James Joyce Journal
Vol. 12, No. 2 (Winter 2006) 187-203

A Bloomesque Belief of Life: From Punishment-Ridden Societies to "the Other World"

Ihnkey Lee

Walking through the city of Dublin in the chapter of "Lotuseaters," Bloom encounters and evaluates a certain aspect of society. When he encounters and evaluates it, he reveals his own ideas of life, which constructs my thesis. Reading through the text, I encountered a word, "punish," in Martha's letter: How can a young woman write such a word to an unknown recipient? Is she bold or coquettish? Or, is the word so banal that anybody can use it in any circumstance? If hackneyed, the word can be a barometer of Irish society. A series of thoughts led to close reading to search for the vein of punishment. Fortunately, I came to abstract a structure of the punishment ingrained in Irish society, which of course reflects Bloom's evaluation of the society.

I. Presences of the Punishment

Leopold Bloom leaves home at about ten o'clock. He begins to wander through the area of "Paradise and the peri" (*U* 5.132-3). Actually he walks through the geographical city of Dublin, but in so doing he finds himself 'so near to paradise and yet prevented' (Gifford 87). Though Bloom thinks the phrase out at the very moment of failed voyeurism, it reveals the psychological state of his presence in the society. During the course of his walk, metaphorically speaking, he often feels prevented just in front of the gate. Such repeated prevention may cause him to yearn all the more for beyond the gate. He may be in the state of the fallen Adam in that Adam, expelled from Eden, might live in its vicinity just peeping into the paradise. Likewise, Bloom is looking through the peripheral area for an outlet to the paradise. As for him, the paradise is where he thinks he can go beyond the realities of this world.

He often thinks of the other world, which he mentioned in a letter to Martha. By the other world, it seems to allude to death, or another vision, while referring to the exoticism of Oriental countries. Conscious or unconscious, it is true that he frequents the other world. And it is also true that he has good reasons to think of the other world. The main reason is that he recognizes the punishment permeated into the systems of society. The punishment is a kind of negative administrations of power,[1)] which inflict repression on his surroundings. Faced with such realities, he has no choice but to search for an outlet to the other world.

Before allowing him to enter the other world, it is necessary to analyze this world beyond which he tries to go. As far as power is concerned, the Foucauldian way of analysis may be feasible, but the analysis of the effects of power through Joycean text on a full scale goes beyond the limits of this paper. I, instead, focus on the fact that realities of this world require Bloom to conform in order not to receive punishment. When it comes to analyzing this fact, it helps to use the nets Stephen tried to fly by: my home, my fatherland or my church (*PA* 247). Those three nets are realities Bloom also cannot hold communion with. Accordingly when he thinks

of the other world, he tries to escape from conformity or punishment-oriented realities of marital relations, political societies, and ecclesiastical systems.

1. Marital Relations

His conditions can be compared to Kevin Egan's in Paris. Bloom is no better than "loveless, landless, wifeless" (*U* 3.253), where Mr. Egan was situated. One difference is that Mr. Egan exiled himself with a patriotic cause, while Bloom is exiled in spite of himself. By loveless he is not loved by anyone beside him, for his wife tries to get him cuckolded and his daughter Milly will leave him as he worries: "Will happen, yes. Prevent. Useless: can't move. Girl's sweet light lips. Will happen too" (*U* 4.447-49); by landless, he is a descendant of the Wandering Jew, viz, a social outcast, as we can identify him at the chapter of "Cyclops"; by wifeless, he is actually a "Spurned lover" (*U* 3.245) and "her outcast man" (*U* 3.253-54). His personal conditions are certainly repressive.

It is suggestive that he drops by the post office in person, instead of using his imagination in the way he envisions Ceylon: "The far east. Lovely spot it must be: the garden of the world, big lazy leaves to float about on, cactuses, flowery meads, snaky lianas they call them" (*U* 5.29-31). Such an actual operation reflects degrees of his repression. Fortunately, he comes into contact with the other woman. As a married man, to communicate secretly with the other woman may represent an outlet to the other world.

