THE PROTEAN SEMIOTIC SYSTEM OF JAMES JOYCE’S ULYSSES:
INTERACTING ICONIC, INDEXICAL, AND SYMBOLIC LEVELS OF SIGNIFICATION
AND THEIR STRUCTURES

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Contents

Chapter 1: Introduction: The Protean Nature of *Ulysses*’ Semiotic System ............................................. 1
Chapter 2: Behind and Between Words: Visual and Aural Referents and their Participation in *Ulysses*’ Signifying Process ................................................................................................................................. 9
Chapter 3: Structures of Interacting Sign Functions: Metonymic and Metaphoric Substitutions ........ 33
Chapter 4: The Enhanced Emotive Function In Multiple Signifying Functions and the Structures of Contiguity and Similarity .................................................................................................................. 48
Chapter 5: Conclusion: *Ulysses*’ Protean Semiotic System and Hypermedia ........................................... 60
Notes ..................................................................................................................................................... 67
Works Cited .......................................................................................................................................... 80
Chapter 1:
Introduction: The Protean Nature of *Ulysses*’ Semiotic System

The experimental style and discourse of *Ulysses* involves a different experience of reading than more traditional novels before it, as well as a majority since. Understanding Joyce’s text—gleaning recurring concepts and themes, even simply following the narrative action and recognizing the presence in it of certain existents—hinges largely upon the reader’s ability to place the words on the page in conversation with associated images and sounds, as the latter constitute vital components in the creation of meaning. The text’s emphasis on implicit images and sounds is linked to the subjective discursive techniques that render much of *Ulysses*’ narrative; the stream-of-consciousness and free indirect discourse encourages the reader to imagine or at least recognize the presence of associated mental images and/or sounds that explain why a character’s mind goes from one articulated thought—that is, “thought in words”—to the next. In semiotic terms, the creation of meaning in *Ulysses* depends upon the participation of visual and aural referents in a constant interplay of iconic, indexical, and symbolic signifying functions within the verbal text. *Ulysses* exemplifies the inevitably protean nature of complex semiotic systems in its fluid exchange and interplay of these signifying functions and signs.

The reading of *Ulysses* offered in this paper explores the semiotic structures of the novel that utilize iconic, indexical, and symbolic signifying functions and also considers the effect that these functions’ interplay has on the experience of reading the novel. The argument here regarding the semiotic participation of referential images and sounds is not simply that the text readily and easily facilitates visualization of the images and sounds behind the verbal signs—because, don’t all written novels do that to varying extents?—but that *Ulysses* in particular foregrounds the text’s visual and
aural elements and their inseparable conceptual connection to the words on the page in order to create a complex and nuanced semiotic system with greater iconic and indexical capacities than is normally employed in the printed verbal text. In the print text of Joyce’s *Ulysses*, visual and aural referents are present behind verbal signs on the page, but are also implicit in between the words on the page—not necessarily signified by them, but connected to them through associative links on the signifying chain; the text achieves its complex exchange and interplay of signifying functions by exploiting the commutability of the signified meaning that comes from verbal, symbolic signs—in the novel’s subjective discourse, the signified referential images and sounds are called into more direct semiotic service, themselves going on to function as iconic and indexical signs to complete the syntagmatic logic of a given sentence, phrase, or larger conceptual sequence to which they are associatively connected—sequences that, based solely on the words on the page, would be impossible to follow.

The interplay of signifying functions and the importance of the participation of referential images and sounds in signifying processes can be traced to the theories of Charles Sanders Peirce, which have been appropriated and applied in a range of disciplines to articulate semiotic models for sign systems whose signifying practices cannot be adequately theorized by the more traditional Saussurean model. Film theorists have applied Peirce’s second trichotomy of the sign to theorize the semiotics of the image, which is pertinent here in analyzing the utilization of referential images and sounds in the semiotic structure of *Ulysses*. The adaptation of Peirce’s semiotics most useful to the present study comes from Kaja Silverman’s *The Subject of Semiotics*, which bridges the theoretical divide between aesthetic representations in different media forms, insisting upon the inherently protean nature of the signifying process in any complex semiotic system, literary or filmic. Silverman applies Peirce’s two interlocking trichotomies of the sign to develop a semiotic model that recognizes the multiplicity and interplay of signifying functions, describes the structures of semiotic systems
whose signs indicate similar or contiguous relationships to their signified (which fall outside the 

purview of Saussurean-based semiotics that emphasizes the arbitrary nature of the linguistic sign), and 

accounts for the overlapping iconic and indexical functions and integral participation of referential 

images and sounds within those structures.²

Peirce’s first trichotomy of the sign defines signification as the interaction among three 

terms—the “sign,” the “interpretant,” and the “object.” Silverman writes that Peirce’s semiotic model 

differs from Saussure’s perhaps most markedly in [Peirce’s model’s] attentiveness to the referent” 

(14). Peirce’s sign coincides generally with Saussure’s signifier in that both “initiate the play of 

meaning,” but the Saussurean referent and signified is split between the remaining terms of Peirce’s 

triad; Peirce’s object refers to that in reality which the sign represents, while the interpretant refers to a 

signified in the Saussurean sense but, more specifically, to the “‘mental effect’ or ‘thought’ generated 

by the relation between the other two terms” and is therefore inclusive of the referent as mental image 

or other nonverbal signified (15).³

The second trichotomy enumerates “icons,” “indices,” and “symbols,” as a taxonomy of signs 

and sign functions that account for the different relationships between terms in the first trichotomy.

For Peirce, symbolic signs share the unmotivated, conventional relationship to their object that 

Saussure so heavily emphasized, but iconic and indexical signs share a natural relationship to their 

represented objects—likeness or similarity in the case of the icon and existential or logical contiguity 

in the case of the index. Similar to the emphasis placed on the mental referent in the definition of the 

interpretant, the second trichotomy argues for “the vital role played in all communication by the icon”:

The only way of directly communicating an idea is by means of an icon; and every indirect 

method of communicating an idea must depend for its establishment upon the use of an icon.
Hence, every assertion must contain an icon or set of icons, or else must contain signs whose meaning is only explicable by icons (20-21).\(^4\)

Silverman expounds on this, stating, “a picture of a tree can directly communicate the idea of a tree even to a person who speaks an entirely different language, whereas the word ‘tree,’ addressed by one English speaker to another, will convey no meaning unless it evokes the mental image (icon) of a tree” (21).

The vital role the icon plays in the interplay of signifying functions as described by Peirce and Silverman is clear in *Ulysses*—while all of the words in the text are of course symbolic signs, they carry iconic and indexical functions because of the participation of their referential images and sounds in the completion of the logic of conceptual sequences. Because iconic, indexical, and symbolic functions interact within specific semiotic systems, Peirce and Silverman insist upon the presence of each function within systems that foreground their use differently. Contrary to filmic texts that communicate primarily through the iconicity and indexicality of moving photographic images, the iconic and indexical functions of verbal texts such as *Ulysses* are always predicated on written symbolic signs. And yet the presence and importance of such functions in verbal texts can be just as crucial to the creation of meaning within a specific semiotic system such as *Ulysses*, which seeks more direct employments of the iconic and indexical potential of written language. In semiotic systems such as these, the iconicity and indexicality of images and sounds—whether directly presented as in film or referentially connected as in *Ulysses*—constitute two-thirds of the basic channels through which conceptual sequences progress: similarity, contiguity, and conventionality—in which iconic, indexical, and symbolic signs respectively function.\(^5\) All meaning is created in the interaction and exchange of these three channels along the signifying chain, once we look beyond the single signified that is represented by an individual signifier to the expansion of meanings possible in the wider
associative chain. As Silverman points out, “Peirce’s division of signs shows . . . a keener sense of the overlapping functions served by a single signifying entity” and that, in Peirce’s terms, “the richest signs or signifiers are always those which in this way combine iconic, indexical, and symbolic elements” (20; 22).

Literary and film theory’s reliance on Peirce’s taxonomy of signifying function to account for the complexities of semiotic processes has clearly established the merit of his semiotic models. This paper argues for the continued validity and importance of such an approach in understanding the protean semiotics of complex textual systems such as that of *Ulysses*. Joycean scholarship abounds with analysis and close readings of *Ulysses*’ structure and semiotic system, but none examine the complex discourse using Peirce’s work on signifying functions and Silverman’s application of it in articulating semiotic structures. Conceptualizing textual systems in this way enhances our ability to analyze the subjective associative channels and their participation with and dependence on directly and indirectly signified images and sounds in Joyce’s *Ulysses*.

As close textual analysis has been widely performed in *Ulysses* scholarship, several of existing essays contribute to the present approach. Robert Scholes’ structuralist readings of the novel are comparable to the readings performed in upcoming chapters, especially his breakdown of the syntagmatic and paradigmatic movements of the novel, at both the sentence level and that of the narrative. In his 1972 essay “*Ulysses: A Structuralist Perspective,*” Scholes cites the “various lists” of the Cyclops episode as embodying the text’s paradigmatic movement, “in which displaced [paradigmatic] possibilities are allowed to sport themselves and form syntagmatic chains of their own” (250). Indeed, because of the linear, syntagmatic progression of the novel, the paradigmatic alternatives and shifts that the discourse in *Ulysses* frequently provides “if examined closely will prove to have . . . an internal syntagmatic dimension” (250). Despite such useful observations,
Scholes semiotic reading never exceeds the boundaries of the “structuralist notions derived from Saussurian linguistics” to which it explicitly prescribes (247). Though the scope of Scholes’ reading is therefore limited—its analysis of the novel’s syntagmatic and paradigmatic structures never engages the text’s iconic and indexical signifying levels, as upcoming chapters here do—his work provides a useful structuralist model to build upon.  

