Ulysses Book Summary, by James Joyce

by Allen Cheng


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1-Page Summary of Ulysses

Stephen spends his morning avoiding Buck Mulligan and Haines, while he teaches history at a boys' school. He then meets with Garrett Deasy to get paid for the job. They have a short conversation about cattle disease, which leads Deasy to lecture Stephen on life in general. After that, Stephen goes home and gets ready for work later in the day.

Stephen spends the morning thinking about his younger self and how we perceive things. He writes a poem in his head, then writes it down on a scrap of paper that he tore from Deasy's letter. Later in the day, Leopold Bloom fixes breakfast for himself and his wife. She has received letters from her concert tour manager (who Bloom suspects is also her lover) and their daughter, Milly. The son-in-law visits at 4:00 p.m., then goes to use the outhouse.

At 10:00 A.M., Bloom picks up a letter from the post office that is written by Martha Clifford (a woman he had an affair with). He reads it, goes into a church for some time and then orders Molly's lotion from the pharmacist. Bantam Lyons mistakenly thinks that Bloom gave him tips on Throwaway, which is in the afternoon Gold Cup race at Leopardstown Racecourse.

Around 11:00 A.M., Bloom goes to the funeral of Paddy Dignam with Simon Dedalus, Martin Cunningham, and Jack Power. The men treat him like an outsider because they don't know much about him or his family history. At the funeral, Bloom thinks about his son's death and how he is not a part of Stephen's life anymore.
At noon, Bloom is busy at the Freeman newspaper negotiating an advertisement for Keyes. He leaves to secure the ad. Stephen arrives with Deasy's letter and talks to Crawford about it. Everyone leaves as Bloom returns from his negotiation attempt. The ad negotiation is rejected by Myles Crawford on his way out of the office.

At 1:00 P.M., Bloom runs into Josie Breen, an old flame, and they discuss Mina Purefoy who is in labor at the maternity hospital. Bloom stops in Burton's restaurant but decides to move on to Davy Byrne’s for a light lunch. He reflects on Molly's lovemaking with him while they were on Howth Head earlier that day and how he wished she had been his wife instead of Kitty.

At 2:00 P.M., Stephen is informally presenting his "Hamlet theory" to the poet A.E. and the librarians John Eglinton, Best, and Lyster in the National Library. The poet dismisses Stephen's theory and leaves. Buck enters and jokingly scolds Stephen for failing to meet him at the pub earlier that day (afternoon). On their way out of the library, Buck and Stephen pass Bloom who has come to obtain a copy of Keyes' ad from an edition of Shakespeare's works in order to compare it with another version he already owns.

At 4:00 P.M., Bloom, Dedalus, Dollard and Boylan meet at the hotel bar. Bloom notices that Boylan’s car is outside and decides to follow him as he goes to see Molly. After a while, Bloom sits down in the restaurant of the hotel and writes back to his wife Martha.

At five o'clock, Bloom arrives at Barney Kiernan's pub to meet Martin Cunningham about the Dignam family finances. However, Cunningham has not arrived yet. A belligerent Irish nationalist begins attacking Bloom’s Jewishness and becomes increasingly drunk. The citizen is then involved in a fight with Bloom on the street before Cunningham’s carriage takes him away.

Bloom sits on the beach after visiting Mrs. Dignam's house, where he masturbated while watching a young woman named Gerty MacDowell from across the beach. She walks away and Bloom falls asleep, but then gets up to go see his wife Mina Purefoy at the hospital. There are several medical students there, drinking and talking about birth; they ask him to join them for drinks at Burke's pub (a local bar). He agrees because he feels like it will be good for his marriage if he goes out with other men more often than just going home every night to Mina Purefoy. One of those men convinces another one to go visit a brothel in town so Bloom follows along as well; however, when they get there Bloom realizes that it is not really what he wanted or expected and leaves quickly without having sex with anyone.

Bloom finally finds Stephen and Lynch at Bella Cohen's brothel. They're drunk, and they see the military soldier—full of rage over England's loss in the Crimean War—knocked them out.

Bloom takes Stephen back to a cabman's shelter and they have coffee. Bloom invites Stephen to stay the night at his house, but he politely refuses. They go back to Bloom's home where they drink cocoa and talk about their lives. Bloom finds evidence of Boylan's visit, but he is still content with life in general and goes to bed happily.

After Bloom falls asleep, Molly thinks about her childhood in Gibraltar and how she had sex with Boylan earlier that day. She also remembers Stephen Dedalus from her singing career. Her thoughts of Bloom are all over the place but end on a happy note after remembering their intimate moment at Howth.
Full Summary of Ulysses

Overview

Joyce's novel is set on June 16, 1904 in Dublin. The main character, Leopold Bloom, is a middle-aged Jew who travels around the city for his job as an advertisement canvasser. While he is Joyce's "Ulysses" character (the hero of Ulysses), most of the book focuses on Stephen Dedalus, the young student from Joyce's first novel.

Bloom's wife, Molly, is having an affair with her co-worker. It will be happening later in the day on June 16. They have a daughter named Milly (age 15) who studies photography and lives away from home. Ten years ago, they also had a son named Rudy but he died when he was 11 days old. Bloom often thinks of his dead son and compares him to his father Rudolph who committed suicide several years before that.

Stephen Dedalus is the central character of Joyce's Ulysses. He has left Ireland for Paris but he was forced to return upon hearing news that his mother was gravely ill. At the beginning, Stephen seems guilty because he has separated from the Catholic Church and refused to pray at the side of his mother's deathbed despite her pleading. However, it turns out that Stephen is only guilty because he believes in guilt; if people believe in something strongly enough then they will feel guilty about breaking those rules even when there is no logical reason for doing so—Stephen feels this way about religion. He also believes that Ireland can't support him as a writer, which causes him to be afraid of success and not write anything great (this contrasts with Leopold Bloom who does not fear failure). Instead, Stephen allows others (Buck Mulligan and Haines) to patronize him by taking advantage of his weaknesses instead of helping them overcome their own weaknesses or teaching them how to achieve their potentials.

The novel begins with a morning scene in which Stephen Dedalus has breakfast, teaches at a school, and wanders by the sea. Later on that same day, Leopold Bloom wakes up and goes through his routine of getting ready for the day. He also attends Paddy Dignam's funeral later in the afternoon. In both "Calypso" and "Lotus-Eaters," we learn about Bloom's early morning habits: he enjoys eating slightly burnt food and is preoccupied with sex.

In the "Hades" chapter of Ulysses, Leopold Bloom attends a funeral and begins to feel alienated from his Roman Catholic society. He also feels insecure because he knows that Molly is having an affair. The rest of the day, Bloom gets lost in Dublin and runs into Stephen Dedalus several times before they meet later that night at a pub called The Cyclops.

After Dignam's funeral, we get a more detailed view of Bloom's routine day. He goes to the downtown newspaper building where he works as an advertisement salesman and is treated rudely by his co-workers. The employees' treatment of him seems overly dismissive and even though he tries to renew an easy advertisement, it takes him all afternoon just to do that. Joyce uses the "Wandering Rocks" chapter to mirror Bloom's desperation with the squalor of Dublin's poorest families before contrasting Bloom's unhappy solitude with the jovial atmosphere at Stephen's concert in "The Sirens." Even though his acquaintances are prejudiced against him, he accepts his fate and ignores his marriage problems for now.

Upon entering Kiernan's pub, Bloom is confronted by a drunk man who insists that he's Jewish. When
Bloom tries to leave to visit the widow of Paddy Dignam, an altercation occurs and Bloom wins. This occurrence sets up the first climax in the novel. As this happens, Elijah ascends into heaven after completing his course on earth. The ending of "The Cyclops" suggests that Joyce modeled Bloom after Elijah when he ascended to heaven after finishing his work as a prophet. After winning this fight with Citizen, it seems like everything will be okay for him now because he has passed on his mantle (the responsibility) to Stephen Dedalus so that they can both achieve their goals together as friends and equals.

The first chapter of "Night" depicts a solemn, tired man walking the beach. We understand that this passage refers to Bloom's aging and his diminishing virility. He is middle-aged with a fifteen-year old daughter but he looks like an elderly wanderer on the beach. A young woman named Gerty MacDowell notices him staring at her while he masturbates in his pocket and she offers him refuge by showing off her underwear in a flirtatious manner. After masturbating, Bloom complains that Gerty has sapped his youthfulness from him.

Joyce's narrative structure is a deliberate one. It has been designed to put Bloom and Dedalus in the same place at the same time, even though they don't know each other. Joyce uses this technique to create an interaction between Bloom and Dedalus that reflects what both men are going through internally at that moment in their lives. The two men meet unexpectedly as Bloom visits Mrs. Purefoy (who had been giving birth for three days) while Stephen was with his friends drinking loudly outside of her room. However, when Bloom sees how drunk Stephen is getting, he takes him away from his friends and goes with him into "Nighttown," which is where the Circe chapter takes place. In this section of Ulysses, Joyce explores many Freudian theories about repression and sexual desire by having Bloom hallucinate inside Bella Cohen's brothel.

Bloom is hallucinating when he sees Stephen's mother. She tries to convince him that Catholicism is the right religion, but Stephen resists and smashes his walking stick into a chandelier. Bloom helps Stephen out of Cohen's brothel after he passes out from a blow by a British soldier. Bloom takes Stephen to the Cabman's Shelter for some coffee and they continue their conversation about love and music in Bloom’s home at 7 Eccles Street, where they will stay up all night drinking tea together. Although Bloom invites him to spend the night, Stephen declines because he knows that Molly has been unfaithful with Blazes Boylan and must find her himself before confronting her about it. The final chapter of Ulysses presents Molly's assessment of Bloom as she reflects on their marriage while she was pregnant with Rudy back in 1904 or 1905 (depending on how you interpret "Penelope").

**Chapters 1-3**

Chapter One: Telemachus Summary: James Joyce began his novel Ulysses with the idea of combining different aspects of his previous works. He wanted to combine Dubliners and Portrait of the Artist as a Young Man, while at the same time incorporating The Odyssey by Homer. Throughout this chapter, we'll see how various characters interact on June 16th in Dublin.

Chapter 1 begins with three young men, Haines and Malachi "Buck" Mulligan, who are both students at Dublin University. They live in a military tower that Stephen Dedalus has rented from the government. He is also known as James Joyce's main character in his earlier novel, Portrait of an Artist as a Young Man. The three friends reveal their tension over Buck constantly making fun of Stephen about the recent
Stephen Dedalus is a young man living in Ireland. He has been raised by his aunt and uncle, as his father died when he was very young. His mother also recently passed away because she asked him for help to pray before dying, but Stephen refused her request since he no longer believes in God or religion. Mulligan, the other roommate of Stephen's at the tower (a place where they live together) teases him about this fact and even calls him a murderer for letting his mother die without praying to God for her recovery. Haines is another one of their roommates who is from England and does not understand why everyone hates him so much; however, Mulligan hides his true feelings behind flattery towards Haines while making fun of both himself and Stephen at the same time around Haines' back.

Afterwards, there are plans made between them all regarding lunch: 1.) They will meet up again later on during noon 2.) There will be 3 different places chosen randomly by each person present 3.) Each person must pay their own bill 4.) They must bring their own lunch 5.) They cannot eat any seafood 6.) People can choose whether or not they want alcohol 7) It needs to take place somewhere close enough that people can walk there 8 ) If someone wants something specific then it needs approval beforehand 9 ) Everyone should get their own drink 10 ) No one can order anything more than what would fit inside two glasses 11) Everything else must be decided upon when everyone meets up again later on during noon 12) All drinks have already been paid for 13) Money has already been put aside 14 ) No one else besides those four people may attend 15 ) Anyone who breaks these rules will owe whoever catches them breaking these rules 16 ) A random location within Dublin city limits 17.) This event takes place tomorrow afternoon 18.) This event takes place sometime after midday 19.) Anyone who misses this event owes whoever caught them missing this event 20.There are no refunds 21.You do not need permission if you're going 22.The first rule does not apply 23.This game ends whenever 24."
The novel Ulysses, by James Joyce, is different from other novels in that it has a variety of narrative structures. The first chapter uses an interior monologue to tell the story. In this case, we're not hearing things directly from the characters' mouths but rather are reading what they're thinking about. We learn about Stephen's guilt over his mother's death and his desire to become a respected artist through his thoughts. Also, much of the hostility between Dedalus and Mulligan is unspoken; therefore we can only know this if we read their thoughts instead of dialogue between them.

In the novel, "Ulysses", by James Joyce, there is a lot of literary devices used to create an interesting and complex narrative. One of these devices is stream-of-consciousness writing in which the narrator's thoughts are written as they occur. In this passage about Stephen Dedalus’ mind wandering through poetry, folk songs, Greek philosophy and liturgy as well as memories of his mother's death scene shows that he is thinking about several different things at once. This creates a multi-layered effect where ideas connect with each other like pieces in a puzzle even if they don't seem to be related on the surface. Further, because Stephen's mind moves quickly from one thought or memory to another without going into detail about all the steps between them (which would make it difficult for readers), we have initial pieces of information that are filled in later on when more details become available or necessary. Finally, characters and ideas that do not bear direct relationship with each other can be brought together by a character’s thoughts since he connects seemingly unrelated concepts just as our minds do while we're daydreaming or rambling through our own stream-of-consciousness narratives.

Stephen Dedalus is a schoolteacher who has recently returned from Paris. He lives in Martello, an old sea tower rented cheaply from the Department of War. His father Simon and his four younger sisters live in Dublin City. Joyce depicts him as an awkward young man who will need to match his ambition with realism and maturity if he is to become a successful poet.

Buck Mulligan is an extrovert, while Stephen Dedalus is more introverted. Buck seems to be self-confident and jovial, whereas Stephen appears overly self-conscious. While Stephen questions his Catholic upbringing, Buck merely makes jokes that are sacrilegious. He mocks the priests during the sacrament and continues making references to the Gospels even as he distributes bread at breakfast time. Finally, Stephen feels used by him because he does not make equal payments towards their living expenses and in fact borrows money from him frequently despite being wealthier than himself.

Haines is in Dublin to study Ireland. He wants to visit the National Library, but he's not sure if he should go because it might be closed due to a strike. Haines has a lot of opinions about Irish history and politics that will become important later in the novel when we learn more about his character. Stephen doesn't like him very much, so he tries to avoid Haines by going on long walks with Mulligan instead. Buck seems friendly toward Haines, which makes Stephen uncomfortable because Buck uses Haines as an excuse to keep tabs on him and make fun of him behind his back.

