『제임스 조이스 저널』
제17권 2호(2011년 12월) 75-92

Licence and Control in *Ulysses*: Verbal Play and Sentimentality

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I.

One of the major structuring principles of James Joyce' *Ulysses* would be the apparently contradictory relationship between *stasis* and *kinesis*. The immobile feature of stasis refers to the inclination to stay ordered, regular, stable, and normal, while the mobile feature of kinesis concerns the impulse to become disordered, irregular, unstable, and abnormal. On an aesthetic level, the novel, built upon structuring frames of varied levels and patterns, is polished to the utmost by the author's supreme artistic sense. To the contrary, however, it is also textured with excrescences of coarse fibre and is daubed with raw materials. It is as if it were aspiring toward the bright acme of congruity and refinement while floundering in a dark bog of incongruity and vulgarity.

It is certain that the art of *Ulysses* is kinetic in many ways. On such diverse levels as the presentation of materials, language, narrative methods, and structure, it is inundated with elements of distortion, irregularity, idiosyncrasy, excess, and

vulgarity. Indeed, as a critic indicates, given that "the grotesque involves a blurring of distinctions, a continual change from one type to another, a riot of uncompleted forms," *Ulysses* is "the art of the grotesquery" (Parrinder 8). It does not follow, however, that the novel is all grotesquery; it is delicately matched with regularity at the same time.[1] One might in this regard note Joyce's comparison of modern literature with classical literature. According to Joyce, a modern writer should run the risk of being accused of distortion in his exploration into subjective reality in the subconscious world and an abnormal life in order to overcome the limitations of an objective pattern in the exterior world and the normal life sought by classicists:

> All art in a sense is distorted in that it must exaggerate certain aspects to obtain its effect and in time people will accept this so-called modern distortion, and regard it as the truth. Our object is to create a new fusion between the exterior world and our contemporary selves, and also to enlarge our vocabulary of the subconscious as Proust has done. We believe that it is in the abnormal that we approach closer to reality. When we are living a normal life we are living a conventional one following a pattern which has been laid out by other people in another generation, and objective pattern imposed on us by the church and state. But a writer must maintain a continual struggle against the objective: that is his function. (Power 74)

Joyce's point here is not a total disregard of the classical in favour of the modern but "a new fusion" of two antithetical qualities, such as the objective and the subjective, the realistic and the symbolic, the static and the kinetic, and disorder and order.

Thus, with all its superficial chaotic aspects, the world of *Ulysses* is organised in a manner of the utmost, if hidden and complicated, consistency and order that

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1) According to Bahkhtin, as Parrinder mentions in the relevant context, the bodily image of the grotesque offers a sharp contrast with the classical: the former "protrudes, bulges, sprouts, or branches off," while the latter is "entirely finished, completed, strictly limited" (320).

inform and encompass them. When "the two aspects melt together, permitting us to orient ourselves within the very heart of chaos," as Umberto Eco perspicaciously indicates, "a type of order takes shape which is no longer a formal pattern but the very order of our 'being-in-the-world,' our 'being-in-nature,' our 'to-be-nature'" (58). What Eco refers to as "the very order of...our 'being-in-nature,' our 'to-be-nature'" derives from Joyce's intuition into "natured nature," the dynamic fusion of stasis and kinesis. It is positively demonstrated by the fact that the novel's almost unlimited number of digressive adventures – in time, space, point of view, tone, style, subject matter, and theme – are, after all, contained in the age-old structure based on the principle of the three unities of the ancient Greek drama: one day (Bloomsday), one place (Dublin), and one action (Bloom's wandering away from his adulterous wife in search of the possible surrogate for his dead son). I shall explore the mode of Joyce's "new fusion" in *Ulysses* in the antithetical terms of *licence* and *control*, the aesthetical equivalents of kinesis and stasis. In doing so, I shall focus my discussion on two concepts: *linguistic play* and *sentimentality*.

II.