This paper also builds upon the close readings and sentence-level analysis of Joyce’s text as performed by Hugh Kenner, Erwin R. Sternberg, A. Walton Litz, and Roy K. Gottfried. Gottfried’s focus on *Ulysses*’ disordered syntax in his 1980 essay “Joycean Syntax as Appropriate Order” makes the argument that the novel’s language illustrates “a freedom within bounds”; he posits that “while sentences range in degree from order to openness, there is present within each sentence [a] sense of order” and that “in these connections” between words “is the suggestion of control and limit” (134). The present approach and reading of the novel maintains Gottfried’s assertion of a disordered order at the sentence-level and expands this argument to the text’s construction of larger conceptual sequences through a similar, ordered free play among signifieds. In support of the argument of *Ulysses*’ carefully structured organization, Gottfried quotes Joyce’s own insistence that, at any point in his texts, “the word, the exact expression I have used [is], in my opinion the one expression in the English language which can create on the reader the effect which I wish to create” (133). Gottfried insists Joyce’s language must produce certain unique effects, but he does not conjecture at length as to their exact nature.

Few recent attempts seem to have been made to analyze *Ulysses* in terms of pure structure, which is almost certainly due to the fact that such readings were performed in excess during the structuralist vogue. In the current focus on the protean nature of the novel’s semiotic system, this paper offers one account of Joyce’s “studied purpose and effect”—the “something beyond” that
Gottfried locates in *Ulysses*’ syntax, where “each sentence is subject to an artistic process which not only achieves striking originality but which also . . . suggests more than the sentence itself” (134; 133). This paper builds upon scholarship such as Gottfried’s that points to the “two-sided effect” of Joyce’s language, arguing rather that the effect is in fact often “three-sided,” achieved by the interplay of multiple signifying processes, which can be explained accordingly in Peirce’s iconic, indexical, and symbolic levels of signifying function and can be found in those structures and devices of textual meaning explicated in Silverman’s overarching, synthetic semiotic (134).

In examining the semiotic structures of *Ulysses*, this paper argues for the presence of a carefully structured free play of associative meanings through the interaction of multiple signifying functions to communicate narrative information. To paraphrase Scholes, structure is what prevents *Ulysses* from becoming entropic noise. And just as Scholes maintained in the chaotic pastiche of the Oxen in the Sun episode’s plurality of prose styles, I argue that the passages from the text considered here reflect the subjective discourse’s structured harnessing of the plurality of meanings that the endless commutability of the signified affords. This paper, therefore, presents in its semiotic approach something like an ideal reading or path through the sections of the novel discussed; I submit that all readers will not make these same connections of meaning. I offer this as a specific reading of the text to prove a specific semiotic model’s value in facilitating a better understanding of the structures of meaning in one of the most difficult novels in the literary canon.

The next chapters apply the semiotic derived and outlined above to specific textual examples from *Ulysses*. Chapter two discusses examples from the novel in which the multiple levels of signifying function theorized by Peirce’s semiotics are evident, in particular how these signifying functions are present in implicit visual and aural terms. Chapter three looks at how these multiple levels of signifying function are structured in *Ulysses* along the channels of contiguity and similarity,
as described by Silverman; examples from the text will show specifically how metonymic and
metaphoric substitutions are formed in the narrative, illustrating the construction of conceptual
sequences through the text’s movement along the associated terms in the signifying chain. Chapter
three offers one specific account of the effect of Joyce’s language, analyzing how the emotive
function or affective quality of the aesthetic representation is enhanced by the text’s multiple levels of
signification, its emphasis on visual and aural elements, and its associative structures.
Chapter 2:

Behind and Between Words:

Visual and Aural Referents and their Participation in *Ulysses*’ Signifying Process

“Words? Music? No: It’s what’s behind”\(^{12}\)

In his introduction to *Ulysses Annotated*, Don Gifford writes that “*Ulysses* advertises itself as a novel that includes and says it all, yet the experience of annotating the novel and teaching it with the aid of the annotations suggests that often what is *not said is central to our experience of the novel*” (1; emphasis added). As the author of the annotated guide, Gifford is certainly familiar with the plurality of meanings present in the text of the novel. In recognizing the importance of what is “not said” in the text, Gifford also acknowledges the necessity of successfully interpreting what is behind and between the words on the page in order to grasp the text’s meaning.

Because the discursive techniques used in representing subjective viewpoints in *Ulysses* are meant to closely imitate real human thought, the meaning the text creates in these sections is structured through subjective associations, and the content of these connections are determined by the character through which the text focalizes. In order to follow the narrative progression and, simply, to make sense of words and phrases which are not readily recognizable as connected to the main conceptual logic of a given section of the text, the reader must recognize and construct the associative signifying chains that are determined by the character being followed. This frequently depends upon the reader’s success in decoding signifying phrases that depend upon implicit images and sounds to complete the syntagmatic logic.
The presence of the implicit images and sounds in between the words on the page is evident from their participation in the completion of the logic of conceptual sequences presented in the text, syntagmatically—from word to word, phrase to phrase, line to line—and paradigmatically—between individual words or phrases associatively linked in different passages throughout the text. The argument for the participation of implicit referential images and sounds in the verbal text is a reversal of sorts of a trend Silverman describes in *The Subject of Semiotics*: “it is a common assumption of most semioticians that [verbal] language [systems] constitute the signifying system *par excellence*, and that it is only by means of linguistic signs that other signs become meaningful” (5). Specifically, she refers to Barthes’s *Système de la mode*, in which “photographic signs are shown to depend upon the mediation of the linguistic ‘copy’ which surrounds them, and to be indecipherable or at least unreliable without it” (5). In the narrative discourse’s representation of character sense perceptions in *Ulysses*, it is often the “linguistic copy” that is indecipherable and unreliable without interaction with the implicit visual and aural signs.

The contradictory assertions of the centrality of the linguistic versus the iconic sign actually points to the inherently protean nature of signifying processes and the interplay of signifying functions. This interplay is largely due to the quality of endless commutability that Peirce attributes to his interpretant. As Silverman expounds, “the interpretant can become a sign which produces a new interpretant, and the same operation can occur with each subsequent interpretation” (15). That is to say, what is initially a referential image signified by another sign itself becomes a sign which signifies the next related term in an associative conceptual sequence. Theorists after Peirce also recognized the associative chain through which signification easily moves, as Silverman indicates: “for Peirce, Barthes, and Derrida, the signified is endlessly commutable; through the intervention of what Peirce calls the ‘interpretant,’ what Barthes describes as ‘connotation,’ or what Derrida refers to as ‘free
play,’ one signified always gives way to another, functions in its turn as a signifier” (38). Barthes’ conceptualization of the ideal text in S/Z embraces the plurality of meanings, and what largely facilitates the plurality of meanings is the signified’s ability to freely exchange iconic, indexical, and symbolic signifying functions—it is through these functions that the galaxy of signifie ds interact, one meaning leading to another.

_Ulysses’_ subjective discourse organizes itself largely along the semiotic chain of association, exploiting the commutability of the signified represented by the words in the text to invoke images and sounds and transitioning them into signifiers to communicate narrative information. A. Walton Litz’s meticulous study of Joyce’s manuscripts and notes for _Ulysses_ provides valuable insight on the discourse’s use of associative structure, specifically the text’s incomplete syntagmatic verbal sequences that require the participation of absent images and sounds. Joyce’s own practices in organizing his notes, as described by Litz in her essay “The Design of _Ulysses_,” shows the same type of associative structure and syntactic technique that characterizes the subjective discourse in _Ulysses_ and the same interaction with implicit mental images and sounds. Litz writes, “in compiling the note-sheets Joyce employed a form of associational shorthand to record the outlines of passages already visualized” where “the words indicate an associational development that form the basis of an extended passage” (39). Litz cites a “skeleton sequence” from Joyce’s notes on _Exiles_, “Blister-amber-silver-oranges-apples-sugarstick-hair-spongecake-ivy-roses-ribbon” and its accompanying “elaborate explanation” by Joyce that describes the meaning implicit in between the words of the sequence, which explains the associations and the logic of their syntagmatic connection (39). Joyce’s explanation of the skeleton sequence from _Exiles_ reveals its dependence on the iconicity and indexicality of implicit images and sounds for their meaning: the character to which the sequence refers is reminded of her childhood by a “blister,” and Joyce describes her as then “see[ing] her own
amber hair and her mother’s silver hair” (39). Each of the words in the sequence are described in similar fashion, moving freely as one signified referential image or sound signifies another in the connected associative chain. As Litz points out, Joyce uses this type of organization in his fiction “to order the impressions and memories of his characters” and “to organize the heterogeneous raw materials of his art” (39). That this organization was also used in his own notes points to Joyce’s development of similar associative techniques in his fictional works, not only in the stream-of-consciousness of his characters but also in his fictional texts’ larger organizations, which, in later works like *Ulysses* and *Finnegans Wake*, are structured according to his phalanx of ambiguous narrators that often imitate character thought process in their report.

