

Parody of Ireland in *Ulysses*

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I

During the nearly half century from the late 19th century and the early 20th century when James Joyce was born and was leading his literary life, Ireland existed in a state of political brokenness. It was mainly caused by the Parnell's fall from Ireland Parliamentary election in 1892 and his subsequent death. Parnell, who was a parliamentary leader and national hero to the ordinary Irish people as well as to Joyce, was assumed as the only hope of regaining Home Rule. Parnell's fall is commonly known to have resulted from the collusion between the Irish Catholic priests and some Irish sectarian nationalists. It is a representative event brought about from the entangled problems of race, religion and nation, which have been repeated in the Irish history.

The mental depression brought about by the national hero's fall was great for the Irish intellectual as well as Joyce to inscribe in their minds a poignant lesson of Irish history, as Stephen remarks to his peasant friend Davin, that any man attempting to solve the national question risks betrayal and sacrifice. Nearly all

leading Irish intellectuals gave up any hope of regaining Home Rule by political struggles. Over the Irish youth pervaded like a contagious disease a sort of spiritual impotence characterized by self-contempt and self-depreciation.

This inferiority consciousness of Irish youth was in fact caused by the failure resulted from an absurd internal class struggle among their own people, but also more poignantly deepened and manipulated by the British Imperialism. As an assumed preacher of the culture imperialism, Matthew Arnold justifies the fusion of the culturally inferior Ireland with the culturally pre-eminent English-speaking nation, in his famous essay on culture criticism *Culture and Anarchy*. Using the basic critical framework of Said's Orientalism, David Cairns and Shaun Richards, however, reveal the hypocritical mask of British imperialism hidden in Arnold's discourse of Celticism:

'Orientalism [Celticism] depends for its strategy on flexible positional superiority, which puts the Westerner [Englishman] in a whole series of possible relationships with the Orient [Ireland] without ever losing him the upper hand' (Said, 1985, p.7). In the discourse of Celticism the positional superiority of the English was guaranteed by the strategic formations of philology and anthropology which both inscribed the Irish as members of a second-order race in relation to the first-order Teutons, represented by the English (Cairns and Richards 47-8).

Celticism is a sophisticated strategy that was invented and exported by the imperial ideology with the help of all scholarly fields for the justification and continuation of its colonizing process. In Arnoldian Celticism is the implication of femininity as a racial trait of Ireland whose "foremost characteristic was emotion, where 'the Celtic genius, sentiment as its main basis, with the love of beauty, charm, spirituality for its excellence, [had] ineffectualness and self-will for its deficit'" (Cairns and Richards 48). By feminizing Ireland British Imperialism tried to justify its manly conquest and dominion, and the subsequent subservience of the feminized Ireland because of her lack of manly will of political control.

The Irish leaders such as those of Anglo-Irish Ascendancy and Irish-stock

nationalists leading the national movement against the colonial government were aware of the spiritual impotence and inferiority-consciousness pervading the colonized, especially the Irish youth. They also knew that it could be possible not only by their own self-contempt but also by the sophisticated strategy of the British imperialism. To escape this collective spiritual hollowness and inspire self-respect and self-confidence at least psychologically, Irish leaders tried to search for an alternative to the political solution for Home Rule, which had ended in failure. That was a literary and cultural revival movement or Celtic (or Gaelic) revival movement beginning around 1890s. On the basis of Yeats's maintenance, Dominic Manganiello points out the transition of the nationalistic impulse as a turning point of Parnell's fall from politics to literary movement: "the Irish literary revival began with the break up of the political movement of Parnell: the fall of Parnell had freed imagination from practical politics, from agrarian grievance and political enmity, and turned it to imaginative nationalism, to Gaelic, to the ancient stories, and at last to lyric poetry and drama. It was the literary and cultural aspect of the same nationalistic impulse." Dominic Manganiello, *Joyce's Politics* (London: Routledge & Kegan Paul, 1980), 23. As Tom Gavin points out, the aim of the revival movement was "to offer a psychological escape-route from the enervating sense of self-contempt, inferiority, and mediocrity which colonialism generated and which the prevailing system copper fastened onto one"(Garvin 88). So this movement from the beginning could not help taking on a romantic or reminiscent feature. In the more romantic world they turned to, poetry seemed more important than politics, and ideals were valued more than votes (Hachey 37).

This nation-wide literary and cultural movement was led mainly by the two leading groups, each with different purposes: a group of Anglo-Irish Ascendancy members and Irish nationalists. The Anglo-Irish Ascendancy has settled in the Ireland mainly since the late 17th century and hegemonically occupied all of the social, economic and political areas over several generations. But they began to feel their unstable national identity since they could not assume themselves to be quite Irish or English and feel themselves alienated from the Irish people in the

process of the Home Rule movement.