Language is an exemplary field manifesting the dynamic tension between licence and control. In a letter to Harriet Weaver, Joyce, while mentioning the appropriateness of the distorted style for the Sirens chapter's theme "the seductions of music," discusses his motives for employing the stylistic variation:

> I understand that you may begin to regard the various styles of the episodes with dismay and prefer the initial style much *as the wanderer* did *who longed for the rock of Ithaca*. But *in the compass of one day to compress all these wanderings and clothe them in the form of this day* is for me possible only by such variation which, I beg you to believe, is not capricious. (1975, 242, italics mine)

Joyce's primary purport in this quoted passage is, it is true, to assert the need for the stylistic variation. But no less importantly, what necessitates the various styles is the cardinal motif of wandering. That is, stylistic wandering is the formal equivalent of the wandering theme on the level of the whole book as well as of the "Sirens" chapter. The excursive plays with splintered, fractured, and transformed languages in the chapter, along with variant narrative devices relevant to the dominant motif of music, conduce to the atmosphere of Sirens' seduction. Still, the narrative language, without transgressing grammatical rules in totally nonsensical manner, never fails its ongoing duty of presenting the action and representing reality. The fact that the digressive and disrupted quality of the formal elements of the chapter suits its motive proves, paradoxically enough, that the kinetic aspects on the formal level are ultimately tied to the main action and theme, which play the role of static factor in the complicated text. The wandering motif serves in fact to constitute the large pattern of wandering and return, ultimately a static element. Such a reconciliatory conflict between kinetic and static impulses was paradigmatically illustrated in Odysseus, who, in order to continue his sailing and enjoy the Sirens's song, had himself tied to the mast. Interestingly, the development of Joyce's statement quoted above follows the compositional principle of the three phases of aesthetic apprehension expounded by Stephen in *A Portrait*. If "in the compass of one day" corresponds to *integritas*, and "to compress all these wanderings" to *consonantia*, then "clothe them in the form of this day" corresponds to *quidditas*. Its corollary is that *Ulysses* was intended by Joyce as what might be called an aesthetic unity, no matter how chaotic and discrete the structural rhythms of the episodes might appear on the face of the text. No wonder Joyce said that the stylistic variation was not capricious.

Some critics, nevertheless, tend to foreground the feature of stylistic variation in *Ulysses* at the cost of the consistency underlying it. This is particularly the case with those who overemphasise the stylistic difference between the two halves of the novel. Karen Lawrence is representative of the tendency. For her, "the initial style" of the third-person narration in the first eleven chapters is "the decorum of the

novel," which functions for the reader as a stable and continuous guide "by establishing the sense of the solidity of external reality" (43, 43n.). This personal, or authentic, style serving for the mimetic purpose as the narrative norm, however, gives way in the latter chapters to a series of varied explorations into new possibilities of breaking the established narrative rules through rhetorical experiments and language games. To Lawrence, this stylistic change represents the author's—and the text's—change of vision of life: from a testimony to an older order and anachronistic norm to a basic scepticism about them. Thus, "Ithaca" guised in religious catechism, for example, is not only a parody of the futile attempt to find "an intelligible pattern" but also "the mask of dogma and belief" adopted "in order to reveal a radical skepticism of order and authority" (195-96).

There is, it is true, a striking difference of style between the earlier and later chapters of *Ulysses*. The crux of the difference, however, does not reside so much in the essential qualities as in the extent to which the mimetic style or the parodic style is used. Neither Joyce's vision of life nor his characteristic use of language can be said to show change through the progress of the book in its fundamental sense. One might in this regard note the stark fact that there is a certain stylistic feature which persists through the whole text: an adulteration in point of view, or mixture of voices. Just as there still exists what is, or looks like, a mimetic third-person narration in the second half, so the first half contains a substantial degree of first-person narration. Moreover, there are so many sentences all over the text which contain more than one point of view, or which, to put it differently, are unclear or blurred in their vocal identity. Consider examples taken from each half:

> Better get this job over quick. Listen: a fourworded wavespeech: seesoo, hrss, rsseeiss, ooos. Vehement breath of waters amid seasnakes, rearing horses, rocks. In cups of rocks it slops: flop, slop, slap: bounded in barrels. (*U* 3.456-59)

> And Bloom letting on to be awfully deeply interested in nothing, a spider's web in the corner behind the barrel, and the citizen scowling after him and the old dog at his feet looking up to know who to bite and when. (*U* 12.160-62)

