

The Theme of “Home-coming” in *Ulysses* and *One Day of a Novelist, Mr. Gubo**

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I. Introduction

It is unequivocal that Park Tae-won read James Joyce’s texts and the former was influenced by the latter, for the former directly mentions Joyce’s *Ulysses* in *One Day of a Novelist, Mr. Gubo* (128). Also, just as James Joyce was born in Ireland, which was under control of imperial Britain, Park Tae-won was also born in the country which was under imperial control, in his case Japan. This made the texts of both writers subsume the postcolonial theme and bring into focus on the lives of the suppressed people in the colonial capital city of each one’s country: Dublin or Gyeongseong. Furthermore, both writers made use of modernistic experiments such as “the stream of consciousness” technique, and various newfangled language experiments. Therefore, it is no wonder that James Joyce’s texts and those of Park Tae-won’s flaunt a lot of common characteristics.

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In this article, among those common elements of the two writers, I will focus on the theme of homecoming in Joyce's *Ulysses* and Park Tae-won's *One Day of a Novelist, Mr. Gubo*. Not only is starting place of the two texts the main character's home, but also the ending place for both texts is closely related with home. Though the reason why each character leaves his home is distinguishable, the main plots of the two texts are similar: one's leaving home, prowling streets, and returning home within 24 hours. The predominant reason for Bloom or Gubo's returning home was derived from the fact that the time setting of the two texts is alike, just one day. This implies that one of the pivotal elements in the two texts is the everydayness. This is corroborated by the fact that James Joyce transformed the 19 year time setting in *The Odyssey* into just one day in *Ulysses* in which "the timeless world of myth is paralleled" apparently "with the temporary reality" (Booker 27). As the title of Pak Tae-won's text, *One Day of a Novelist, Mr. Gubo* evinces, the time setting of the text is also just one day.

Though a "home is a notoriously unstable concept in modern literature" (Law 197), a home is the place "from which a person sets out and to which" one "longs to return" (Mook 776). To begin with, Bloom's home is represented as the primordial place for satisfying his intrinsic desires to eat and to excrete. Gubo's home is also the most fundamental place in which he eats, sleeps, and writes his texts. Also, in Bloom's home there is Molly who "as Calypso and wife embodies . . . Bloom's sensual desire" (Knapp 1073) and in Gubo's home there is his mother, who bestows an "holy love" (Lee 337) on him.¹⁾ However, at the same time, a home as the basis of the relationship of husband and wife or that of mother and son, generates psychological pressure for Bloom or Gubo, both of whom want to pursue absolute freedom as an independent individual in the modern age. In the first part of this thesis, I will analyze these complex and ambivalent connotations of a home for Bloom and Gubo.

The streets of Dublin or Gyeongseong which both Bloom or Gubo encounter right after leaving home also have ambivalent meanings. For Bloom, the streets of

1) I translated all the writings of Korean critics in this article into English.

the modern city which "is filled with a multitude of voices" (Picton 221) provide not only a kind of adventure to explore, but also a sense of freedom away from the confinement of his home. Therefore, Bloom "is both viewer and walker" (Veel 159) and takes "a one day snapshot of a city" (Bowen 36). Like him, Gubo is also "the privileged man who represents the freedom to wander the complex space of the city and embodies the modern features in it" (Song 430). However, both Bloom and Gubo experience a sense of alienation in the streets, because Bloom's Jewish background in the Catholic Irish society accelerates his "increasing social marginalization" (Norris 73) and Gubo's being a jobless and futureless man is also the principle cause of his being marginalized. Also, each character's negative experience in the streets of Dublin or Gyeongseong results from those cities' being colonial ones. That is, "*Ulysses* is unquestionably an imperial mapping of a colonial space" and especially "Dublin was a colonial battleground," (Hegglund 167) between "imperial Self and colonized Other" (Cheng 9), which made the lives of Dubliners in those days miserable. Also, the people in Gyeongseong which was "the capital of Japanese colonial era" (Yoo 693), were forced to live as "the others who are mentally and physically sick" (Hong 232). Therefore, both Bloom and Gubo go through a sense of wretchedness under control of the imperial power. In the second section of this thesis, I will examine those equivocal meanings of prowling the streets of Dublin or Gyeongseong.