Samuel Ferguson, Protestant leader before Yeats, describes the Anglo-Irish's consciousness of alienation most pungently as "the Protestants, the landed gentry who should lead the Protestants and also the nation as a whole, were deserted by the Tories, insulted by the Whigs, threatened by the Radicals, hated by the Papists, and envied by the Dissenters, plundered in our country-seats, robbed in our town houses, driven abroad by violence, called back by humanity, and, after all, told that we are neither English nor Irish, fish nor flesh, but a peddling colony, a forlorn advance that must conform to every movement of the pretorian rabble"(Boyce 120-21). Among the Anglo-Irish Ascendancy, there was, after Parnell's fall, a general tendency to regard culture as an alternative of preserving their authority and hegemony they had over Ireland. Assuming themselves leaders of creating newly and guiding the fractured Irish history, a group of the Anglo-Irish Ascendancy tried to unearth and glorify the ancient Irish myths and folklores, and hymn the innocent Irish peasant and noble aristocrat they thought not contaminated from the corruptive materialism of the British Empire.

National Literary Society and Gaelic League led by each Yeats and Douglas Hyde, are representative groups of this revival movement. Besides these two men, pre-Yeatsian figures having led the Irish revival movement- Davis, Sir Samuel Ferguson and Standish James O'Grady-are all from middle-class or professional backgrounds of Anglo-Irish Ascendancy. Their literary movements were inseparably mixed with self-regarding actions, and genuine concern for the preservation of some kind of Irish identity that would embrace all kinds of Irishmen, and also protect them from the ravage of English urban popular culture, that explains the emergence of characteristic figures of literary revivals(Boyce 116-20). By this intellectual literary movement, which they thought impossible by the poor and poorly educated Irish stock, the Anglo-Irish want to affirm their identity as a substantial leader of the newly created Irish history.

On the other hand the Irish nationalists tried to take advantage of this literary movement as their means of driving it into the conflicting phrase against the

British colonialism and more importantly against the Anglo-Irish Ascendancy. Deprived of the initiative in all fields of society, economy, politics, except merely military and guerilla-like struggles, the Irish nationalists tried to take advantage of this literary and cultural revival movements as the opportunity of taking back the domestic hegemony which had been enjoyed by the Anglo-Irish Ascendancy. While the literary movement led by the Anglo-Irish Ascendancy kept politically neutral, the Irish nationalists intended to bring the literary and cultural movement into the political sphere, driving its whole frame into a kind of battle between 'two civilizations' the pale versus the Gael, or the Anglo-Irish versus the Irish.¹⁾

II

Around 1890s it was mainly a group of the Anglo Protestant Ascendancy that were leading the Celtic literary movement, while the Irish nationalists were relatively insignificant in their activity in the literary revival movement. It is needless to say that Yeats was among them the most prominent and influential

1) For more information of this account, refer to Manganiello, 24 and Emer Nolan, *James Joyce and Nationalism*, The Gaelic Athletic Association founded by Michael Cusack and led by I.R.B. men reflects their tendency to infiltrate in the movement the military, masculine virtue of the Irish race.

However, all these Celtic or Gaelic revival movements, whether led by Anglo-Irish or Irish-nationalist, seemed for James Joyce pointless. The nostalgic recollection for a glorious Celtic past and purity that may have never really existed was a national impulse based on racism and ethnocentrism, which Joyce grew increasingly to understand (Cheng 53). For Joyce Irish history was just a kind of nightmare from which he tried to escape. These Celtic literary movements to restore timeless archetypes or a lost unity of culture seemed, regardless of their original intentions, to Joyce, to be merely inescapable struggles with England within a closed binary system framed by both Anglo-Saxonism and Celticism. It is a misdirected nostalgia refused by Joyce in his expression as a 'cracked looking glass' mirroring the gigantically distorted, inflated image of his race, contrary to his 'nicely policed looking glass' mirroring as they really are. (Nolan, 47-54)

figure. Thinking that Parnell's fall had freed imagination from practical politics and turned it to imaginative impulse toward literary and cultural aspects, Yeats drove the nationalistic energy of the freed imagination into the Celtic myth or spirituality. He thought Celticism was the most proper way to avoid racial divisions and transcend political factions and create a sense of national unity fusing the Anglo-Irish with the people-nation (Cairns 64-66).

Yeats's commitment to Celticism was to unearth the ancient Celtic myths and appropriate them in his early major poetry, drama and criticism, and glorify the two idealized classes of the peasant and the aristocrat, whom he thought noble, uncorrupted in that materialized modern world. This enthusiastic interest of Yeats in too distant and idealistic Celtic anti-materialism and spirituality inevitably led him to employ esoteric or occult symbolism in his verse and prose writings, through which he thought he could make a direct communion with his fellow countrymen and women. Peter Kuch points out Yeats' intention to draw nationalism, Celticism and occultism together and employ esoteric symbolism is to make "a direct communion with his fellow countrymen and women via Celtic 'other worldliness', by-passing the influence of Catholicism by reaching what he supposed to be a more fundamental level of their spirituality"(Kuch, 68).

