# James Joyce's *Canterbury Tales*: A Pragmastylistic Approach to "Oxen of the Sun"

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The aim of this paper is to make a pragmastylistic approach to Joyce's use of various styles in the episode. By that approach, I intend to look for the important implication of the hidden subtleties which James Joyce might have intended to produce through imitations and parodies of various styles, ranging from the Roman historians such as Tacitus, to the Anglo-Saxon rhythmic alliterative prose, down to what Joyce himself calls a "frightful jumble of Pidgin English, nigger English, Cockney, Irish, Bowery Slang and broken doggerel" (*Letters* III, 16). I define "pragmastylistic" as a critical term in which the Saussurean concept of language as "sign" and Austin's theory of "the speech act" merge. Indeed, by this critical term, I intend to look at the correlation between linguistic choice and nonlinguistic objective phenomena, such as the situation in Joyce's selection of particular styles for various pragmatic reasons. An assumption underlying such intention is that a study of style, which is contextually restricted linguistic variation, will help us see how Joyce, using "the 'iterability' of a text" (Barzagan 272), reflects, shapes, transforms, and even distorts the knowledge, attitude, values, and beliefs of characters he deals with. My

primary concern will be with Chaucerian nomenclature which, I would argue, plays a principal role in the emblematic, even allegorical characterization of characters in the episode.

That the "Oxen of the Sun" begins with an imitation of the Latin prose style of the Roman historians triggers our attention to an ultimate end of Joyce's use of various styles in the episode. As Carr observes, all histories, though based on "objective facts," do not exist in "a pure form" in the sense that facts are refracted in the process of evaluation of what is worth recording through the mind of the recorders. Indeed, all histories are products of the dialogue between objective facts and subjective historians. This is irrefutably true of Roman historians. They, as agents of history, were primarily concerned, as their ways of recording of histories prove, to postulate heroes and kings as the creative force in history by depicting them as outstanding figures who, catching the heart and essence of their ages, changed the shape of the world and the thoughts of man. In the Roman histories, they were representative either of existing forces or of forces which they help to create by way of challenging the established order. In the same way, Joyce's literary history of styles is not "pure." Rather, confronting "objective" styles and questioning them, Joyce, as an agent of the literary history of styles, may expect to "give birth to" *Ulysses* as a new "hero" which claims the creative and representative force in the literary history.

Such assumption is irrefutably and symbolically supported by fact that Joyce adapts the style of Chaucer, "the father of English poetry" (John Dryden), as a principal to characterize characters in

the episode. Indeed, echoes of Chaucer in this chapter run at levels deeper than the merely verbal. However, in spite of the references in *Ulysses* to Chaucer's "The Nun's Priest's Tale" (6.482), "The Clerk's Tale" (9.620), and "The Parliament of Fowls" (12.1276-7), none of critics has paid attention to either the verbal and the thematic parallels which are directly attributable to Chaucer's *Canterbury Tales* or the influence of Chaucerian style on the characterization of characters in the episode. Even Helen Cooper's outline of the literary parallels between *Ulysses* and *Canterbury Tales* is made too broadly to prove deeper and more subtle levels of parallels between "Oxen of the Sun" and *Canterbury Tales*. Although I do not ignore the importance of locating shared traits such as structure, situation, characters, and themes between two works, I shall limit myself to a discussion of how the parodic context established by Joyce's adaption of Chaucerian style contributes to the characterization of characters in the episode.

Joyce, in a highly appropriate way, transforms Bloom from "that man" to "Sir Leopold" in order to endow him with such prestigious titles as "childe" and "young knight-errant." At first glance, the *focalizer* of the narration appears to look upon Bloom with a sense of distance, calling him "Some man that wayfaring was," "that man that on earth wandering far," "Stark ruth of man," "that man," "the seeker," "the man," "the traveller" (14.71-140). However, a careful look at those appellations under the Old English heroic and warrior society exemplified in *Beowulf* and "The Wanderer" ("TW"), essentially shows how the narrator not only attaches himself to the characterization of Bloom but also

attempts sincerely to enhance him to a heroic though tragic figure.