Finally, it is important that Bloom or Gubo returns to his home after a day's prolonged journey. Unlike Stephen, who is another main character in *Ulysses*, Bloom "eventually returns to the intimate, immediate domestic space of his conjugal bed, where Molly sleeps" (Hegglund 186). This is in contrast to the last scene of *A Portrait of the Artist as a Young Man* in which Stephen leaves his home and country. Though Gubo shares common characteristics with Stephen including his literary orientation and strong self-consciousness, he goes towards his home after his long-drawn-out wandering in the streets. Furthermore, both Bloom's and Gubo's returning home implies that they will make peace with Bloom's wife or Gubo's mother. However, this reconciliation seems to be temporary and restricted,

for each one's home still has its fundamental problems such as the place of confinement. In addition, Molly or Gubo's mother did not modify each one's modes of thought, which will be a sort of suppression mechanisms to Bloom or Gubo. Also the one day setting of the two texts undermines the stability of that reconciliation, for the next day will provide them with another day journey. This sort of time setting and the plot of homecoming generate a sort of cyclical pattern in which Bloom or Gubo's everyday routine wandering will be repeated day after day. In the last part of this article, I will explore the various meanings of the homecoming for Bloom and Gubo in *Ulysses* and *One Day of a Novelist, Mr. Gubo*.

II. The Starting Place of the Two Texts: Home

In *Ulysses* Bloom's first appearance in "Calypso," which "focuses implicitly on home, the starting place, the rock of Ithaca" (French 8), emphasizes the food which he eats in the kitchen of his home.

Mr Leopold Bloom ate with relish the inner organs of beasts and fowls. He liked thick giblet soup, nutty gizzards, a stuffed roast heart, liverslices fried with cruser crumbs, fried hencods' roes. Most of all he liked grilled mutton kidneys which gave to his palate a fine tang of faintly scented urine. Kidneys were in his mind as he moved about the kitchen softly, righting her breakfast things on the humpy tray. Gelid light and air were in the kitchen but out of doors gentle summer morning everywhere. Made him feel a bit peckish. (*Ulysses* 4.1-14)

Here, the expression such as "with relish" and Bloom's favorite foods which are enumerated reveal his satisfaction with one of his primitive desires: the appetite. Furthermore, though "Bloom's bizarre taste for the entrails, limbs, and 'inner organs' of animals" (Feder 310) seems to be abnormal, the particular foods are

related with "the inner organs," such as a "giblet," "a gizzard," "a heart," "a liver," and "a kidney" which are essential organs for human beings' survival. Therefore, Bloom's first appearance in his home with those foods emphasizes the importance of a home as the fundamental place for satisfying human beings' intrinsic desires and survival.

In addition, for Bloom his home is the place where he can actually excrete freely.

He kicked open the crazy door of the jakes. . . . He went in, bowing his head under the low lintel. Leaving the door ajar, amid the stench of mouldy limewash and stale cobwebs he undid his braces. . . . Asquat on the cuckstool he folded out his paper, turning its pages over on his bared knees. . . . No great hurry. Keep it a bit. . . . Quietly he read, restraining himself, the first column and, yielding but resisting, began the second. Midway, his last resistance yielding, he allowed his bowels to ease themselves quietly as he read, reading still patiently that slight constipation of yesterday quite gone. (*Ulysses* 4.494-508)

Here, Bloom acts freely as much as he can. He can "kick open" the door, undo "his braces" with "leaving the door ajar," and read something while he is defecating. In this free and comfortable atmosphere he allows "his bowels to ease themselves" and makes his "constipation of yesterday" go away. Like this, "Joyce pays close attention to food and digestion, especially in Bloom's gustatory progress" (Mara 94). In Calypso, "the threshold of the novel's first major 'shape-shift' from the focus on Stephen to the birth of Bloom's consciousness" (Ramey 105), Bloom has the freedom to solve his basic desires.

Meanwhile, like Penelope in *The Odyssey*, who had stayed in Ithaca for 19 years until ultimately her husband Odysseus returned to the place, Molly stays in the home until her husband returns home late in the night. Also, although Molly is far from being a typical "wise mother and good wife," she gives Bloom a kind of satisfaction in terms of his sexual desire.

Nudging the door open with his knee he carried the tray in and set it on the chair by the bedhead. "What a time you were!" she said. She set the brasses jingling as she raised herself briskly, an elbow on the pillow. He looked calmly down on her bulk and between her large soft bubs, sloping within her nightdress like a shegoat's udder. The warmth of her couched body rose on the air, mingling with the fragrance of the tea she poured. (*Ulysses* 4.300-07)

Here, though Bloom brings Molly her breakfast tray as if he were her servant, he takes pleasure in her physical fullness with his eye and her warmth through his nose. More importantly, Molly is the only person who acknowledges Bloom's intellectual knowledge, which proffers him a sort of confidence and pride which he can not procure outside his home.

She swallowed a draught of tea from her cup held by nothandle and, having wiped her fingertips smartly on the blanket, began to search the text with the hairpin till she reached the word.

"Met him what?" he asked.

"Here," she said. "What does that mean?"

He leaned downward and read near her polished thumbnail.