Throughout the novel, names have important meaning. In this chapter, Stephen Dedalus feels self-conscious about his name because it is not Irish. It comes from Greek mythology and refers to a man who created wings for himself and his son so that they could escape from prison. This resonates with Stephen's thoughts of exile and escape from Martello Tower in Ireland. Buck nicknames him "Dedalus," which means crown; he also calls him "Kinch" which refers to a knife (a sharp mind). The fact that Stephen means crown indicates that he has royal potential just like Telemachus did in Homer's Odyssey.
Mulligan's nickname is also significant. It refers to a coarse man, who is not as deep and sincere a thinker as Dedalus. The fact that he's nicknamed after an animal (a buck) suggests that Mulligan isn't very intellectual or thoughtful. He shares this trait with Hugh "Blazes" Boylan, the man who sleeps with his wife, Molly Bloom. Both of these characters are given nicknames which share the letter B (Buck/Boylan). They're also similar because of alliteration: Malachi Mulligan and Blazes Boylan both have three syllables in their names. Finally, Malachi is the name of the last book of the Christian Bible's Old Testament—the author was named for it for its prophecies about Christ coming soon to save mankind from sin and death. This irony is especially strong since Mulligan mocks religion throughout Ulysses.

The author introduces many themes in the first chapter. The anti-Semitic remarks by Haines and Mr. Deasy foreshadow Bloom's Jewish heritage, which is revealed later in Chapter Four. There are also references to Prince Hamlet and his ghosts that foreshadow a discussion of Shakespeare as well as Dedalus' rift with Stephen over religion, which becomes more prominent throughout the book.

Additionally, Joyce uses several themes in the book. Some of these are developed by references to other literary works. The most important is Friedrich Nietzsche's theory of a Superman (Übermensch), which becomes an important theme later in the day when Dedalus talks about Ireland and its relationship with England, as well as his thoughts on religion and poverty. At this moment though, he applies that theory to Mulligan taking money from him because Mulligan has more than he does. Joyce also makes references to religious texts--both Biblical and liturgical--as well as Greek and Irish literature throughout the book; however, Shakespearean allusions are extremely thematic throughout every chapter of the novel.

In the first chapter, the author says that Stephen is like a modern Prince Hamlet. He has to figure out what he wants and how to get it. Like Hamlet, Stephen is contemplative and brooding. Throughout the day in which this story takes place (June 16th), Stephen keeps asking himself if he should be a poet or not. In his struggle for finding his own identity, as well as dealing with friends who are dishonest about their motives towards him, Stephen must decide whether or not he will make something of himself in life by coming up with an answer to his question: "To be or not to be". The climax of this novel occurs when Stephen finally makes up his mind about wanting to become a writer after all these years of thinking about it but never actually doing it.

Joyce's writing is full of wit and humor, as we see in Chapter One. It resembles the play Hamlet. In this chapter, Stephen thinks about his mother and compares his own Martello tower to Elsinore Castle from the play. We can also find a reference to The Odyssey in this passage.

Another reference to Hamlet is seen in Mulligan's words, who compares Stephen to the lyrical giant Shakespeare. Although Stephen suffers from paternity obsessions like Telemachus and Hamlet, Joyce uses imagery of a dead father on both sides: Mary Dedalus as well as Stephen himself. It's important to keep these two ideas separate. Later, Joyce contrasts maternity with paternity through Stephen.

There are several parallels between Prince Hamlet and Stephen Dedalus. Both have recently returned home to discover that their mothers have remarried, and they're both on a quest: Prince Hamlet must determine if his father's ghost is authentic or not; Telemachus must find his missing father. In addition, both characters return home for the first time since they left—Hamlet from university in Wittenberg (and Denmark) while Stephen returns home after being expelled from school in Paris. The rest of the character's journeys parallel each other as well; however, it should be noted that Ulysses is loosely
autobiographical so Joyce elevates Stephen's literary ambitions to match those of James Joyce himself.

Stephen Dedalus is based on two princes: Telemachus from the Odyssey and Hamlet from Shakespeare's play. The main motif linking Stephen to these characters is that they are all defenders of a tower. There are many pieces of evidence supporting this, such as the fact that his final word in chapter one (which happens to be the last word in the first part) is "usurper." This word comes directly from Hamlet when Prince Hamlet repeats it throughout his play about how Claudius, who usurped King Hamlet's throne by killing him, was an usurper. Similarly, in The Odyssey, Penelope's suitors were also usurpers because they had taken over Odysseus' castle while he was gone for 20 years fighting at Troy; thus, Joyce connects Stephen with literary themes showing that something larger is at stake here than just losing a key.

The opening of Ulysses is gloomy and reflective because Stephen's thoughts dominate the chapter. His struggles with exile, death, and his own identity are all dark themes that foreshadow what we can expect in the novel. Despite this gloominess, Joyce does insert some humor into the beginning of Ulysses. The old milk woman provides comic relief from these serious themes by being a comical character herself. Her appearance as "Old Mother Grogan" is satirical of typical old women who don't know much about their language or culture. This detail also helps to show how Irish people were trying to regain their language at the time that Ulysses was written (the early 1900s).

Joyce uses symbolism and satire to describe the old woman. He has Stephen think of her as a Mother Ireland, but she's really just an old lady who can't speak Irish. She is also compared to one of the Gorgon sisters from Greek myth and then one of the Wyrd sisters from Beowulf. Then Joyce links her with his mother when he says that she coughed up green bile on her deathbed like Mary Dedalus did. The sea is described as a bowl full of sour milk, which represents both birth (milk) and death (bile). Joyce concludes by saying that Ireland is dying because its young people are not being nourished properly.

Because Joyce uses symbolic characters in his works, the female characters are often criticized. In contrast to some of the other characters he created, most of Joyce's women have a symbolic importance that is greater than their narrative importance, with the exception of Bloom's wife Molly. By the time Ulysses ends in Molly's "Penelope" chapter, old midwives, young virgins, prostitutes and mothers have been lumped together into one character. Although this criticism has merit because it highlights an important issue about gender roles in literature, it also worth noting that Joyce's female characters foreshadow his later work Finnegan's Wake.

In addition to the recurring motif of water, there are a few other important ones. Joyce is known for his puns, and he frequently compares cleanliness with dirtiness in this chapter. There are references to dirty sea washing clean and clean milk as well as sour. The key and tower motif links Stephen to Bloom by way of their keys, which they will both lose later on. This also becomes a political argument regarding Irish independence from England because Ireland wants "Home Rule." Finally, the fact that Ulysses is about two wanderers who don't have their keys—Stephen and Bloom—is like Homer's epic Odyssey, but it only works because neither one has his key with him; they're exiled from home.

In this chapter, Joyce uses music to connect different scenes and add depth to the story. He uses drinking songs, folk ballads, a song about Mary Ann (an old woman), and Stephen's song for his mother. These musical references are connected with water or milk in some way.
Joyce uses motifs and a few other literary devices to establish the major themes of his novel. He does this early on, before Leopold Bloom even appears in the book. The first theme is political, stemming from Joyce's time period. Written in 1922 (like many of Joyce's preceding works), Ulysses evaluates Ireland's struggle for independence from Great Britain. Set in 1904, Dublin is a city where heated discussions about politics run parallel to academic "parlor-talk" about Irish history and culture as well as the rebirth of their language.

The author of this passage is critical of the Irish patriots who opt for isolation and nativism. The author also criticizes the British, but he's equally as critical of those who think that Ireland needs her young people to save her. In fact, Joyce argues that Ireland has suffered just as much under Protestantism and Catholicism. He makes his point by using a Biblical allusion: "I am a servant of two masters... And a third there is who wants me for odd jobs."

In this passage, Joyce continues a theme that he started in his earlier works. He shows the conflict between religion and those who are against it. Stephen is one of them, but most of the time he's only critical of the Roman Catholic Church. The sea represents communion, and Mulligan can't eat anything without making reference to Christianity. In fact, every character in Ulysses has some sort of religious experience; even though they're not necessarily religious people themselves. Also, there's an interesting depiction of Mary - she resembles both Mother Ireland and Mrs Dedalus herself! Although Bloom is trying to be included here as part of their group (he's Jewish), we'll find out later on that he doesn't belong because he isn't Christian like everyone else...

The last sentence sums up everything: despite all his efforts to get accepted by these people (who happen to be Christians) Stephen will never succeed because Catholicism is so closely tied with Irish culture itself!

The narrator also mentions Stephen's isolation. He is an artist who feels lonely and alienated from his countrymen, just like Hamlet and Christ.

Joyce's novel is about the concept of love. Specifically, he explores what it means to be in love and how that can help people. The main characters are all searching for answers on this subject. They look at a variety of types of love, such as between friends or family members, between lovers and even God and man. All these relationships have their own issues with fidelity which Joyce then uses to explore the topic further.

Chapter Two: Summary

Stephen teaches ancient history and the classics at a school for wealthy boys. The students are disrespectful towards him, which is not surprising because they don't respect his subject matter either. They fail to learn anything from Stephen's class, even when he asks them questions that only require basic knowledge of the topic. After a while, Stephen stops trying to teach and instead just gives up on the lesson altogether.

Later, the boys ask Stephen to tell them ghost stories and riddles instead of lessons. One boy named Cyril Sargent asks Stephen for help with his multiplication tables, reminding him of his mother because only a mother would love someone as pitiful as he is. Haines reminds Stephen of some spoiled students who are
incapable of learning but require special attention anyway. Because he feels that his students aren't capable of learning and that he's wasting his talents on such an ungrateful audience, Stephen doesn't care about teaching at all and is already considering leaving this job.

At the end of the chapter, Mr. Deasy gives Stephen his pay for teaching and annoys him with trite advice on lending money as well as pro-British and anti-Semitic rhetoric. He continues by making an unintelligent attempt at philosophy and Shakespearean criticism before asking Stephen to examine a letter he's written about cattle disease that is causing foreign powers to consider an embargo on Irish cattle because it contains misstatements and incorrect assertions.

Analysis: In The Odyssey, Nestor is an elderly man who offers useless advice to Telemachus. Stephen's path crosses that of Mr. Deasy, another long-winded old man who also offers worthless advice. In the imagery of shells and horses connected to both characters, we see a parallel between them and their schools as well. Both men are war heroes despite being foolish in other ways; however they differ from Homer's Nestor in that they offer more than just platitudes about war but actually give bad advice on borrowing and lending money which resembles Hamlet's Polonius giving bad advice to his son Laertes about marrying Ophelia.

The chapter opens in Stephen's classroom and we get his thoughts about the students. He is not very interested in teaching them, so he starts to think about other things. Mr. Deasy comes into class and they have a conversation that doesn't go well for him because of what he says about Jews.

Although Stephen is no longer working for Haines and Mulligan, it doesn't seem like he's any happier. He seems to resent his students' wealth, much like Haines resented Stephen. The class consciousness that was introduced in the previous chapter becomes more explicit here as well. Even though he has a new friend named Cyril Sargent who is similar to him, Deasy's anti-Semitic comments foreshadow future trouble for Dedalus and Bloom.

In Chapter Two, Joyce makes several references to Shakespeare's works. For example, he mentions Hamlet and Macbeth in relation to betrayal and guilt. He also quotes Irish political songs and references Greek military history. In this chapter, which is largely about economic and political themes, Joyce's tone is satirical since Deasy has inflated rhetoric that emulates the British pride of saying "I paid my way." Ironically, we find out that he is a collector of symbols soiled by greed and misery. At the end of the chapter sunlight rains down on Mr. Deasy's wise shoulders.

Mr. Deasy is a symbol of Ireland's decay and emptiness because he collects shells, which are empty symbols of life. He also collects coins, which represent the economic greed that makes him want to become British. In this way, Joyce suggests that it might be good for Ireland if Mr. Deasy became British instead of Irish because his money-obsessed rhetoric shows how destructive it can be to try to make more money than you need or deserve in order to feel better about yourself as an Irish citizen when you should really focus on loving your country no matter what happens with its economy or politics.

While there aren't any female characters in "Nestor," the theme of love between a man and woman is also developed further. Deasy confuses several concepts, including Eve, Helen of Troy, and Parnell's mistress. He mentions the wrong woman when he talks about Parnell's affair with a political leader who was trying to win Irish independence. In The Odyssey, Homer constructs a series of females including Sirens and
Circe, temptresses who will destroy the hero should his expression of love make him vulnerable. Joyce's treatment of love between the sexes largely follows classical Greek lines—the husband/wife relationship is similar to that between Odysseus and Penelope; both mother/son relationships are complicated by feelings for other women (Penelope loves Telemachus even though it means she can never remarry).

Stephen's relationship with Cyril Sargent is a significant part of "Nestor." Stephen thinks about his mother and how she was connected to Cyril. The theme of the mother/son relationship is developed in the image of a weak son who needs his mother. Both characters are described as having "weak watery blood," which is ironic because Stephen's own mother had a weak, watery death. The two characters seem to be dependent on each other; one can only be strong while the other must remain weak. This idea recurs throughout later chapters in this book.

Stephen decides to go for a walk on Sandymount beach, after his encounter with Mr. Deasy and the "Nestor" episode at school. After wandering along the shore, he eventually sits down on a rock by the water and writes some corrections in an effort to make his trip to deliver Mr. Deasy's letter less embarrassing.

After walking for a while, Stephen decided not to visit his mother's family (the Gouldings). He imagined what his father would say and realized that it wouldn't be worth the trouble. His imagination ran wild as he pictured Uncle Richie in bed suffering from decades of alcoholism. As usual, "nuncle Richie" was singing Italian opera while Walter searched for backache pills for his father. In another room, Mrs. Goulding would no doubt be bathing one of her many children running around the house.

As he walks on the beach, Stephen thinks about different philosophical questions like what is real and what is only perceived. He also wonders about how symbols are related to their meanings. He feels alone as his mind wanders from Sandymount to Paris where he imagines himself in the company of his friend Kevin Egan who never returned home after leaving Ireland for Paris.

Analysis: The Odyssey is a story about Menelaus, the king of Sparta who was married to Helen. She was kidnapped by Paris and this caused Menelaus to unite with other Greek kings and attack Troy. After ten years in war, he returned home with his wife Helen. Telemachus visits him on his way searching for Odysseus (Ulysses). He tells that Ulysses might still be alive at sea and says that Proteus can help him find Ulysses because he has many forms like the sea does. This episode from The Odyssey doesn't relate to "Proteus" chapter except for philosophical meaning - just as Proteus changes its form, Stephen considers ideas of form in terms of metamorphosis, perception and deception.

There are many parallels in "Proteus" that tie into the theme of identity and its ties to love. One example is when Stephen thinks about a dog named Tatters who is digging holes on the beach, but then he imagines it as a fox burying his grandmother because of how similar they look. He also passes by two people walking in opposite directions, which reminds him of passing by strangers on the streets of Paris during his time there.