Such attempt is initially found in the striking thematic and verbal parallels between Bloom and two Old English heroes (Beowulf and the wanderer). The words "lord" (14.74), "bedthanes" (14.78), "a spear," "a horrible dreadful dragon" (14.129-30), "swords and knives" (14.144), "vessels" (14.146), "headgear," "bilbos," "scabbards" (14.13993-4) are directly attributable to *Beowulf*. Beowulf, in the Old English warrior society, giving up "this life, the hall-joys" of warriors who "clean[s] the plated cup, rich drinking vessel," fight against the "dreadful and deadly" "dragon" to keep the most important of human relationships which existed between the warrior ("the thane") and his "lord" (quotations are from *Beowulf*).

Bloom and the wanderer in "The Wanderer" also share a number of traits. Both are identified as "the earth walker," in the loneliness of "exile," wounded in heart ("TW" 79):

> Some man that wayfaring was stood by housedoor at night's oncoming. Of Israel's folk was that man on earth wandering far had fared. Stark ruth of man his errand that him lone led till that house. (14.71-3)

> . . . the traveller Leopold came there to be healed for he was sore wounded in his breast. . . . (14.128-9)

> So spoke the earth-walker, remembering hardship, fierce war-slaughters--the fall of dear kinsmen. . . . "Thus I, wretched with care, removed from my homeland, far from dear kinsmen, . . . . "Then the wounds are deeper in his heart, sore for want of his dear one. ("TW" 79-80)

Both are "the seeker" (14.86) of a new "lord" (14.74), "mead" (14.159), "mildness of the Lord," and "mead-hall" as well ("The Wanderer" 79):

> Of that house ["the castle" (14.123)] A. Horne is lord. (14.74)
> Loth to irk in Horne's hall hat holding the seeker stood. (14.86)
> . . . they brew out a brewage like to mead. (14.159)
> "He who is alone often lives find favor, mildness of the Lord. . . . I . . .
> sought a giver of treasure——a place, far or near, where I might find one in a mead-hall. . . . ("TW" 79)

As the narrator's adaptation of "the style of the English essayist and historian Thomas Babington Macaulay (1800-59), a master of somewhat impetuous and unreliable history" (Gifford 436), implies, the purpose of those verbal and thematic parallels between Bloom, Beowulf and the wanderer may be to create a modified version of "The Wanderer":

> . . . , and that vigilant wanderer, soiled by the dust of travel and combat and stained by the mire of an indelible dishonour, but from whose steadfast and constant heart no lure or peril or threat or degradation could ever efface the image of that voluptuous loveliness which the inspired pencil of Lafayette has limned for ages yet to come. (14.1217-22)

In fact, as this Joycean "Wanderer," Bloom is cast as a mix of the chivalric virtues of Beowulf who dedicated "the great gift that God had given him" (*Beowulf* 63) to the defense of the right and the philosophical virtues of the wanderer who realized from his tragic

experiences that "all this earthly habitation shall be emptied" ("TW" 81). This allows us to safely assume that "that man on earth wandering" was Beowulf. Thus, by those verbal and thematic parallels which are directly attributable to *Beowulf* and "The Wanderer," Joyce intends to transform Bloom from a man to a heroic and tragic figure who, at once lamenting the loss of a lord and of a mead-hall in which Anglo-Saxon life realized itself to the full and wandering on earth to seek a new place and lord, is finally led by the hospitality of "a young learningknight yclept Dixon" (14.125) to the mead-hall in "the castle" in which "Horn is lord" (14.123, 74). In the Joycean version of "The Wanderer," Bloom is a new hero who underwent the heroic way of life (Beowulf) and survived the ordeal of fate ("The Wanderer"). Therefore, it is not by accident that, as the established parodic contexts from *Beowulf* and "The Wanderer" define, Bloom serves as both "Calmer" and "a young knighterrant" whose chivalric and philosophical virtues in the hall function not only to "calm" debates among warriors ("in the castle was set a board" on which "were frightful swords and knives" [14.141-4]), but also to save "my [Bloom's] lord Stephen" from "those wastrels" (14.276) such as "cockerel, jackanapes, welsher, pilldoctor" (14.1391-2).

Therefore, it is not by chance that "the learningknight yclept Dixon" "let pour for childe Leopold a draught" (14.125, 160), that Bloom called "sir Leopold" "was the goodliest guest that ever sat in scholars' hall" (14.182-3), and that "they [knights] feasted him [Bloom] that time in the honourablest manner" (14. 200-1), not

only because Bloom is "childe Leopold," "the meekest," "the kindest," "the very truest knight of the world" (14.182-4), but also because Dixon's (including others') social status as a learningknight is like a "young" squire's in this Chaucerian context, whose status is far below Bloom's. In this way, the Chaucerian context defines thematically the total relations between Bloom and other characters.