However, Martha's letter reads:

> ... Why did you enclose the stamps? I am awfully angry with you. I do wish I could **punish** you for that. I called you naughty boy because I do not like that other world. Please tell me what is the real meaning of that word? ... I think of you so often you have no idea. I have never felt myself so much drawn to a man as you. I feel so bad about. Please write me a long letter and tell me more. Remember if you do not I will **punish** you. So now you know what I will do to you, you naughty boy, if you do not write.... (*U* 5.243-53, boldface mine)

She used the word 'punish' twice. And her tone is so chastizing that we know she requires Bloom to do what she wants him to. She wants Bloom to write a longer letter, and she longs to meet him in this world, not in the other world, as she said, "I do not like that other world." Moreover, what she said in her letter is essentially in no way symbolic (Herring 77). She revealed indicatively her intention to train Bloom for her purpose.

When she is going to punish, she becomes a rule, or principle. She acquires power to train Bloom to the rule, where power operates in negative terms. Then, what is the rule? Judging from the latter part of her letter, it must be a fecundity principle. She ultimately wants the enjoyment of fecundity: O how I long to meet you.... I have such a bad headache. today (*U* 5.253-55). She may have her periods (Such a bad headache. Has her roses probably. *U* 5.285) and she may muse over the consummation of a fecund relationship at the pause between 'headache' and 'today.'

As for fecundity, Bloom stumbles over it, since, after his son Rudy aged 11 days deceased, "there remained a period of 10 years, 5 months and 18 days during which carnal intercourse had been incomplete, without ejaculation of semen within the natural female organ" (*U* 17.2282-84), which may cause his wife's adultery. Anxiety about Molly's intercourse with Boylan haunts Bloom all day long. Such distress may be a kind of Molly's punishment for Bloom having neglected their marital life. Or he may torture himself by his own preoccupation.

If such is the case, it results from his being educated by the common perception of his contemporaries. As Bloom reads in a newspaper, an ad reflects the idea of fecundity that prevails in the society.

What is home without
Plumtree's Potted Meat?
Incomplete.
With it an abode of bliss.[2] (*U* 5.144-47)

The ad suggests that a home would be incomplete without a sex life ('Potted Meat'), otherwise complete and happy. Besides, considering what his name

resonates, he is nothing better than a product of his social background. According to his real name, Bloom should be a noble warrior (Leopold) who enjoys sexual communion (Bloom). His alias, Henry Flower, finds him to be a ruler of his home (Henry) who enjoys sexual communion (Flower). He carries the load of manhood society puts on his shoulders.

However, he does not carry out the fecundity principle. Firstly, he dismisses a rendezvous with Martha as unrealistic. Moreover, he already "forgot that latchkey" (*U* 5.468), symbolic of manhood. So he is denied use of the front door, which connotes that he is disqualified from enjoying sexual communion with his wife. Does he have any way to evade the prospective punishment?

2. Political Societies

During the mass in the All Hallows, a man hits upon Bloom:

> That fellow that turned queen's evidence on the invincibles he used to receive the, Carey was his name, the communion every morning. This very church. Peter Carey, yes. No, Peter Claver I am thinking of. Denis Carey. And just imagine that. Wife and six children at home. And plotting that murder all the time. Those crawthumpers, now that's a good name for them, there's always something shiftylooking about them. (*U* 5.378-83)

James Carey was one of the leaders of the Dublin branch of the Invincibles. On 6 May 1882 the Invincibles assassinated two high-rank government officials to Ireland in Phoenix Park. After the murders James was arrested. But he turned queen's evidence during the trial in February 1883, and his comrades were hanged. In July he attempted to escape to South Africa with British help, but he was recognized and shot on shipboard (Gifford 94).

This case reminds us of the problem of betrayal[3] deep-seated in the Irish history. As Stephen fumed at "the indispensable informer" (*PA* 202), such traitors[4] were believed to deserve harsh punishment. That is why the secret society decides public execution, which can additionally maximize the terror effects of punishment.