However, Joyce had little patience with Yeats's and Celtic Revivalists' romantic dream of a unitary mythology, Celtic spirituality. Though the Celtic Revivalists' attempt to sanctify an integral national mythology could provide the ideological basis of cultural and political unity that history refused them, it was to Joyce an unrealistic, groundless, sentimental attempt no other than the Anglo-Saxon imperialism had made on the base of ethnic essentialism. In a contribution titled as "The Soul of Ireland" in 1903 to Daily Express as a book review of *Poets and Dreamer* by Lady Gregory, Joyce criticized poignantly Yeats's and Gregory's interest in the folklore, legend, and myths of the ancient Ireland for its too nationalistic and narrowing tendency. (*CW* 102-5) Joyce approved of the revivalists' enthusiasm of diverting the national imagination from the politics to literature and culture, but did not consent to their method. As for the employment

of myth in literature Joyce was of a different view. He tried, as Richard Kearney points out, to treat myth as “an agency for iconoclasm rather than conformism, of difference rather than integration, of subversion than restoration”(Kearney 873). As a means of subverting the ideological discourse of the revivalists’ myth, Joyce drew the Irish myth and its discourse into the theatre of his ironic and subversive text, characteristic of its parodic form especially in *Ulysses*.

Among Irish ancient myths unearthed by the revivalists what Joyce was incited most to debunk and deconstruct was the myth of Mother Ireland. Traditionally Irish intellectuals and poets have personified Ireland as a virginal mother-figure, loveless and alone, or loved only by the poet. The term ‘Mother Country’ is said to have more psychological force for the Irishman than the citizen of most other lands (O’Brien 20). The most famous and exemplary literary attempt to inspire the national imagination through the myth of Mother Ireland was Yeats’s *Cathleen ni Houlihan*, the play written in 1902 to inaugurate the Irish Literary Theatre. This play is a family romance undoubtedly based on the personified Mother Ireland. Cathleen ni Houlihan is a maiden, old woman, and queen together, who inspires young Irishman to follow her and to die for her. She is a mother and lover to the young Irish man as well. For more information of the brief summary of this play, refer to Joseph Chadwick, “Family Romance as National Allegory in Yeats’s *Cathleen ni Houlihan* and *The Dreaming of the Bones*”(Chadwick 155-59). The young Irish man determines to leave at the play’s end his fiancée not only to join the French, but also to devote himself to the Poor Old woman, the Mother Ireland.

This is the sacrificial myth of the Mother Ireland Joyce tries to parody and demystify in his subversive text *Ulysses*. In the “Telemachus” chapter Stephen confessed he is “a servant of two masters. The Imperial British state and the holy Roman Catholic”(U 1. 17). And he added there is also a third who wants him for odd jobs Mother Ireland that has already degraded into an apostolic church faithful but in servitude to the Roman Catholic. This degraded and servile mother figure mystified by the Celtic Revivalists appears parodied in this chapter as an old milk

woman serving her milk to both her conqueror and betrayer, Haines and Mulligan: "Silk of the kine and poor old woman, names given her in old times. A wandering crone, lowly form of an immortal serving her conqueror and her gay betrayer, their common cuckquean, a messenger from the secret morning" (*U* 1. 12). Silk of the kine and poor old woman are two traditional epithets for Ireland. "Silk of the kine [cows]" is idiomatic for the most beautiful of cattle; allegorically, Ireland. "The poor old woman," the "Shan Van Vocht" in Irish in legend looks like an old woman to all but the true patriots; to them she looks like "young girl" with "the walk of a queen," as in the closing lines of Yeats's play *Cathleen ni Houlihan* (the "Poor Old Woman") (Gifford 12).

What is more shamefully and degradingly represented of the milk woman is the ironic situation in which she is put as a living specimen of the ancient Ireland by the English man Haines, a culture-hunter. Seemingly expecting of her something ancient Irish which can be sold as a commodity, Haines spoke to the old milk woman in Gaelic. To this talk in Gaelic by Haines the old woman replied: "Is it French you are talking, sir?" (*U* 1. 12), which is kind of a climatic bathos scrupulously intended by Joyce who has kept in his mind the intention of demythologizing the Mother Ireland of Yeats's *Cathleen ni Houlihan*. For Joyce just as his mother language, Gaelic, has been obsolete to most Irish people, so the supernatural and occult Irish myth like Mother Ireland is merely a kind of daydream, which Joyce suggests his people as well as himself should awake from. To the contrary of that hazy daydream, the reality given the Irish people as well as Joyce is a nightmare, an inherited colonized country which all his country people should live in and shall overcome as soon as possible.