The relations between Bloom and other characters under the Chaucerian context lies mainly behind the episode:

| *Ulysses* | *Canterbury Tales* |
|---|---|
| Bloom | A Knight: "childe Leopold," "sir Leopold," "the very truest knight of the world," or "young knighterrant" |
| Dixson | A Squire: "a young learningknight" |
| Lenehan | A Franklin: "the flanklin Lenehan" |
| Stephen | A Frere: Stephen of "mein of a frere," "the braggart boaster," or "Boasthard" |
| Malachi | A Yeoman: "his dutiful yeoman services" |
| Lynch | A Clerk: young Lynch |
| Madden | A Clerk: young Madden |
| Costello | A Somnour (?) |
| Miss Callan | A Nonne: "the nun" |

As stated above, no other character receives more prestigious epithets than Bloom. Instead, except Bloom, each of them is given one specific title ("frere," "franklin," etc.) or epithet ("young").

Those appellations are directly attributable to Chaucer's *Canterbury Tales*. The result is a Joycean "General Prologue" in which Joyce reformulates the basic human paradoxes and comedies inherent in the religious and moral context of the medieval society. However, my concern is with the relations between characters, which Joyce's appellations determine in the chapter.

Both the narrator in this episode and the narrator in *Canterbury Tales* reveal their prejudice against or their favor toward particular characters when they provide outlines of characters' lives and appearances. Bloom receives a series of courteous epithets and prestigious titles from the narrator, supposedly Joycean Chaucer who "moot reherce as ny as evere he kan" lest "he moot telle his tale untrewe,/ Or feyne thyng, or fynde wordes newe" ("General Prologue" lls. 732-6). It is evident that none of such prestigious titles and epithets assigned to Bloom implies any kind of irony or mockery. Besides the total absence of irony directed toward Bloom in the Chaucerian nomenclature, there is a set of epithets, which the narrator repeatedly employs to elevate him: "ruthful," "goodliest," "meekest," "kindest," "truest," "good." Among them, the epithet "ruthful" has the most significant connotation for the ideal knight because it connects him with God Himself, "God the Allruthful" (14.97), as invoked by Miss Callan.

This stylistic patronage by the narrator on the nominal level is reinforced by the pervasive atmosphere of dignity which some of the characteristics of the original Anglo-Saxon style such as rhythmic repetition and alliteration create. We have a beautifully

rhythmic inversion of an otherwise plain transcription of one of Bloom's thoughts, which reminds us the alliterative meter of Old English verse shown in "Sir Gawain and the Green Knight": "Woman's woe with wonder pondering" (14.186) and "Ruth red him, love led on with will to wander, loth to leave" (14.201). It is also worthy of noticing that like the poet of "Sir Gawain and the Green knight" who replaces Sir Gawain as the best of knights, the narrator endows Bloom with the noblest and the most admirable knight among "knights virtuous" (14.174), which leads readers to render his merits rather than the foibles and plights of his subject. For example, although the narrator reports that "the traveller Bloom" is tired with "longest wanderings" (14.199) in "divers lands and sometime venery" (14.140), the Chaucerian nomenclature may cause readers to regard the term "venery," a "double entendre," as a reference to "hunting," as shown in Nonne's "venerie" which expresses the power of his masculinity, confers prestige on, and confirms the supremacy of his class rather than to sexual gratification (Bloom's masturbation in "Nausicaa."):

> A Monk ther was, a fair for the maistrie,
> An outrider, that lovede venerie,
> A manly man, to been an abbot alble. ("General Prologue" lls. 165–7)

The Junious style is especially interesting in this regard. The coarse and even brutal epithets such as "this alien," "this traitor," "a deluder," and "enjoyer" (14.906-15) are allotted by the narrator

to Bloom to accuse him of his egoistic concern about his investment during the Boar War. No doubt, these epithets are the most dishonourable ones to the ideal knight, Bloom, in the Chaucerian context of chivalric ideals:

> But with what fitness, let it be asked of the noble lord, his patron, has this alien, whom the concession of a gracious prince has admitted to civic rights, constituted himself the himself the lord paramount of our internal polity?
> . . . did this traitor to his kind not seize that moment to discharge his piece against the empire of which he is tenant.
> . . . Or is it that from being a deluder of others he has become at last his own dupe as he is, . . . , his own and his only enjoyer? (14.905-15)

The tone of the narrator's accusation is more cruel and sarcastic than that of any other characters' in "Cyclops":

> -And after all, says John Wyse"why can't a jew love his country like the next fellow?"
> . . . . . .
> "Is he a jew or a gentle or a holy Roman or a swaddler of what the hell is he? says Ned.
> -That is the new Messiah for Ireland! says the citizen. Ireland of saints and sages! Well, they're still waiting for their redeemer, says Martin. (12.1628-49).