Although the execution was not formalized as it would at the age of a sovereign king, the killing of James Carey would take as much effects as they expect. His public execution will rekindle loyalty to the society, strengthening the Irish cause against the British tyranny.

As we will witness the nationalist Citizen's punishment of Bloom in the chapter of "Cyclops," the Irish cause assumes a 'sovereign' power over Irish people. It does not allow any contraventions, and, if any, they deserve public execution. From "catcalls and hisses and mocking cries" against 'blasphemous' stage (*PA* 226) to the killing in broad daylight, whatever the extent, the public execution is favored by the sovereign power to coerce subjugation.

Another case of public execution, all the more atrocious for the Irish cause, is Robert Emmet's. Bloom remembers the historic case, reminded by the name of Robert Emery (*U* 6.977-78).[5] Robert Emmet led an attempt to seize Dublin Castle in 1803. But the help Napoleon and Emmet's Irish allies had promised did not materialize, so that the revolt disintegrated into a riot. Captured, he was hanged and beheaded in a brutal public execution (Gifford 124): Down there Emmet was hanged, drawn and quartered. Greasy black rope. Dogs licking the blood off the street when the lord lieutenant's wife drove by in her noddy (*U* 10.764-66).

A sovereign power had done his execution publicly in order to manifest itself and reestablish its own injured justice. According to Foucault, "[England] did not wish to diminish the rigour of her penal laws during the great social disturbances of the years 1780-1820" (Foucault 1979, 14). Robert Emmet's case belonged to a horrible butchery as quoted above, much the more horrible for the Irish cause against British rule. His public execution was a reply to an offense against the sovereign, which drew people to its spectacle intended to terrorize them.

It was unexpected as for the sovereign power, however, that his death was transformed into one of the most potent Irish-hero myths. Although his revolt was historically nothing better than a disastrous farce (Gifford 124), the Irish people ennobled his failure. His last words[6] to the court became a monument recurring the Irish cause. Nevertheless, his mystification was nothing but a desperate attempt to

escape from their punishment-ridden society. Such tragic failure repeated through the ensuing Irish history, so that they became gradually subordinate to the punishment, which defined Ireland's identity.

3. Ecclesiastical Systems

Seeing a priest perform the mass in the All Hallows, Bloom also finds a system of punishment ingrained in the course of the mass.

> Confession. Everyone wants to. Then I will tell you all. Penance. Punish me, please. Great weapon in their hands. More than doctor or solicitor. (*U* 5.425-27)

He defines confession as a weapon wielded by the church. Who wants to acknowledge or disclose their own sin or sinfulness to a third person? But the congregation entreats to punish themselves. Such repentance results from education through threat. They are taught not to obtain absolution without penance. That is why confession is a religious duty systematically embedded in their lives. So threatening is the weapon that nobody would resist it at the cost of absolution.

The threat of weapon multiplies by the use of the halo effect. During the mass, the priest prays: "Blessed Michael, archangel, defend us in the hour of conflict. Be our safeguard against the wickedness and snares of the devil (may God restrain him, we humbly pray!): and do thou, O prince of the heavenly host, by the power of God thrust Satan down to hell and with him those other wicked spirits who wander through the world for the ruin of souls" (*U* 5.443-47). His prayer is saturated with battle images, which strengthen the threat of weapon. Actually his entreaty to the power of God is so warlike that it contributes to creating the threatening halo for the purpose of keeping their regular confession: Satan or other wicked spirits would wander through the world for the ruin of those souls who do not go to confession.

It is more intellectual as far as the communion is concerned. Bloom senses the punishment is pivotal to the course of the communion.