The parodied Mother Ireland as a form of an old milk woman who seems to allude the prostitution of serving her body (milk) to the conqueror and betrayer appears as another mythic figure of Mother Ireland in the "Circe" chapter. In this chapter the old milk woman appears transformed into a picture of Irish patriotism, Old Gummy Granny. Old Gummy Granny is apparently a parody of the "Poor Old Woman," from a late eighteen-century Irish ballad "The Shan Van Vocht" (The

Poor Old Woman in English, i.e., Ireland herself). For more information of the verse of the ballad, refer to Gifford, 13. In the fight between the drunken Stephen and British soldiers for the cause a night-girl, Cissy Caffrey, Old Gummy Granny, a caricature of the old woman who brought the milk this morning the Martello tower, urges Stephen to resist the soldiers, thrusting a dagger towards Stephen's hand, "Remove him, acushla. At 8.35 a. m. you will be in heaven and Ireland will be free (she prays) O good God, take him!" (*U* 15.490). The Old Woman's appeal of revenge lets spontaneously Stephen evoke the Ghost's command to Hamlet.

However, contrary to the Hamlet's response to the Ghost's appeal, Stephen refuses firmly her appeal by making a fiercely disparaging definition of Mother Ireland once shouted by himself in *A Portrait* "Aha! I know you, gammer! Hamlet, revenge! The old sow that eats her farrow!" (*U* 15. 486). This famous statement of presenting Mother Ireland as the cannibal mother by Stephen reflects Joyce's own rejection of some pitiless abstraction-God, country, power of State. Manganiello points out by aptly applying Bakunin's declaration of human history to Joyce's case, "Joyce claimed that the masses were being prodded to continual self-sacrifice to one of those 'devouring abstractions, the vampires of history, ever nourished upon human blood" (Manganiello 103).

This dreary shadow image haunting over Mother Ireland is more clearly presented in description of Old Gummy Granny, who "in sugarloaf hat appears seated on a toadstool, the deathflower of the potato blight on her breast" (*U* 15. 485). In fact the psychological effect of the thanatophilia generated by the impulsive response to the sacrificial patriotism is manifested on the famous Irish nationalist leader, Patrick Pearse who led the 1916 Easter Rising Revolution. In the two poems "The Mother", "I Am Ireland" Pearse wrote in a death cell in Kilmainham Prison within an hour of his execution, quite a few lines are closely echoed with speeches by the Cathleen of Yeats's play. For concrete example of similarity between Cathleen's speech and Pearse's verse, refer to Chadwick, 158-60. Whereas Pearse sought for the nationalistic theme of liberation in the form of 'self-immolation', Stephen (Joyce, too) in 'self-realization' as an accomplishment

of the missionary work of art. My idea of this sentence is much indebted to Jeanne A. Flood's "James Joyce, Patrick Pearse and the theme of execution," in which he analyzes closely each different response to the same national theme, liberation (Flood 101-24). Refusing to accept the appeal of self-sacrifice of the devouring Celtic sow-goddess, Stephen tells the British soldier, "But I say: Let my country die for me. Up to the present it has done so. I didn't want it to die. Damn death. Long live life!" (U 15. 482).

Joyce's parody of Yeats's *Cathleen ni Houlihan* is intended to demythologize the myth of Mother Ireland which was coated with the ancient Celtic spirituality or glory and debunk its mask. Behind its mask Joyce glimpses its fanatically nationalistic patriotism to require of individuals' self-immolation. As W. J. McCormack points out, if Yeatsian paradigm can be conveniently summarized in a slogan 'Celtic Twilight', Joycean paradigm in a slogan 'the nightmare of history' (McCormack 94) from which he should awake.

III

With the demythologization of Mother Ireland, Joyce tries to parody Ireland through various styles. In the wonderful and fresh approach to *Ulysses* through the analysis of Joyce's protean styles, Karen Lawrence points out as one of the structural features of *Ulysses* as a whole that "if the first half of the book (with the exception of "Aeolus") reads more or less like a novel (and a more complex sequel to Joyce's previous work), the second half reads like a series of aesthetic experiments" (Lawrence 10). Karen Lawrence can be said to have pioneered together with Marilyn French the study of Joyce's style in relation to its language and history. French's work on Joyce's style is summed up in the title of *The Book as World*. Of the aesthetic experiments the most distinctive is, Lawrence asserts, Joyce's experiment of various narrative styles. In the introduction to the book, Lawrence gives some definitive classification of the different types of rhetorical

performances of the latter part of *Ulysses*: “the rhetorical rearrangements and figures of sound in “Siren,” the catalogue of oratorical styles in “Cyclops” and “Oxen of the Sun,” the pathopoeia in “Circe,” the commonplaces catalogued in “Eumaeus,” and, finally, the ‘logical’ arguments and proofs from rhetoric marshaled in “Ithaca” (Lawrence 13).