The basic narrative point of view of the third chapter is that of the omniscient third person. But the voice of the first selection is nearly that of direct interior monologue from Stephen, though the reader can feel a faint sense of an omniscient narrator who has hidden himself for the moment. The impulse for verbal play is that of both Stephen and Joyce. By the same token, though conversely, the second passage, selected from the "Cyclops" chapter whose basic point of view is that of the first-person nameless narrator, could pass for an omniscient third-person account, though with a vulgar, comic tone. Indeed, the stylistic adulteration, or adultery in point of view, prevails so much throughout *Ulysses* that, as Hugh Kenner so convincingly maintains in terms of what he named the "Uncle Charles Principle," "No 'objective' style, Joyce is already hinting, can in truth be discovered to exist" (71). In short, the style throughout the text is at once a series of endless wanderings in search of new narrative possibilities and a repeated pattern of return to Joyce's authority and personality that encourages and encompasses them.[2)]

Language, on the level of syntax in particular, exemplifies in a conspicuous manner the complementary and dynamic tension between the kinetic desire for freedom and the static need for control in *Ulysses*. Joyce's unmatched scrupulosity in attending to sentence structure is well illustrated in the two famous sentences in the "Lestrygonians" chapter, which depict Bloom assailed by sexual desire and hunger:

> Perfume of embraces all him assailed. With hungered flesh obscurely, he mutely craved to adore. (*U* 8.638-39)

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2) Katie Wales in this regard borrows from Roland Barthes a pair of useful terms to explain two contrastive kinds of pleasure, kinetic and static, in experiencing Joyce's language, "*plaisir*" and "jouisssance": "*plaisir* is the reassuring pleasure that comes from familiarity; *jouissance* the ecstatic pleasure that comes from the struggle to make sense of the unfamiliar. Transferred to textual rhetoric and its effects, we can associate *plaisir* with schemes of repetition, and *jouissance* with the 'deviances' and defamiliarisations of metaphor and other tropes, along with violations of syntax." (105)

Regarding the difficulty of composing the two sentences, Joyce stated that what he was seeking is "the perfect order of words in the sentence" and that there is "an order in every way appropriate" (Budgen 20). Joyce's sentence-structuring here seems to focus on two points: having each sentence led by "perfume of embraces" and "with hungered flesh obscurely" respectively, and juxtaposing "perfume of embraces (all)" with "him." For that purpose, he takes the almost poetic licence of word-order variation in the somewhat unusual fronting of the adjuncts ("with hungered flesh obscurely") and the ungrammatical pre-posing of the object ("him").[3] One of these linguistic dislocations or "disorderings" aims at foregrounding the seduction motive in the overwhelming power of sensuality and hunger that reinforces, or replaces, it. The other aims at highlighting the unbalanced contrast of the irrepressible rush of sexual temptation with the hungry hero who helplessly yields to it. Such syntactic deviations are the more appropriate because they are, as such, a linguistic embodiment of the kinetic aspects of Blooms's mental state: temptation and distraction. In this light, paradoxically, a transgression of normal word order, hence an appropriated order, can serve as an appropriate order in the thematic context.

It is noteworthy, however, that the narrator is not allowed unlimited licence of outrageous sentence-structuring even in such an exemplary case of disordering. The dislocation of words has been carried out within the limit of the minimal syntactic order needed to convey the meaning of the sentences. That is, the licence of local disordering is under the control of the general order, which, though transgressed superficially or partially, remains intact on the fundamental and potential level. This syntactic aspect of complementary combination between order and disorder is reinforced by the almost inseparable fusion of the author and the character in matters of diction, tone, and point of view of the narrative sentences. The foregrounded phrases with the seduction motive ("perfume of embraces" and "hungered flesh") image the kinetic mentality of the seduced Bloom. But the

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3) For a similar discussion of this point, see Wales 111. She discusses "dislocutions of syntax" as one aspect of language play in *Ulysses*.

elevated tone – of the last few words in particular – suggests the invisible presence of some distanced, transcendent being, the author. The *double entendres* such as "(perfume of) embraces" and "(hungered) flesh" represent both Bloom's point of view as well as the author's, just as the third-person narration of the author and the first-person voice of the character are fused in the indirect interior monologue of the two sentences.