"Metempsychosis?"

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

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

"O, rocks!" she said. "Tell us in plain words."

He smiled, glancing askance at her mocking eyes. (*Ulysses* 4.333-43)

Here, "Molly is unfamiliar with the word and does not know how to pronounce it or what it means" (Simone 219) and naturally asks Bloom to explain what the word means, because she is sure that her husband knows what the unfamiliar and difficult word means. Especially, the change of Bloom's facial expression from "frowning" to "smiling" divulges his psychological satisfaction.

However, Bloom's home can play negative roles, too. This is implied in the following phrase, "hurrying homeward. Cold oils slid along his veins, chilling his

blood" (*Ulysses* 4.231-32). Ironically, the negativeness of his home is also related with Molly, because Bloom has not have any "actual" sexual intercourse with Molly since their son, Rudy's death. Furthermore, there is a possibility that she had inappropriate sexual relations with Boylan in his own home. Bloom who found Boylan's letter gets to know the fact that the man will visit his wife during that day. Another man's visiting his home when his wife is alone must be a serious threat by which "his position" can be that of "a cuckold" (Levin 636). Bloom's conjecture that his wife will commit adultery in his own home makes him unstable, nervous, and miserable all day long. Bloom was not only "obsessed" with "the time of Boylan's meeting with Molly," but also "obsessively checks his watch in anticipation of the 4:00 p.m. tryst" (Warren 654). In addition, his home and Molly constantly remind him of his responsibility as a husband and father. Therefore, only when he is away from his home can he be free from that responsibility.

Meanwhile, *One Day of a Novelist, Mr. Gubo* starts with the word "the mother" which symbolizes the home itself, for Gubo is not a married man.

The mother

Heard her son come out of his room, put on his shoes, take down and hold the walking stick from the nail of the pillar, and walk to the gate of the house. "To where? Do you go out?" There was no answer. It might be that because the son had already reached the middle gate, he was not able to hear what she said. Or there was the possibility that the son's reply could not reach her ear. The mother who thought that the reason she did not get a reply from her son was one of those two reasons, cried loudly enough to be heard at the middle gate. "Come back home early." But, even at this time there was no answer, either. The middle gate was opened loudly, and also closed loudly. The mother who felt a little bit disappointed, tried to console herself. That is, if the noise of opening and closing the middle gate had not been loud, she could have heard the son's reply of "yes." The mother resumed to doing her needlework and wondered, what on the earth, where, her son, goes, everyday, without omitting a day. The twenty-six year-old son, without a job and a wife, became all kinds of worries and concerns to his mother. To begin with, the son who

used to go out in the day time always returns home late at night. (*One Day of a Novelist, Mr. Gubo* 88-89)²⁾

Because Gubo is not married yet, “the mother” indicates what his home represents. His mother gives him infinite love and care. That is, “though she raised her son for twenty-six years, still she is worried about him. Even if he becomes the age which is twenty-six multiplied by twenty-six, her mind will be filled with concerns about him” (*Gubo* 90). As in *A Portrait of the Artist as a Young Man* Stephen’s mother washes his face even though he is a university student (*Portrait* 189) Gubo’s mother takes care of and is worried about him in every way. Also, like Molly who recognizes Bloom’s unfettered omniscience Gubo’s mother is very proud of her son and quickly to boasts about him when he does a trifling favor for her.

After she visited one of her relatives and sat down with the lady of the house on the floor, she tried to catch a chance to boast about her dress. Then if the lady by chance praised her for having a wonderful new dress, she would reply to her without hesitation. “My second son bought me this dress. And his sister in law also got her new dress from him. And this dress.” She spoke like this even though she was not asked to tell how she got the dress. The mother regarded it as a feather in her son’s cap. Whenever the mother boasts about her son, she tends to be very shameless. However, such cases are very rare. Therefore, the mother thinks that a salary man is even better than a writer. And she is completely sure that her son will be good at anything because he has so many talents. (*Gubo* 92-93)

Here, Gubo’s mother wants to boast her son to other people whenever she gets that chance and gives him the absolute trust which he can not take possession of outside his home. However, the sentence that “the mother thinks that a salary man is even better than a writer” reveals a serious problem in his relationship with his mother,

2) The translation from Korean into English is mine. Hereafter I will shorten the full name *One Day of a Novelist, Mr. Gubo* as *Gubo*.

for her outlook about life is totally different from that of her son. Gobo's mother wants him to have a regular job, get married to a woman, and have a family like other people. But Gubo wants to be a writer like Stephen in *A Portrait of the Artist as a Young Man*, so he does not envy but sympathizes with a friend who became a society reporter for a newspaper in spite of his desire to write poems (*Gubo* 125). In this respect, his mother and his home can work as a kind of oppressive mechanism on Gubo, for he can not achieve what his mother desires. Such a confrontational situation is implied by the contrast between the first caption and the second caption of the text: "The mother" versus "The son" (*Gubo* 88, 91). Therefore, Gubo's avoiding encountering his mother in the beginning of the text reveals such a burden created by his mother.