> The priest bent down to put it into her mouth, murmuring all the time. Latin. The next one. Shut your eyes and open your mouth. What? *Corpus*: body. Corpse. Good idea the Latin. Stupefies them first. Hospice for the dying. They don't seem to chew it: only swallow it down. Rum idea: eating bits of a corpse. (*U* 5.348-52)

While the priest gives the Eucharist, he murmurs Latin. The use of the dead language will enhance ecclesiastical authority. Associated with Latin, the myth of Eucharist also allows the church power over the congregation. In order to continue the power, priests take steps to prevent the congregation from gaining access to the knowledge. That is why they order to shut your eyes before the Eucharist. Ordering to shut one's eyes is to preclude the instinct for knowledge.[7)] Knowledge can give way under examination; much more with hidden knowledge, which may arouse more desire, only to attract more drastic measures against it. The Church surely will "stupefy" them with terror. "*Corpus*" is an example of using halo effects, for the fact that "they don't seem to chew it: only swallow it down" is not only the expression of their piety. By creating a terror atmosphere the Church warns of the punishment of death to those who might invade its territory of power.

On the other hand, those who surrender to the order and open their mouths will feel happy: "kind of kingdom of God is within you feel... Then feel all like one family party, ... Not so lonely. In our confraternity. Then come out a bit spreeish. Let off steam" (*U* 5.361-64). They will be happy in their ignorance and resulting illusions. They end up with "blind masks" (*U* 5.353) and blind faith: "Old fellow asleep near that confessionbox. Hence those snores. Blind faith. Safe in the arms of kingdom come" (*U* 5.367).

Bloom knows of the relationship between power and knowledge in a fundamental way. Power will decide what is considered to be knowledge, as is subversive in the light of the Baconian convention. Bloom who has this subversive knowledge cannot participate in their "confraternity" but he keeps his mouth shut, for he also knows that he will be immediately warned of the punishment should he intend to open his mouth to speak up. He still remains within himself, contrary

to Peakean assertion that the symbolic center has now shifted from Bloom himself to the city (Peake 161).

II. No Outlets from the Punishment-Ridden Societies

Bloom identifies the presences of the punishment established into the systems of society. Whether marital, political, or ecclesiastical, all relations are conditioned to serve power by punishment. Irish society is ridden by "the negative terms of power," according to Foucauldian terminology. Bloom tries to "fly by" its presences as Stephen tried over the nets.

Bloom enjoys exchanging secret communications with Martha. He may have searched for such an outlet to "the other world" from marital relations. She will be a right outlet, when he already "forgot his latchkey" and he cannot help pretending not to see his wife's extramarital affair. Martha can offer an opportunity for him to exempt himself from long-neglected marital duty. What is more, he would not expect any retaliatory punishment from his adulterous wife.

All the same, he cannot be free of his wife's presence, which can be proved by the fact he uses an exhaustive carefulness when he reads Martha's letter. At first he uses an alias to keep in contact with Martha, and once he gets her letter, he takes a bystreet to read it, and then he tears up the envelop into pieces. Like a kid's play, "[w]ith careful tread he passed over a hopscotch court with its forgotten pickeystone. Not a sinner" (*U* 5.231-32). Fortunately, he will not become "a sinner." Because he is doing things "on the sly" (*U* 5.377). Perhaps isn't it another on-the-sly way to buy a lotion for his wife after reading Martha's letter?

If Bloom found "the other world" through Martha, it would not matter to be a sinner. Depressively enough, however, he cannot. Because Martha also requires him to carry out the fecundity principle. She belongs to the same society as Molly does, which will punish for the violation of the principle. Bloom already knows the fact well even though he unconsciously reveals it:

> Watch! Watch! Silk flash rich stockings white. Watch!
> A heavy tramcar honking its gong slewed between.
> Lost it. Curse your noisy pugnose. Feels locked out of it. Paradise and the peri. Always happening like that. The very moment. girl in Eustace street hallway Monday was it settling her garter. Her friend covering the display of. *Esprit de corps*. Well, what are you gaping at? (*U* 5.130-35)

His attempt on "the other world" is destined to failure. Like at the very moment of failed voyeurism, he will chastise himself: "Well, what are you gaping at?"