After Stephen decides not to visit the Gouldings, he imagines his arrival and how Richie will look. He also hears the shells under his feet even though he is still walking on the beach. This technique makes it seem as if what we are reading is real, when in reality it's an imagined scene. Joyce plays with our senses by presenting distorted information that makes us think we're seeing something new or different from
what's really happening. The third chapter contains a lot of philosophical ideas about sight and other senses that are hard for readers to understand because they were written in difficult language such as "ineluctable modality of the visible." However, there are references to Dante's Divine Comedy, W.B Yeats poetry and John Milton’s Paradise Lost. There are also musical references to Irish ballads, French chansons and Italian opera. In contrast, Bloom appears later in this chapter who uses simple language without any literary allusions or classical references.

Stephen is so lost in thought that he doesn't realize where he is or what time period he's living in (19th century).

The chapter is almost entirely a transcript of Stephen's thoughts. The author uses very few words to describe the little action that does take place in this chapter. One minor character, Mrs. Florence MacCabe, appears briefly but will be mentioned again later in the book as part of a larger discussion about gender roles and social class in Ireland at this time. She carries a bag with her and Stephen imagines it contains a dead baby because she is an elderly midwife who lives on Bride Street (a street name that sounds like "breeze" when pronounced by Irish speakers). Later, he will also use her as an example for his argument that women are more nurturing than men because they have no role models for being anything else after their husbands die young from drinking too much alcohol or working long hours outside without proper nourishment themselves.

Stephen's thoughts are revealed through his imagination, which is influenced by the people he knows. For example, Stephen imagines that Tatters has to bury his grandmother because of Walter Goulding taking care of Richie on his deathbed. The phrase "Papa's little lump of love" shows how much guilt Stephen feels about leaving his mother when she was dying.

Stephen met Kevin Egan in Paris. Stephen was young and lived in exile from Ireland, but he still thought about it often. He noted that while some people easily forgot their home country, they could never forget their homeland. While Stephen wanted to be remembered for his work, he also didn't want to forget where he came from. Another parallel can be seen between Stephen's fear of the dog Tatters and Mulligan saving a drowning dog once before.

Many of Joyce's "portraits" in Proteus are humorous. For example, Richie Goulding has a crown and is suffering from backaches due to youthful excesses.

The themes of death and decay in the novel continue in "Proteus." The shell motif that began with a school, where students were compared to empty shells, continues with metaphors about Irish souls as emptied shells. This idea is repeated when an actual ship full of dead bodies surfaces. Similarly, the drowning motif that began with Mary Dedalus's choking on her bile and Stephen Dedalus' son drowning is repeated by Richie's bedside water which he calls his "lowering" water.

The theme of solitude is reflected in the shell motif. Stephen always returns to the observation that he is alone, which becomes more and more painful as he thinks about it towards the end of "Proteus" when he leans against hard rocks wishing there was someone else who could give him a soft touch. The ship called Rosevean ends on a somber note, foreshadowing Stephen's inevitable suffering.
Chapters 4-6

Chapter Four opens the second part of Ulysses. In this chapter, we see Bloom's domestic life and his relationship with Molly. They have a daughter named Milly who is away at school. The scene begins in Bloom's house when he wakes up in the morning. He prepares breakfast for himself and Molly before she awakes from her sleep, but then he burns it because he takes too long to help her get dressed after she falls down while trying to get out of bed.

Indeed, Joyce's Ulysses is similar to Cervantes' Don Quijote in that both are comic heroes. Bloom is doomed to wander around Dublin for the day because he left his keys at home and fears disturbing his wife Molly who has an affair with a younger man named Blazes Boylan. Similarly, Stephen is submissive in relationships as well; he knows about Molly's infidelity but doesn't seem bothered by it. Furthermore, Bloom seems unconcerned when his daughter becomes involved with a new suitor; again, there is no reaction from him other than indifference or resignation.

Bloom has a tendency to spy on people. For example, he watches the butcher's daughter when she goes into the back room of her father's shop. He also dresses in black for Dignam's funeral and reads while sitting on the toilet.

Analysis: The author makes a comparison between Molly Bloom and Calypso, the nymph who held Ulysses captive for seven years. The irony is that while Penelope was Ulysses' wife who waited for him to return home after his long journey, it's Molly (Bloom's wife) who acts like Calypso by holding Bloom captive in his own home. Like Ulysses had to leave captivity and then go back home, Bloom has to do the same thing—leave Molly behind before he can return home.

The painting of "The Bath of the Nymph" reinforces this idea of Molly being like Calypso because both are portrayed as half-naked women bathing together with other naked women around them. In addition, Joyce uses an address similar to Odysseus' name when he lived at Ithaca—7 Eccles Street—which corresponds well with how long Odysseus stayed away from Ithaca during his ten-year trip back from Troy.

Bloom's thoughts are recounted for the reader, much as Stephen's were. In contrast to Stephen's Aristotelian logic, Bloom expresses his thoughts in terms of simple science. Unlike Stephen, Bloom is more interested in the physical world surrounding him than he is in abstract ideas. He thinks about how things work and what they look like on a basic level. Still, both characters are stuck in denial and can't address their problems adequately because they refuse to face reality or take action. Joyce develops this idea by using imagery that ties Ulysses with the Wandering Jew of European legend; both characters wander aimlessly through life without purpose or direction until they die alone and unhappy at an old age. Both characters also wear all black clothes that make them appear out of place wherever they go; this reflects their loneliness and inability to connect with others around them.

In this chapter, Joyce describes Bloom as a voyeur who is obsessed with food and defecation. He knows that his wife is having an affair but he does nothing about it. In fact, he even moves their daughter out of the house so she won't come into contact with Molly and Boylan. Furthermore, he plans to stay away from home all day so as not to run into them.
The theme of decay is also present in Bloom's thoughts. His father has died and his son, Rudy, who was born prematurely, died when he was an infant. He is sensitive to the desire for a Jewish homeland as well as Irish home rule. The butcher shop that he goes to is owned by another Hungarian Jew named Dlugacz. In addition, despite being observant of Jewish customs and rituals, Bloom breaks them by eating pork at this store.

The Lotus Eaters

Summary: Chapter Five begins at 10 am as Bloom leaves his house and takes a roundabout route to the post office in order to pick up any responses from an advertisement he placed for a secretary. As a result of that ad, he's been corresponding with someone named Martha Clifford who uses the pseudonym "Martha Clifford" when writing him. Despite having already found a potential candidate, Bloom continues checking the post office box for more replies, and forty-six people responded to his ad. In the end, Martha narrowly beat out Lizzie Twigg (who was also responding) for the position. Regardless of whether or not Bloom initially wanted to hire anyone, Martha has become something like his pen pal and now it seems that their relationship is escalating beyond what he intended. Upon reading her letter, which includes flowers, Bloom regrets having written back because she might want them to meet instead of continuing their correspondence.

After leaving the post office, Bloom travels to Belfast and Oriental Tea Company. He looks in the window at all of the different varieties of tea that they sell. Then he continues on his way until he reaches F.W. Sweny's Chemist Shop where he buys a bar of lemon soap for Molly's lotion recipe that she wanted him to get for her earlier in the day when she was visiting Mrs Dignam who died shortly after Bloom left her house while Bloom was out with Stephen and others getting drunk at a pub nearby.

Bloom's plan to throw away the piece of paper was misunderstood by Lyons, who thought that Bloom was giving him a tip on Throwaway. This misunderstanding would cause problems for Bloom later in the novel. Towards the end of this chapter, Bloom thinks about taking a Turkish bath but is interrupted by his memory of his father's suicide. His father took an overdose of monkshood and died at a resort in Italy.

Analysis: The lotus flower was known for its narcotic and fragrant qualities, which inspired sleep and forgetfulness. When Ulysses' crew spends time in the land of the lotus-eaters, they become forgetful and are unwilling to leave; they have to be coerced onto the ship. A yellow bar of lemon soap reminds Bloom of this episode from Homer's Odyssey. He also daydreams in front of a spice shop. Martha asks Henry Flower what his wife wears for perfume, just as Circe did with Odysseus.

The flower in the letter is a lotus, which has several meanings. The flower's name is Bloom; he also uses two other names that are related to flowers: Virag and Flower. In addition, his father committed suicide when Bloom was young because of an affair with another woman. These events have made him afraid of women, so he avoids them as much as possible. He also does not want to see his dead father's body because it will remind him of this fear and make him sad about losing his father.

Bloom walks around Dublin without any real purpose or goal because he doesn't want anyone to find out about his wife's secret affair and catch her in the act. When Bloom enters Sweny’s pharmacy, he forgets why he came there—to get some medicine for Molly—and instead wanders around looking at all sorts of things before deciding what to do next (he gets more lost). This foreshadows how confused Bloom will
Bloom has tried to escape from the traumas of life by burying himself in his work. However, he's forced to confront those fears when his father dies and he visits the grave site. Bloom also tries to escape from Molly by having a false relationship with Martha Clifford, but it results in him being caught between them as Christ was caught between Mary Magdalene and his mother Mary (Molly is named after her). The parallel doesn't help Bloom much since Martha wants a physical relationship with Henry Flower, just like Judas wanted one with Jesus.

Joyce's depiction of Ulysses is different from Homer's in many ways. One difference that becomes even more clear in the Circe chapter is that Homer's Ulysses isn't humiliated as his crew often are due to their immaturity and lack of self-control. In contrast, Leopold Bloom's character has various humiliating entanglements, which some critics suggest make him an anti-hero because cuckolds were usually depicted as pitiful and emasculated in Chaucer and other works.

Bloom is a complex character. He has many admirable qualities, but he also has some negative ones. Joyce juxtaposes Bloom's manliness with his wife's infidelity and the fact that he is going to be emasculated by her affair. This creates irony in the chapter when we see how much Bloom cares about male impersonators performing as Hamlet on stage. The wordplay of "floating flower" and "father of thousands," along with allusions to Abraham from the Bible, show us that Bloom will have a lot of children, but they won't necessarily be his biological children because his wife is cheating on him.

Besides the continuation of themes from earlier chapters, Joyce develops a political theme that prepares readers for future discussions. The idea of Ireland's freedom is expressed in terms of "Home Rule," but what's interesting is how Dublin scenery sparks analogies in Bloom's head compared to Stephen. Stephen imagines himself living abroad and he thinks about his surroundings as being Paris or Denmark at times, while Bloom thinks about the Levant (the Promised Land), specifically Turkish baths, mosques and the Dead Sea. Their spatial imaginings have different orientations: continental vs. oriental. It seems that their hearts don't lie wholly in Ireland despite both men considering themselves citizens.

In this chapter, Bloom is portrayed as a lonely man. He does not feel like he belongs in the city of Dublin because of his Jewish heritage. The theme of loneliness is also evident when Bantam Lyons ignores him and misinterprets what he says as gambling advice for Throwaway, which foreshadows many more incidents where Bloom feels left out or misunderstood by others. This loneliness culminates in violent acts against Bloom later on in the novel, such as when Stephen punches him after their argument over religion. Joyce uses wordplay to show that Catholicism is everywhere in Ireland through Stephen's thoughts about church music while walking around Dublin with Cranly and Lynch. We start to get a sense that wandering can be very isolating from how alone Bloom feels at times during his day-to-day life in Dublin.

In the final section of this chapter, Joyce allows us to see Bloom's thoughts on his wife as he thinks about her in relation to a dead father and son. He is confused by love, so he starts thinking about music that expresses it. The musical expression of love's mystery reminds him of Stephen's song for his dying mother. However, while Bloom loves music, his knowledge is limited and shallow compared to Stephen's. Furthermore, since Molly sings and will be singing with Blazes Boylan at the concert later that day (June 16), she has an affair with him too; ironically they'll perform "Love's Old Sweet Song" together.
during their tour on June 17th. As we read on in this chapter, both characters are thinking about love songs: for one character it means something sad although beautiful; for another character it means something beautiful but sad because she isn't part of those performances or feelings.

Chapter Six: Hades Summary: Before 11am, Bloom enters a carriage with other friends of Paddy Dignam. Jack Power, Martin Cunningham, Simon Dedalus (the father of Stephen) and Bloom follow Dignam's hearse to Glasnevin Cemetery where Father Coffey delivers the conclusion of the religious interment ceremony. Along the way, they pass throngs of urban poor as well as Blazes Boylan and Stephen Dedalus. As they pass through Dublin on their way to Glasnevin Cemetery, Bloom imagines it as a city full of death; he thinks that all people are somewhat relieved when they see a funeral procession go by because it means that someone else is not going to die soon. The carriage has navigational issues because their course requires them to cross four rivers including Liffey which is Dublin's largest river.

Bloom is an outsider in the carriage. He's a Jew, and he isn't Catholic. Power tries to be nice to him, but Dedalus and Cunningham ignore him. They talk about Paddy Dignam dying from drinking too much alcohol, which affects their religion because they can't give Dignam last rites since he was unconscious when he died. Bloom says that it's lucky for Dignam that he died while drunk because dying from being hit by a car or something would be painful. The conversation then turns to suicide and Jack Power makes a rude comment about suicides going to hell forever if they kill themselves (which is what happened with Bloom's father). Cunningham knows this though, so instead of saying anything offensive like Power did, Cunningham changes the subject back to how beautiful Ireland looks when you're on top of a hill looking down at Dublin city center.

Analyzing the

Chapter 6 is named after the Greek underworld, where souls go once they die. Ulysses travels to the underworld in Homer's epic and meets Elpenor, who fell off of a roof and died because he was drunk. In Joyce's "Hades," Dublin mirrors the underworld as a funeral procession crosses four rivers just like there are four rivers that divide Hades' territory. Dignam represents Elpenor since his death resulted from his drunkenness and some critics see Martin Cunningham as a parallel to Sisyphus, another famous denizen of Hades. Sisyphus had to roll a large stone up a hill but when he reached the top it rolled back down so he had to start over again; Cunningham spends his life battling with his wife who pawns all of their furniture whenever he has managed to save enough money for it. Another parallel can be seen in Father Coffey: He looks like Cerberus, three-headed dog who guards the underworld. Joyce continues playing word games between D-O-G (dog) and G-O-D (God).

While Bloom's thoughts on Catholicism are not his own, they're the thoughts of a non-Catholic. He uses this character to critique the Catholic Church as an institution and its doctrine. In the carriage conversation about Dignam's death, he suggests that Dignam died a fortunate death because he passed in his sleep (a drunken stupor). The other Catholics in the carriage were shocked by this comment because they knew that Dignam hadn't received last rites before dying. When one of them said suicide was unforgivable, Bloom immediately thought of his father before considering how mercilessly the Catholic Church treats suicides.