In the latter part of *Ulysses*, as Lawrence points out, the text seems to show a tendency of experimenting some new possibility in writing novel with various styles and verbal displays rather than of continuing a plot, story or developing new or the previous characters except a few chapters like “Penelope.” In the above chapters, style seems to be devised no longer to present merely an expression of the sensibility of the character. Rather it seems to be devised scrupulously to do something fundamentally behind or above the conventional constitutions of the story or character, which otherwise would end in a simple, boring and non-dramatic fiction. In later chapters the text really seems to have its own ‘consciousness’ as Karen calls it, beginning to interpret itself and invent its own past instead of letting the characters attempt to interpret their environments and their pasts (Lawrence 14). I would like to think of this textual consciousness as the text’s own movement of liberating and thus immunizing itself from all other hegemonic discourses such as Anglo-Irish or Irish nationalist literary revival movement, British Imperialism and Irish Catholicism, which have been regarded to have each own hegemonic discourse and effect its oppressive influence on the colonized psychology.

“Cyclops” is a representative instance of this case in which the text parodies specific aspects of Irish society. The parody in this chapter seems to be less directed on the characters as commonly seen in the former chapters than on its form of the discourse. As in a measure suggested in the label ‘Gigantism’ Joyce gave to the ‘technique’ of this chapter, the chapter of “Cyclops” is wholly exaggerated or inflated in the narrator’s way of thinking and talking, and the conversation among the characters, especially in many interpolated passages. The employment of interpolation that is not seen in the other chapters must be the

most characteristic and effective factor to effect the pervasive satiric tone throughout the chapter. The satire generated usually by the interpolation is, in surface, of a specific character or aspect of the Irish society present or past, but in depth, of the discourses themselves employed to arouse in the colonized mind patriotism, romanticism and sentimentality which all are characterized by the arts of the Celtic revivalists. It is further manifested by most of the interpolations' employment of the style of nineteenth-century translation and revision of Irish poetry, myth and legend. In their *Notes for Joyce*, Gifford and Seidman gloss almost all of the medieval or epic passages shown in the interpolations as parodies of modern (nineteenth-and twentieth-century) translations or reworkings of Irish myth(Gifford 258-311).

The interpolation appears variously such as in the form of a description of the character or in a comment on some particular topic of dialogue, of the coming or going of the characters like a stage direction, and of some new journalistic information about the gossips or events the characters don't know, etc. Despite each different style, they have much in common that they are excessively or sometimes ludicrously inflated and exaggerated or sentimentalized almost without exception in seemingly trivial subjects, just like mock epic.

Though it is not revealed obviously by whom these interpolations are narrated, I think they are generated by the natural mixture of the sentimentality and thinking of the unknown narrator and the collective consciousness, atmosphere, and way of thinking commonly running through the mind or feeling of the characters in the pup Barney Kiernan. For instance, the first interpolation is about a written agreement in a suit for nonpayment of debts, concerning the sale of tea and sugar to the total value of 'one pound five shillings and sixpence sterling'. It is swollen with the legal terminology to an extreme detail as if the suit were a grave one involved with a default of considerable amount of money. This absurdly inflated style of legal languages seems very similar to the narrator's habitual exaggeration, who is a 'collector of bad and doubtful debts', blaming an old plumber named Geraghty for his not paying the weekly amount of three shillings with such a

terribly puffy description as “the most notorious bloody robber you’d meet in a day’s walk and the face on him all pockmarks would hold a shower of rain”(U 12. 240) The narrator’s exaggerated habit of thinking and sentimentality is no other than those of the other barflies gathering at the pub for gossiping and free drink. This habitual exaggeration of the narrator and his companions is commonly and most distinctively characterized by the conversations of the men in the bar and all the interpolations in the chapter. This wild exaggeration is the Irish tendency, which Joyce intends to parody with the various inflated styles. Thus the establishment of meticulously inflated legal tone in the beginning of the chapter seems very appropriate and effective in adumbrating the habitual bragging of the barflies on such serious matters as legal, political, social, historical arguments in the subsequent arguments and dialogues, which they in fact are both ignorant of and indifferent to.

The second interpolation is about something abundant, dreamlike and romantic related to the land in which the Barney Kierney bar is located, the narrator and Joe were on their way to. The overwhelming portion of its inflated tone is put on the catalogue of the foodstuffs which may have been there; “A pleasant land it is in sooth of murmuring waters, fishful streams where sport the gurnard, the plaice, the roach, the halibut, the gibbed haddock, the grilse, the dab, the brill, the flounder, the Pollock, the mixed coarse fish. other denizens of the aqueous kingdom too numerous to be enumerated”(U 12. 241); another catalogue of the foodstuffs in the description of a huge cart carrying all sorts of field harvest:

Thither the extremely large wains bring foison of the fields, flaskets of cauliflowers, floats of spinach, pineapple chunks, Rangoon beans, strikes of tomatoes, drums of figs, drills of Swedes, spherical potatoes and tallies of iridescent kale, York and Savoy, and trays of onions, pearls of the earth and punnets of mushrooms and custard marrows and fat vetches and bere and rape and red green yellow brown russet sweet big bitter ripe pomellated apples and . . . raspberries from their canes. (U 12. 242)

Though several passages describing the dreamlike abundance are taken from

James Clarence Mangan's poem "Prince Alfrid's Itinerary through Ireland," the general effect of this interpolation parodies the inflated and romantic tone or style in which many late nineteenth-century Revival writers tried to translate Gaelic poetry congested with foodstuffs.