Such an aspect of the complimentary relationship between order and disorder on a syntactic level has been excellently investigated by Roy K. Gottfried. In *The Art of Joyce's Syntax in* Ulysses, he posits the syntactic characteristic of *Ulysses* to be a dynamic oscillation between the poles of creative disordering and syntactic structure. But ultimately, the flexibility and the latitude with which Joyce creates an effective and appropriate syntactic form are not entirely independent of, but subject to, the control and the limit by the proper syntactic form:

> The intentional twists and turns of syntax, which create all the transformed constructions, are illustrative of certain characteristics of the Joycean sentence: a freedom within bounds, an extension of certain expected patterns of syntax to the limit of their rules, but not beyond. (9)

"The reason for Joyce's abuse within use of syntax," Gottfried goes on to say, lies in the give-and-take principle; "For all his anomalous creations of langage, he needs the normal order of syntax not only to show off these creations to advantage, but also to render them understandable" (11).

Gottfried does not necessarily mean, however, that the relationship between proper pattern and creative transgression in syntax is unilateral; rather, it is reciprocal. That is, the ongoing process of disordering helps the proper pattern to renew itself so as to function as a creative source of life, instead of remaining a rigid mechanism that functions only in a restricting and suppressive way. In this sense, the resourceful, vitalising factor of the syntactic pattern resides not in its establishment as a fixed formula but in its potentiality to unfold itself through kinetic movement. This aspect of what might be called syntactic *entelechy* is

strikingly illustrated in what Gottfried terms "the entelechic sentence." The entelechic sentence is an open, even simple and abrupt sentence which, while being ordered by syntax, is anticipative of the coming progress omitted by a syntactic void. For example, in such splintered sentence as "What perfume does you?," the potential progress of filling in the omitted noun and transitive verb is indicated "through a dynamic movement channelled by its patterns of syntax" (92-93). In a way to "break away from the restrictions of spatial physical pattern and enter the realm of progression, of motion throughout time" (92), the entelechic sentences, so to speak, point, beyond mere miming of physical kinesis, to the syntactic potentiality. Indeed, as Gottfried cogently puts it, "The entelechic sentences are the analogue of life; they involve a growth which is truly organic" (167).

III.

Thus far, I have investigated how the antagonistic impulses of stasis and kinesis are intermingled on different levels of structure in *Ulysses* in the same way as they are in nature. The factor of kinesis functions to keep life going on in combination with the static factor that both supports and controls it. How, then, can we asses Joyce's artistic achievement in *Ulysses*, which contains, along with static elements, kinetic elements in profusion? The question of *sentimentality* can serve as a good touchstone in this matter.

Sentimentality, as such, is double-edged in its kinetic function; it is an attractive element to the soft-minded reader and a repellent element to the hard-minded. Sentimentality refers to that kind of emotional attitude which relies so excessively on sentiment that it lacks a sense of adequacy, relevance, strictness, and accuracy with regard to the real state of matters.[4] In *Ulysses*, Buck Mulligan quotes a definition of a sentimentalist: "The sentimentalist is he who would enjoy without

4) For an apt summary of a more detailed definition of literary sentimentality, see Hart 1967, 516.

incurring the immense debtorship for a thing done" (*U* 9.550-51). Joyce is a very competent sentimentalist then, for he manages to "enjoy without incurring the immense debtorship for a thing done," that is, he is capable of indulging in sentimentality without forfeiting his artistic dignity. In general, *Ulysses* contains a lot of sentimental subjects, but it presents them, ultimately, in an unsentimentalised manner. Both the hero Bloom and the author Joyce indulge in sentimentality and fight against it at the same time. They are, as it were, simultaneously attracted and indifferent to sentimentality. In *Ulysses*, double-dealings with sentimentality can be explained effectively in terms of the dynamic tension between stasis and kinesis.