Furthermore, the elaborate use of antitheses and its biblical allusion

in these sentences of Junius style (14.904-41) intensifies the narrator's cynical scorn of Bloom for his "illicit intercourse with a female domestic" (14. 922-3), supposedly Mary Driscoll, the one-time maid of the Blooms, for denying Molly's "legitimate prerogative" (14.919), and for his adolescent habit of masturbation. Thus, the style here appears to be extremely harsh, mocking, and relentless, and there seems no great chance for Bloom to defend himself because all these charges appear to be true, all too true. This style appears too brutal for the poor Bloom, the helpless Jew ("this alien"), "the desperate" "traitor," and the impotent and wronged husband.

However, the whole state of affairs undergoes a shocking transformation when we get to learn that Junius was the pseudonym of an anonymous eighteenth-century satirist who contributed a series of letters to *Public Advertiser* from January, 1769, to January, 1772, criticizing and mocking George III and his ministers for social injustices (Gifford 367, Thornton 291). This, of course, instantly but intensely leads us to assume that the passage filled with the Junius style may be a sort of interior monologue, or inner voice, of Bloom himself, a public advertiser. Viewed from this assumption, the bitterness and incisiveness of the narrative voice is nothing but a reflection of the intensity of Bloom's self-mortification not only for his own defaults and sins but also for Irish social injustices including the virulent anti-Jew prejudice at that time. Thus, Bloom is dealt by the narrator with an unwavering favor and subtlety throughout the episode even when

he plays seemingly the most denunciatory part of "traitor" which is regarded as the worst vice against the chivalric virtues by Chaucer's knight.

The protean flexibility of the narrative voice which contributes to rendering Bloom in a most faithful and sympathetic light culminates in the passage (14.1078-1109) where the narrator, reading Bloom's imminent problems, adopts the style of Romanticists, supposedly that of Thomas De Quincey. Bloom remains calm and even benign throughout the chapter. He is just keeping his sizzling head (and exhausted body) in the sand of apparent equanimity in this episode, but anyway he stays sober and kind, and feels genuine pity and concern for Mina Purefoy and Stephen. In other words, he is capable of allowing his mind to be occupied by something other than his own imminent problems. It is the Romantic "tranquility" of mind that leads Bloom, "the Wanderer," to transcend an immediate emotional turmoil due to the devastating losses, that is, his wife's adultery, his daughter's sexual encounters with Alec Bannon, his exile and isolation, and his secret love with Martha. While he is thinking a great deal about "Martha, thou lost one [implicitly Molly], Millicent [Milly]" (14.1101), the solipsistic fantasy of De Quincey style leads his mind into "wonder of metempsychosis" (14.1100) where the sky weaves a hypnotic vision of Martha, Molly, and Milly into one heavenly maiden. Thus, with the romanticist view of "Man and Nature," Bloom, confronting the terrible realization of having lost his family and his life to other men and reality, tries to transcend

the terrible realization to attain a relatively tranquility of mind in the same way that the wanderer in "The Wanderer" seeks favor, comfort from the Father in heaven, where for us all stability resides ("TW" 81). Indeed, there is no stylistic irony aimed at him. Rather, the style of De Quincey renders Bloom's psychic conflict with a new philosophical experience of the redemptive power of nature on him.

In contrast, many other characters are victims of a more scalding sarcasm for their namesake in Chaucer's "General Prologue." Lenehan is called "the franklin" by the narrator. He receives as severe sarcastic comments as Yeoman Mulligan does in this Chaucerian nomenclature. The narrator is a bit sarcastic when he, employing the style of a medieval travel story, depicts "the franklin Lenehan" as Chaucer's "Frankeleyn" whose manor is always ready for any chance guest: Lenehan "was prompt each when to pour them ale so that at the least way mirth might not lack" (14.218).