Besides the abundant foodstuffs, some dreamlike, romantic picture of chivalric or legendary love is portrayed:

Lovely maidens sit close proximity to the roots of the lovely trees singing the most lovely songs while they play with all kinds of lovely objects as for example golden ingots, silvery fishes, crans of herrings, drafts of eels, codlings, creels of fingerlings, purple seagems and playful insects, And heroes voyage from afar to woo them, from Eblana to Slievemargy, the peerless princes of unfettered Munster and of Connacht the just and of smooth sleek Leinster and of Cruachan's land and .of.the noble district of Boyle, princess , the sons of kings. (U 12. 242)

As is shown well in the above passages the unusual technique of the interpolation, which can be expected of epic form, is not intended to develop or continue a character or story at all, nor to make a rhetoric parade. It is surely devised to satire or parody something. That is no other than to parody the style of nineteenth-century translations and revisions of Irish poetry, myth and legend. According to the glossary by Gifford and Seidman, the general lampoons of the passages is made by imitating the style of works such as Lady Gregory's *Gods and Fighting Men* (1904) (Gifford 259). Thus, the main target of the interpolation is to parody language and style that romanticizes and simplifies the Irish past and present. By travestying the deceptive code or discourse fermenting the sentimental and romantic vision of the Golden Age of Erin (Ireland), which would continue to make them separated from the realities, Joyce tries to parody the sentimentality, romanticism of the Irish colonized consciousness.

On the other side of Celtic Twilight Movement of mystifying and romanticizing Celtic past and myth are the radical Irish nationalists. Responding to the British imperialism's linking femininity as a racial trait of the Irish, the

nationalist writers emphasized the manly and masculine aspects of the Irish character by unearthing and glorifying the heroes and warriors of the ancient or medieval Ireland in their literary works. Standish O'Grady was called the father of the Literary Revival who played a role of the leader to conjure up an image of a heroic Ireland in the Gaelic studies. In its image, warriors 'superhuman in size and beauty' gathered around their chiefs and kings in a world of 'torcs of gold', 'white linen tunics', and 'loose brattas of crimson silk'. Cairns, 52. In parallel with this attitude of revitalizing the masculinity of the Irish character the Irish nationalists founded the Gaelic Athletic Association under the lead of I.R.B in 1884, which reflected its attitude of correlating sports with aggressive masculinity. In *A Portrait* in referring to the enthusiastic nationalist, Davin, Stephen mocks his blind nationalism by supposing that you would "make the next rebellion with hurley sticks" (P 206), consciously refusing to live up to the code of aggressive, athletic, and conformist masculinity shared by British imperialists and Irish nationalists alike. This blind and aggressive nationalism advocated by the Gaelic Athletic Association is parodied in the third interpolation of describing the anonymous citizen.

The citizen is modeled on the founder of the Gaelic Athletic Association, Michael Cusack and at the same time associated with the giant Polyphemus in Homer's *Odyssey*. While in *A Portrait* the mocking of the blind patriotism is made by Stephen's direct expression of antipathy toward Davin's extreme nationalism, in "Cyclops," it is mainly made by parodying the discourse and style of the late-nineteen-century reworking of Irish legend and epic. The fully swollen style, seemingly drawn from the translations of Irish epics by Standish O'Grady, is mockingly devoted to the description of the pompous and chauvinistic pose of the citizen:

The figure seated on a large boulder at the foot of around tower was that of a broadshouldered deepchested stronglimbed franked redhaired freelyfreckled shaggybearded widemouthed largenosed longheaded deepvoiced barekneed brawnyhanded hairylegged ruddyfaced sinewyarmed hero. From shoulder to

shoulder he measured several ells and his rocklike mountainous knees were covered, as was likewise the rest of his body wherever visible, with a strong growth of tawny prickly hair in hue and toughness similar to the mountain gorse (*Ulex Europus*) .in rhythmic resonance the loud strong hale reverberations of this formidableheart thundered rumblingly causing the ground, the summit of the lofty tower and the still loftier walls of the cave to vibrate and tremble. (*U* 12. 243)

The unleashed torrent of hyperbolic languages comes to burst into flooding at the point of the description of the tribal images of many Irish heroes and heroines of antiquity graven in his girdle, jangling at every movement: the image catalogue of legendary heroes or heroines more than eighty, ranging from the legendary Irish heroes or kings 'Cuchulin', 'Conn of hundred battles', through the priest and patriot 'Father John Murphy' and leaders of the revolutions 'Michael Dwyer', 'Henry Joy M'Cracken', 'Theobald Wolfe Tone', to the legendary world heroes and heroines 'Julius Caesar', 'Cleopatra', and even musician 'Ludwig Beethoven'. In 'his best Fenian style' as Joyce himself called (*Letters I* 126), the dead heroes of the past are summed in the epic catalogues.