The Son

However, returns home, asks her why she is up so late, tells her to go to bed, changes his clothes into daily ones, sits beside his desk, and starts to write something, which gives her no time to have a discussion with him. If she says something when he is writing, he has always produced an the unpleasant expression on his face, which hurts her. The only thing that she can do in that situation is to suggest that because it is late, he should quickly go to bed and put off writing something until tomorrow. After saying that, she gets out of her son's room. "Perhaps, tomorrow morning I will be able to talk with him." However, the son usually wakes up at eleven or noon, eats breakfast without saying a word, and goes out. (*Gubo* 91)

Here, Gubo gives his mother "no time to have a discussion with him" and "eats breakfast without saying a word and goes out," for he may be afraid of what his mother would say to him: to get a regular job and get married. Therefore, he avoids confronting her in order not to cause a quarrel. His delaying homecoming until late at night also reveals his attempt to escape from "his mother's desire" and his all-day route can be a kind of "route of escape" from it (Baek 273).

Gubo's negative attitude regarding his mother's outlook on life is also related

to his disillusionment in the following scene, where he lets out his disappointment with the viewpoint of the woman for whom he carried a torch when he was young.

This spring he visited the couple with his friend. Without blushing, Gubo could have an ordinary conversation with a woman who already had two children. When he praised her seven-year-old son for being smart, the young mother stated that her son was the youngest one in the alleys and deplored however much cunning the older boys could show toward him. With a sort of pride she told him the following story: because she had been very embarrassed for her son's returning home deprived of every *ttakzi*, one day she had marked her son's *ttakzies* with a pencil and when her son had returned after he had lost all of them, she had been able to regain his *ttakzies* from the local children. . . . Gubo gives a sigh quietly. It was fortunate for him not to marry her. Such a woman as her may not have given him the chance to know what is happiness. (*Gubo* 106)

Here, Gubo is disappointed with her after discovering that she is just a typical mother whose mind is obsessed with her son only. Even he feels a sense of relief for not having married her, because "such a woman as her may not have given him the chance to know what is happiness." Here, Gubo's rather exaggerated reaction to her reveals that the happiness which Gubo desires is not the same as that of the woman. Therefore, at least until this point of the text, Gubo resists his mother's outlook on life and that of his first lover. In other words, Gubo's home is the equivocal place. On the one hand, his mother gives him the infinite love and, on the other hand, imposes on him psychological pressure to get a regular job and a wife. In this situation, Gubo wants to escape from the place, therefore he flees into the streets of Gyeongseong.

III. The Meaning of Prowling in the Streets

Though Bloom and Gubo have the different concrete reasons for leaving home,

both men feel a sense of freedom when they are far from their home, which is the stagnant place and reminds them of the responsibility as a husband or as a son. For them, the world outside their home provides them with a new stimulus and a sense of freedom. Just like for Benjamin "the modern city . . . becomes a question of chance and sensory impulses rather than of reason and calculation," (Veel 159) for Bloom or Gubo, Dublin or Gyeongseong becomes fantastic spaces for their prowling and adventures.

Especially, the following scene in which just after leaving home Bloom imagines an adventure in some oriental country emphasizes the theme of adventure regarding leaving his home.

Somewhere in the east: early morning: set off at dawn. Travel round in front of the sun, steal a day's march on him. Keep it up for ever never grow a day older technically. Walk along a strand, strange land, come to a city gate, sentry there, old ranker too, old Tweedy's big moustaches, leaning on a long kind of a spear. Wander through awned streets. (*Ulysses* 4.84-88)

This part shows "Joyce's use of the eastern motif" (Bannon 498) and the words such as "the east," "set off," "travel," "strange land," and "wander" strengthen the effect of Bloom's having an adventure. Also, such words and phrases as "the far east," "lovely spot it must be," "the garden of the world," and "wonder is it like that" (*Ulysses* 5.29-31) during his walking through the streets of Dublin also betray his ardent desire to find adventures. Though the reason of Bloom's leaving home is more concrete, more realistic, and more practical than that of Gubo, who does not have any practical reason for going out, in this scene Bloom's mind seems to be filled with the expectation of a new adventure. In *Ulysses* which "trace Bloom's thoughts in and about the streets of Dublin" (Levin 648), his rambling in Dublin streets shows a lot of different denotations. To begin with, though Bloom has practical reasons for walking through Dublin such as going to work and attending Paddy Dignam's funeral, his prowling in the city resembles that of "a flaneur."

