the human tendency to falsify reality and exemplifies the impossibility of encountering a world free from all disguises.

In an article attempting to describe the interaction between readers of Ulysses and the novel, Brook Thomas states:

One of the lasting attractions of Ulysses is not only its ability to illustrate certain theories, nor even its ability suddenly to reveal new insights about the human condition, but its ability to again and again generate excitement from the mere act of reading. 99


99 Brook Thomas, "Not a Reading of, but the Act of Reading Ulysses," JJQ, Volume 16, Number 1-2 (Fall/Winter, 1979), 81-93. p. 81.
Without doubt, the last part of Thomas' statement is nowhere better represented than in "Eumaeus," for this chapter, more than most others, demands reader participation not only to succeed as entertainment but to insure understanding as well. The interest, appreciation, and awareness generated are dependent upon a reader's ability to confront and penetrate a technique and underlying objective designed to deprive him of such enjoyment. Thus, while "Eumaeus'' reliance upon disguise indeed serves to "illustrate certain theories," disguise and identity accomplish infinitely more than serving as object lessons for technical effectiveness and manipulation. In addition to providing the unique excitement derived from solving an intricate puzzle, the penetration of "Eumaeus'' disguises and the subsequent apprehension of identity allow a general resolution of the chapter as a whole, which as a matter of course makes available a myriad of "new insights about the human condition."

In essence, the "message" of "Eumaeus" is really the message of the deromanticized world. The destruction of illusion accomplished by the negation of romance brings forth a modern world which, demystified and undisguised, is far removed from mythological kingdoms and noble races of men. And, clearly, "Eumaeus'' times are our times, its heroes are our heroes. As the days of Homer's
Odyssey have long since passed, there are no longer men of epic proportions performing epic deeds. Instead, today's heroes are reduced to surviving, preferably with a sense of humor, inglorious times in an inglorious world. Stephen Dedalus and Leopold Bloom are selected as protagonists not because of their great feats or superhuman powers but because, in the face of a reduced world, a world of gritty reality, they do survive. By questioning and confronting the world around them—and more important, the world within—they provide the example to be followed, an example possessing universal meaning. Stephen and Bloom, members of a generation of seekers, pose the questions that "Eumaeus" and its readers must ultimately ask, questions concerning the problems of identity, the struggle for self, and the quest for knowledge. As "Eumaeus" suggests, resolutions of such questions might well be impossible; yet that they have been formed is what is essential. For although the penetration of disguise does not insure identity or even recognition, it is a requirement of understanding, an understanding which when fully reconciled may yield meaning, reality, and self-knowledge.
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