As for the political societies, the public execution would be an apparent predicament hard to defy. Its key element was to terrorize the people or "audience." Besides, British penal laws were rigorous during the years of 1780-1820. As time passes, however, the audience sometimes expressed its rejection to the punitive power and revolted (Foucault 1979, 59-69). In the execution of Robert Emmet, the audience revealed an affected state, which reflected signs of forthcoming abrogation of the public execution, although the report of his execution was presented in a parodied way:

> That monster audience simply rocked with delight. But anon they were overcome with grief and clasped their hands for the last time. A fresh torrent of tears burst from their lachrymal ducts and the vast concourse of people, touched to the inmost core, broke into heartrending sobs, not the least affected being the aged prebendary himself (*U* 12. 650-55).

In the end, the years of 1830-48 found the public execution almost entirely disappeared (Foucault 1979, 14).

Atrocious as the public execution ordered by British sovereignty may have been, it used to keep judicial procedures. But the death punishments inflicted by the Irish political societies rendered themselves inhumane, without any intervention of judicial powers. They committed such a "crime," stuck to the doctrine of physical force (*CW* 190). At last it ended in fratricidal disputes.[8)] Under these situations Bloom's fundamentally humane ideas deserve a sweeping disregard:

> —But it's no use, says he. Force, hatred, history, all that. That's not life for men and women, insult and hatred. And everybody knows that it's the very opposite of that that is really life.
> ...
> —A new apostle to the gentiles, says the citizen. Universal love.
> —Well, says John Wyse. Isn't that what we're told. Love your neighbor.
> —That chap? says the citizen. Beggar my neighbour is his motto. Love, moya! He's a nice pattern of a Romeo and Juliet. (*U* 12.1481-92)

The Bloomesque outlet to "the other world" is not likely at all to be accepted during internal strifes between Irish political powers. Their punishment cannot be any more corrective, meaning just a killing crime. Through such complication the people or audience became deprived of the orientation of life, until at last they sought luck by chance in the horse racing. How seriously were they indulged in the horse racing? To the extent that Bantam Lyons mistook for the day's horse race tip Bloom's saying when he would throw the newspaper away (*U* 5.531-41). He could not help whispering to himself "God speed scut" behind Lyons's back. Bloom would throw away the political *status quo*.

The Church was not exceptional, either. Bloom could not find any outlet to "the other world" from the ecclesiastical systems, though it was considered much nearer to the other world. When it comes to the systems, such as confession and communion, church is a "[w]onderful organisation certainly, goes like clockwork" (*U* 5.424-25), for priests use them as a "great weapon" to achieve their intended purpose. Nevertheless, they end up doing nothing but creating "blind masks," or "blind faith," so that they fall a ridicule to Bloom's eyes.

> He saw the priest stow the communion cup away, well in, and kneel an instant before it, showing a large grey bootsole from under the lace affair he had on. **Suppose he lost the pin of his**. He wouldn't know what to do to. Baldspot behind. Letters on his back: I. N. R. I? No: I. H. S. Molly told me one time I asked her. I have sinned: or no: I have suffered, it is. And the other one? Iron nails ran in. (*U* 5.369-74, boldface mine)

When they show "a large grey bootsole" from under alb, they look no better than secular men shrouded by priestly vestments. Besides, the subjunctive sentence in boldface suggests priesthood coincides with prostitution, for "the pin" links them together (*U* 5.281-84). Actually, they "rake in the money" (*U* 5.435), for showing the mass, which resonates "body." Moreover, they are just "showing" the mass, viz. they only allow the people to see the mass, so that the people cannot know even the pleasure of the religious fundamentals.

Priests do not pay attention to what they look like. They are practically absorbed in gaining monetary profits as "Brother Buzz" (*U* 5.450), wielding their "great weapon." Such job is well likely to be called "[p]aying game" (*U* 8.17). In the holy orders, they are performing "an impossible task — serving both God and Mammon" (*CW* 190-91).