Grafton street gay with housed awnings lured his senses. Muslin prints, silkdames and dowagers, jingle of harnesses, hoofhuds lowringing in the baking causeway. Thick feet that woman has in the white stockings. Hope the rain mucks them up on her. Countrybred chawbacon. All the beef to the heels were in. Always gives a woman clumsy feet. Molly looks out of plumb. He passed, dallying, the windows of Brown Thomas, silk mercers. Cascades of ribbons. Flimsy China silks. A tilted urn poured from its mouth a flood of bloodhued poplin: lustrous blood. (*Ulysses* 8.614-23)

Here, Bloom does not seem to have any urgent business, for he pursues the satisfaction of his senses in the streets which are full of joyful things for him. That is, he appears to be “a typical flaneur,” who is “dallying” his time giving his eyes to whatever gratifies his senses. Also, he reveals his secret desire for and obsession with women’s things such as “Muslin prints,” “silkdames,” “silk mercers” and “white stockings.” Along with these things the repeated word “feet” evokes women’s sensual bodies, and the sentence “Hope the rain mucks them up on her” also divulges Bloom’s ardent desire to look at the naked legs or feet of the woman. Therefore, this scene, whose ambience is very sensual, dreamlike, and sexually arousing, not only projects Bloom’s secret desires, but also fulfills that sort of desire. That is, the streets of Dublin, like this “Grafton street,” provide Bloom with a lot of pleasure and joyfulness. Especially, his job as an advertisement salesman for a newspaper provides him with a proper pretext for prowling in the city all day.

The essence of a flaneur “is that of a freedom to move about in the city, observing and being observed, but never interaction with others” (Wolff 146). Therefore, Bloom experiences two contrary feelings in his prowling in the streets: the freedom and the loneliness. First, in terms of the freedom, Bloom enjoys satisfying his sexual desire in the street and wants to be “pleasant” through seeing a woman’s “moving hams” walking behind her (*Ulysses* 4.171). Furthermore, by means of the Post Office Box with a false name “Henry Flower,” he can exchange a secret love letter with Martha (*Ulysses* 4.241-59). Her letter makes him feel “weak joy” and imagine a clandestine meeting with her in “one Sunday after the

rosary" (*Ulysses* 4.261-70). Also, in the open space in the 'Nausicca' episode, he even masturbates watching the private spots of a unknown girl. In this way, outside his home Bloom has a lot of "sexual encounters with other women" such as "an erotic correspondence with Martha Clifford, a masturbatory exchange with Gerty MacDowell, and various voyeuristic fantasies" (Levin 646).

On the other hand, outside his home Bloom is constantly put in mind of his "his social alienation, and racial 'Other-ness'" (Plock 130). Though he attended Paddy Dignam's funeral, Hynes who wrote down the names of those people in attendance of the ceremony (*Ulysses* 6.880-82) writes Bloom's name as "Mr. Boom" instead of "Mr. Bloom" (*Ulysses* 16.1260). This signifies Bloom's symbolic absentness in the Irish society. Furthermore, in a public bar, he is insulted by "The Citizen."

—Persecution, says he, all the history of the world is full of it. Perpetuating national hatred among nations.

—But do you know what a nation means? says John Wyse.

—Yes, says Bloom.

—What is it? says John Wyse.

—A nation? says Bloom. A nation is the same people living in the same place.

. . .

—What is your nation if I may ask? says the citizen.

—Ireland, says Bloom. I was born here. Ireland.

The citizen said nothing only cleared the spit out of his gullet and, gob, he spat a Red bank oyster out of him right in the corner. . . .

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

—He had no father, says Martin. That'll do now. Drive ahead.

—Whose God? says the citizen.

—Well, his uncle was a jew, says he. Your God was a jew. Christ was a jew like me. Gob, the citizen made a plunge back into the shop.

—By Jesus, says he, I'll brain that bloody jewman for using the holy name. By Jesus, I'll crucify him so I will. Give us that biscuitbox here. (*Ulysses* 4.1417-23, 1804-12)

In this scene where “Bloom and the Citizen heatedly debate the parameters of what constitutes a nation” (Ulin 399), Bloom “describes the nation as a coincidence, a cultural identity created through nothing more than a simultaneous residence in a geographically circumscribed location” (Hegglund 179). Bloom’s idea of nationality is based on the present relation rather than the fixed past identity. However, though Bloom considers himself as an Irishman, he experiences social discrimination from the Irish people because of his race being a Jew. The word “persecution” emphasizes this state. Here, “the cyclopean Citizen” (Burr 501) who represents the narrow minded “myopic,” and “violent nationalism” (Spiegel 76) does not accept Bloom as an Irishman. To the Citizen, Bloom’s logical arguments that “a nation is the same people living in the same place” is meaningless. Similarly, even though “the paternal inheritance” to Bloom gives such a positive characteristics as “non-aggressive, compassionate, uxorious, nurturing, pragmatic, and bookish” (Davison 385) and “Bloom’s self-avowal as a pacifist Jew in ‘Cyclops’ in response to the Citizen’s racist nationalism and religious prejudice” (Davison 386) does not have any effect on the Citizen.