While Litz describes the text’s associative organization of larger conceptual sequences and the participation of implicit images and sounds, the textual organization at the sentence-level also indicates *Ulysses*’ semiotic structures that function iconically and indexically through referential images and sounds. As noted in chapter one, the textual analysis Gottfried performs in “Joycean Syntax as Appropriate Order” speaks to *Ulysses*’ semiotic structure at the sentence-level, but his study also offers insight on the experience of reading the text’s interacting iconic, indexical, and symbolic levels of signification and the participation of referential images and sounds. Gottfried writes:

> [*Ulysses’* language is characterized by a tacit acceptance of the ordering rules of syntax while using those same rules to twist sentences into new images. Yet while [Joyce] beats the syntactic connections between his words to airy thinness, those connections remain strong and supplely effective. In every sentence, shifting series of phrases form agile connections in the language, thin but tenacious threads of meaning spun by the syntax and pulled by the artful repositioning. For Joyce, style was a matter of proper words in improper places: each sentence is pulled between the order of syntax and the freedom of newly created forms (134).
In making sense of the text’s disruption of syntactic expectations, the reader conjures referential images and sounds based off of words and phrases whose place within the syntagmatic logic of the sentence is often not clear until the end of that sentence. Referential images and sounds, therefore, are left floating in the reader’s mind to be reconciled when the logic of the sentence’s conceptual sequence is apparent, but these floating images and sounds remain connected to the “thin but tenacious threads of meaning”; meaning is then made in the reconciliation of referents in their visual and aural form rather than in the accumulation of clearly-related signifieds from verbal signifiers in a more traditional syntactic relation. In her/his attempt to construct meaning in reading the initially chaotic and disordered syntax, the reader imagines referential images and sounds as the only meaning available to her/him until the logic of the conceptual sequence is clear, thereby enlisting referential images and sounds in the service of semiosis—they are called into iconic and indexical communication with each other and the symbolic signs in the text.

The type of sentence-level effect and the larger semiotic structure to which Gottfried’s and Litz’s studies allude are evident throughout the subjective discourse in *Ulysses*. In the “Lestrygonians” episode, the reader follows Bloom as he moves through the streets of Dublin in search of an appropriate lunch. The information that comes from Bloom’s stream-of-consciousness thoughts, as well as that which comes from the narrator, highlights the images behind the words that signify them. The broken syntax of incomplete sentences—appropriate for Bloom’s inner thought, but also used in the narration—creates the effect of being more immediately presented with the images behind the words; the normal reading process of articulating the signifier and then interpreting it into it referent image is made more efficient, done with the rapidity of consecutive images in a filmic sequence. The incomplete syntax makes the referential image or sound the primary signifying term by disentangling the symbolic signifier that represents it from other associative meanings in syntactic
relationships. Similar to the effect of unclear syntactic relationships described according to Gottfried, referential images and sounds are left floating, perceived through the words in the text but unrecognized in their place within a conceptual sequence. Therefore as the reader progresses from one incomplete sentence to the next, what s/he uses as the basic elements of constructing meaning is not verbal signifieds in a clear and traditional relationship to each other, but rather those initially disconnected referential images and sounds that, when combined, present the text’s meaning in an imagined visual or aural register, as if there were a string of icons presented rather than the symbolic signs of words. This technique is established from the very beginning of the episode as Bloom is passing Graham Lemon’s sweet-shop:

Pineapple rock, lemon platt, butter scotch. A sugarsticky girl shoveling scoopfuls of creams for a christian brother. Some school treat. Bad for their tummies. Lozenge and comfit manufacturer to His Majesty the King. God. Save. Our. Sitting on his throne sucking red jujubes white (124).

The information in this opening can be divided along two lines: narrative report of the images Bloom sees, and Bloom’s thoughts on and that result from these images. The narrative “report” functions almost as an image in eschewing complete sentence syntax, offering pure description. The omission of “is” in the “sugarsticky girl shoveling scoopfuls” renders the phrase less a report on narrative action and more a direct presentation of it—with the effect of a mimetic showing rather than a diegetic telling in the laconic discursive representation and the use of the bare-minimum of words required to communicate a simple referential image; the text imitates a more iconic signifying system. Despite frequent use, this is not maintained in every instance of the narration in the episode (or throughout the entire novel)—the narrator does make complete statements in the conventional past tense of literature (though always with the characteristic disorder Gottfried describes) such as “He crossed
Westmoreland street when apostrophe S had plodded by”—but the technique is used to the same
effect throughout the remainder of the Lestrygonians episode as well as others in the novel that
employ similar subjective discursive techniques (127).

The passage from Lestrygonians exemplifies not only the text’s emphasis on referential
images behind words, but also its dependence on implicit images between words that reflect character
thought which often are not provided by the narrator, but must be inferred by the thought itself, as is
the case here with the storefront sign of “Lozenge and comfit manufacturer to His Majesty the King.”
That Bloom reads this in the storefront window is taken from the contextual clues, again in keeping
with the free indirect discursive technique which, once we have shifted to Bloom’s interiority, cannot
provide markers such as “a storefront sign read.” Bloom’s subsequent thought “God. Save. Our.”
indicates the metonymic connection Bloom makes between the intersecting syntagms of the visual
word “King” in the sign and the spoken signifier (parole) “King” in the unofficial English national
anthem, and the segmented punctuation suggests the duration of the musical notes that accompany
each word when sung. The last thought of this opening paragraph of the episode conjures an image
entirely of Bloom’s own making, one in which the images and concepts immediately preceding have
been condensed and appropriated for Bloom’s own unique perspective. This psychological
condensation of external physical reality and the metonymic string of concepts growing from it into an
interior subjectivity will of course reach a hyperbolic pitch in the Circe episode, when the counterpart
between Freudian primary and secondary processes—the unconscious and conscious—is more
directly foregrounded.

In her brief treatment of this section of the novel and its subjective discourse in “Peirce’s
Museum in Joyce’s Ulysses,” Mary Libertin describes the narrative representation in similar terms
that point to the text’s multiple levels of signification without expressly naming them. Libertine
contends that the use of the word “relish” in the first sentence of the Calypso episode\textsuperscript{16} indicates “more than part of an idiom, an adverb modifying how Bloom ate,” but that the word is also “a pun about the difference between representation and signification.” From this, Libertine argues that in the representation of the subjective discourse, in which the referential images and sounds stemming from the sense perceptions of character and those from the terse narrative report collide, “the reader is made aware of the level of words and the level of referents.” This awareness points back to the text’s technique of suggesting images and placing them in frequent interaction and exchange with the words in the text.

Libertin’s reading of the line from the Calypso episode as well as the previous example from the Lestrygonians episode demonstrates the ambiguity between the narrative report and the subjective perceptions of an individual character that is symptomatic of the subjective discursive style. Character thoughts are unmarked in the text, and the narrative report has a tendency of mimicking the thought process of the focalized character, forming conceptual sequences through associative connections similar to the character’s subjective viewpoint. This blurred distinction between narrative voices is of vital importance here because it indicates the interaction of signifying functions in the discourse outside of character interiority—the narrative report’s imitation or reflection of character sense perceptions imbues the entire narrative’s semiotic structure with the same associative construction of meaning and the same emphasis on referential images and sounds.

Many Joyce scholars have noted the pervasiveness of the intermingling of narrative voices in the semiotic structures of Joyce’s fiction. Gottfried writes that “distinguishing in the text between character’s monologue and . . . a narrator’s voice is a continual problem in the interpretation of \textit{Ulysses}” (131). True to the scope of his analysis, Gottfried attributes this to the “common characteristics” all of the text shares “at the level of syntax”: “the disorder and rearranging, features
obtaining regardless of speaker, are precisely what unites character and narrator and creates a common
ground between them” (131). In the example from the text, “A man and ready he drained his glass to
the lees and walked, to men too they [goddesses] gave themselves, manly conscious, lay with men
lovers, a youth enjoyed her, to the yard,” Gottfried cites the overlap of character and narrative voice
within an individual sentence, indicating that “Bloom’s thoughts about the sex lives of goddesses
intervene in the gap” between the pronoun subject with verb “he . . . walked” and “the last phrase,
prepositional, [which] belongs to the narrator’s third person” (131). Gottfried shows how narrative
voices overlap not simply from sentence to sentence but also within them.

Derek Attridge describes this overlapping narrative polyphony as when “the narrator’s style
has given way to one that mimics the speech and thought patterns of the character” (5). Attridge
posits this as symptomatic of the frequent use of subjective narrative techniques such as free indirect
discourse, where the absence of traditional novelistic markers make distinctions between text from the
narrator and text from characters less clear. He further indicates a “related device” called “The Uncle
Charles Principle”—coined by Hugh Kenner specifically for Joyce’s prose—where “specific thoughts
are not implied,” and therefore reflect even greater ambiguity between narrative and character voice.
In his book Joyce’s Voices, Kenner defines the Uncle Charles Principle in the following maxim: “the
narrative idiom need not be the narrator’s” (18). Kenner derives the name of the principle from an
instance of its occurrence in A Portrait of the Artist as a Young Man, in the sentence, “Every morning,
therefore, Uncle Charles repaired to his outhouse but not before he had greased and brushed
scrupulously his back hair and brushed and put on his tall hat” (16-17). Kenner insists—counter to
critics of the time of the novel’s publication who attacked the sentence’s verb choice as cliché—that
“‘repaired’ wears invisible quotation marks” and that “it would be Uncle Charles’s own word should
he have the chance to say what he was doing” because the character of “Uncle Charles has notions of semantic elegance, akin to his ritual brushing of his hat” (17).