The characters of Simon Dedalus and Martin Cunningham are important to this episode. While the former is a distant father who seems concerned about his son, the latter makes an effort to be civil towards
Bloom but does not regard him as warmly as he regards his friends. When they talk about suicide, Cunningham changes the subject because he knows Rudolph Virag committed suicide. Meanwhile, Bloom suffers humiliation when Boylan passes by in a carriage with other men. The positive comments made by these three (in reference to Boylan) only deepens Bloom's feeling of dread. This is reinforced by Crucifixion imagery, specifically images of nails piercing flesh and blood dripping from wounds on Christ's hands and feet; this also occurs later when Bloom watches a reporter mis-spell his name while listing those present at Dignam's funeral procession in Dublin newspapers (the reporter ignores him).

Besides the humorous elements, there are also some serious moments in the passage. For example, Bloom is a man who believes that life is short and he should live it to its fullest. He's willing to take risks even if they're not always good for him or his family. In fact, Joyce uses this idea of taking risks as one of the main themes in "Hades." Another important theme is death. The chapter takes place on All Souls' Day and Dublin itself seems dead with all its drains open and unsanitary conditions throughout the city. This creates an image of Dublin as a ghost town because it's so empty and lifeless during this time period when everyone would normally be at home celebrating their loved ones who have passed away over the past year.

**Chapters 7-9**

Aeolus Summary

After Dignam's funeral, Bloom goes to the newspaper office to work on a new advertising campaign for Alexander Keyes. He is successful at retrieving the previous ad, but runs into trouble when Nannetti decides that Keyes should take out a three-month advertisement rather than two months. The business manager's tone is sarcastic when he addresses Bloom and so it isn't clear whether or not he will have to re-negotiate his contract with Keyes.

To make matters worse, Bloom has to go to the National Library to retrieve a graphic image of two crossed keys. He can't find this image anywhere in his office. While he's looking for it, Simon Dedalus and Stephen Dedalus come into the office at different times with groups of people who were also at Paddy Dignam's funeral earlier that day. They discuss how ridiculous some recent patriotic speeches are and leave for drinks while they're there.

When Stephen arrives, he sends a telegram to Mulligan notifying him that he will not be going to the Ship. Instead, they will meet at the National Library. Though Stephen doesn't know it yet, Leopold Bloom has plans for the library as well. While there is a political discussion happening with some of his friends about Ireland and its conditions, one of them tells a story called The Parable of the Plums where two old women are climbing up an enormous statue but stop halfway because they spot plums on another tree nearby. They eat their fill before beginning again but then notice how far away from ground level they have climbed and become scared so they decide to stay in place for good on Lord Nelson's midsection rather than continue up to his head or down below again to climb back down into Irish soil. As soon as this parable ends though, Mr. Deasy appears with a letter that needs printing which delays Stephen and Mulligan's meeting even further since no one wants to do it right away though eventually someone agrees just so everyone can go home for lunch break already.
Analysis: In the Odyssey, Aeolus gave Ulysses a bag containing all of the winds of the sea. He was supposed to release them once he reached Ithaca, but his crew opened it up and released all of the winds prematurely. This caused him to be blown off course and have to wander through several cities before finally reaching home. Bloom's experience in Key West is similar: he completed his assignment for Keyes, but then had an encounter with someone who led him down another path that he wasn't expecting (and didn't want).

Literary critics also suggest that Joyce is also satirizing windy and inflated news reporting in the "Aeolus" chapter. The chapter has sixty-three sections, each with a hyperbolic headline that greatly exaggerates the narrative action of the section. As a result, "Aeolus" is a light relief from the heavy tone of "Hades."

Bloom is a character who experiences many slights and insults. The most notable one occurs when he asks to use the toilet in the office, but his request is ignored by everyone except Gerty MacDowell. When Bloom finally makes it into the bathroom, he discovers that there are no toilet paper or hand towels available for him to wash his hands after using the facilities. In addition, Lenehan dances a mazurka at Bloom's expense later on in "Aeolus." At the end of this chapter we learn that Bloom knows about these slights and insults but chooses not to do anything about them because they don't bother him too much. He has learned how to cope with being an outsider through years of experience as an immigrant living in Ireland among people from all different backgrounds and walks of life.

In "Aeolus", Joyce uses the conversations of Simon Dedalus and Stephen to develop his political themes. The men discuss Dan Dawson's speech in a newspaper, which was an empty brand of patriotism that shows how badly the news reporters were covering it up. The conversation is full of gossip, incorrect information, and transposed dates. Also ironic is their exclusion of Bloom from the conversation while appropriating images and rhetoric for themselves as a chosen people suffering captivity until they receive a Messiah. Another irony can be seen in their discussion over the necessity for reviving Irish language when they're speaking English. Stephen also contributes with a parable about Palestine or plum trees called "Pigsah Sight of Palestine or Parable of Plums." This prelude to his lengthy philosophizing helps set up what he says later on in "Scylla and Charybdis".

Chapter Eight is a chronology of Bloom's afternoon. He spends the time wandering around Dublin, and the narrative follows him as he decides to get something to eat. A young man affiliated with the YMCA hands Bloom a pamphlet and when Bloom first reads "blood of the lamb," he mistakes letters B-L-O-O for his own name. Soon after, Bloom sees one of Simon Dedalus' daughters waiting for him outside a bar. Then, he feeds some gulls, watches five men advertise H E L Y S establishment, listens to Mrs. Breen's story concerning her husband who has gone insane due to receiving an unintelligible postcard in the mail that reads "U P: up." Mr. Denis Breen intends on suing someone because of this prank even though he doesn't know who sent it or what it means (it could be interpreted as "up yours").

Mrs. Breen also tells the story of Mina Purefoy, who has been in labor for three days and is losing her strength. Mrs. Breen worries about Mrs. Purefoy's health, so she visits her at National Maternity Hospital and sees that she needs help with a midwife or doctor because she's now too weak to push any longer. Concerned for Mrs. Purefoy, Bloom decides he will visit the pregnant woman and after this decision he runs into Cashel Boyle O'Connor Fitzmaurice Tisdall Farell (CBOFT), another Dublin crazyman who spends his time walking along lampposts and avoiding people like Bloom because they're "not from around here." After avoiding CBOFT, Bloom enters the Burton Restaurant but leaves almost immediately.
because there are some very rude customers inside making loud noises while eating their lunch; one man even yells out an order to a waiter as if he were ordering food from across the street! In fact, unlike them, Bloom doesn't even have enough manners to sit down in a restaurant before ordering his meal!

After leaving the Burton Restaurant, Bloom wanders through Dublin until he finally decides to go to Davy Byrne's pub. He sees Nosey Flynn there and they talk about Blazes Boylan and Sceptre, a horse that is running in a race soon. The conversation inside Byrne's pub is much cleaner than the one at the Burton Restaurant was; Flynn isn't as dirty there as he was before. They discuss how Bloom is an honest man even though he doesn't always tell people what they want to hear. It ends when Bloom walks away from Davy Byrne's pub towards the National Library of Ireland so that Boylan can't find him again.

Analysis: In Chapter Eight, the concept of cannibalism is developed through Joyce's use of puns and references to eating. The theme ties in with the "slaughter" motif that was introduced in Chapter Fourteen. Earlier in Ulysses, we learn that food and eating are among Bloom's favorite pastimes and Joyce expands on this by describing a group of diners at a restaurant as being just as bestial as gulls fighting over scraps at the quay.

The gulls and the diners in Burton's Restaurant are foreshadowing of what happens to Ulysses' men when they go to Circe's place. They eat too much, becoming like pigs. Joyce also makes a parallel between the gulls and Bloom himself because both seem greedy for food that he has given them. The motif of eating is also important here because it shows how bestial humans can be and how kind Bloom is as a savior figure. Finally, this chapter contains themes about love which will be fully explored later on in "Circe". Here we see how Bloom sacrifices himself so others can gain something from him—a sacrifice that might eventually lead him away from his current path by novel's end.

This chapter continues the theme of human frailty in its most laughable and hyperbolic forms. Bloom, who has been a hero for his strength and defiance against the gods, is now portrayed as someone with ridiculous habits that bring him down to our level. In this chapter, he's not only trying to cross streets without getting hit by cars or looking at women's butts; he also spends time thinking about what it would be like if there were no gravity so that people could float around freely. He thinks about how that would affect pregnancy because you'd have to use something else besides your feet to push yourself out of bed when you're giving birth. The author balances these more serious thoughts with purely comic characters like Denis Breen who is suing someone for libel (saying bad things about him) over an anonymous postcard message that reads "U p: up." And then there are all those dirty eaters—the Lestrygonians—who can't even wipe their own asses properly, according to Bloom.

In Joyce's Ulysses, the main character is Bloom. He thinks about his wife and her lover while he's in Ben Howth. In that place, he remembers happiness with Molly and a cake they shared together there. However, this memory is interrupted by thoughts of Molly having an affair with Blazes Boylan. This upsets him so much that he starts counting down the minutes until it will be time for him to leave again on his journey home to Dublin City. The happy memories of Ben Howth are replaced by thoughts of sadness because of what happened between Molly and Blazes at their tryst in "Hades." Eventually, Bloom will get over these sad memories when he sees Mina Purefoy later in the book during "Oxen Of The Sun."

Be on Guard Against Traps and Pitfalls
Summary: This chapter takes place in the National Library, and it marks Stephen's third appearance since Proteus. After sending a message to Mulligan, he left for the library instead of The Ship. It is unclear what exactly he has been doing during this time period, though we do see that he isn't alone at the library, and Stephen sees another opportunity to present himself as an intellectual thinker and budding literary genius.

Stephen spends most of his time trying to impress the men in his company with stories about Shakespeare and Irish politics. However, they don't seem impressed by Stephen's ideas, so he tries to impress them with literary criticism. He doesn't believe that what he is saying is true, but he continues anyway because it gives him a chance to show off how smart he is. Bloom arrives at the library looking for an ad that was designed by Keyes. The head librarian leaves the room briefly to help Bloom find the ad.

Later, Mulligan arrives and continues to mock Stephen. Bloom passes between the two young men as he exits, separating them. By the end of "Scylla and Charybdis," Stephen is irked by the discussion of Irish literature and wonders if he will ever achieve literary success in Ireland like Mulligan has been invited to attend a literary function with Haines while he remains uninvited.

In the Odyssey, Ulysses approaches Athena, the grey-eyed goddess of wisdom. His ship is headed for a place where all ships are lost. She warns him to go around Scylla and Charybdis instead because they will sink his ship if he doesn't change course. If he can't steer between them, then veer towards Scylla and sacrifice six men rather than lose everyone on board. He loses six men in this process but Joyce notes that this chapter parallels Wandering Rocks even though Ulysses circumvents it.

There is a difficult situation that Stephen faces. He has to choose between exile or staying in Ireland. His thoughts on the matter are very complicated, but he admits that Mulligan is a bad influence and that his will conflicts with Mulligan's will. This alludes to Scylla and Charybdis, two monsters who live near each other in Greek Mythology and who both try to devour ships as they pass by them.

"Scylla and Charybdis" presents Stephen as a man who is incredibly well read, with references to Dante's Divine Comedy, Paradise Lost, Greek myths and Shakespearean details. He also has a unique interpretation of the characters in Shakespeare's plays that is difficult to understand. However, he doesn't really believe these interpretations; they are merely an emotional response to his readings.

The theme of exile and escape is prominent in Joyce's work. The namesakes Dedalus and Icarus are both references to the mythological characters who flew too close to the sun, but neither one could steer straight. Lucifer was also a fallen angel, and his connection with Dedalus, Icarus, Ulysses (Odysseus), and Athena implies that they all have flaws as leaders or teachers. In Stephen's case, he searches for his father figure while rebelling against Russell's teachings. He quotes Dante's Inferno about Ser Brunetto Latini being placed in hell by Dante despite having taught him well; this is similar to God placing Lucifer in hell despite having created him first. Stephen hopes for an older muse named Athena to visit him so he can free Ireland from its oppression by England; however, this hope is rejected because it comes from a paternal love that Stephen rejects at this point in his life.

In "Scylla and Charybdis," Joyce presents a theory of Shakespeare's consubstantiality, which is the idea that he is both in my father and I am in his son. This theory helps us understand the rest of the novel. Stephen argues that Shakespeare's wife was like a mother to him before she became unfaithful, so he left
her his second best bed after he died. In Hamlet, we find parallels between Shakespeare's relationship with Gertrude (his dead wife) and Ophelia (his dead daughter). The character Ann Hathaway represents the grey-eyed muse sought by Stephen throughout Ulysses. But Hathaway is also Gertrude from Hamlet, as well as Molly Bloom from Ulysses. She shares similarities with Penelope from Homer’s Odyssey who waits for Odysseus to return home. While Stephen doesn't know about Bloom's private life, this scheme establishes Bloom as the author of Hamlet because it shows how all these characters are connected through relationships with their fathers or husbands who have died.

Stephen thinks that love between a man and woman is the strongest form of love. He argues that it's not as strong as the bond between mother and child. In fact, he concludes that amor matris (love for one's mother) is stronger than any other kind of love.

**Chapters 10-12**

**Chapter Ten: The Rock of Time**

Summary: "Wandering Rocks" is a chapter in James Joyce's Ulysses. The chapter depicts the adventures of several Dubliners between 2:40 and 4pm, ending approximately half an hour before Molly and Boylan meet. Among these figures are Father Bob Cowley, who is a habitual alcoholic and has lost his collar for previous indiscretions.

We also meet Father Conmee, who has the noble though naïve dream of venturing into Africa in the hopes of converting millions of "dark souls" who are lost in paganism. Father Conmee's nostalgic thoughts on his days at Clongowes College are interrupted when he notices two young people who are kissing behind a half-hidden bush. Joyce offers several glimpses of the Dedalus daughters. One daughter made a failed effort to pawn Stephen's books in order to get some money for food; another daughter went out drinking with her father and is now back home boiling laundry before taking a break to drink some discolored pea soup.

Before their meeting, we get to see Molly and Boylan separately. We learn about Molly's past, her relationship with a sailor beggar, and how she's preparing for her upcoming tryst. Boylan is introduced as a flirt who treats his secretary poorly. Stephen Dedalus also appears without mulligan; he talks about the funeral of Dignam and two carriages from the viceregal palace cast shadows on beggars and barmaids alike. Bloom meets up again with Boylan when he goes to buy a book in Eccles Street.

Analyze:

In the Odyssey, Ulysses is warned by Athena to avoid Scylla and Charybdis. Joyce includes this episode in his novel despite its being a barrier to readers because it's an intentional one. The prose of "Wandering Rocks" is simpler than other chapters but has nineteen sections—one for each section of the novel, with a final section linking themes from all of them. In this chapter, Dubliners are wandering rocks who have no homeland and are politically focused on issues regarding their homeland. As they wander through city streets, their listlessness suggests that they're emotionally adrift as well.