Wandering through the various presences of the punishment, Bloom cannot find any outlet from the resulting repression. He may feel bound on all sides, like when he imagines of Ceylon, "Too hot to quarrel. Influence of the climate. Lethargy" (*U* 5.33-34). If too hot weather is thought to cause lethargy, the Irish social *status quo* will lie in the same line: a power administrates the punishment sternly to the extent that the people do not make"a hand's turn all day" (*U* 5.32-33). They are trapped in the situation of "*Voglio e non*" (*U* 5.224).

III. Bloomesque Belief of Life

Bloom continued to search in vain for an outlet to "the other world" from the punishment-ridden societies. As for marital relations, secret communications with Martha would free him of his wife's assumed punishment, while he takes exhaustive heed in an on-the-sly way, for both his wife and Martha will punish him for the violation of the fecundity principle. In the light of political societies, Irish political societies stuck to the doctrine of physical force, carrying the public executions, only to fall into fratricidal disputes. As a result, the people lost their orientation of life,

ending up with their indulgence in horse racing. Finally, the Church wields a "great weapon" to threaten the people with religious duties, but priests nevertheless like to "rake in the money," engrossed in the "paying game."

Walking through the punishment-ridden societies, Bloom may feel bound on all sides. As we know that he continues his attempt on "the other world," however, he does not fall into lethargy or horse racing. He is still concerned with his wife, for he does not forget to prepare her lotion, even if his deed might suggest an "on the sly" kind of way. In the execution of James Carey, Bloom wonders how he, a familial person, received "the communion every morning" and at the same time plotted "that murders all the time." His wonder proves that he has at least an ability to discern self-discrepancy. Finally, his eyes are still open for "[s]omething to catch the eye" (*U* 5.554). He has the will to knowledge, a way to get over priestly threats.

All the same, these features do not necessarily guarantee an outlet to "the other world." What is important is not giving up to lethargy, even when he cannot find an outlet from such realities. For instance, it was "[s]o warm" (*U* 5.27) but he took it for "[c]ricket weather" (*U* 5.558). This attitude is encouraged by his own belief of life: "Heat wave. Won't last. Always passing, the stream of life, which in the steam of life we trace is dearer thaaan them all" (*U* 5.563-64). He believes present sufferings do not end in despair or result in lethargy, but always pass, carried over in the stream of life. That is why he still tries to enter "the other world," like when he gave his body (This is my body. *U* 5.566) into bath, in this case, ablution for the forthcoming funeral, symbolic of his death in this world.

(Myongji University, Korea)

Notes

1) Foucault says we get accustomed to describing the effects of power in negative terms: "[a power] 'excludes,' it 'represses,' it 'censors,' it 'abstracts,' it 'masks,' it 'conceals'" (Foucault 1979, 194). Bloom, the victim and recognizer of power, cannot cease focusing on it in negative terms, though he wants to leave the convention: "—Persecution, says he, all the history of the world is full of it. Perpetuating national hatred among nations." (*U* 12.1417-18)
2) This ad hints lewdly at Bloom's dormant sex life and impending cuckoldry (Herring 80).
3) Besides, Bloom is aware that the case of James Carey was characteristic of self-betrayal: James must be one of "crawthumpers" for the Irish cause. An ingrained member, he would look shifty, for he, a familial person, received "the communion every morning" and at the same time plotted "that murders all the time." He was already put in self-discrepancy which leads to self-betrayal. Irish history might find itself yoked to the mechanism of self-betrayal as Stephen denounced, "Ireland is the old sow that eats her farrow" (*PA* 203).
4) In the Phoenix Park murders, one of the killed, Mr. Thomas Henry Burke, an undersecretary in Dublin Castle, also belongs to this category. He was an Irish Catholic from the west of Ireland but he made the policy of assuring Irish compliance with English rule by punitive restriction of Irish civil liberties. So he became the assassins' primary target (Gifford 94).
5) Bloom's remembrance happens at the different hour from the chapter of "Lotuseaters." The fact that the very name of Robert Emmet is immediately evoked by similar-sounding name, however, proves that his name is historic enough to be immediately evoked, even if Bloom came across it in the streets of "Lotuseaters." So much history-laden is Ireland that it doesn't matter which chapter explains public execution.
6) "Let no man write my epitaph; for as no man who knows my motives dares now vindicate them, let not prejudice or ignorance asperse them. When my country takes her place among the nations of the earth then and not till then, let my epitaph be written.I have done." (Gifford 310)
7) Foucault uses the terminology of 'the will to knowledge' comparing to 'the will to truth.' The use of "the will to knowledge" has a similar context to this paper in that: "On the contrary it ceaselessly multiplies the risks, creates dangers in every area; it breaks down illusory defences; it dissolves the unity of the subject; it releases those elements of itself that are devoted to its subversion and destruction" (Foucault 1977, 163).
8) Joyce described the then Irish political situation preceding the fratricidal civil war: "After each one of these crimes [i.e., the explosion of the prison at Clerkenwell and the Phoenix