Kenner’s description of this sentence and its mix of voices points to the implicit aural quality of “hearing” the narrator’s voice versus that of a character. In the diction informed by the character, it is Uncle Charles “we hear employing the word ‘salubrious,’ [and] also the word ‘mollifying’” (17). Therefore, as far as the experience of reading this type of discourse is concerned, whatever specific quality of the aural referent the reader has internalized for a given character interrupts the generic voice of an unknown narrator, providing those words with iconicity—because of similar word choice that signifies the sound of the voice of the character recognized to have indirectly uttered it—and indexicality—because of the words’ contiguous indication of the implicit speech of the character—because, in Kenner’s example, “if Uncle Charles spoke at all of his excursions to what he calls the outhouse, he would speak of ‘repairing’ there” (17). Use of the Uncle Charles Principle and its aural effect abounds in the discourse of *Ulysses*, as is evident from the textual examples above as well as those upcoming.

More evidence of the iconic and indexical levels of signification is suggested in the implicit referential images that accompany the text’s frequent use of contextually dependent pronouns, which are likewise in keeping with the subjective discursive techniques that represent character interiority. Russian linguist Roman Jakobson designates pronouns as shifters, signs whose meaning “cannot be defined without a reference to a message” (131). Silverman points to Jakobson’s use of Peirce’s second trichotomy to analyze literary texts as “expanding upon his [Peirce’s] remarks about the iconic and indexical properties of language” (25). In his essay “Shifters, Verbal Categories and the Russian Verb,” Jakobson notes the indexical quality of the shifter’s “multiplicity of contextual meanings,” which maintains an “existential relation” to the “given message” it references (132). Silverman
describes pronouns in similar terms, as “words whose application always depends upon a specific context” (25). In *Ulysses*, this “specific context” is more often than not established through the implicit referential images (or sounds) that function within the same associative chain as the words in the text, taking advantage of the endless commutability of the signified and “the capacity of the signified to generate a chain of additional meanings (25). In his attempts to realistically represent his characters’ interior thought processes, Joyce’s discursive techniques are, by consequence, intrinsically tied to multi-perceptual signifying practices—through image and sound which employ iconic and indexical functions—and therefore drive the movement or flow of textual information and inform its organization in the narrative.

Pronouns that are not readily identifiable are a common characteristic of *Ulysses*’ subjective discourse and style. In Lestrygonians, shortly after he turns from the sweet-shop and continues down Sackville Street Lower, Bloom spots Stephen Dedalus’ sister outside “Dillon’s auctionrooms” (124). Having spent much of the morning in his presence at Paddy Dignam’s funeral, Bloom’s thoughts quickly turn to Stephen’s father, but the “he” that signifies Simon Dedalus in this context just as quickly shifts to another:

Knew her eyes at once from the father. Lobbing about waiting for him. Home always breaks up when the mother goes. Fifteen children he had. Birth every year almost. That’s in their theology or the priest won’t give the poor woman the confession, the absolution. Increase and multiply. Did you ever hear such an idea? Eat you out of house and home (124).

Bloom laments the effect of Stephen’s mother’s recent passing on the Dedalus household, but the thought of her death provides an associative connection to Paddy Dignam’s recent passing, a connection contextually strengthened by Mr. Dedalus Senior’s association with the funeral—his name is a signifier now also connected to the funeral in Bloom’s metonymic thoughts. The thought “Fifteen
children he had” as well as the acknowledgment of his notoriously unremitting procreation—“Birth every year almost”—is in reference to Dignam, not Dedalus Sr., but this shift is subtly indicated by the past tense of “had,” which of course designates the “he” as deceased. The iconic mental images associated with death must be seen as implicitly present after “… when the mother goes” and before “Fifteen children he had” in order for the conceptual sequence to be logical and complete. Here it is the participation of referent images or sounds in the signifying process—as opposed to the (verbal) signified meaning—that goes on to function iconically and that drives the progression to the next signifier in the conceptual sequence (which may be to another verbal sign or group of signs on the page or another implicit referential image or sound); the images are indispensible links in the signifying chain, and their associative movement through the multiple levels of signifying function embody the endless commutability of the signified maintained by Silverman, Peirce, Barthes, and Derrida, et al. Bloom’s thoughts that immediately follow on Catholic theology likewise reflect the movement between sacred images associated with both funerals and ecclesiastic dogmas—which Bloom also saw earlier that morning in All Hallows’ Church in the Lotus Eaters episode—and these images’ place within the metonymic chain of images and language through which Bloom—and therefore the text, the reader—progresses.

In the paragraphs immediately following the passage cited above, the discourse again shifts back to Bloom’s thoughts about Dedalus Sr., and again without a renewed clarification of the pronoun. Reminded of the punchline of Simon Dedalus’ humorous rendition that morning of a recent Dublin event—“One and eightpence too much”—Bloom thinks, “Hhhhm. It’s the droll way he comes out with things. Knows how to tell a story too” (125). Here again, inferring the identity of the “he” depends upon the context in which it is placed and upon recognition of the larger metonymic chain of concepts that links the words in that context to those of other words and phrases in other sections of
the text that lend related meaning. Also linked in this signifying chain is what the “he” signifies: not conceptual signified but the iconic referential image of Dedalus Sr.

The textual examples explored thus far hinge on predominantly visual images that do not necessarily include an aural component, however, sound in a variety of forms also functions iconically and indexically. In addition to the aural quality of character voices that accompanies the Uncle Charles principle previously mentioned, many of the episodes include suggestions of sound in the discourse, in the form of descriptions of the aural details of setting, bits of song lyrics or operatic libretto, and onomatopoeia; many of the musical elements act as leitmotifs, carrying associative meaning that is established as the narrative progresses. And in the same way that referential images are suggested by the discursive style and syntax, the text likewise encourages the reader to “hear” aural referents (or referential sounds).

Aural components within textual systems are often undervalued and overlooked, but these elements carry equal capacities for multiple signifying functions. Verbal signs that represent aural referents embody iconic signifying functions. In “‘Signs on a White Field’: Semiotics and Forgery in the ‘Proteus’ Chapter of Ulysses,” Murray McArthur writes, “the linguistic sign with the highest degree of iconicity is onomatopoeia, and [Ulysses] bristles with onomatopoeic representations of sounds” (634). McArthur characterizes the text as “scrupulously rendering all manner of animate and inanimate speech,” and he cites the examples of Bloom’s cat’s “Mkgnao” and “Gurrhr” in the Calypso episode, pointing out how the cat “does not say anything as inarticulate as ‘Meow’ or ‘Purr’” (635). Another prominent example McArthur refers to is the narrator’s description of the printing press in the Aeolus episode, which includes the onomatopoeic “SlIt” representation of the mechanical slide of papers. This example of the iconic functions of verbal language interestingly also includes Bloom’s thoughtful consideration of the non-verbal sound as language: “SlIt. Almost human the way it slIt to
call attention. Doing its level best to speak. That door too sllt creaking, asking to be shut. Everything speaks in its own way” (635). The aural referent of the onomatopoeic sllt and its inclusion in the conventional syntactic progression is one of the most direct incorporations of iconicity in participation with the symbolic words of the text.

The way in which aural elements participate in semiosis in *Ulysses* is, like the referential images, comparable to the film medium’s interaction of iconic, indexical, and symbolic functions. Indeed, aural elements exchange not only iconic and symbolic functions, but indexical as well. Like film, the discourse in *Ulysses* embodies the way in which aural elements often operate with overlapping of iconic and indexical function. Silverman writes, in the context of film, that “the soundtrack, exclusive of [non-diegetic] music, is primarily iconic, simulating the noises of speech, sirens, horns, screams, doors opening and closing, birds, barking dogs, etc . . . However, because these sounds often alert us to unsuspected or as yet unseen occurrences and objects, they also participate in indexicality” (23). *Ulysses*’ discourse frequently uses symbolic signifiers on the page—often iconically, through onomatopoeia—to represent a referential sound that is then used indexically in the same manner that Silverman describes above in film, pointing to an “unseen occurrence” or narrative “object” and also reinforcing underlying thematic elements.

The Sirens episode, where music is an overarching theme, incorporates referential sounds into the episode’s structure in order to shape and create the episode’s meaning and organize textual information. This incorporation reflects the constant interplay between iconic, indexical, and symbolic signifying functions. At the scene in the Ormond, shortly before Bloom’s arrival, Simon Dedalus begins to play “Goodbye, Sweetheart, Goodbye” on the saloon’s piano. This is represented in the discourse thus:

—*The bright stars fade . . .*
A voiceless song sang from within, singing:

— . . . the morn is breaking.

A duodene of birdnotes chirruped bright treble answer under sensitive hands.

Brightly the keys, all twinkling, linked, all harpsichording, called to a voice to sing the strain of dewy morn, of youth, of love’s leavetaking, life’s, love’s morn.

—The dewdrops pearl . . . (217).

The song is played in “bright treble under sensitive hands” and although “brightly the keys call to a voice to sing,” the song remains “voiceless,” unsung, represented only by the sound of the notes in the melody. The italicized lyrics in the text then, signify at multiple symbolic levels—they carry conceptual meaning as linguistic signs, expressing the emotion and telling the lovelorn narrative of the song, but they also represent the musical notes in the melody that they correspond to, much like musical notation. The piano music’s implicit presence also imbues the narrative action with its melancholy affectation, making present and emphasizing a thread of the narrative not explicitly represented in the narrative action of the scene: Bloom’s estrangement from Molly and her affair with Blazes Boylan. The song’s lyrics, represented as words in the text, are themselves only implicitly present for Bloom and the characters in the scene, behind the sounding notes that represent them. But the urgency with which these words suggest themselves in the music is evident from the narrator’s description of the keys calling for a voice to sing. Lines from the song are interjected between dialogue and narrative report for the next two pages of text, indicating the music’s continued presence during that time in the narrative, effectively scoring the scene iconically with diegetic aural accompaniment.