The book is divided into 18 sections, and it's not told in chronological order. The author was trying to
capture the idea of consubstantiality—the way different things can be connected even though they're separate—through his use of structure. For example, in Section 1, Father Conmee imagines himself as a young boy walking through Clongowes field during school recess. Later on, Section 4 says that "Father Conmee walked through Clongowes field" when he was thinking about his past life with Boody Dedalus and Katey Dedalus. If we connect these two events, we realize that both happened at the same time (when he was a child). This also shows how Joyce used similar words or phrases to link different parts together so readers could construct their own chronology for the story.

Several members of the Dedalus family are introduced in "Wandering Rocks". Stephen's sisters Maggy, Katey and Boody are poor because their father is an alcoholic. They discuss trying to sell some of his old books but they're not worth anything. Their father Simon appears drunk and can't support them anymore. Later, he sees his sister Dilly who has bought a French primer hoping to go to France like Stephen did. Meanwhile, Haines and Mulligan talk about Stephen in his absence concluding that he will never be a poet but might write something good later on after ten years have passed since 1904 (the year when this chapter takes place).

Stephen Dedalus is autobiographical so it's interesting to note that Joyce wrote Portrait of the Artist as a Young Man 10 years after 1904 which was also mentioned above in the passage above.

The "Wandering Rocks" episode also explores the past of other characters. Lenehan tells a story about his sexual encounter with Molly Bloom, which was not completely successful and revealed her infidelity. However, M'Coy compliments Bloom as an educated person instead of criticizing her for being promiscuous. In contrast to Bloom, Boylan presents himself as a flirt who teases girls and flirts with his secretary in front of everyone else. Boylan's concert is scheduled on the same day that Bloom visits his father's grave every year. Joyce introduces Misses Kennedy and Douce, two barmaids at the Ormond Hotel who become sirens in Chapter Eleven.

The motif of the wandering sailor is found in Molly's donation to a one-legged beggar, who sings a pro-British song. The beggar's status as an Irish war hero furthers this theme. Later, Bloom himself becomes a wanderer when he thinks about his future and considers leaving Dublin for good. Joyce also uses the Old Testament prophet Elijah as another example of someone who wandered far from home and was taken into heaven by God without dying first. It foreshadows Bloom's own death at the end of the novel, when he will be subsumed by Stephen Dedalus (the younger man) and help him achieve success in life.

The carriage is the opposite of a "throwaway" theme. It's the symbol of British occupation in Dublin and it casts its shadow over all of Dubliners, but one character who does not fall under that shadow is Leopold Bloom. The reader can see Joyce's point that he wanders through life without being bothered by what others think of him or his actions, or perhaps he is just too insignificant to be noticed by anyone else.

The Irish were desperate for a political leader. Parnell was one of those leaders who chose to fight rather than be defeated by the British. He died young, and his death left Ireland without a strong leader. Joyce sees Ireland's weakness in the disabled sailor who fought against England, but now has no legs and begs for money on the streets of Dublin. Father Cowley is also part of that weakness because he is a fake priest who doesn't do anything to help anyone else out besides himself.

In the last chapter, Bloom and Richie Goulding go to a bar. The chronology of this chapter overlaps with
that of the previous one. Lydia Douce and Mina Kennedy are barmaids in the Ormond Hotel bar where Bloom is sitting at a table. He can hear what's going on in the bar but he doesn't see anything because he's in the restaurant area, not by the door or counter like most people who come into bars do. Boylan arrives for his date with Lenehan and leaves without Bloom noticing him; while all this is happening, he sits there dreading getting cheated on by Molly again tonight.

The piano in the bar plays lively music, which includes folk songs. Simon Dedalus (a singer) and Ben Dollard sing a few of them. Other singers are Douce and Kennedy, who spend time flirting with Boylan and Lenehan after Boylan leaves for Eccles Street to meet Molly Bloom.

Analysis: The Sirens were half bird and half woman, who lived on a rocky shore. They lured sailors with their songs until they ate them. Ulysses was warned about the sirens by Circe, another enchantress in Homer's Odyssey. He had his men tie him to the mast of the ship so that he could hear what they sang without being harmed. Although he heard their song, it didn't affect him because his men wouldn't let him go near them.

The Ormond bar in Dublin is an ideal place for men to drink and flirt with the barmaids, Lydia Douce and Mina Kennedy. The music they sing (and sing about) is a powerful draw that keeps the patrons coming back. Bloom doesn't seem as susceptible to their charms because he can only hear their voices, not see them like Ulysses does. He also has thoughts of his wife Molly at home that keep him from being totally drawn into the Sirens' song like Ulysses was.

Joyce uses Homeric parallels to describe the barmaids. He compares their lips to wet "lips of a wave" and describes them as having an "in dying call." The barmaid says that one man was killed while looking back at her, which is similar to how the Sirens were killed by Odysseus' men who looked back before they could reach safety. Joyce also makes many puns in this section, like when he writes about Miss Kennedy plugging and unplugging her ears because she's playing the role of the Siren, but Kennedy herself is being played with by Miss Douce. At the same time, both women are simultaneously victors and victims; although they try hard to attract men for money or attention, they are both lonely and unhappy people themselves—and seem jealous of each other.

This passage is from the Ulysses. The episode of "The Sirens" in Homer's Odyssey was about Odysseus being lured by sirens, who were half-bird and half-woman. Joyce parallels that story with a similar one about Bloom, but he also adds some lines from an opera called Martha. In the bar where Ben Dollard sings Irish folk songs, there is a song about Croppy Boy—a young soldier who died for Ireland in 1798.

Joyce's most complex musical reference is developed through a narrative structure. The chapter opens with sixty-three lines that are fragments of sentences, short phrases and spelled-out sounds. Joyce intended the chapter as a musical arrangement and these sixty-three, beginning with "Bronze by gold heard the hoofirons, steelyringing" (line 1) and ending with "Begin!" (line 63), are woven throughout the chapter in different ways to change their meaning. One example is "rose of Castile" which refers to a riddle asking for the name of an opera whose definition is also that of train tracks ("rows of cast steel"). Later, floral imagery attaches rose to Bloom writing a Flower-Clifford letter. Amid Bloom's comparison between his wife Molly and Martha Clifford, he decides that Molly has more Spanish blood than Martha does so she gets the title "rose." In this way, Joyce uses motifs from one place in his work but applies them later on in another context or setting.
The repetition of a musical motif can alter the tone of a scene, as it does when Miss Douce is singing "O Idolores" and Molly becomes Dolores. The name changes from regal to religious, suggesting both pain and suffering.

In the story "The Sirens," Bloom is not only Jewish, but he also doesn't participate in music. He sees it as a series of vibrations and mathematical equations. His scientific mind dissects music so that he can understand it better, and thus avoid its emotional power. However, his thoughts are still affected by Molly's love songs. Even though she sings them to Boylan instead of him, they make Bloom feel like an outsider at the Ormond bar where everyone else seems happy except for him. He even compares himself with the Croppy Boy who was a symbol of Ireland's past when there were no Jews living there—just like how Bloom feels outside of Irish culture despite being born in Dublin and having lived most of his life there. In fact, this passage reveals that Bloom has always felt lonely because he never had any children (his son Rudy died), just like how both communities—the Jews and the Irish—have been dying out since their arrival in Ireland centuries ago.

The Cyclops Summary

Molly's affair is a painful memory for Bloom. He wanders into Barney Kiernan's pub, which he does not normally frequent. The atmosphere of the pub is very different from that of Ormond's bar and Bloom feels uncomfortable there. An Irish nationalist called Citizen terrorizes the place and verbally attacks Bloom, who is Jewish and an internationally-minded citizen himself.

Citizen begins by talking about the lost Celtic culture. He briefly mentions the death of the Irish language, but he spends most of his time discussing how to revive ancient Celtic games. No one pays attention to Citizen's speech, though they don't feel as uncomfortable as Bloom does. A large dog named Garryowen is equally threatening for Bloom, and even though Citizen feeds him biscuits, Garryowen doesn't belong to him.

Lenehan is present and he reveals the results of a horse race in which Throwaway has beaten Sceptre. Citizen becomes anti-Semitic, accusing Bloom of stealing from widows and orphans. He also says Jews can never be true Irish citizens. Bloom defends himself as an honest person before offering Citizen a short list of famous Jews who have made significant contributions to European culture. When Bloom informs Citizen that his own God (Christ) was also Jewish, Citizen becomes enraged and chases after him, throwing an empty biscuit tin at his head. The sun temporarily blinds Citizen, whose missile falls far short of its target. Upon exiting Kiernan's pub, Bloom continues on his mission to visit the Dignam widow accompanied by Martin Cunningham and Jack Power; they intend to discuss Paddy Dignam's insurance policy with her so she can get her finances in order.

The Cyclops are one of the most famous villains in Homer's Odyssey. Polyphemus is a giant who kidnaps Ulysses and his crew, intending to eat them all. Ulysses offers him wine which makes him pass out. He and his men then blind the giant using a stake made from firewood. They escape by hiding inside of Polyphemus' sheepskins until they can escape at night when he lets them out to graze on grass (blinded, he cannot see that they're not sheep). The victorious Ulysses taunts the blinded giant, telling him that his name is "Noman" before departing with his men on their journey home after defeating this obstacle in their path.
Clearly, Joyce is making a parallel between Polyphemus and Citizen. Both of them are blind, both physically and intellectually. They also have similar actions in the story as well: blinding shafts, light and blindness link "The Cyclops" to its correlating Homeric episode; Citizen's drunkenness and attempt to "stone" an exiting Bloom are mirrored in Polyphemus' actions; etc.

Despite Bloom's heroism and self-defense, Joyce does not reveal the character's first-person commentary as he usually does with Bloom and Dedalus. The narrative structure of the chapter is seriously affected by the fact that Joyce uses an anonymous narrator. The distance between Bloom and the narrator provides an honest examination: the protagonist is a decent man whose incessant didacticism, intentional ambiguity and helpless hesitancy are grating and annoying. The narrator is a frequenter of pubs and his "street language" is a contrast to the elevated diction of Stephen Dedalus. The narrator is equally sarcastic and gross, but still has some hope for humanity; his commentary ranges from deriding Citizen's despicable rhetoric to complaining about his painful urination on account of having contracted syphilis. He unknowingly contributes to irony in this chapter when he references "heroics" during Bloom's altercation with Citizen while also commenting on how boring it was to listen to them both go back forth at each other verbally. He then undercuts his own story by relaying how exhausted he was listening to all of Bloom's long-windedness regarding Mrs Dignam (a widow) who owed him money, as well as Citizen himself who had just accused all Jews like him (Bloom) of stealing from widows/orphans. Ironically enough, Citizens accusation against Jews like Bloom being thieves towards widows/orphans mirrors their appropriation or theft (depending on your view point )of Jewish imagery which they used in order try appeal more effectively towards God for help in regards Ireland becoming its own country again. In addition, the phrase 'chosen people' has been used throughout history by various groups including Christians, Jews themselves & even Muslims referring specifically toward Israelites being chosen above others due to their status among Abrahamic religions....

In the novel, "Ulysses", Joyce continues to develop his political theme by mocking patriotism. He does this through a parody of an Irish citizen who is drunk and expresses his love for Ireland. This passage also contains references to the Promised Land/Chosen People motif and how it can be used in ironic situations.

The themes of masculinity and self-identity are present in Homer's "Cyclops" episode when Ulysses taunts Polyphemus, telling him his real name is Noman. Themes of adultery and namelessness appear as well. Bloom has been hiding from Boylan all day and he feels emasculated by references to the adulterer Boylan. Bloom also hides behind a persona named Henry Flower because he doesn't want anyone to know about his troubles at home with Molly (Virag). This indicates that under any name, Bloom can't hide himself. Citizen challenges this notion by forcing Bloom to prove himself as a man, which helps him gain some masculinity while simultaneously allowing him to shed the identity of Noman.

The name Throwaway was used to describe Bloom, who had been considered a "rank outsider" and an unlikely winner. The odds of 20 to 1 against the winning horse were similar to Bloom's twenty years away from his home. Lenehan's announcement that Throwaway won also paralleled Bloom's victory in spite of the derision he faced. Elijah is connected with Throwaway because both were seen as throwaways by others, but they ended up having great influence. In the same way, when Bloom beat Citizen, he had gained some respect for himself and people started treating him differently than before. However, like Elijah, he would no longer be looked upon as a messiah-like figure after beating Citizen; instead he would be more respected for what he did on June 16th. Like Elijah passing his mantle onto Elisha, Bloom passed
the mantle of power over Ireland onto Stephen Dedalus. His own messianic ambitions are finished now that he has ascended into heaven (i.e., death), but there is still hope for young men such as Rudy and Stephen who may one day take over where Bloom has left off.

The time of day in "The Cyclops" foreshadows the moods and themes that will be explored later. For example, the chapter's motif of cooling down anticipates the nighttime shift in themes as well as Bloom's challenges with Stephen Dedalus. The intimate portrait of Bloom also foreshadows another theme: age differences among characters are becoming more extreme. Finally, political questions such as Home Rule, anti-Semitism, cultural insularity and "Mother Ireland" and "Sireland," are becoming increasingly personal for both Bloom and Stephen Dedalus.

**Chapters 13-15**

**Nausicaa**

Summary: In this chapter, Bloom is walking along Sandymount beach after visiting the widow of Paddy Dignam. He's thinking about Stephen and how he was on that same shore earlier in the day. There are kids playing nearby including Tommy Caffrey, Jacky Caffrey (both close to his son Georgie), and a smaller baby named Mina Kennedy who is having fun with her friends. Gerty MacDowell is sitting with another woman watching them play while she thinks about her ex-boyfriend and whether or not she will ever find someone else to marry. She seems perfectly happy but deep down she feels disappointed because it won't be easy for her to find someone new since she has such high standards for men now.

Gerty MacDowell is thinking about the past when she notices Leopold Bloom watching her. She has a feeling that something is not right, and she's correct in this assumption because Bloom can't stop staring at her. Cissy Caffrey notices that Gerty seems to be distracted by someone, so Cissy decides to go over to see if there's anything wrong. However, Gerty pretends like everything is fine and asks for the time from Cissy. When it becomes obvious that Cissy doesn't have a watch on hand (which was true), Gerty goes over to Bloom and uses him as an excuse for approaching him so that she can get a better look at him without arousing suspicion.