There are diverse sentimental elements in *Ulysses*: Gerty's fantasy, Molly's reverie, the jingoists's patriotism, different characters's nostalgic reflections upon past days, and, above all, Bloom's unhappy thoughts. But these are not gratuitous emotional ingredients that will remain gross without being polished in any way. Rather, each of these sentimental elements except Bloom's has a counterpart of an opposite quality that counteracts it. Gerty's buoyant namby-pamby fantasy conveyed through the vulgar idiom of the novelette is followed by Bloom's solid sense of reality rendered in succinct Bloomian language. Molly's sentiment, centred almost exclusively on licentious sexuality, is countered by Stephen's extreme spirituality (they dominate the last chapter and the first section of the novel respectively). The one-eyed nationalist's ego-centric patriotism is counteracted by two-eyed Bloom's relative vision. And other characters's maudlin sentiments are counterbalanced by the distanced standpoint of Bloom as an outsider. Among these, Bloom's case shows the subtlest aspect. His sentimentality mainly regards his loss of two beloved persons: his adulterous wife Molly on the psychological level and his dead son Rudy on the physical.

Molly's adultery with Boylan is, for Bloom, perhaps the gravest incident of the day, possibly of his whole life. "Sirens" is the chapter that covers the time when the adulterous affair is presumably occurring. But in the chapter, Joyce, master of the technique of omission, refrains entirely from presenting the scene directly to the reader. The event occurs offstage. It is dealt with purely in terms of the effect it

has on the mental state of Bloom, who is continually haunted by it. As Lawrence interprets, "the deliberately oblique treatment of the action functions as a strategy for capturing the pain being repressed" (100). But it is also a telling strategy for static distancing from a kinetic subject.

Though deeply distressed about the affair in his subconscious, Bloom appears to manage on the whole to keep self-possession throughout the day, which is indispensable for him to be able to cope with the plight of his married life.[5] His mental composure derives from his insight into the inevitability of the impending disaster, "A soft qualm, regret, followed down his backbone, increasing. Will happen, yes. Prevent. Useless: can't move" (*U* 4.447-48).[6] But in the Ormond Hotel, there surfaces the smothered awareness of the adultery which is presumably taking place at that very moment. He is torn between an evasive desire to yield to the lures of the moment—Martha, the barmaids (especially Lydia), and his own sentimental state of mind—and a sensible self-command that helps him to fight them off.

The tight tension between the two opposing forces in Bloom's mind is rendered in a delicately ambivalent way which is at the same time sentimental and unsentimental. The diffused atmosphere of sensual temptations and cheap sentiments in the hotel is sentimental as such. It culminates in the songs from *Martha* which, overcharged with the sentimental mood of loneliness and yearning, opportunely reflect Bloom's distracted and sentimental state of mind of the moment (we cannot miss the coincidental identity of the name of Martha: Bloom's

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5) In this regard, in spite of his appropriate statement that "Throughout the chapter, Bloom plays Ulysses's game of listening to the songs and yet avoiding disaster, of thinking and not thinking," I do not agree to Maddox's judgment that "The idea of renewed sex with Molly constitutes the true zone of disaster in Bloom's mind" (71). On the contrary, Bloom's disaster lies in his irresponsible evasion of the state of affairs, not in his square confrontation of it.

6) In this light, I agree to Hart's suggestion that Bloom's momentary impulse to follow Boylan home in order to stop him is "a weak act and an evasion of responsibility" that "would in fact only put off the evil day" (1968, 64).

correspondent lover and the eponymous heroine of the opera). In contrast, the manner in which Joyce handles a subject of such gross sentimentality is unsentimentalised. Joyce said, "I want the reader to understand always through suggestion rather than direct statement" (Budgen 21). In a sense, Joyce allows himself, if self-consciously and temporarily, to be immersed in the sentimental mood of the moment. But he "suggests," rather than directly states, Bloom's emotional turmoil through the overheard songs, with whose story he empathises. His desperate mood makes him empathise with the croppy boy: "He was the croppy boy./ Scaring eavesdropping boots croppy bootsboy Bloom" (*U* 11.1140-42). Similarly, his lonely mood makes him project himself on to "one last, one lonely, last sardine of summer," as is noticed by Simon (*U* 11.122-21).