Also in the Sirens, beginning on page 231, line 933 and continuing intermittently until page 237, line 1234, just before the episode’s end, the text is punctuated by an at first unidentified
“taptaptapping.” The pure, iconic aural referent behind the signifier “tap” is suggested in the complete lack of syntagmatically connected qualifiers, and, especially, in the initial and protracted absence of any contextual association that could point to a specific signified meaning that could be understood within the symbolic syntax. In the first occurrence of the “tap,” the text guides the reader towards the aural referent in which the word should be interpreted with the words immediately preceding, “To hear” (231). The words surrounding “tap” in its subsequent occurrences work similarly to incorporate it within the rest of the text—but still without any suggestion of meaning, purely to maintain the presence of the referential sound. When the intensity of the tapping increases—from “Tap.” to “Tap. Tap.”—the preceding line is “Yeoman cap,” employing a rhyme that emphasizes the recurring sound (234). The syntagmatic order of sentences also places “tap” with words with similar pronounced sounds as heard in “Unpaid Pat too”—“pat” is “tap” backwards with consistent middle vowel, which is emphasized by the consonance of the “too” following it (236). The increased tapping also works in rhythm with the surrounding prose, which serves the same emphatic effect:

     With a cock with a carra.
     Tap. Tap. Tap (235).

A few lines following, the careful insertion of the sound is laid bare most evidently in the tapping’s perfect vertical alignment with the line that precedes it:

     Far. Far. Far. Far.

The parallel construction here dictates a vertical reading, that is, reading the two words simultaneously, or—because of the reader’s familiarity with “tap” as a signifier for sound facilitated through its repetition up to this point, which enables a more immediate cognition of the aural referent—“hearing” the tap while also registering the increasing distance between Bloom and the
scene in the Ormond Hotel saloon. The vertical reading works like harmony in musical notation, but also reflects the multi-perceptual processes and overlapping levels of signification employed in the discourse.

Tying the signifier “tap” to the surrounding words through rhyme or rhythm or parallel construction ensures that the reader’s attention will be consistently drawn to its presence, which might otherwise be quickly glossed over since the reader does not know its meaning or source until late in the episode. The source of the tapping is hinted at in cryptic narrative report as Bloom passes Barry’s, approaching the intersection of Ormond Quay Upper and Greek Street: “Tap blind walked tapping by the tap the curbstone tapping, tap by tap”; but it is not clearly revealed for several lines as “[a] stripling, blind, with a tapping cane [who] came taptaptapping by Daly’s window where a mermaid hair all streaming (but couldn’t see) blew whiffs of a mermaid (blind couldn’t), mermaid, coolest whiff of all” (236; 237). Here the persistence of the tapping “sound” serves indexically to unify the visual images and construct the narrative space, as Bloom approaches the end of the block of Ormond Quay Upper, while the stripling piano-tuner has just turned onto the street at the opposite end, tapping the window with mermaid image of Daly’s tobacco shop; this also connects this section to the beginning of the episode in which Bloom passed Daly’s shop himself. The source location of the sound comes from the narrator, who uses relatively conventional syntax (“a stripling, blind, with a tapping cane came”), but the information that conjures images of the storefront is informed by those that we saw through Bloom’s point of view in the previously. The narrative report therefore follows the same metonymically organized chain as Bloom’s stream-of-consciousness and signifies at multiple levels: the tapping comes from near Daly’s, whose window shows an image of “a mermaid hair all streaming”; the mermaid in the image blows whiffs (smoke) from a “mermaid,” which in this second instance refers to the name of “a popular brand of finely cut tobacco,” which, from the narrative
—and in keeping with Bloomesque presentation of details—includes the advertising slogan Bloom walked past earlier, “Smoke mermaids, coolest whiff of all” (216-217). The representation of narrative space is facilitated by implicit nonverbal signs—the sound of the tapping, the image of the mermaid in the window front—as well as symbolic, verbal signs, such as the text of the advertising slogan.

By providing aural accompaniment in passages such as these, the text uses multiple signifying functions and thereby offers a more efficient path to concepts behind and in between the signifiers and the information they cumulatively provide by connection. These aural referents are also almost always tied to a visual image to which they are connected in the same associative chain of signification. Interspersed in Bloom’s thoughts at the close of the Sirens episode is the imagined beat (“Pom”) of the tympani player (“the chap that wallops the big drum”) (237). Meditating on the diversity of everyday objects one can “knock a tune out of,” a string of instruments follow: “a blade of grass, shell of her hands,” the latter refers to the seashell the barmaids listened to in the Ormond, like the one Molly and Bloom listened to in a past scene by the seaside, and “even [a] comb and tissuepaper” (237). Taking this train of thought further, Bloom goes on to speculate that “each kind of trade made its own [instrument],” which leads to the visual image of a memory of Molly—whose trade is, of course, singing—“in her shift in Lombard street west, hair down” (237). The interjection of this image combined with the trade of towncrier’s imagined, instrumental call of “Four o’clock’s all’s well” briefly sidetracks Bloom’s musical ruminations, reminding him that “all is lost now” since the hour of Molly and Blazes Boylan’s rendezvous has arrived (238). The progression along the metonymic chain of concepts bounces from aural to visual register, dispersing or reinforcing narrative information along the way.
Music and song in particular provides associative connections in Sirens, and links to other passages throughout the rest of the novel as well. In his book, *Musical Allusions in the Works of James Joyce*, Zack Bowen points to the indexical function of music and song in his assertion that “music reinforces the major motives of *Ulysses* and establishes and maintains links between these motives” (64). The climax of the song “The Croppy Boy” that Ben Dollard sings in the Ormond saloon causes Bloom’s critical consideration of the empathy the music engenders in the other listeners present:

Thrill now. Pity they feel. To wipe away a tear for martyrs that want to, dying to, die. For all things dying, for all things born. Poor Mrs. Purefoy. Hope she’s over. Because their wombs (234).

At the point in the song’s narrative at which this thought occurs, the croppy boy has been sentenced to “one short hour . . . time to live” by the masquerading yeoman captain. As Harry Blamires points out in his summation of the scene, in Bloom’s mind, implicit “images of tears, dying, suffering, Mrs. Purefoy converge with the present reality [of the scene] of [the barmaid] Lydia’s eyes, bosom, rose, and hair” (116). The song links narrative information and accompanying images under a unified thematic conceptual sequence.

Music is continually used in conjunction with implicit images drawn from the text. As it contains a narrative, “The Croppy Boy” suggests rather specific visual images, which then lead to larger concepts; here the text’s progression through Bloom’s thoughts are synecdochical—the besought tear for the deceased boy in the song’s lyrics stands in for the larger concept of suffering and subsequently is linked to death, and martyrdom, all grander concepts Bloom’s mind goes on to pursue along the signifying chain in the line quoted above. But other musical elements in the Sirens episode,
as elsewhere in the novel, conjure visual images with more abstract associative connections. Before accompanying Ben Dollard in “The Croppy Boy,” Bob Cowley plays on the saloon’s piano:

a light bright tinkling measure for tripping ladies, arch and smiling, and their gallants, gentlemen friends. One: one, one, one, one, one: two, one, three, four (231).

Bowen points out that the numbers here do not describe the music but “the step and motions of the dancers . . . the image of dancing couples which the music calls forth” (192). As if the florid description in the narrative report wasn’t sufficient to suggest this visual image, the text goes on to support Bowen’s observation further as Bloom indeed imagines the image of:

Court dresses of all descriptions in castle chambers dancing. Misery. Peasants outside.


Bloom recognizes the tinkling measure as a minuet from Don Giovanni and therefore the image of dancing couples he imagines is in keeping with the corresponding scene in the Mozart’s opera. His particular focus on the peasants who are forced to watch the aristocrats dance foregrounds the position of spectatorship, which strengthens the text’s suggestion of the image of dancing couples that Bowen indicates. Indeed, the exact parallel construction between the group of signifiers counting numbers representing the dance steps and Bloom’s internal “look’s” (even though they are not perfectly aligned vertically as the “tap’s” and “far’s” are above) directs the reader to “look” at the image of dancing couples linked with the music played in the saloon.

Several additional songs run consistently through Bloom’s mind throughout the day, metonymically connected to other characters, plot events, and overarching themes. The status of songs such as “Seaside Girls,” “Là Ci Darem” from Don Giovanni, and “Love’s Old Sweet Song” as metonymic hubs that connect conceptual sequences from episode to episode is established in the
Calypso and Lotus Eater episodes. All of these songs are introduced within a context close to or
directly associated with Bloom’s sex life—linked also, of course, with Molly and, then, her affair with
Blazes Boylan. “Seaside Girls” is first introduced in a letter from Bloom’s daughter, Milly:

There is a young student comes here some evenings named Bannon his cousins or something
are big swells and he sings Boylan’s (I was on the pop of writing Blazes Boylan’s) song about
those seaside girls (54).

The initial cursory reading Bloom performs on the letter, in which he keys on “Blazes Boylan’s
seaside girls,” reveals the associations he will make with the song throughout the day (51). Indeed,
after reading the letter more thoroughly, several lines from the song’s chorus run through his head,
which links to visual images likewise connected with Boylan:

Seaside girls. Torn envelope. Hands stuck in his trousers’ pockets, jarvey off for the day,
singing. Friend of the family. Swurls, he says. Pier with lamps, summer evening, band (55).