Likewise, Gubo’s prowling in the streets of Gyeongseong also has various functions and meanings. Gubo as “a novelist of a city” (*Gubo* 114) carrying “a large-sized notebook” (*Gubo* 116) watches and captures the diverse, dynamic, and miscellaneous features of the city on foot or by riding an electric car. Therefore, Gubo is “a genuine promenader who takes a walk in the streets of the city and on the one hand enjoys the anonymity of the crowd and on the other hand by means of keeping guard keeps a distance from it and watches it” (Song 151). Also he “catches the characteristic traits of the modern colonial city, Gyeongseong accurately and delicately” (Bang 180).

Second, the streets of the city or the world outside his home remind Gubo of his social position as an outsider, just as Bloom in the Irish society, for he does not have a definite destination or any obvious business there.

Gubo

Finally reached the corner of a bridge. Gobo's legs, which had pretended to have definite direction until then stopped there. He ponders over where he should go. He could go anywhere, but he did not have any particular place to go. . . .

Gubo

Suddenly decides to resume his walking, for all of a sudden he realizes that his blankly standing beside the bridge is absurd. He walks looking at the Jongno intersection. But he does not have any special business there. Just because his right foot inclined toward that direction, he moved in that direction. (*Gubo* 94-96)

Here, Gubo seems to be a typical flaneur who functions as a medium of "the embodiment of urban experience" (Park 137). A flaneur walks through the modern city conceives a kind of "urban fantasy" in which he holds "an ideology of encounter" (Leonard 83). That is, because a flaneur is usually an outsider who does not have any firm and secure position in his society, he can enjoy various momentary pleasures with fleeting objects and encountering somebody without sacrificing his freedom and subjectivity. Though "to encounter" means a kind of temporary meeting which is destined to have a parting, it promises another meeting and gives a flaneur a kind of consolation and a chance to meet numerous and diverse people by chance. That is, Gubo encounters "a young couple" who seem to be happy in the Hwasin Department store (*Gubo* 97) and the woman in the electric car with whom he had the meeting for marriage before (*Gubo* 100). Also, he encounters the young jobless people "who drink a cup of tea, smoke, talk, and listen to the record" at two P.M. in a tea room near Chosun Bank (*Gubo* 107). Especially, here, the Hwasin Department store, the electric car and Chosun Bank play a very important role to reveal the modernity of the city.

On the other hand, the streets of the metropolitan city, Gyeongseong, continually plays a role to remind him of his loneliness. Gubo who is "wandering

through crowds” desperately feels his “loneliness.”

The only thing that Gubo wanted was to escape his solitude among the crowd of a third-class waiting room. However, instead there existed solitude. Although there was such a tightly gathered crowd of people that Gubo was not able to take a seat among them, nobody showed the natural warmth of human beings. They were busy doing their own business without offering a word to other people. Even if they spoke to others, it was just about the departure time of their train. (*Gubo* 114)

Here, Gubo wants to mingle with the crowd in the public spaces and overcome his loneliness. However, that is not possible because the streets or the public spaces of the city can not provide that kind of intimacy to him. The crowd do not show “the natural warmth of human being” and they just focuses on “their own business” without any interest to “other people.” In conclusion, though he can go anywhere, do anything, watch the various features of the city as much as he wants, he also experiences a kind of emptiness, loneliness and insecurity there, for he can not communicate truly with any of those people there.

In addition, Gubo he gets “a colonial experience as an intellectual” (Bang 132) in the streets of Gyeongseong. Especially, “the Governor-General Building” located in the middle of the city reminds of him the political and economic domination of imperial Japan over his own country. Ironically, also Chosun Hotel and Chosun Bank make him think of his country’s colonized situation. Though the word “Chosun” represents for his own country the Hotle and the bank are the symbol of richness and money of the imperial Japan. Those buildings are dramatically contrary to the “impoverished his country,” as well as “a poverty-stricken novelist and a poor poet” (*Gubo* 147). This situation is emphasized even more by his gloomy emotions when glancing at “impoverished, too much impecunious old palace” beyond “Daehanmun” (*Gubo* 110), for the word “Daehan” also reminds him of “Daehanjeguk,” which is his lost county.