But the empathic method goes further than just imply the digressive aspect of Bloom's sentimentality. It is also used to demonstrate his loyalty to his constant centre of love, Molly. In fact, Martha in the song is for him a surrogate of Molly, the lost love he appeals to for return. Eventually in the chapter, he himself returns to his lost love by getting away with his indulgence in Sirens' seductive songs, which is symbolically periphrased through his conclusive act of breaking wind, an obscene depiction perhaps, but a distanced mockery of the sentimental atmosphere of the hotel as well. Just as Bloom, like his ancient analogue, indulges himself in the seductive and sentimental atmosphere without finally being overwhelmed by it, so Joyce ultimately succeeds in distancing himself from the sentimental subjects he presents by treating them in periphrastic way. Both the character and the author are, as it were, simultaneously attached to and detached from the kinetic element of pleasurable, but dangerous, temptations.

Bloom's sentimentality is centred on another loss of love, the death of his son Rudy. Its mental blow to him was such that it has caused his sexual estrangement from his wife, which in its turn entails her infidelity. Deeply rooted in his unconscious for eleven years, its pain smoulders throughout the day threatening to explode at any moment, until it manifests itself through his hallucination at the end of "Circe." Whereas in "Sirens" Joyce conceals from the stage the crucial action

of Molly's adultery, in "Circe," on the contrary, he stages a lot of events which do not occur in reality. Rudy's appearance before Bloom is an example of the fictitious events:

> (*Silent, thoughtful, alert he stands on guard, his fingers at his lips in the attitude of secret master. Against the dark wall a figure appears slowly, a fairy boy of eleven, a changeling, kidnapped, dressed in an Eton suit with glass shoes and a little bronze helmet, holding a book in his hand. He reads from right to left inaudibly, smiling, kissing the page.*)
>
> BLOOM
>
> (wonderstruck, calls inaudibly) Rudy!
>
> RUDY
>
> (*gazes, unseeing, into Bloom's eyes and goes on reading, kissing, smiling. He has a delicate mauve face. On his suit he has diamond and ruby buttons. In his free left hand he holds a slim ivory cane with a violet bowknot. A white lambkin peeps out of his waistcoat pocket.*) (*U* 15.4955-67)

The staging of Rudy's apparition is an appropriate tactic in significant ways. On the technical level, it consummates the chapter's characteristic method by which Bloom's unconscious world is dramatically revealed so that the reader may peep into it, reconciling the character's exhibitionism and the reader's voyeurism. On the thematic level, it functions as a kind of coda to the chapter's dominant theme of Bloom's assumed fatherhood of Stephen. A controversial question regarding the scene is its melodramatic quality embedded in the dramatisation of a bereaved father's pathetic vision of his dead son. Though a subject of gross sentimentality in itself, it is handled by Joyce in a more operative way than it appears. Bloom the "secret master" who swears he will "ever conceal, never reveal, any part or parts, art or arts" (*U* 15.4952), in fact, images Joyce the secret master of the text.

In terms of tension between stasis and kinesis, one might see the enactment of

Rudy's appearance as a reconciliation of the crude sentimentality of the matter with the author's virtuoso manner. Bloom's vision is an epiphanised outburst of his lingering sentimental attachment for Rudy that has been smouldering all day, perhaps ever since the son's death. Ironically, when he feels relieved to have saved his surrogate son Stephen from brutal danger in the brothel, his hitherto smothered desire to recover his genetic son has forcibly asserted itself. It would be against the realistic Joyce's artistic sense to avoid or falsely euphonise sentimental elements, of which life is not devoid. Hence the presentation of the melodramatic scene. It would, however, fall short of his virtuoso artistry to sentimentalise the presentation itself. Thus Joyce made a double-edged choice to embrace sentimentality and transcend it at the same time. Put differently, he achieved an unsentimentalised presentation of a sentimental subject. In doing so, he took two strategies: distancing and complication.