Blamires asserts that “the fact that Bannon sings Boylan’s song . . . classifies him mentally for Bloom
and the reader . . . like mother, like daughter”; Blamires also points to the “images [that] tumble after
each other [of] the seaside girls, the letter from Boylan stuffed under Molly’s pillow, Boylan’s, jaunty,
swaggering, self-assured air as, with his hands in his pockets, he confidently sets foot in Bloom’s
home as a ‘friend of the family,’ Milly’s sexual awakening, [and] Molly’s past” (27). The consonance
of Milly’s young student friend “Bannon” and “Blazes Boylan” strengthens the associative link
between them and the song.

“Là Ci Darem” and “Love’s Old Sweet Song” are the songs Molly is to sing in the coming
tour organized and managed by Boylan. The former, a duet from Don Giovanni where the titular Don
attempts to woo the maiden Zerlina away from her peasant fiancé, is tied to Bloom’s predicament in
the similar narrative content of its libretto, both in Bloom’s suspicion of Boylan’s successful wooing
of Molly, and in his own—mostly imagined—wooing of Martha via the post. Bloom is concerned that Molly will mispronounce the line “Voglio e non vorrei,” and the line appears in his thoughts throughout the day. Bloom actually remembers the line incorrectly, substituting the unconditional “want” of “voglio” for the actual and “more delicately ambiguous” conditional “vorrei e non vorrei,” or “I would like to and I wouldn’t like to” (Gifford 77). Bloom’s misinterpretation is the hub from which his thoughts on the line from the opera evolve later in the day. In the Sirens episode, the convergence and condensation of the song and its associated contexts are present in the discourse, which, as in Lestrygonians, follows Bloom’s thoughts. Lost in contemplation listening to “The Croppy Boy,” the signifier in the thought “want to keep your weathereye open” reminds Bloom again of “those girls, those lovely” of “Boylan’s song” “Seaside Girls” (234; emphasis added). Bloom then speculates that the secret to Boylan’s philandering success lies in his self-assuredness and acting “not too much polite”; Bloom proceeds to “dwell on the tacit understanding so quickly and naturally reached between the philanderer and the flirt” (Blamires 116). The language of Bloom’s corresponding imagined scene, “Will? You? I. Want. You. To,” appears as if it could be derived from Don Giovanni and Zerlina’s flirtatious duet, centered around Bloom’s misinterpretation of “want” (234). The punctuation following each word supports this reading, acting as suggestions of duration of musical notes for each word, as with the previous example from Lestrygonians, “God. Save. Our.” A similar instance occurs in the pages immediately following: leaving the saloon, Bloom thinks, “I feel I want . . . ”—a passing thought that, placed within the similar context of Bloom’s loneliness, expresses comparably waffling emotion to that of “Là Ci Darem’s” “I would like to and I wouldn’t like to” (237). This example reveals how deeply the ongoing semiotic structure is ingrained with aural musical associations.
“Love’s Old Sweet Song” carries the same unfortunate associations as “Là Ci Darem,” as it is introduced in the same context of Molly’s show with Boylan and the letter she reads in front of Bloom which he suspects delivers the details of their illicit rendezvous. That context is clearly established in the stream-of-consciousness of Bloom’s thoughts as he talks to McCoy on the street in the Calypso episode:


Love’s.
Old.
Sweet.
Song.

Comes loves’s old . . . (61).

Mixed in is another musical jingle, “Sing a Song of Sixpence,” which engenders the line referring to Molly as the Queen in bed eating bread. This provides the metonymic chain in which Bloom imagines himself excluded in the tarot reference—the “fair man” clearly refers to Boylan and not Bloom’s dark-haired self. The chain of association can be seen at work in this song in connected passages of the text in Sirens when, touched by Simon Dedalus’ rendition of “Martha,” Bloom thinks, “Love that is singing: love’s old sweet song” and emotes along the romantic metonymy—Martha, “Love’s Old Sweet Song,” Molly, Boylan (225).

Both the aural referents and verbal context of songs provide contextual associations that are used to establish conceptual sequences that run throughout the novel. Other representations of sound and, likewise, image function in the same manner and indicate the text’s utilization of iconic and
indexical signifying functions that participate in the semiotic structure beyond the merely symbolic function of the actual words of the text. Considering the leitmotifs of the text’s musical elements in terms of their signifying functions helps us theorize their development in a verbal print text and offers additional evidence of the exchange of those functions as the symbolic signified is commuted into iconic and indexical signs. Functioning as iconic and indexical signs, the referential images and sounds that are present in the signifying chain behind and between the verbal signs on the page become active participants in the text’s protean process of signification.
Chapter 3:

Structures of Interacting Sign Functions:

Metonymic and Metaphoric Substitutions

“THE WEARER OF THE CROWN”\textsuperscript{25}

In her articulation of the semiotic structures of aesthetic texts, Silverman writes that “the sets of condensation and displacement, metaphor and metonymy, and paradigm and syntagm are central to any investigation of discourse since they orchestrate the interactions of signifiers and signifieds,” and indeed, these sets contribute to the discursive structure in \textit{Ulysses}, and further reflect the text’s reliance on referential images and sounds to make meaning clear (87). Silverman aligns each of these sets and their terms within the binary categorization of similarity and contiguity, which refers to the terms’ underlying relationships to each other and their organization in the text. The images and sounds implicit in the text of \textit{Ulysses} are often used in metaphoric and metonymic structures to signify thematic elements and even characters; the images and sounds that represent characters do so utilizing multiple signifying functions, where the relationship between them and the object—character—they represent is not arbitrary, but founded not only metaphorically, or according to similarity, but likewise metonymically, according to contextual contiguity.\textsuperscript{26} Therefore in Peircian terms, these metaphoric and metonymic substitutions signify at both the iconic and indexical levels.

In analyzing the novel’s construction of metaphoric and metonymic semiotic structures, Litz’s study in “The Design of \textit{Ulysses}” is again useful, as these structure are established along the associative channels of similarity and contiguity, and Joyce’s notes indicate the nature of the novel’s construction of associative conceptual sequences. “More often than not,” Litz writes, “a series of
[Joyce’s] notes will have a thematic unity even though the passages founded upon it are scattered in the final text” (38). Litz quotes portions from Joyce’s notes on the Circe episode that list particular words and phrases that are repeated in different passages in the text and that, when they appear, establish the internally connotative meaning of the discordant discourse of the that episode. Since the repeated phrases change form slightly when they reappear—indicating shifts at either the associative contiguity/similarity level or the verbal syntagmatic/paradigmatic level—Joyce’s notes provide evidence of *Ulysses'* utilization of the free play among the chain of signifieds to structure the novel’s own narrative information and themes. Words, phrases, and referential images and sounds are linked in a consistent thematic conceptual sequence, often through metaphoric and metonymic structures and devices.

Metaphoric and metonymic substitutions are developed as the text links signifieds in associative relation to each other as the subjective discourse progresses. As much of the novel focalizes through Bloom, the narrative report often represents elements of the narrative in accordance with Bloom’s subjective point of view. In particular, Blazes Boylan is frequently represented through metonymic substitution synecdochically and at the level of indexical signification because of Bloom’s practice of avoiding any direct signification or acknowledgment of Boylan, in thought or in physical presence. Here again we see the Uncle Charles Principle at work; Kenner writes that this device in [diction] and syntax map a set of judgments about relatedness, and such judgments help define the people [characters] who make them. So Joycean diction and syntax may mirror the priorities of a character we needn’t think of as framing the sentence (18). Here again, the narrator’s report appears in sympathetic imitation of the focalized character’s sense perceptions and psychology.
The metonymic and synecdochical representation of Boylan functions indexical sign, which Peirce characterized as “a real thing or fact which is a sign of its object by virtue of being connected with it as a matter of fact and by also forcibly intruding upon the mind, quite regardless of its being interpreted as a sign.” Silverman and film theorists such as Peter Wollen, in arguing for the usefulness of Peirce’s second trichotomy in analyzing the semiotic structures of literary and filmic texts, cite Peirce’s example of the indexical sign in a weathervane, where the signifying value is not in the weathervane’s “physical relationship to the wind, but in the concepts ‘wind’ and ‘direction’ which it permits the observer to link up” (Silverman 19). Indeed, reading the metonymic substitutions in *Ulysses* requires the successful “linking up” of concepts that are positioned in association to one another in the text.

An example of both Bloom’s attempt at avoidance and the indexical signification through the text’s metonymic, synecdochical representation of Boylan occurs in the Hades episode, where this treatment of Boylan, which will continue in later episodes, begins. Riding in the procession carriage with the other attendees of Paddy Dignam’s funeral, the context established from the visual image of the Queen’s theater as it passes leads Bloom to consider the possibly of attending a show there, which in turn reminds Bloom of the singing tour starring Molly and “got up” by Boylan, as well as the latter’s imminent visit to the Bloom home: “He’s coming in the afternoon. Her songs” (76). Bloom continues to avoid thinking Boylan’s proper signifier, and the “he” must again be inferred from the context and the knowledge of Bloom’s suspicion about Molly and Boylan’s arranged afternoon meeting. Of course as poor Bloom’s luck would have it, the exact moment in which his mind wanders to Boylan, the other riders call and salute out of the window of the carriage in greeting to Boylan as they pass him “airing his quiff” outside “the door of the Red Bank” (76). The encounter is no “coincidence” as Bloom characterizes it later in the day—in terms of the structuring of the
metonymic connections, Boylan’s sudden presence inserts him in a particular way and within a particular context, building the metonymic string which connects this section of the text with upcoming passages and facilitates the recognition of Boylan in his subsequent representations by metonymic substitution. Focalized through Bloom, the narrative report here echoes his treatment of concepts, in this case representing Boylan in a way that avoids signifying the specific referential image of him, just as Bloom avoids his proper name in thought: “From the door of the Red Bank the white disc of a straw hat flashed reply: spruce figure: passed” (76). Standing in for the proper signifier of Boylan is the “white disc of [his] straw hat,” a synecdochical representation that communicates the meaning of Boylan’s presence while eschewing a specific visualization of him; the reader does not “see” Boylan, because Bloom chooses not to. This tacit representation of Boylan’s presence is repeated throughout the day as Bloom experiences similar close encounters with the nondescript “spruce figure.”