IV. The Theme of Homecoming

In the episode of “‘Ithaca,’ the chapter of homecoming” (Plock 130), Bloom, “the lonely, striving Odyssean figure of the voyager” (Peake 290), actually returns to his home after having wandered the streets of Dublin. His wife Molly did not run away from home unlike Nora of *A Dolls House*. Likewise, Gubo in *One Day of a Novelist, Mr. Gubo* also starts for his home after having roamed in the streets of Gyeongseong.

First, Bloom’s and Gubo’s homecomings suggest the possibility of their reconciliation with their partner’s or the acceptance of their outlooks on life. In this respect, “the family is central to the action, structure and meaning of *Ulysses*” (McCrea 76). Though Bloom can not get rid of his suspicion regarding the adulterous affair between Molly and Boylan, “his movement is always spiritually homeward” (Peake 289). Though “the self sabotaging rationalism of ‘Ithaca’ confirms the impossibility of an ideal homecoming” (Heller 93) and his having difficulty in entering the house because of his not having keys, his homecoming implies that “he will rest satisfied with what he is and what he has and what he dreams, self-contained and self-contented” (Peake 289). That is, he will finally accept Molly as “both his wife and her lover as fully human actors in the drama of infidelity” (Levin 647). The fact that “*Ulysses* ends with Molly in bed with her husband, thinking of the time when she accepted his marriage proposal” (Mook 783), reveals that Molly herself will accept Bloom as her actual and genuine husband again and forever.

the sun shines for you he said the day we were lying among the
rhododendrons on Howth head in the grey tweed suit and his straw hat the day
I got him to propose to me . . . after that long kiss I near lost my breath yes
he said I was a flower of the mountain yes so we are flowers all a womans
body yes that was one true thing he said in his life and the sun shines for you
today yes that was why I liked him because I saw he understood or felt what a
woman is and I knew I could always get round him and I gave him all the

pleasure . . . I asked him with my eyes to ask again yes and then he asked me would I yes to say yes my mountain flower and first I put my arms around him yes and drew him down to me so he could feel my breasts all perfume yes and his heart was going like mad and yes I said yes I will Yes. (*Ulysses* 18.1571-609)

Here, even though all day long Bloom was anxious about Molly's adultery with Boylan and her "memories of Bloom get fused together with memories of earlier loves" (Turner 54), her heart finally returns to Bloom while recalling the happiest moment of his proposal to her. Furthermore, she ranks Bloom highly because "he understood or felt what a woman is." She makes up her mind that she will "always get round him" like Penelope and give "him all the pleasure." This will be sufficient reward for Bloom's homecoming. Especially, the repeated word "yes" emphasizes the couple's reunion after their separation both in term of the psychological and physical dimension during the day.

Similarly Gubo's returning home also means that he will make an effort to understand his mother.

Like this until late at night, the mother will wait for her son while sitting up again. Because Gubo went out without an umbrella, she will be worried about it, too. Gubo recalled the small, lonely, sad face of his mother. And he himself can not but feel the loneliness and sadness, too. He must have almost forgotten his lonesome mother. However, the mother, surely, might have thought of her son and have been worried about him all day. Oho, Oho, the infinitely enormous and sorrowful love of the mother. From her parents to her husband, and again to her children, a woman' love is moved! But because the love has moved to her children is it so powerful and sacred? . . . He may have wanted to consider his mother's happiness instead of his own happiness. He may have been so busy in thinking of it. Along raining streets Gubo walks much faster towards his home. Maybe even if his mother talked about his marriage, he might not reject her desire easily. (*Gubo* 157-58)

Here, Gubo's attitude begins to show understanding his mother and to sympathize

with her emotions such "loneliness" and "sadness." Therefore, Gubo's returning home reveals his "dreaming of reconciliation with routine life which was represented with his mother" (Park 154). This change is very important, for until this moment Gubo showed a strong individualistic attitude which cut off meaningful tie with other people and made him indifferent to other people's emotions. However, the fact that he wants "to consider his mother's happiness instead of his own happiness" suggests that he escaped from the strong self-centered individualism and realized the significance of "mother" or "the other" in his life.

Second, the theme of homecoming as well as the one-day time setting of the two texts emphasizes on the importance of everyday-ness. In *Ulysses* Joyce introduces "his everyday hero into that 'little story of a day'" (Darius 990), and his returning from his one day journey implies his embracing his everyday-ness. The "Ithaca" on "the mundanity and minutiae of everyday life" (Rubenstein 291) emphasizes the fact that "the mundane and trivial are all right, that they are stuff that human experience is really all about" (Bowen 69). Meanwhile, in *One Day of a Novelist, Mr. Gubo*, a lot of trifling things including eating meals, walking through streets, drinking a coffee or intoxicating liquor, and getting on or off the bus and an electric car are repeated. In this respect, Bloom's returning home as well as Gubo's one indicates a kind of growth in each one's mental aspect. On the other hand, there is the possibility that Bloom's or Gubo's reconciliation with their most important partner will be impermanent, for their home itself has not undergone any fundamental change from the starting point of the text. Also, one day setting of two texts gives them a sort of cyclical pattern that will allow both men's everyday routine journey to be repeated and to be restarted newly day after day.