This chauvinistic nationalist transmuted into legendary Irish and world warrior or hero made a harangue about the importance of the Irish language and the resuscitation of the ancient Gaelic sports and pastimes. However his nationalistic fervor shared by other barflies, getting hotter and hotter as drink got poured more and more, is parodied in another interpolation, betraying itself as a blind patriotism hardened with ethnic essentialism. The interpolation is about a simple event of a boxing-match between an Irish man and an English soldier, in that match the former defeated the latter, but driving the boxing-match into an Irish victory over the British by repeated stressing of the nationality of the two fighters:

Dublin's pet lamb the Irish gladiator retaliated by shooting out a stiff one flush to the point of Bennett's jaw. The red coat ducked but the Dubliner lifted him with a left hook The Englishman, whose right eye was nearly closed.the lamb suddenly waded in allover his man and landed a terrific left to Battling

Bennett's stomach, flooring him flat. It was a knockout clean and clever. (*U* 12. 261-62)

The glorious Irish victory puffed out as a historic event is, however, doomed to be travestied from the beginning of the passage by the fact that the boxing-match was scheduled just for winning the betting of fifty sovereigns.

In addition to this chauvinistic patriotism what Joyce intends more fundamentally to parody is in fact, as is well exemplified in other interpolations, the Irish voice and the media that carry the national propaganda, here the style of Irish journalism. This winded verbosity of Irish journalism is already displayed in "Aeolus" where the unique technique of headlines attached to insignificant narratives, Dawson's, Bushe's and Taylor's eloquent but ostentatious speeches, and numerous words associated with wind. The "Aeolus" chapter implies that "the most corrupt form of rhetoric, current in Dublin," was, as Peake points out, "in the newspapers themselves." (Peake 195) Joyce thought the literary movement led by the Celtic revivalists just contributed to producing such inflated and deceptive Irish voices as the Irish journalism did under the common flag of rebuilding Ireland's mythic self-image. That is why Joyce called their literary movement a misdirected, 'cracked looking glass'. This parody of the contemporary journalistic voices is intended to show that Irish nostalgia and sentimentality for the past is being perpetuated by the symbolic voice representing the current Irish civilization, the fastidious journalistic voice. This journalistic voice is circulated much faster and wider than any other literary voice, and windy and fermenting enough to have the Irish psyche afflicted with gout, thus likely to paralyze their soul.

This windy voice of Irish journalism is much more parodied by another interpolation, the longest in the chapter, of the account of the execution of an Irish hero, Robert Emmet. The interpolation followed by the citizen's shouting of the Sinn Fein's slogan 'Sinn Fein Amhain!' begins in the form of grave eulogy of Irish national martyrs; "The last farewell was affecting in the extreme.the funereal death bell tolled.A torrential rain poured down.the York street brass and reed band whiled awayon their blackdraped instruments the matchless melody endeared to us

from the cradle by Speranza's plaintive muse"(U12. 251-52). However, this seemingly grave funeral process precipitates into a show spectacle enough to attract numerous Irish spectators to rush out to the street. In the abrupt transformation of funeral procession into amusement park, several sorts of pastime or entertainment are provided for entertaining the gathering spectators. This farcical reversal represents the vulgarity of the Irish mob as enjoying themselves at the expense of the victim. The interpolation parodying "a newspaper's feature-story coverage of a large-scale public and social event" (Gifford 275) is changing from a serious eulogy to a glossy gossip likely derived from a newspaper's entertainment section, which culminates in the reporting of the last farewell ceremony between the martyr and his fiancée:

The hero folded her willowy form in a loving embrace murmuring fondly Sheilia, my own. Encouraged by this use of her Christian name she kissed passionately all the various suitable areas of his person which the decencies of person forbade her ardour to reach. She swore to him as they mingled the salt streams of her tears that she would ever cherish his memory, that she would never forget her hero boy who went to his death. (U 12. 254)

This degraded gossip-like report is arranged for the cheap and sentimental stage or screen, ridiculing the pretentiousness of the Irish sentimental patriotism. At last the Irish sentimental patriotism degraded into a three-level drama draws its curtain down betraying their patriot, which Joyce thought of as the miserable subject of Irish revolution history. Even before the hero disappears away from the stage of the tragic execution, his fiancée accepts a proposal by a handsome Oxonian Englishman. It is the bitterest of the parodies of the sentimental patriotism of the Irish spectators among whom every lady is extremely excited with an admiring outburst of emotion to see 'an expensive engagement ring with emerald set in form of a fourleaved shamrock' being put in her finger. This parody is Joyce's merciless commentary on the sentimentalizing of the patriot victim and the demythologizing the Irish Nationalism based on 'blood sacrifice'.