The sarcastic tone against Lenehan is magnified when the narrator adapts the Daniel Defoe's style to present the franklin Lenehan's life. Borrowing Defoe's style of relentless, actual, and sarcastic details which Defoe used in his political verses, the narrator provides readers with Lenehan's way of life far worse in a moral sense than that of Chaucer's "Frankeleyn" who, holding "opinion that pleyn delit [sensual pleasure]/ Was verray felicitee parfit," lives "in delit" ("General Prologue" lls. 335-8):

> he [Lenehan] . . . for the most part hankered about the

> coffeehouses and low taverns with crimps, ostlers, bookies, Paul's men, runners, flatcaps, waistcoateers, ladies of the bagnio and other rogues of the game or with a chanceable catchpole or a tipstaff often at night till broad day of whom he picked up between his sackpossets much loose gossip. (14.535-40)

This subjective aspect of style with an implied pragmatic purpose is more revealing in both Costello's and Malachi Mulligan's case. Costello with no titles is called by the narrator "Punch Costello." Like the Summoner in *Canterbury Tales* whose ugly physical appearance is the most horribly and paradoxically treated by the narrator in the tale:

> A SOMONOUR was there with us in that place / That hadde a fyr-reed cherubynnes face, / For sawcefleem he was, with eyen narwe. / As hoot he was and lecherous as a sparwe, / With scalled browes blake and piled berd. . . . / And for to drynken strong wyn, reed as blood. / Thanne wolde he speke and crie as he were wooud, . . . . / He was a gentil harlot and a kynde; / A better felawe sholde men noght fynde. ("General Prologue" lls. 623-48)

Costello is depicted by the narrator and "the good sir Leopold" ("Mr Bloom") as the most despicable figure, "Mr Ape Swillale," "a low fellow who was fuddled" (14. 468, 806), or, to make it worse, the crookbacked protagonist of "Punch-and-Judy Show" who murders his wife and child:

> . . . , what a devil he would be at, thou chuff, thou puny, thou got in peasestraw, thou losel, thou chitterling, thou spawn of a rebel, thou dykedropt, thou abortion thou, to shut up his drunken drool out of that like a curse of God ape. (underline is mine 14.327−30)

> . . . the wretch that seemed to him [Mr Bloom] a cropeared creature of a misshapen gibbosity, born out of wedlock and thrust like a crookback toothed and feet first into the world, which the dint of the surgeon's pliers in his skull lent indeed a colour to, so as to put him in thought of that missing link of creation's chain desiderated by the late ingenious Mr Darwin. (underline is mine 14. 854−9)

Mulligan is dubbed by the narrator "yeoman" Mulligan, which is not a flattering title at all because the "Yemann" in Chaucer is a servant of a canon (and also, of womenfolk). Indeed, Mulligan and Chaucer's Yeoman share some traits. Like "Yemann" who accompanies "Chanoun," Mr. Mulligan comes later, accompanying "a young gentleman, his name Alec Bannon" (14.651-3). Both are wet: Mulligan's "smallclothes" "was now somewhat piebald" (14.700-1) and "it was joye for to seen hym [yemann] swete!" ("Canon's Yeoman's Tale"579). However, unlike Chaucer's narrator, Joyce's narrator is not favorable to Mulligan. Rather, imitating Jonathan Swift's sardonic essay, "A Modest Proposal" (1729), where Swift, using the style of mordant wit and emotional intensity, parodied the benevolent humanitarian concerned to correct a social evil by means of a theoretically conceived plan, the

narrator parodies Mr. Malachi Mulligan who, with mocking concern with "the causes of sterility" (14.668), fantasizes himself, like Swift's humanitarian, head of "Fertiliser and Incubator" retreat "named Omphalos" (14.660, 685).