V. Conclusion

As I explained above, one of the common themes in the two texts *Ulysses* and *One Day of a Novelist, Mr. Gubo* is related to that of homecoming. The two texts

start with the main character's home and finally both men return to their home. First, I examined the various meanings of "home" in the two texts. Bloom's home and Gubo's home have several positive meanings as well as the negative ones. In *Ulysses*, Molly not only played positive roles such as being an object for Bloom's sexual desire and the only person who recognized Bloom's unfettered omni-scientific knowledge, but also she hurt Bloom's heart through having an adulterous affair with Boylan. The home is the fundamental place for satisfying Bloom's intrinsic desires. At the same time, the place reminds him of his responsibility as a husband. Therefore, it is natural for him to want to be free from that responsibility by getting away from it.

This situation was similar to Gubo. His mother in his home gave him unconditional love or absolute support, took pride in him and took care of him in every respect. However, there is conflict between them, for her outlook on life was completely different from his. Second, I analyzed the several ambivalent meanings of Bloom's or Gubo's leaving home and of prowling in the streets of both modern and colonial cities Dublin and Gyeongseong. Those cities are filled with new constantly changing curious things and provided each of them with a sort of adventure to explore and a sense of freedom, as an independent individual. The sense of freedom could be acquired only away from the confinement of each one's home. In the space outside his home, Bloom enjoyed satisfying his sexual desires. Gubo as "a novelist of a city" carrying a notebook captures the diverse and dynamic features of Gyeongseong. However, the streets of the city outside home remind the two men of their social position as outsiders, either of whom does not have any firm position in the society: Bloom as a Jew in the Irish Catholic society and Gubo as a poor novelist without a regular job and even a definite destination in the streets. Also, the streets of the colonized city played a role to remind each one of the miserable situation of each one's own country, which were under control of imperial superpower: England and Japan.

Third, I examined the diverse meanings of Bloom's or Gubo's returning to one's home. Because the time setting of the two texts was just one day, two main

character's returning home was prearranged, which implied that they would accept the essential value which “a home” represents as the fundamental place of routine life. Each of them would reconcile with each one's partner: Bloom with Molly and Gubo with his mother. That means Bloom would accept Molly as his genuine wife despite her adultery with another man and Gubo would make efforts to comprehend his mother's loneliness. This means he would be changed from the extreme individualist to the person who tries to accept his role as a son to his mother. Also, the theme of the homecoming in the two texts emphasized on the importance of everyday-ness in the modern world.

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Abstract

The Theme of “Home-coming” in *Ulysses* and *One Day of a Novelist, Mr. Gubo*

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The starting place of James Joyce’s *Ulysses* and Pak Tae-won’s *One Day of a Novelist, Mr. Gubo* is the same: the main character’s home. The principal events of the two texts are also indistinguishable: leaving home, wandering streets of the colonial metropolitan city, and returning home. This article scrutinized the diverse denotations regarding the common theme of “homecoming” in the two texts: the ambivalent meanings of “home,” the equivocal implications of main character’s wandering in the streets, and the various significances of home-coming in the two texts. As the starting places of the two texts, their home has positive as well as negative meanings. First, both men’s home is not only represented as the primordial place for satisfying their intrinsic desires but also it is the place for the most special two women: Bloom’s wife Molly and Gubo’s mother. However, their home triggers psychological pressure for Bloom and Gubo, who want absolute freedom as an independent individual. Meanwhile, two main character’s prowling in the streets of modernistic colonial city Dublin or Gyeongseong had equivocal denotations, too. Both men feel not only a sense of freedom to pursue an adventure there and to observe continuously ensuing things of the streets, but also a sense of alienation as an outsider in the society. Ultimately, Bloom or Gubo returned to each one’s home, which indicates that two men would make efforts to be reconciled with each one’s partner even though there are significant obstacles such as Molly’s infidelity or the conflicting outlook on life of Gubo’s mother. However, because of one day time setting of the two texts, the main character’s reconciliation with their partner can be not a fixed but a temporary one. Also, the theme of homecoming emphasizes

on the importance of the everydayness in the modern world.

■ **Key words** : Home-coming, home, flaneur, *Ulysses*, *One Day of a Novelist*,
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