The author's distancing of himself from the scene provides him with a broader vision than that of the characters. While Bloom is immersed in the sentimentality of the situation, Joyce sees and embeds varied levels of significance in the situation. Rudy's apparition is associated, beyond Bloom's awareness, with different analogues both within and without the action of the novel. Inside, it alludes to Stephen, the blind stripling, and even Milly (the somnambulistic carriage), and outside, the generality of the Bloom-Rudy situation and, on the other, the exuberance of Bloom's sentimentality in his yearning after his son (which is also embodied in the flamboyantly variegated feature of the latter's attire and demeanour). Furthermore, the presentation of the scene is complicated by different kinds of inversion. Unlike the case of *Hamlet*, the ghost is the son's, not the father's. Rudy's reading "from right to left," though an identical feature with Bloom's Hebrew father who read backwards (*U* 7.207-08), is itself an abnormal mode in the gentile Western world. And the description of Rudy who "gazes, unseeing" is contradictory. These elements of inversion, reinforced by the gap in their communication implied by the motives of silence and blindness, imbue the scene with ironical overtones. This ironical nuance functions as the restraining

counterpart to the released sentimentality in the situation. On a thematic level, it points out the limitation and futility of Bloom's desire to regain his fatherhood through his relation with the vicarious son he wants to make out of Stephen. It also implies the escape of the hero who has been enchanted by the brothel's deteriorating atmosphere and his own weakening sentimentality. On an artistic level, on the other hand, it is a reification of the author's distanced treatment of a sentimental subject. If Joyce had dealt with this subject related to the key question of fatherhood in such a way as to make Bloom's meeting with Rudy the dead son (a hallucinatory reenactment of his actual meeting with Stephen the surrogate son) a perfect union or reunion, it would have been serious sentimentalism. But the reunion which is, as Robert Bell puts it, "only partial, fragmentary, temporary, and amusing" constitutes "a wonderfully melodramatic climax that raises, yet defies, the possibility of completion" (100). The otherworldly detachment of the illusionary ghost of Rudy is counteracted by the artistic indifference of the imaginative ghost of Joyce, who neither saw nor made the union complete.

Thus far, I have explored the relationship between two conflicting elements on the levels of language and sentimentality in *Ulysses*. The destructive, disordering elements in language work within the large boundary of potential order, and the sentimentalising factors in subjects are handled by the author in an unsentimentalising manner. On both levels. artistic licence is matched with artistic control, and play with sense. This mode of conflicting but complementary tension between static and kinetic factors ultimately works creatively for the Viconian world view of both sustenance and renewal through the pattern of returning with a difference in history as well as in nature.

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Abstract

Licence and Control in *Ulysses*: Verbal Play and Sentimentality

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Joyce's vision of the dynamic tension between static and kinetic impulses that informs *Ulysses* is faithfully embodied in its aesthetic aspects. On the one hand, the novel, built upon structuring frames of varied levels and patterns, is polished to the utmost by the author's supreme artistic sense. On the other hand, it is filled with formal excrescences and coarse materials. This conflicting, but interrelated, mode might be discussed in the antithetical terms of *licence* and *control*, focusing on two concepts of *verbal play* and *sentimentality*.

Ulysses never loses control entirely even when indulging in transgressions of normal syntax. For one thing, the dislocation of words is carried out within the limit of the minimal syntactic order needed to convey the meaning of the sentences. That is, the licence of local disordering is under the control of the general order, which, though transgressed superficially or partially, remains intact on the fundamental and potential level. For another, basic sense is never lost in breaking normal linguistic patterns. The changing of ordinary word order, far from a gratuitous caprice, often contributes to effectively convey the relevant thematic meaning or the narrative context. In this way, the kinetic aspects on the formal level suit the main action and theme, which play the role of static factor in the complicated and digressive text.

Ulysses contains a lot of sentimental subjects, but it presents them in an unsentimentalised manner. Joyce rarely gives a direct presentation of Bloom's distracted and sentimental state of mind resulting from Molly's presumed adultery. By making the scene of adultery take place utterly offstage and just suggesting the effect the adultery has on Bloom's mind he avoids sentimentality. By the similar

token, unlike Bloom who is immersed in the sentimental mood incurred by his dead son's appearance at the end of Circe, the author distances himself from the scene and provides himself with a broader vision, thereby catching and embedding varied levels of significance. Furthermore, the presentation of the scene is complicated by inversions which imbue it with ironical overtones, a restraining counterpart to the released sentimentality in the situation.

■ Key words : *Ulysses*, stasis, kinesis, licence, control, verbal play, sentimentality
(『율리시스』, 정(靜), 동(動), 파격, 조절, 말놀이, 감상)

논문접수: 2011년 11월 10일
논문심사: 2011년 12월 13일
게재확정: 2011년 12월 19일