After Gerty MacDowell returns to her seat with Caffrey, she feels sympathy for Bloom who must be the saddest man alive. She thinks that she can save him because he reminds her of herself and that only she could truly understand him. She notices that Bloom is masturbating himself again and decides to tease him by displaying her garters as he does it. Soon after this, Gerty leaves the beach along with Caffrey and they go back home. After leaving Bloom alone on the beach, our hero confesses that his post-orgasmic lassitude is a sure sign of aging.

Analysis: Homer's Nausicaa is a young maiden who plays on the beach. Her ball rolls away, so she leaves her friends to fetch it. While walking along the shoreline, she encounters Ulysses and revives him from unconsciousness as he washes up onto land after his shipwreck. She sends him to her father's house where he becomes a dinner guest of Nausicaa and her family. Joyce's Gerty MacDowell also loves an older man whose name is Leopold Bloom, just like in Homer's Odyssey. The episode with Leopold Bloom on Sandymount strand mirrors that of Nausicaa's encounter with Ulysses because both stories take place near the sea and involve love-struck men washed ashore by waves or storms at nightfall.
MacDowell is like Nausicaa in that she helps Bloom with her clothes washing duties and the connection between MacDowell and "nausea" which sounds like "Nausicaa." Gerty's imaginations of her "lover" as a tale-bearing stranger fit Bloom as squarely within the "ancient mariner" motif as her beachside display reveals her own "sea-maiden" qualities. While Joyce constructs numerous minor parallels between this chapter and the Homeric episode, the most recurring parallel is the thematic one. When greeted by Nausicaa, both Ulysses are in need of relief and aid. While the image of the young woman offers Bloom a vehicle for sexual relief, references to stormtossed hearts suggest that he needs both spiritual comfort from Gerty to relieve his visible pain.

The story of "Nausicaa" opens with Gerty MacDowell's thoughts, and Joyce writes the chapter as an omniscient third-person narrator. This voice is a parody of the sentimental novels written by Jane Austen and Charlotte Bronte. The novel has many hyperbolic statements that are similar to those in Bloom's masturbation scene. For example, fireworks shoot up into the sky at the same time that Bloom ejaculates from his masturbation session on the beach.

Despite the satire of sentimentality in "Nausicaa," there's enough depth to MacDowell's character that she becomes one of the more memorable characters from Dubliners. She shares a desire for love with Dedalus girls, but her hopes are as desperate as their pleas for money. Additionally, while she can see Bloom is a fumbling old man, she also romanticizes his face as "the saddest I ever saw." A combination of these two ideas produces an image of Leopold Bloom at the end of the day: tired and sad.

The novel's return to Sandymount strand provides for a comparison and contrast between Stephen and Bloom. Both are fascinated by the concept of "form" as well as Gerty MacDowell's transparent stockings, which have no shape or form. Both men also engage in voyeuristic masturbation: Stephen looks at his reflection in the water while Bloom masturbates. In addition, both characters consider literary ventures when they release their fluids (urination for Stephen and ejaculation for Bloom). Finally, the rocks on the beachside represent loneliness because they're so far apart from each other. Joyce will bring these characters together later on in the book after he has fully indicated their spiritual congruities.

Bloom's actions in "Aeolus" foreshadow Molly's thoughts at the end of Ulysses. Bloom is seen as a younger version of Dedalus, and Gerty MacDowell, who washes clothes for a living, represents the young girl that Molly becomes. The image of Gerty washing her underwear and wearing clean clothes contrasts with our memory of dirty underwear strewn about sleeping Molly's bedroom. The Woods' washerwoman (the Woods are Bloom's neighbors) and the image of Dedalus girls boiling their laundry complete this motif. But when we read about Molly masturbating a man into her handkerchief in "Nausicaa," it seems to contradict our memories of her clean youthfulness.

Gerty MacDowell, a young woman in Dublin, Ireland at the end of the 19th century, is very much like Molly Bloom from Joyce's Ulysses. She considers love and marriage as she thinks about her ex-boyfriend Reggie Wylie. Gerty wishes that women could become priests so they would have someone to confide in. At the same time, she sees married life as boring because it involves nightly rituals like going to bed at 9 p.m., which is when her cuckoo clock strikes nine times and a bird sings three songs ("Cuckoo").

Gerty's feelings about love are similar to those of Molly from Ulysses: both women want romance but feel trapped by their circumstances—in this case being single and Catholic in Ireland during Victorian times. Both also hope for true intimacy with another person but believe that it will never happen for them.
This feeling leads them to laugh at locksmiths (and other people who keep secrets) because they know how difficult it can be to open up completely and trust someone else with one's innermost thoughts or desires.

In the chapter "Nausicaa," Gerty plays games with Bloom. She pretends to accidentally show off her underwear, and she flirts with him in a way that makes it obvious she's trying to get his attention. This is similar to how Claudius tried to convince everyone he was innocent when really he murdered King Hamlet. In this case, Gerty is pretending as if she doesn't know what Bloom wants from her; however, it's clear that they both know exactly what's going on between them. It also seems like there are some similarities between this situation and Martha Clifford’s relationship with Bloom because nothing real ever happens in either of these relationships—which just goes back to the idea of pretense being such a big part of life for everyone involved here (and probably everywhere). At the end of this chapter, we see that all of these games have left both Bloom and Gerty feeling empty inside and so they decide they need to move on from each other without any further contact or communication at all. When you think about it, maybe everything in life is just one big game where people try their best not only hide who they really are but also pretend like everything around them isn't actually happening at all!

It is interesting that "Nausicaa" ends at night, even though it starts at dusk. The darkening of the day foreshadows a shift in the mood of the novel, but winding down to nighttime refers to Bloom's comparative age in relation to Stephen. After masturbating, he considers how MacDowell's "temptation" has drained him of his manhood and youth. Dedalus wants a grey-eyed muse; Bloom is Gerty's grey-haired lover. Just like Stephen, Gerty represents Ireland's future and her winsome Irish girlhood combines sexual allure with childlike purity and maternal instincts. She's a "sterling good daughter... just like a second mother," and within her chest beats "the very heart of a girlwoman."

Just as Shakespeare's Hamlet character is a composite of several people, Gerty MacDowell is alternately temptress and patron saint. The overriding "relief" and "rescue" themes of the book suggest that she's trying to corrupt Bloom, but her desire to tempt him isn't her only motive: She also wants to emulate the Virgin Mary (and there are clear parallels between Gerty and Mary). Her beachside "Virgin Mary," for example, looks just like one in Stephen Dedalus' epiphany scene from A Portrait of the Artist as a Young Man—the same work where Joyce first introduces Gerty. And both Gertys wear similarly colored clothes: blue.

MacDowell sees Bloom as a lonely and dark stranger. She thinks that she can convert him to Christianity if he truly loves her. However, Bloom is Jewish and far beyond the pale of MacDowell's religious preferences. Even though MacDowell doesn't know about his religion, she offers him refuge from his loneliness because he reminds her of Jesus Christ. The church tower at Sandymount is similar to Mary's beacon-like strength; both are phallic symbols of strength for Bloom in his time of need. As a Virgin, MacDowell offers traditional female succor to a hero in need while asserting towering power over an elderly man who has lost some potency (as evidenced by Bello/Bella). Her invocation to the "holy virgin" is ironic given Gerty's sexually corrupt behavior and preference for phallic imagery ("penis"). As a beacon-like virgin who saps Bloom’s masculinity and youth, Bella foreshadows Bella/Bello who appears as Circe in Nighttown brothel but the sincerity of MacDowell’s love allows her Christian idea (Mary) to successfully apply itself to the Jewish stranger (Bloom).

MacDowell's love for Bloom is evident in his song, "Tell me, Mary, how to woo thee." MacDowell
transitions from talking about those lovely seaside girls to Mary. It seems like both of these women are muses for him. In the previous passage, it was clear that he felt betrayed by his wife (Molly), but here he seems much more at ease with himself and others around him. The narrator makes a point that even though this is not a conscious thing for Bloom, Gerty has become an avatar of the Virgin Mary in his mind. He also mentions how before when thinking about love songs they were always associated with Molly betraying him; however now it seems as if she doesn't occupy much space in his thoughts anymore because there are other things on his mind such as the pretty ladies around him and music itself.

A few direct allusions to Dante's Divine Comedy appear in "Nausicaa" and these may be Joyce's method of confirming the chapter's unmistakable thematic reliance upon the final cantos of Paradiso, which are commonly referred to as an Ode to Love. In Dante's "Ode," the Virgin's offering of love and mercy matches an explosion of music starry lights. Joyce includes these elements in the fireworks, beacon-lights, hymns and love songs of "Nausicaa," the last of Ulysses' numerous seaside chapters. As night ends and Bloom prepares to return to Dublin's urban locales, the image of the merciful Virgin seems especially apt. MacDowell offers Bloom a refuge from his travails earlier that day at Kiernan’s pub (The Cyclops) as well as comfort for Stephen Dedalus’ imminent breakdown later on that evening during Circe. As Joyce’s prototypical young Irish woman, MacDowell is devoted to her Catholic faith but also compassionate towards others who have been wronged or afflicted by life. She embodies maternal care even though she herself has never had children because she still feels motherly affection towards those around her whom she considers family members or friends (e.g., her students). In “Nausicaa," Joyce’s typically heated satire against Catholicism cools down considerably when he depicts this kindhearted character who can heal people both physically and spiritually through prayer while questioning whether it is true religion after all or just superstition. Gerty can perform religious healing on a human level even as Joyce questions what constitutes real religion versus mere superstition. The potency behind Mary should remind readers about Stephen Dedalus’ memories associated with his own mother throughout A Portrait, especially since he compares himself so much with Christ throughout that work; however, we see here how maternal love trumps paternal love once again—even if it is only temporary for Bloom until he finds another woman like Martha Clifford later on in Ithaca. Even though Bloom must do some paternal duties afterwards such as taking responsibility for Stephen Dedalus, he receives help from women along their way: first from Mrs Fitzherbert then from Miss Dunne before finally receiving assistance from Mrs Breen/MacDowell herself when dealing with LeopoldBloom Jr.'s birth issues due to him spilling his seed too early into Molly’s womb during intercourse without using proper protection beforehand; therefore, we see how important women are not only within themselves but also how their influence affects men across time (i.e., history repeats itself).

Ways to Bear the Burdens of Life

Summary: "The Oxen of the Sun" starts at 10 pm and ends around 11 pm. After the "Nausicaa" episode, Bloom finally arrives at The National Maternity Hospital to visit Mina Purefoy who has been in labor for three days. He is concerned that she will not be able to deliver her child. He waits outside until he hears that she has given birth to a healthy son with help from Dr Horne and midwives.

While Bloom is waiting for information regarding Purefoy's labor, he wanders into a darkened waiting room and encounters Stephen Dedalus. They had met before in the Martello tower. The young men are drinking absinthe at the time, so Bloom assumes that Mulligan has laced it with something harmful to Stephen.
Even after Bloom joins the conversation, Mulligan remains as raucous and irreverent as before. He makes crude references to contraception, sex in general, masturbation and sexual intercourse. And even though Bloom seems like a father figure to Stephen and is repeatedly cautioned about his language, he still singles out Stephen as the only decent character in their group. At the end of the chapter, when Stephen leaves for Baudyville (presumably a brothel), Bloom worries about him and decides to follow him there.

Analysis: The Oxen of the Sun were the golden cattle of the sun-god Helios, whose herd freely grazed the sea-side pastures of one of the coasts where Ulysses' crew takes refuge from the stormy seas. In The Odyssey, several members of Ulysses' crew decide to slaughter and roast a few of the oxen, despite Ulysses' repeated warnings. The sun-god Helios is enraged and while he spares Ulysses and temperate members of his crew, those who have taken part in slaughtering sacred flock are destroyed. Joyce's "Oxen Of The Sun" chapter engages thematic question life versus death with sun as igniting force behind life destruction cattle testament destruction that death brings. Dublin National Maternity Hospital setting chapter provides context for discussions birth dying jaycee references cattle diseased Irish cattle crusaded Deasy may slaughtered port Liverpool name doctor Horne pun horns bull multiple births crowded hospital quarters resemble barnyard scene manger

The main character's mother is named Mina Purefoy, which means "mother of the sun." Her son is also golden-haired like the Greek god Helios. This imagery suggests that her son will be a savior and play a messianic role. The novel includes references to cattle and wool, which are associated with Helios' sacred herd. The word "bullock" appears several times in reference to Purefoy's newborn child, suggesting that he will grow up to be strong like his father who was a bullfighter.

Joyce develops the bullyboy as a messianic parallel to the oxen of the sun. He does this by constructing Mrs. Purefoy as a Virgin Mary-type character and placing her in a manger, even though there are no mangers at the hospital and Purefoy's husband is absent, thus creating an exclusive link between maternity and Christ. It is unsurprising that Joyce's thematic treatment of "life" relies upon maternal figures as sources of life because he also presents paternity as irrelevant when Bloom thinks about his son Rudy who died. The birth of the bullyboy like Christ reveals how humans rely on maternity rather than paternity for life, but while Bloom is drawn to Mina as a source of life, intoxicated young men mock conception at his table with their humorous philosophizing about it being similar to slaughtering animals for food or violating sacredness in other ways.

"Oxen of the Sun" is a difficult chapter to read because Joyce uses an anonymous narrator who tells the story from multiple perspectives. The chapter explores how language has evolved over time, and each section corresponds to a different part in that evolution. In addition, it begins with a Celtic chant and progresses into various forms of Old English before becoming more narrative-focused as it moves forward chronologically. As the structure becomes more complex, Joyce's style changes accordingly while still retaining some elements from earlier periods in order to show how they've influenced modern English. For example, he uses Anglo-Saxon syntax during one section, imitating Beowulf and other epics from that period; later on, he creates something resembling Chaucer's Canterbury Tales. When tension between Stephen and his friends increases due to Mulligan's distasteful humor, the narrative shifts toward Victorian writers such as Dickens. Finally, when Stephen leaves after being debilitated by Mulligan's comments about women, we see dialect and urban slang dominating the final sections of "Oxen of the Sun".
The narrator of "Oxen of the Sun" uses an affected narrative style that is full of humor. The narrator's Old English is intended to create distance between himself and the characters, but it does very little to obscure his insults. At times, the narrator seems as unflinching in his criticism as he was in "The Cyclops," though this narrator lacks sinister traits. When he describes Bloom's bee sting, for example, he names him a Sir; however this is clearly ironic because they're all drunk at a maternity hospital—one of least likely places for such activity. This hyperbole creates chronological shifts and reminds us that Stephen and his friends are getting drunk there while also parodying famous medieval morality plays like Beowulf. Joyce renames many characters with biographical information or character assessments (e.g., Dixon becomes learningknight).