Yeoman Mulligan, inferior to Sir Bloom and other characters, is also ridiculed both by Mr Dixon, a learningknight, for his pointless and redundant enterprise which is no less than the Yeomann's "multiplie," and by the narrator for "talkative" and "primrose elegance and townbred manners" (14.714, 1213). Indeed, the fact that the narrator put Mulligan "homily" on the model of "the middle style" which Joseph Addison and Sir Richard Steele fostered in the magazine *Tatler* (1709-11) reveals how the narrator is manipulative in shaping him as one of the eccentric and affected characters in the magazine. In addition, even when Mulligan captivates audience with his bawdy volubility and refined facetiousness, the narrator treats him with double entendre: while the narrator acknowledges his "primrose elegance and townbred manners" by calling him "Malachi Roland St John Mulligan" (14.1212-3) as opposed to Stephen's (implied) "Oliver," he actually identifies Mulligan as Oliver because the name is based on "Oliver" St John Gogarty. Nevertheless, like the yeoman in *Canterbury Tales* who is the only character in which we can observe "a bit of character development" "moving from pride in his master's accomplishment to chagrin that it has not paid off to grievance and revelation of his master's fraud" (Fish 309), Mulligan is the only character in this episode who shows a bit

growth and development of character and thoughts. We observe the substantial difference between "Mr Malachi Mulligan" who is mocking "the causes of sterility" and "Mr M. Mulligan (Hyg. et Eug. Doc)" who "blames the sanitary conditions" which symbolically and actually imply the seedplot of social evils (14.1243).

The most synaesthetic and pragmatic style is applied to Stephen. He is associated with Chaucer's friar: "young Stephen that had mien of a frere" (14.191-2) and "Master Dixon . . . , asked young Stephen what was the reason why he had not cited to take friar's vows" (14.334-6). However, Bloom preserves a contradictory view of Stephen as at once "the braggart boaster" (14.418) and a "lord" (14.1391) whom he should protect from ragtag and bobtails ("a tag and bobtail" [1391-2]). Significantly, both "lord" and "frere" (or "the graggart boaster") sides of his character are discussed and developed most fully in the forms of various styles in this episode by the narrator.

What we see in Stephen is a series of contextual features of linguistic styles for various pragmatic purposes. Indeed, the seemingly innocent Chaucerian epithet, "frere," turns out to be playing a very important role in the characterization of Stephen, apart from the sheer humor it generates. The "Frere" epitomizes everything that Stephen does in this episode: "a wantone," "a merye," "a ful solempne man," "biloved," "familiar," and "a noble post" ("General Prologue" lls. 208-15). He knows "so muche of daliaunce and fair language," had the "power of confession," and

thanks to that gift, he had to "make ful many a mariage of young women at his owene cost" ("General Prologue" lls. 211-18). Like the jolly friar in Chaucer, Stephen is suspected of having gotten a girl pregnant and having flirted and deflowered both the prostitutes and the females who came to confess, although he facetiously dismisses all these charges by saying, borrowing Thomas Browne's agile metaphysical wit and lavish style, that he is "the eternal son and ever virgin" (14.334-41, 343-4). Indeed, Stephen's choice of Thomas Browne's style, possibly derived from his "Religio Medici" (1635), suits to the friar's fideist view of Christianity manifested in his tale in which he, parodying the summoner's adultery, keeps the balance of his religious faith and skepticism as Thomas Browne did in the "Religio Medici."

In terms of denomination, the most conspicuous and frequently used epithet for Stephen is "young." In accordance with his all too obvious youth and immaturity, he is as troubled as ever with his usual problems such as religion, history, aesthetics, his mother's death, sexuality, and impatience with and alienation from his environment. Stephen reacts to these problems in the same way as he did in previous chapters, which is clearly evidenced by his recurrent use of the same words and phrases. We have already seen Stephen use them mainly in the first three Stephen chapters called "Telemachiad": "he who stealth from the poor lendeth to the Lord" (14.261, 1.727), "coins of the tribute" (14.286, 2.86), "Omnis caro ad te veniet" (14.294, 3.396-7), "our mighty mother" (14.296, 1.85), "navelcords" (14.300, 3.37-40), "Joseph the joiner" (14.305,

1.584-99), "Leo Taxil" (14.306, 3.161-2, 167), "transubstantiality" and "consubstantiality" (14.308, 3.50-2), "Zarathustra" (14.363, 1.708), "adaphane" (14.385, 3.4, 8-9), "saved from waters of old Nile" (14, 394, 3.298), "noise in the street" (14.408, 2.386), "bullockbefriending bard" (14.1115, 2.431), and "pluterperfect imperturbability" (14.1288, 2.328). These phrases and words are unmistakably Stephen's, not only because he uttered them before, but also because they are the very sophisticated conumdrum that none of the characters except Stephen is likely and able to deal with.