Park murders], when the general indignation has calmed a little, an English minister proposes to the House some reform measure for Ireland, and the Fenians and Nationalists revile each other with the greatest scorn, one side attributing the measure to the success of parliamentary tactics and the other attributing it to the persuasive faculty of the knife or the bomb." (*CW* 190)

Works Cited

Foucault, Michel. *Language, Counter-Memory, Practice: Selected Essays and Interviews*. Ed. Donald F. Bouchard. Trans. Donald F. Bouchard and Sherry Simon. Ithaca: Cornell University Press, 1977.

_____. *Discipline and Punish: The Birth of the Prison*. Trans. Alan Sheridan. New York: Vintage Books, 1979.

Gifford, Don, and Robert J. Seidman. *Notes for Joyce: An Annotation of James Joyce's* Ulysses. Rev. ed. New York: E. P. Dutton & Co, 1988.

Herring, Phillip F. "Lotuseaters." *James Joyce's* Ulysses: *Critical Essays*. Ed. Clive Hart and David Hayman. Berkeley: University of Califormia Press, 1974. 71-89.

Joyce, James. *A Portrait of the Artist as a Young Man*. New York: The Viking Press, 1964. Abbreviated as *PA*.

_____. *Ulysses*. New York: Random House, 1961. Abbreviated as *U*.

_____. *The Critical Writings of James Joyce*. Eds. Ellsworth Mason, and Richard Ellmann. New York: Cornell University Press, 1959. Abbreviated as *CW*.

Peake, C. H. *James Joyce: The Citizen and the Artist*. Stanford: Stanford University Press, 1977.

Abstract

A Bloomesque Belief of Life: From Punishment-Ridden Societies to "the Other World"

Ihnkey Lee

This paper attempts to examine the aspects of the punishment ingrained in the Irish society and "the other world" as an outlet from the punishment-ridden societies. Walking through the city in the chapter of "Lotuseaters," Bloom continues to encounter three aspects of the punishment — through marital relations, political societies and ecclesiastical systems — and searches for outlets to "the other world" in vain. On the level of marital relations, secret communication with Martha would free him of his wife's assumed punishment, while he takes exhaustive heed in an on-the-sly kind of way, for both his wife and Martha will surely punish him for the violation of the fecundity principle. In the light of political societies, Irish political societies stuck to the doctrine of physical force, carrying the public execution, only to fall into fratricidal disputes. As a result, the people lost their orientation of life, ending up with their indulgence in the horse racing. Finally, the church wields the "great weapon" to threaten the people with religious duties, but priests nevertheless like to "rake in the money," engrossed in the "paying game." Bloom may feel bound on all sides. As we know that he continues his attempt on "the other world," however, he does not fall into lethargy or horse racing. What supports him against such realities is his own belief of life. He believes present sufferings do not end in despair or its resulting lethargy, but always pass, carried over in the stream of life. That is why he still tries to enter "the other world."

■ Key words: the other world, punishment, fecundity principle, public execution, religious duties, Bloomesque belief of life