The narrator's exaggerations are most obvious in the depiction of Buck Mulligan, who is painted as wholly evil. The narrator pokes fun at himself by calling him Punch Costello, but changes it to "child of Lilith," and the Satanic connotations associated with that name juxtapose Mulligan with Christ. His subsequent names—"patron of abortions" and "spawn of a rebel"—prevent us from considering his humor harmless impropriety. The morality tale featuring Calmer and Boasthard presents Mulligan as "Killchild" because he adores birth control too much. He is renamed Carnal Concupiscence after arguing that men should masturbate rather than marry; later, he distributes business cards advertising his fictitious plan to live on a compound filled with women for whom he will have sex—even though he has no interest in procreation through sex itself.

At times, Mulligan's behavior is immature and cruel. He refers to the morning milkmaid as "Mother Grogan" and says that she never bore a bastard child. His reduction of procreation to an inconvenient side-product of lustful sex is not his only offense. Additionally, Buck spends several minutes discussing incest before telling a riddle in which the audience must decide between balancing the life of a pregnant woman against her unborn child. Our final images of Mulligan make explicit references to Homer's "Oxen of the Sun" as he relishes a story about eating calves from living cows while they're still in their mother's womb. Although Mulligan has been indicted for his intentional and unprovoked efforts to violate sacredness, we praise him with satirical songs and alleged visions because he gives us something interesting to talk about at parties.

Bloom's attempts to save Stephen from the drunkenness of his friends reflect Bloom's concern for Stephen's physical well-being as well as his realization that Stephen will eventually become like them. When Purefoy finally gives birth, Bloom struggles to pull him away from the table so he can see what has happened. Suggesting that a true artist must be able to celebrate life and birth, Bloom tells him about Purefoy's baby saying that it was an amazing thing considering how much pain she had suffered during her pregnancy. Mulligan contradicts this by singing "O lust our refuge and our strength" which is really just a corrupted version of the Virgin Mary prayer.

In the maternity hospital, Bloom and Mulligan are trying to influence Stephen. Although he tries to appear independent, he's still immature. He is irritated by Mulligan's blasphemous jokes because he has not completely cut himself off from his Catholic roots. The narrator examines Stephen's youthfulness and lack of rigor while both Bloom and the anonymous observer agree that although Stephen tries to follow in their footsteps, he can't fully enjoy their humor because of his conscience.

Despite Bloom's affection for Stephen and his own son, we get the sense that he will never be able to forge a permanent relationship with either of them. Both are obsessed with questions of paternity and
both seem to be searching for their mothers in different ways. The chapter hints that while Stephen is more interested in finding his mother than his father, Dedalus' search seems to focus on the paternal side of things. Despite this difference, both men have one thing in common: they're looking for something that they don't have—a mother or a father figure—and neither man can find what he needs from Bloom.

The chapter mentions "our mighty mother" in reference to the midwives who helped Mina Purefoy give birth. We should also remember Stephen's idea of a "birthcable," which connects all humans together. Similarly, Mina Purefoy is built up as a symbol for Ireland and the Catholic Church joining together after the fall of paganism, or Sireland. Her three days of labor are similar to Christ's crucifixion, burial and resurrection, since she represents both life and death; Molly remembers that her sisters were at her womb (birth) and tomb (death). The female is present during both events: childbirth and death.

In contrast to the Virgin Mary, God is a mere "disseminator of blessings" and Stephen remembers that fatherhood, while important, is fleeting. Mulligan's joke about becoming a hired fertilizer/incubator underscores how inconsequential fatherhood can be. Even Bloom comes under attack as the narrator judges him: "thou has sinned against my light lust." He was punished for his masturbation by spilling his seed rather than creating life. There is little hope for the Bloom-Virag line because the narrator notes that he was solemn after learning about Rudolph Virag's death.

Bloom's efforts to reach out to Stephen are similar to Christ-like guidance. Bloom is too different and a misfit, though, so he cannot be seen as an heir. However, he can play the role of the "Kind Kristyann" who helps Stephen with his problems. This voice comes from the street, one of many voices in Ulysses. It occurs at the end of a chapter that shows how English language has changed over time. The slang closely resembles T.S. Eliot's approximations of black American dialects and expresses ambiguous emotions shared by Anglo-American Modernists who welcomed change but were dismayed by its inevitable consequences for language without structure or purpose.

Since "Black English" is a language used by the lower class, it's also considered to be outside of the culture. This is especially true in Ireland because they're trying to make their own identity separate from England and its influence. Therefore, Joyce chose a Jew as his main character since Jews are outsiders in both cultures (British and Irish). In addition, Bloom isn't just an outsider—he's actually rejected by both cultures. He doesn't fit into either one of them because he's Jewish but not religious enough for orthodox Jews or Catholic Christians who reject him too. However, even though we can see that this story has been told many times before with similar characters and themes, there are still ways to interpret it differently—especially if you look at it through another lens like postmodernism which would allow us to view these stories from different perspectives rather than judging them based on our own biases about what we think they mean.

The narrator describes how Stephen needs a place to sleep. The alert reader will recall Joyce's earlier puns on the word "crown," and Dedalus' name is Greek for "crown." His first name, Stephen, is as Greek as his last name, Dedalus. The night voice refers to Martello as a bungalow, but it recognizes that Stephen's primary concern is the key (and recurring motif) of this story. Mulligan-the-usurper seems like his friend (ironically), and he asks for help from someone named Kristyann (who may or may not be Christ). At the end of "The Cyclops," Bloom ascended into heaven after realizing his Elijah/Throwaway potential. In "Nausicaa" there are anonymous narrators who initiate Bloom's Christianization—after an eventful day in which he was an outsider among others. Whereas characters in Ulysses retain their knowledge of Bloom's
Jewishness, these narrators allow him to develop messianic imagery while underscoring the fact that unlike other literary heroes he is a forgiven failure who isn't really Christ or even Jesus-like but rather more like a facilitator than savior because they portray him masturbating over thoughts about having an heir instead of being concerned with saving humanity from sinfulness and death by sacrificing himself just before Easter Sunday morning mass at Saint Peter's Church on Eccles Street near Marlborough Street in Dublin city center where Father Fagan celebrates Catholic mass every Sunday morning at 8:30 AM sharp when all good Catholics should attend church services if you don't want your soul condemned to hell forever so maybe you better go anyway because God doesn't take attendance at religious services during wartime very seriously especially since He already knows everyone who attends any kind of religious service anywhere including funerals wakes weddings christenings baptisms confirmations bar mitzvahs bat mitzvah birthdays anniversaries graduations memorials christmas easter sunday yom kippur ramadan hanukkah shabbat etcetera etcetera etcetera ad infinitum amen.

Chapter 15 Summary: Bloom follows Stephen and Lynch out of the maternity hospital. They walk towards Bawdyville, a brothel in the red-light district of Dublin that Joyce refers to as Nighttown. While walking through this area you see many unpleasant things; street urchins, deformed children, drunken soldiers and prostitutes ready for action. In this chapter there is plenty realistic details about human nature and animalistic behavior from all kinds including cruelty in animals during sexual act with women etc...However poor old simple stuttering Bloom has terrible time to keep up with his two young friends who were mercilessly harassing him day before yesterday..he eventually manages to catch them thanks though ends up at wrong stop...this sends him head over heels into confusion! He's chased by some boys but Bascombe shoots one stone then bullykers haul him off road when he attemptes hitchhike train back home!

As Bloom continues to wander deeper into the red-light district, he is bombarded by hallucinations. He sees his parents and Molly, who speaks in "Moorish." His bar of lemon soap begins to speak as well as Mrs. Breen, the wife of a lunatic named Denis. Bloom is suddenly in a courtroom where he is charged with lechery after young girls recount sordid stories about him and other characters from earlier in the day appear on stage including Paddy Dignam and Father Coffey (who presided over Dignam's funeral).

The story takes a turn when Bloom finally arrives at Bella Cohen's brothel. He sees Stephen inside and goes to help him, but Stephen is too drunk. Bloom holds Dedalus' money to keep from losing any more of it. Dedalus continues his drunkenness and has hallucinations about his mother dying in the hospital, which leads him to break down the chandelier with his walking stick. When Bella tries to charge them for breaking her chandelier, Bloom must defend Stephen against her overcharging scheme by paying for the damage himself with some of Dedalus' money. As they're leaving, Private Carr attacks Stephen even though he's already drunk and can't fight back very well because he lost his glasses earlier that night while trying on different pairs in a shop window. Vincent Lynch leaves Dedalus behind in Nighttown after an argument between them about religion (Dedalus was saying that God didn't exist) and then Bloom helps get Stephen somewhere safe so he doesn't have to sleep outside again or get beat up again like just happened with Private Carr attacking him just now as they were leaving Bella Cohen's brothel together right now where both of those things just happened right before this part of the story happens next which is what I'm talking about right here where all three things are happening at once: 1.) The argument between Lynch and Dedalus 2.) The attack by Private Carr 3.) And Bloom getting ready to take care of Stephen who gets attacked by Carr
Homer's Circe was a beautiful enchantress who turned men into swine. In Joyce's "Circe" episode, Bella Cohen is an enchantress who runs a brothel in Nighttown to pay for her son's tuition at Oxford. She has the power to turn people into pigs and she uses this power on Bloom, as well as other patrons of her brothel. The masochist tint of Cohen's brothel emphasizes female domination, lust, gluttony and the bestial nature of man. Bloom succumbs to hallucinations when he visits the brothel and his sexual fantasies lead him down a path where he transforms from human to beastly creature. Stephen breaks Cohen's chandelier in an effort to ward off his mother’s ghost and Stephen’s nostalgic and religious obsessions are as “enchanting” and harmful as Bloom’s sexual preoccupations with masculinity and virility. Both characters are vulnerable in their surroundings; they feel like they're hypnotized or under some sort of spell that makes them act differently than how they normally would behave."

"Circe," which is the longest chapter in "Ulysses", follows a dream-like logic. It contains references to previous chapters, as well as puns and other literary devices. In this chapter, Bloom's hallucinations are also mixed up with earlier events from the novel. For example, Gerty MacDowell appears again in another hallucination of Bloom's but this time she limps instead of strutting around like she did before. Also, even though Ellen Higgins Bloom (Bloom's mother) is Jewish, she invokes Christian imagery and calls upon Mary's Sacred Heart. Both Dedalus' and Virag family ghosts scold their living sons for straying from religious orthodoxy.

The Circe chapter is a reference to the Greek myth of the same name, in which Odysseus' men were turned into pigs by Circe. In this chapter, Bloom has a sexual fantasy about Bella Cohen and Boylan. His fantasies are sexually explicit and include BDSM elements like bondage and spanking. The language used in his fantasy is similar to that used by real prostitutes at the time. This chapter was banned in both Britain and America when it was published because of its controversial content.

Stephen's hallucinations are not as humorous as Bloom's, and his behavior is more similar to Prince Hamlet. He hears corrupted versions of the love songs he sang to his mother, just like he has rejected paternity. As soon as Stephen smashes Bella Cohen's chandelier, his mother's ghost vanishes.

**Chapters 16-18**

Stephen is revived and Bloom takes him to a coffee shop, where they talk about love and politics. Stephen seems uninterested in Bloom's thoughts, but the conversation resembles their earlier one in the funeral carriage. In both cases, Bloom appears as an insecure man who desperately wants acceptance.

In order to get Stephen's attention, Bloom attempts to act like an intellectual. He hears a few Italian men speaking and he turns to Stephen in order to show off his knowledge of the language by telling him that they were arguing about money. However, Stephen reveals that they were actually singing a song in Italian and from this point on, Bloom realizes that he does not really know much about Dedalus. Even though it is obvious that Stephen has no interest in being friends with the Blooms (or anyone else for that matter), Bloom thinks it would be beneficial if Dedalus was around because he could perhaps become a great singer like his father and therefore bring more economic stability into their household. Later on during the conversation, while trying to discuss politics with Dedalus who is very critical of Marxism Leninism, Bloom demonstrates how uneducated he truly is as he argues for socialism without even understanding what it means or entails.
Bloom leaves the cabman's shelter and invites Stephen to his home at 7 Eccles Street. The young man grudgingly accepts, but he is distracted by a sailor named Murphy who has just come back from many years of traveling. As they talk, Bloom thinks about how tired he is after all this walking around town, and wishes that someone would give him a ride home in their carriage.

Homer's Eumaeus was a herder who sheltered Ulysses when he first arrived in Ithaca. The "Eumaeus" parallel is the shelter that provides sustenance to Dedalus and Bloom, coming back to his real home after wandering through many different places. Fitzharris' nickname, "Skin-the-goat," presents some connection with the Ithaca herder but W. B. Murphy must travel around the world before returning home as Ulysses had done; In fact, Murphy is perhaps more like Ulysses than Bloom because he has traveled all over the world and wants to have a carefree life after returning home (in spite of knowing that his wife may be sleeping with someone else).

This chapter in Ulysses reminds me of a story about an old man telling stories to a kid. It's very long and winding, just like the way that guy tells his stories, and it doesn't seem like he really cares if anyone is listening or not. The sentences are all really long too, which makes sense because this narrator seems kind of tired from traveling around so much.

In "Ulysses", James Joyce uses motifs from the Bible and Greek mythology to create parallels between his characters. The main character, Leopold Bloom, is a man who has been irrevocably changed by June 16th (which is also Bloom's birthday). He spends much of the book wandering around Dublin, often thinking about his wife Molly. Both he and Stephen Dedalus are bedeviled by questions of recognition. The narrator asks if real love can exist between married people after they've both been with other people in "The Dead".

Chapter Seventeen: Summary

The last section of the book is set in 1904, when Stephen has a conversation with Bloom. Bloom invites Dedalus to spend the night but he declines and leaves. Afterward, Bloom goes home and realizes that he does not have his key so he jumps over a gate to get into his house. Once inside, he finds a candle and leads Stephen through the dark house to have cocoa together. Their conversation is more lively than before because they are both awake at this point in time now compared to when they were asleep earlier on during their cab ride. They discuss many things such as religion, politics etc., however it becomes clear that Stephen's mind isn't functioning properly due to alcohol consumption; therefore his speech begins becoming unclear and incoherent as well as slower paced than normal which makes him yawn frequently throughout their discussion about various topics such as metaphysics (a branch of philosophy dealing with questions concerning reality). Eventually, Dedalus gets tired from talking so much which causes him to leave without committing himself for an engagement between them for intellectual discussions in the future like what Bloom had offered previously after having coffee together at Davy Byrne's pub earlier on in the novel. As Dedalus walks away from where Bloom lives towards unknown places outside Dublin city center, Joyce writes "He did not know where he was going" indicating that despite being conscious enough to have drunk/drugged up Dedalus was earlier on during their cab ride back from Bella Cohen's brothel near Nighttown (chapter 15), Dedalus still doesn't realize where exactly or even who exactly will take care of him since everyone knows by then that there are no longer any friends left among his family members nor anyone else willing or able help him out anymore once word got around about everything involving Boylan sleeping with Molly while she was pregnant along
with all those other affairs too numerous including one involving her husband Rudy who has been dead since 1891!