Visual and aural referents are utilized to establish the text’s representation of Boylan in a similarly cryptic fashion in the Sirens episode, in a manner in keeping with the episode’s overarching musical and auditory theme. While he does make a brief appearance at the Ormond Saloon during which time the narrator refers to him directly, two aural metonymic substitutions represent Boylan throughout the episode, making him and the subjective conceptual sequences and narrative information immediately associated with him metonymically along the signifying chain likewise omnipresent.

The contextual groundwork for the structure of the subjective associations of Boylan with the aural metonymic substitutions that will represent him is laid in the chaotic introduction of the Sirens episode. Blamires writes that “this introductory flourish has been said to represent the tuning up of an orchestra” but argues that “it seems more sensible to regard it as an overture, for it lays before [the
reader], in concise form, many of the [elements]\textsuperscript{29} to be fully and richly explored in the body of the episode” (106). Among the free form lines of the introduction are “Jingle jingle jaunted jingling” and “Jingle. Bloo,” which introduces the symbolic signs that signify the sounds that Bloom will come to associate with Boylan and to therefore substitute metonymically for his proper representation (210). The “jingling jaunted” refers to the hired hackney car Boylan travels in, while the metonymic association with Bloom is established syntagmatically in the combination of signifiers in the line “Jingle Bloom”; “Bloo” is linked to a previous passage in the Lestrygonians episode when Bloommomentarily misrecognizes his name on the flyer from the Christian brother.\textsuperscript{30} The context of the previous passage establishes “Bloo” as signifying Bloom and also introduces the truncated words that will be used later in abundance in Sirens. Bloom’s thoughts use truncated words throughout the episode; the shortened words intended meaning often remains clear, as in the lines, “He saved the situa. Tight trou. Brilliant ide,” but at times, like “Bloo,” the meaning relies on connections to other passage within the text, as in “Flower to console me and a pin cuts lo. Means something, language of flow”—here Bloom means “language of flowers,” known from a previous passage in the Lotus Eaters episode, connected here by the context of Martha’s letter (221; 216; 64).

Much like the persistent sound of the blind stripling’s tapping cane, the jingle of Boylan’s car as he moves through Dublin is at first not identifiable for the reader, but the structure in which it is established is apparent and traceable as the episode progresses. The first “Jingle” occurs in the midst of unrelated dialogue between Simon Dedalus and Miss Douce in the Ormond Saloon, while the second utterance, “Jingle jaunty jingle,” comes just after Boylan’s name is mentioned, when Lenehan inquires if Boylan has been into the bar yet to keep their appointment (215). Gradually the text establishes the association between Boylan and the sound of his rented conveyance; this first occurrence of each signifier “jingle” or “jaunty” spatially in the text are at first distant and therefore

\textsuperscript{29} With reference to the previous passage, it is conjectured that the truncated words serve as shorthand for Bloom.\textsuperscript{30} The context of the previous passage establishes “Bloo” as signifying Bloom and also introduces the truncated words that will be used later in abundance in Sirens. Bloom’s thoughts use truncated words throughout the episode; the shortened words intended meaning often remains clear, as in the lines, “He saved the situa. Tight trou. Brilliant ide,” but at times, like “Bloo,” the meaning relies on connections to other passage within the text, as in “Flower to console me and a pin cuts lo. Means something, language of flow”—here Bloom means “language of flowers,” known from a previous passage in the Lotus Eaters episode, connected here by the context of Martha’s letter (221; 216; 64).
offers no encouragement of connectivity to create meaning. The two signifiers are subsequently situated in closer proximity to each other in the second occurrence. The referential sound suggested through the verbal signifiers “jingle” and “jingle jaunty jingle” in these first two instances is presented devoid of any syntagmatic entanglement or meaning; that is, they are each given their own line in the text and therefore signify nothing but the aural referent at this point in the episode. The first direct connection between the jingle sound and Boylan is established through paradigmatic shifts in parallel syntagmatic structure: “With patience Lenehan waited for Boylan with impatience, for jinglejaunty blazes boy” (Joyce 216). The repeated structure within this sentence highlights the paradigmatic shifts between terms (which, for emphasis, I’ll substitute here with “x” and “y”) that then establish the metonymic connection between them: “with x Lenehan waited for y”; “with $x_1$ [Lenehan waited] for $y_1$.” The paradigmatic shift between antonyms from “patience” to “impatience” reinforces the parallel structure and points to the more important shift (with regards to constructing meaning) from “Boylan” to “jinglejaunty blazes boy.” The inclusion of the uncapitalized “blazes” is significant to further reify the associative connection, while at the same time eschewing the proper signifier, the use of which, as “Boylan” is named in the first half of the sentence, would render the equation of the two terms in this parallel structure redundant and therefore would be inconsistent with the text’s meticulous orchestration of the metonymic webs of meaning and the signifying levels through which they are communicated.

Once the metonymic connection between Boylan and his jingling car is established, it is developed through repeated uses and substitutions of one for the other. In a cross-cut to Bloom as he buys paper and envelopes from nearby Daly’s, the arrival of Boylan’s jaunty car at the Ormond hotel is given in the narrative report as: “Jingle jaunted by the curb and stopped” (217). Here “Jingle” stands in as the subject noun, a metonymic and synecdochical substitution for Boylan. Even after leaving his
jinglejaunty car temporarily, another aural cue is immediately associated with Boylan: the creak of his “smart tan shoes,” which announces his entrance and subsequent departure from the Ormond (217). The renewed jingling of the car as Boylan leaves to keep his four o’clock appointment with Molly is, by that point in the text, imbued with all the associative meanings that its status as metonymic substitution for Boylan affords, which accounts for Bloom’s especially emotional response to the sound of Boylan’s metonymic substitution:

Jingle a tinkle jaunted.


The text’s representation of Boylan through metonymic substitution is dictated by the followed perspective of Bloom—it is for him that these sounds represent Boylan and the metonymically associated concepts on the signifying chain: love, marriage, infidelity, heartbreak. Focalized through him, the reader is pressed into constructing the same associations, following the same conceptual sequences, and being affected with the same evocative response. All of this is facilitated in the reader and Bloom by the simple “hearing” of the referential sound of the jingling hackney car.

The metonymic substitution through synecdochical visual images as seen in Hades (the representation of Boylan through the flash of his straw hat) is also mixed with the associated sounds in representations of Boylan in this section of Sirens. Indeed, in the following passage, the metonymic substitution of the jingle, the “lovely air” that Richie Goulding whistles to Bloom in the saloon, and Bloom’s mental visual images that interpret both of these all fantastically converge in the text:

Bloom bent leopold ear, turning a fringe of doyley down under the vase. Order. Yes, I remember. Lovely air. In sleep she went to him. Innocence in the moon. Brave. Don’t

She longed to go. That’s why. Woman. As easy stop the sea. Yes: all is lost (224).

As Goulding whistles the tune, Bloom remembers it as the tenor air, *Tutto è sciolto*, “All Is Lost” from Vincenzo Bellini’s opera *La sonnambula*, “The Sleepwalker.” Bloom recalls the opera’s narrative in which the heroine Amina “in sleep” walks into “a situation that makes her appear faithless to her fiancé.” The intrusion of Boylan’s metonymic substitution alters the mental images spawned from the air’s narrative; the images of fictional and impartial unknown figures change to the absent figures and faces of Bloom’s life connected to the air through the common concept of faithlessness: the sleepwalking heroine becomes Molly, who unlike Amina is not innocent in her pursuit of adultery, but who, in Bloom’s mind, “long[s] to go,” to fulfill her role as mistress; the danger she moves towards—or rather, that moves, jingling, towards her—is not the danger of blind sleepwalking but rather that of Blazes Boylan; and, finally, the “forsaken” fiancé becomes the forsaken husband, Bloom. The titular chorus then truly applies to the lonely protagonist—for Bloom, all is lost. Here the mix of visual and aural referents and their iconic and indexical functions overlap and interact with the symbolic functions of connected passages of the verbal text.

Later in the episode the aural and visual metonymic substitutions are placed together, reifying their representation of Boylan and their connection with all of the concepts for Bloom that he signifies:

A hackney car, number three hundred and twentyfour, driver Barton James of number one Harmony avenue, Donnybrook, on which sat a fare, a young gentleman, stylishly dressed in an indigoblue serge suit made by George Robert Mesias, tailor and cutter, of number five Eden quay, and wearing a straw hat very dressy, bought of John Plasto of number one Great
Brunswick street, hatter. Eh? This is the jingle that joggled and jingled. By Dlugacz’s porkshop bright tubes of Agendath trotted a gallantbuttocked mare (229-230).