Besides parodying Irish people's sentimental patriotism or nationalism what is

more importantly intended to parody is on the commercial attitude or viewpoint of the Irish journalism of reporting this absurd and bitter betrayal event as 'a most romantic incident'. This strategy of Joyce's parody is a kind of control-machine to stop too fast and widely circulated voices like wind produced by the rotary press machine. The only way to stop the machine seems to Joyce to have taken its fuel out of the machine, and the substance of the fuel is no other than the windy and bragging voice of the Irish journalism. So these parodies in the interpolation are the ludicrous but meticulous imitation of the journal style, which is just the same kind of voice as sounds when the fuel is being drained of the machine. It may be surely argued that the real subject in "Cyclops" is not its narrative contents but rather its various styles for parody derived from all discourses of Irish society — the legal, religious, social, mythic, epic, journalistic. All these discourses betray some aspects of the contemporary Irish consciousness as inflated and deceptive. Therefore the parodies in "Cyclops" parody Ireland by parodying its forms of discourse. Terry Eagleton criticizes Joyce's *Ulysses* as a certain Romantic transcendence marked as a retreat from a history, and its recuperation of Irish society through art, calling Joyce's scholastic and pedantic attitude in a Marxian terminology 'aesthetic ideology' (Eagleton). But as Alick West has refuted, "few novels show their characters less as free, autonomous being or more tied to their society and its history" (West 116). As is implied in Stephen's own definition of patriotism to commit himself to his country's Home Rule, Joyce as an artist chooses to debunk and eliminate the hidden faces of all hegemonic ideologies and their discourses not by violence or stick but by the arms of his art. If this strategy of his art whose qualities Stephen defines as 'cunning', works rightly and effectively to awaken the paralytic and pretentious consciousness of the colonized, it may be surely a well-directed movement whatever ideology may be attributed to his art, aesthetic ideology or something else. Joyce shows very clearly how this paralysis of his race is born of a particular social situation.

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국문요약

『율리시즈』에서의 아일랜드 회화

박 경 장

1892년 제임스 조이스의 영웅이자 아일랜드 민족주의자로 합법적인 의회 내 투쟁을 통해 아일랜드의 Home Rule을 쟁취하려 했던 파넬이 아일랜드 천주교 교회와 영국 제국주의의 공모로 선거에서 패배하고 이듬해 죽자 아일랜드는 정치적, 정신적 공황에 빠진다. 식민지인으로서 민족의 영웅을 잃어버린 아일랜드 젊은이들의 정신적 무력감과 열등의식을 고취시키기 위해 일군의 앵글로 아이리쉬 지식인들과 아일랜드 민족주의자들은 정치를 통한 해방대신 아일랜드 문화부흥운동을 통해 식민 상태에 처해 있는 민족정신의 부활을 일으키려 시도한다. 그들은 고대 아일랜드 영웅신화와 민속을 발굴하고, 게일어와 게일 토속운동을 부활시키려 하였다. 그러나 조이스는 이들의 과거 회귀운동에 반기를 들었다. 조이스에게는 그들의 운동은 자민족 우월 중심의 근본주의로서 아일랜드를 무력으로 전복한 영국 제국주의가 아일랜드를 정복할 때 그들이 명분으로 내세웠던 민족우월주의와 다를 바가 없는 것으로 인식됐다. 조이스에게 자기 조국의 과거란 단지 지금의 식민지 현실을 물려준 악몽에 불과한 것이고 그 역사의 악몽으로부터 깨어나는 것이 그에게는 무엇보다 현 식민지 상황을 벗어나는 첩경으로 인식됐다.

조이스는 그의 대작 율리시즈의 여러 장에서 아일랜드 문화부흥운동에 대한 비평적 견해를 피력하고 있는데, 특히 싸이클롭스 장에서는 아일랜드 국수적 민족주의에 대한 통렬한 비판을 가하고 있다. 그러나 이 장에서 그의 비판의 가장 큰 특징은 율리시즈의 전반적 특징이기도 한 해학적 풍자 즉 패러디 형식이다. 단편적인 민족주의 풍자에서 벗어나 그들의 문화부흥운동을 통해 창조하고 부활시킨 수많은 찬가조, 영웅적, 낭만적, 감상적 등의 과장되고, 한껏 부풀려진 문체들과 현재 식민지 시대의 내용은 없고 소리만 요란한 신문, 법률 등에서 사용되는 다양한 문체들을 일종의 Mock Epic처럼 회화와 시켜 간접적으로 과거 회기 혹은 현실 도피적인 문화부흥운동을 비판한다. 이는 깨어있는 정신은 없고 요란

한 말만 넘쳐나는 아일랜드 민족주의에 대한 풍자이자 그들의 헤게모니적 담론을 자신의 회화적 텍스트로 끌어들여 해체시키고 무력화시키며 전복해 버리는 조이스 특유의 패러디 전략이라 할 수 있다.

■ 주제어 : Parody, Mother Ireland, Interpolation, Style, Demythologization.