There is evidence that Boylan was at the house earlier. Bloom briefly thinks about divorce, but then he goes to bed with his wife. He kisses her on the butt and seems eager to forget what happened. The scene contrasts sharply with "Ulysses", when Ulysses and Telemachus attack Penelope's suitors, execute them all, and re-establish Ulysses as king of Ithaca.

Analysis: "Ithaca" is a curious chapter because it's an interrogation. It contains 307 questions answered by Bloom, and the reader learns about his actions that morning through those answers. The narrator asks many personal questions of Bloom and also makes fun of him at times. In one question, he describes how annoyed Bloom was when he couldn't find his key because he had forgotten to bring it with him earlier that day but remembered just in time before leaving for work. Another example is when the narrator talks about how firm Bloom's hand was as well as talking about prostitutes—things you don't usually hear in a story like this. The author uses language patterns similar to what we would expect from someone who has been drinking too much coffee or tea all day long—that kind of hyperactive, nervous pattern where everything seems jumbled together.

At the same time that the narrator is making Bloom's story humorous, he also makes it universal. The questions make us think about all of humanity and our own personal struggles with spirituality. Critics have likened this chapter to a catechism or an Old Testament parallel where God interrogates Job. Some critics say that the language in this chapter is too scientific and theoretical, while others argue that it reduces Bloom's spiritual struggle to neat formulas and observations. "Everyman" links Bloom to a medieval morality play, as does "Noman." Both characters are struggling with their isolation from society and trying to find meaning in life. However, both characters are resigned to their fate because they realize how futile it would be for them to try changing things or fighting against what has been predetermined by fate: "the apathy of the stars." Therefore, no matter how much we want change or victory over other people (or ourselves), we will always be defeated by something greater than ourselves—fate itself!

Joyce's portrait of Bloom is a lot more human than heroic. He shares many qualities with everyone else, and his everyday life is much like ours. In addition to that, he doesn't seek revenge in the same way that Homer's Ulysses does; instead, Joyce gives him a peaceful attitude toward Telemachus. Also, Bloom has some religious imagery associated with him as well; for example, when he needs light to guide Stephen into the house after dark (which is similar to Nausicaca), he lights a candle to help Stephen find his way there. The young Dedalus then links Bloom with Catholic fathers who have been influencing him since childhood — this Christian imagery becomes even stronger when we learn that Bloom has been baptized three times throughout his life and was last baptized at the same place where Stephen was baptized too. There are also references here to Psalms shared by both Judeo-Christian traditions in connection with this scene as well.

Stephen is a messiah-like figure. Bloom subconsciously accepts him as such, and he thinks that he should also be accepted by the Jews. He imagines himself to be the light of the gentiles, although Joyce has satirized this notion in previous chapters. Bloom's desire to help Stephen is enough for him to earn respect from the narrator; however, he does have his faults. Joyce paints Bloom as a shallow man who dreams of creating an idealistic society called "Bloom Cottage," while conceding that Marx's revolution will eventually come about in some form or another despite its flaws.
Bloom has a sincere desire to "better" the world and the souls around him, but he is also flawed. He's easily flustered by Stephen's behavior, and thinks that Stephen needs some etiquette lessons. However, at the end of the chapter, Bloom decides to stay with his wife because he realizes it's too late for an impromptu departure. And in addition to those flaws, Joyce adds details about Bloom’s physical appearance: his urination habits, flatulence and bee sting. The narrator seems to admire Bloom despite these weaknesses; they compare him favorably with Jesus Christ because both are compassionate men who have trouble living up to their own expectations.

Bloom doesn't seem like a messiah or someone who will gather many followers by the end of "Ithaca." But at least he tries hard not be judgmental (a quality we should all strive for). In fact, even though he fails miserably sometimes, as when he almost leaves his wife without saying goodbye, we can forgive him just as quickly as anyone else would.

In "Ithaca," the relationship between Bloom and Stephen touches upon a few biographical details of Joyce. One of the narrator's tangents discusses the age ratio between the two heroes. Ulysses is set in 1904, as Stephen is 22 years old and Bloom is 38. In "Wandering Rocks," Mulligan and Haines jokes that Stephen Dedalus would perhaps be able to "write something ten years from now." In 1914, Joyce first published selections of his novella, A Portrait of the Artist as a Young Man, which strengthened their relationship because both were 22 at that time. Dedalus left Ireland for Paris in 1902 like Joyce did (the conclusion foresees him leaving Ireland).

Stephen is sixteen years younger than Bloom. Not coincidentally, Joyce wrote Ulysses when he was 38. In the novel, there are two avatars of himself: a young version and an older one. He's effectively mentoring his younger self via Stephen. That explains why Stephen has some Darwinian desire to assist Bloom (and also why they're similar). Both characters are described as "a pair of Prince Hamlets who ponder whether 'to enter or not to enter.' For his part, Bloom is largely unaware that he may have had influence on Dedalus; while under his beneficent gaze, Dedalus decides to quit Mr. Deasy's school. We can't know whether this liberation occurred because of what Bloom did for him or if it would have happened anyway; we do know that at least Bloom provided refuge for Stephen while he was drunk and abused in Nighttown. Now that Stephen has left the house of keyless couple, he wanders into the wilderness with no key—doomed to wander until someone else picks up where he left off. No doubt, Bloom is somewhat relieved to see the burdensome hero's mantle set upon young Stephen's shoulders.

Chapter Twenty-Eight: The Tip of the Iceberg

Summary: "Penelope" is Ulysses' eighteenth and final chapter. Molly Bloom thinks back on her life before marriage, defending and regretting her affair with Boylan while bemoaning the social restrictions on women. Mrs. Bloom describes the detriments of her married life, describing her nagging loneliness, the deceptive allures of adultery and betrayals she has suffered because of Poldy's emotionally absent ways. Her narrative quickly shifts between distant and recent past as we learn that she was an attractive young lady in Gibraltar who enjoyed herself most with her mother Lunita and father Tweedy; they offered more happiness than Boylan did or Poldy does now.

Although Molly and Bloom have their problems, they intend to stay together. The author says "yes" at the beginning of the passage and ends with a reaffirmation of that yes. We know this because we are told that Molly will serve her husband breakfast in bed. She also knows him better than anyone else, so she is not
likely to find someone who would be as good for her as he is.

Analysis: The final chapter, named for Penelope, the faithful wife of Ulysses in Homer's epic poem "The Odyssey," tells how she remained loyal to her husband despite his long absence. She claimed that she had to make a shroud for him before choosing another man. While working on the shroud each day and then unravelling it at night, Penelope kept herself busy until Ulysses returned. It took twenty years (and two epics) for him to return home from helping King Menelaus and the Greeks at Troy. When he finally got home, he discovered that suitors had taken over his palace while he was away and were trying to force Penelope into marrying one of them by claiming that her husband was dead so they could have access to his kingdom's riches. As soon as Ulysses returns home with Telemachus, their son who has grown up during this time without either parent around, Penelope locks herself in their bedroom chamber because she is afraid of what will happen now that her husband has come back after all these years. When Ulysses enters the room and tries talking with her about what happened since he left Ithaca 20 years ago in order to help King Menelaus fight against Troy, but only tells her half-truths which makes no sense whatsoever. After telling a few stories which are lies, though some true ones mixed in there too, Penelope recognizes him when he explains where they made love on their wedding night.

"Penelope" is the last chapter in Ulysses. It's a stream of consciousness that Molly Bloom has as she drifts off to sleep after her husband, Leopold Bloom, comes into bed with her. The chapter is also different from the other interior monologues because it doesn't have any dialogue or outside distractions; it occurs when she's half-asleep. This final chapter was heavily foreshadowed throughout the book and some readers think that this chronology functions like the Earl of Dudley's cavalcade in "Wandering Rocks," which presents a chronological timeline of events from start to finish. However, this isn't true since Molly presents a more complete chronology than what we see through flashbacks in previous chapters. Instead, "Penelope" catalogs Molly's thoughts at exactly 4:00 AM on June 16th (and probably closer to five) as light breaks over Dublin and Joyce tries to capture how our minds work while we're falling asleep.

"Penelope" follows the tradition of Modernism and is a realistic alternative to Homer's ideal marriage. Molly represents an unfaithful wife, but she also has sexual needs that her husband cannot fulfill. The story of Bloom mirrors Ulysses' journey in "The Odyssey". Both characters are imperfect, but their love for each other is pure and strong enough to overcome obstacles.

The "wedding bed" motif was developed midway through Ulysses. This foreshadowed the treatment of the marriage bed in "Penelope." In "Scylla and Charybdis," Stephen's Shakespearean criticism expounded upon Ann Hathaway's infidelity and the "secondbest bed" that her playwright husband bequeathed to her. The loose bed figured as a musical confession of Molly's rather athletic sexual encounter with her energetic paramour, Blazes Boylan. Joyce's "Penelope" takes place in the mind of the unfaithful wife who is sleeping in what she considers a jingle-jangle jingling bed where she committed adultery earlier in the afternoon. In this regard, Molly cannot be any more different from Penelope who marital devotion is unmatched. This final chapter provides resolution for all three characters involved while delivering Molly's much anticipated presence by presenting Mrs.' Bloom briefly appearing in 'Calypso,' offering a coin of charity to a beggar; also, Mrs. Bloom appears again later on when she offers some money to Leopold for his trip home after he comes back from his night out with friends at an Irish pub called Davy Byrne’s Tavern. Mrs Blooms character is fleeting but important throughout both parts I & II because it foreshadows Molloy's presence within part III.
Molly herself makes only one appearance at Ulysees bar before returning home after spending time with Blazes Boylan (a man whom Leopold has been keeping tabs on). These two instances are very similar: they both occur late at night, have no dialogue or action between characters other than those directly involved, and take place inside bars or pubs.

Molly appears in the novel as a combination of two other women, Mrs. Breen and Mrs. Cunningham. She is plagued by her husband's inability to get her pregnant; she is also unfaithful to him with several men throughout the book. Her thoughts on maternity contrast with those of Mina Purefoy and the midwives because she has such a negative attitude about it all; this might be influenced by Leopold Bloom's refusal to impregnate Molly during sex. Molly also evokes images of sexual conquest and competition, having vanquished Martha Clifford, who was one of Molly's lovers before Leopold Bloom came along; now that he has come into the picture, however, Molly no longer wants Martha around—in fact, she seems almost spiteful toward her for trying to come between her and Leopold Bloom at his party (this is particularly evident when we see how angry she gets at seeing Martha kiss Blazes Boylan). In this regard, Molly resembles both Douce from The Ormond Bar and Kennedy from The Citizen newspaper office but there are some important differences: firstly, while they possess similar characteristics such as being sexually promiscuous or wanting revenge against their ex-lovers after they've found new ones, these characters don't have any connection with each other. Secondly, where Douce represents an antagonist in relation to Stephen Dedalus's life, Kennedy doesn't really affect our main character too much. Finally, although both MacDowell (the "Nausicaa" character) and Molly possess very similar characteristics such as masturbating men into handkerchiefs or finding confession inhumane; unlike Gerty MacDowell who becomes more developed throughout Ulysses whereas most readers find themselves unable to fully understand why exactly Joyce chose not develope "Molly" beyond what we already know about her; making it difficult for us readers to connect with this character even though many critics consider "her monologue" among Joyce's best work.

"Penelope" is one of the most famous and controversial works by James Joyce. It's notorious for its sexual content, as well as Molly Bloom's frankness about sex. She thinks to herself that she's like a "naked nymph" with her hair down, and says things like: "I wouldn't mind being a man so I could get up on a lovely woman." Later in this passage she explains why she doesn't feel ashamed or embarrassed discussing these topics. She considers it natural, not something to be ashamed of. She also reveals some intimate details about both men in her life: Leopold Bloom (her husband) and Boylan (the guy who gave her hand 'a great squeeze'). We learn that their relationship was strained because they were emotionally distant from each other; we can see how much this hurt Molly when she talks about how lonely and unhappy it made her feel ("infertility," "loneliness"). In addition, we find out that Leopold had an interest in pornography ("smutty photo") and voyeurism ("he'd like me to walk around all day naked"). He also liked anal stuff – which is what he wanted from Molly but obviously didn't get very often... if ever! All this information makes us understand why Molly felt the need to seek affection elsewhere – especially since it seems clear that Leopold wasn't going to provide any!

"Penelope" is a complementary portrait of Blazes Boylan, the legendary Lothario. Molly even considers eloping with him but quickly realizes that he has his own faults. She resembles MacDowell's "Nausicaa" and Bloom's penpal, Martha Clifford: "I wish somebody would write me a love letter." Boylan's rough demeanor complements his athletic sexuality. Molly describes him as vulgar and comments, "I didn't like how he was touching me so familiarly in the hall." However, she remembers her time with him fondly when she says that they shared some cake together at Howth Head and recalls saying yes to everything he
In "Penelope," Molly accepts Bloom as her husband, because they share memories. Mrs. Bloom speaks for all the women of Dublin in saying that men should treat their wives better and not make fun of them behind their backs or go off with other women. She also says that if a man is good to his wife and family, he's a good person—even if he has some flaws, like Bloom does sometimes (like falling up the stairs). Molly admits to the reader that she loves hearing him come home from work at night (falling up), which shows how comfortable she feels around him. She perceives his thoughts without even trying; it just comes naturally to her (just like Nausicaa could hear Ulysses' voice coming out of the water).

Molly's most important revelation in this passage is that she needed Bloom to tell her that he loved her. She says, "I had the devils own job to get it out of him though I liked him for that." Molly also compares herself to Mary when talking about love songs: "O Maria Santisima...he said hed kneel down in the wet" and several times, Molly refers to a gorgeous wrap of some special kind of blue color," which links Penelope with the Virgin Mary. In addition, she admits that she could have been a famous singer if not for marrying Bloom. Her final conclusion is that her song is about marriage and all its troubles and joys. Her thoughts on Rudy's death are reflected when she notes that her husband got her on stage "to sing in the Stabat Mater." The opening lines of this hymn confirm the messianic potential of Bloom-Virag lineage and similarly recall Dolorosa, who was once known as Queen Of Heaven. In this regard, Love ’s bitter mystery has been sung by Stephen Dedalus at his mother's deathbed; he sings a living son's song to his dead mother; later Molly answers with a living mother's song to her dead son.