In this chapter, he is still trying desperately to convince himself and others that "time's ruins build eternity's mansions" (14.289-90), and Punch Costello sings "Etienne Chanson (French "Stephen Song") in which Stephen's intellectualism and secularism are said to supersede the Church: "Peter Piscator who lives in the house that Jack built" (14.304-5) is artfully modified into "wisdom hath built herself a house, this vast majestic longstablished vault, the crystal palace of the Creator, . . . the mansion reared by dedal Jack" (14.402-5). In other words, Stephen Dedalus, the "dedal Jack," is said to claim that he built a mansion of art, comparable or superior to the church--both are edifices where people seek eternity and immortality. However, although Stephen is characterized by the astonishing ease and dexterity with which he is capable of building up and expressing such serious themes as "eternity," "postcreation," and "subsubstantiality" and adequate outlets for them, Stephen is still dealt with by companies as

nothing but Chaucer's Friar. Punch Costello, singing "a bawdy catch Staboo Stabella" (14.314), makes a cracking mock on the subject of "postcreation" as if he serves to play the role of the summoner who offends the Friar by telling the vicious story of the wretched hypocrisy of the Friar. "Master Dixon of Mary" mocking bids Stephen to "take friar's vows" (14.336). "Master Lynch" demands more substantial evidence of his genius. Furthermore, as marked and explicated by many critics such as J. H. Druff Jr. and James H. Maddox Jr., history and its god ("old Nobodaddy" [14.419]), god of Phenomenon, shatters Stephen's vanity and frivolous irreverence with a terrible thunder, which makes him turn noticeably pale. Thus, the inadequacy of young Stephen is clearly revealed when we set the stylistic devices of the narrator for him against other characters.

Ironically, it is Stephen who is found lacking in the final reckoning, because all of his discourses decked with cerebral brilliance and verbal coruscation are used only to reflect his fundamental insecurity and "perverted transcendentalism." Among the various unflattering epithets given by the narrator to Stephen, "the braggart boaster" and "young Boasthard" are the most distancing devices the narrator uses for him. These are not only fitting paraphernalia for the styles being parodied, but also a narrative device to qualify our possible admiration for his brilliance and perceptiveness that scintillate across the chapter. Furthermore, these epithets, belonging to the Jacobean and Restoration nomenclature where the characters are conventionally named

according to their "humors" without any ironic twist, have a long historical background in the comic tradition. In that tradition, they refer to a rash and arrogant young man. Seen in this light, it is quite clear that the narrator really means what he says when he names Stephen with those harsh appellations. Therefore, despite his claim for the Apollonian laurel ("I, Bous Stephanoumenos, bullockbefriending bard, am lord and giver of their life" [14.1115-6]) and all of his theological, philosophical, medical, aesthetic, and verbal excellence, Stephen is still a very young Poet manque who needs to get things straightened out in himself before he can conjure up the dead and move the quick with his words. So the narrative creates a curious illusion that there is no real narrative intrusion, ether in the way of endorsement or disparagement of Stephen, and this surreptitious discrepancy between the actual effect and the apparent impression is comparable to that between what J. L. Austin calls the "illocution" and "perlocution" (98-132). Consequently, we do not get any closer to the friar Stephen as we did to the knight Bloom in this chapter.

The thematic import of this chapter seems to be no less complex than its notoriously involved surface, and the search for correlations primarily between Chaucerian style and characterization that I posed and addressed here would be merely one of the myriad ways of looking at the "Oxen of the Sun" episode. But I think that it is more rewarding to connect the style, one of many artistries used in the chapter with its major concern, that is, the description of human subjects, their desires, and status in the order

of things. I believe that the stylistic features and themes I have taken up for discussion in this paper can be dealt with more adequately when we look at them from the perspective of "pragmastylistic." Indeed, the pragmastylistic approach to the "Oxen of the Sun" episode allows us to suggest that echoes of Chaucer's *Canterbury Tales* in the episode are more than verbal parallels in that they play a principal role in the emblematic, even allegorical characterization of characters. Furthermore, the pragmastylistic approach to correlations between characters and various styles enhances our understanding of the protean features of style in this episode: style in this episode, whose purposes are frequently alien or similar to characters', constantly determines or predetermines meaning of what characters say. In conclusion, based on this pragmastylistic approach to the episode, this paper suggests that while Homer's *Odyssey* serves as a structural principle behind the episode, the Chaucerian context defines thematically the total relations between Bloom and other characters.

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