Present here together are the aural and visual metonymic substitutions of the jingling car and the straw hat. Several other terms, imbued with meaning from contextual associations from previous occurrences in the text, likewise signify Boylan, who is again here not properly named. “Fare” carries a dual meaning, referring to Boylan’s status as a fare for the car and the earlier description of him as a “fair” man in complexion, and the excess of details with regard to Boylan’s attire suggests the polished, “spruce” manner of which Boylan was also previously described. The convergence of all of these references from previous passages, all of which signify Boylan, cements their metonymic association and indicates the careful structuring of these elements, their interconnection, and their aggregate construction of meaning. Indeed, the text appears to shore up its previous ambiguity with regards to this connection in the narrative report; the pseudo-question “Eh?” that follows the description and the unusually direct answer immediately provided to that question links this passage to an upcoming episode, prefiguring the question and answer of the catechismic discursive technique of the Ithaca episode. In this passage in Sirens, as elsewhere in the text, the reader must properly read and correctly interpret the aural metonymic substitution of the jingling jaunty, the visual synecdochical representation of Boylan’s attire (his hat in particular), as well as the other terms that carry overarching contextual meaning that are established through the verbal signifiers on the page in order to recognize or “see” Boylan. This is a principle example of the unique “viewing” and “hearing” experience implicit in reading Ulysses.

Metaphoric substitutions can also be seen at work in the novel, and these substitutions are likewise used to establish overarching themes and reinforce narrative information throughout the novel. A prime example of this can be seen in a metaphor that originates from the symbolic signifiers
of an advertisement that Bloom sees in *The Freeman* newspaper early in the novel, in the Lotus Eaters episode. The narrative report provides the text of the advertisement in its entirety, so the reader sees it at first as Bloom does, rather than through his subjective filter:

[Bloom] unrolled the newspaper baton idly and read idly:

*What is home without*

*Plumtree’s Potted Meat?*

*Incomplete.*

*With it an abode of bliss* (61).

Like the metonymic substitutions, the associative meaning of the “Plumtree’s Potted Meat” advertisement is not immediately clear. As Bloom reads the advertisement “idly” and also in the midst of an unwanted conversation with Charlie M’Coy, it passes through his mind fleetingly, with no reference to it in the surrounding context to suggest meanings alternate to its literal and obvious standing as a newspaper advertisement. “Potted Meat’s” function as a metaphoric substitution for martial coitus—or the lack thereof in the Bloom household—is created contextually in the combination of the passages that reference it and through its alternate colloquial meaning; Gifford tells us that “‘to pot one’s meat’ is crude slang for to copulate” (87). Whether or not the term is recognized by the modern reader as turn-of-the-century Dublin slang is less important than the recognition of the paradigmatic shift that results in the terms “Potted” and “Meat’s” metaphoric substitution for female and male genitalia, respectively. If this substitution is not recognizable when the advertisement first appears—and it likely is not—subsequent recurrences within consistently suggestive context will make it so.

The “Potted Meat” advertisement is referenced several times and at sporadic points, as Bloom is reminded of it throughout the events of the day. With each occurrence, additional associative
meanings are established and further connections are made to Bloom. The “Potted Meat” metaphor is created through a careful structuring and repetition of associated textual elements within the surrounding context whenever it appears. Though no connection to the surrounding context is made when the ad is first introduced, that context still serves as the foundation for the metaphor’s meaning in retrospect and informs the way in which Bloom is reminded of it later in the narrative. At the moment Bloom reads the ad, M’Coy is asking him about Molly’s upcoming concert tour, questions which progress to further inquiry as to who is organizing the singing tour—“who’s getting it up” (61). The cruder meaning of “Potted Meat” does not seem to occur to Bloom until he is reminded of the advertisement later, and only then by way of a somewhat unique string of associations. Scanning the food shelves in Davy Byrne’s shop for an appealing lunch in the Lestrygonians episode, Bloom’s thoughts move from a comic rhyme that puns “sandwiches” (“sand which is”) and employs a double entendre on “ham,” “bread,” and “mustard” (“The tribe of Ham was bred there and mustered”) before arriving at the associated “potted meat” remembrance. As elsewhere in the text, the play on words in the remembered rhyme encourages similar searches for multiplicity of meaning in other textual terms and conceptual sequences—in those surrounding each occurrence in the text in addition to those of related passages. This encouragement to freely move along the signifying chain facilitates the construction of metaphoric and metonymic substitutions; this is especially common to Bloom’s stream-of-consciousness and the free indirect discourse of his subjective point of view, which so often moves among and between concepts linked by unique and eclectic metonymic and metaphoric associations.

Again, in the present example of the “Potted Meat” ad, the metaphoric substitution is built from the combination of contextual meanings. Because of the context in which “Plumtree’s potted meat” is introduced in Lotus Eaters—the ad appears “under the obituary notices” and Bloom reads it
immediately after he and M’Coy have discussed Paddy Dignam’s passing and impending funeral—
Bloom condenses the otherwise unrelated concepts of death and the crude and comic interpretation of
the ad, imagining in Lestrygonians “Dignam’s potted meat” which, combined with the literal
contextual meaning of “meat” as food in the episode, “cannibals would [eat] with lemon and rice”
(140). The conceptual sequence built from the combination of contextual meanings from different
passages in the Lestrygonians and the Lotus Eaters episodes can be seen in the string of Bloom’s
thoughts that follow this:

White missionary too salty. Like pickled pork. Expect the chief consumes the parts of
honour. Ought to be tough from exercise. His wives in a row to watch the effect. *There was
a right royal old nigger. Who ate or something the somethings of the reverend Mr
MacTrigger.* With it an abode of bliss. Lord knows what concoction. Cauls mouldy tripe
windpipes fakes and minced up. Puzzle find the meat (140).

Blamires writes that these lines indicate Bloom’s rumination on “[cannibalism’s] stimulating effect on
human potency,” and “hence [reflects] a new aptness in the latter half of Plumptree’s ad (*With the
potted meat the home is ‘an abode of bliss’*)” (70). Phallic associations abound in the surrounding
context in this passage, strengthening the metaphor. The reference to MacTrigger seems to be a
remembered dirty limerick of some kind, in which, “five hundred wives” have “*the time of their lives*”
thanks to the “potted meat” and, therefore, theirs is an “abode of bliss” (141). And eventually, the
suggestive “who’s getting it up?” question reappears, whose sexual connotation here cannot be
ignored, situated at one point in the text directly below another line from the MacTrigger limerick, “*It
grew bigger and bigger and bigger*” (141). Much of the meaning in the sexual connotation is created
through the connection of alternate meanings in the verbal signifiers and does not necessarily require a
visualization of the referential images, but the visual imagery provided by other verbal signifiers in the
narrative report do contribute at times, as seen in Bloom’s “studd[ing]” of “blobs” of mustard into the consecutive strips of his cheese sandwich, which occurs within the established phallic and sexual context and notably near “the dreamy creamy stuff” of MacTrigger’s satisfied wives (141).

Bloom’s unusually sharp annoyance at the advertisement just before the above thoughts—“What a stupid ad!”—is likely evidence that he is on some level aware of the “potted meat” ad’s metaphoric meaning and its substitution for concepts applicable to himself, even before his train of thought leads to the conceptual combination; but he employs the same mental avoidance he practices with all other signifiers which point too clearly to his cuckolded status, and so the metaphoric substitution remains unrecognized by Bloom for some time and, consequently, remains encrypted in suggestive contexts and connotations for the reader (140). Whether or not Bloom has himself made the connection between the metaphoric substitution and his own situation becomes irrelevant as the development of metaphor’s meaning climaxes—the connection is forced upon him in his conversation with Nosey Flynn, who, unlike M’Coy earlier that morning, is not sidetracked by Bloom’s circumlocutionary characterization of his wife’s tour’s logistical organization (Bloom repeats almost verbatim the “it’s a company idea,” “part shares, part profits” lines) and bluntly invokes—while “putting his hand in his pocket to scratch his groin” to boot—the forbidden name of Boylan for all to hear: “Isn’t Blazes Boylan mixed up in it?” (141). Flynn proceeds to obliviously rub Bloom’s nose in the acknowledgment of his wife’s adulterous lover, waxing at length on Boylan’s prowess at bringing off a successful event and describing him as a “hairy chap” for the deftness of his management (142). Though this last in context is clearly meant to mean shrewd and clever, it will become known in Molly’s soliloquy in the Penelope episode that Boylan is, literally, a “hairy” chap. Read according to this more literal meaning here, the physical characterization of Boylan as “hairy” acts as a direct challenge to Bloom’s nullifying substitution of the “spruce figure’s” innocuous clothing for that which
is the actual threat: Boylan’s hirsute, masculine figure and, not to put too fine a point on it, his “meat.” That this also suggests a quite different referential image of Boylan goes without saying.

Bloom’s exchange with Flynn, minus the latter’s devastating deviation from the former’s preferred script at the end, parallels the previous conversation with M’Coy and allows for the reintroduction of the metaphor, through Bloom’s memory of it. More importantly, it invites the combination of contextual meanings between the two passages in which these conversations occur, thereby establishing the conceptual sequence that informs the metaphor’s meaning; like the metonymic substitutions, each occurrence of the metaphor both broadens the range of its associations and strengthens those already established. The presence in context of other metonymically linked verbal and nonverbal signifiers and concepts, as well as the plurality of meanings suggested for individual words and their linked images and sounds in different contexts, conditions the reader to interpret the text in the same way as s/he progresses, engendering the construction of the conceptual sequences that accrue and connect different passages going forward in the text. For example, the reappearance of a line from Martha’s letter is read with new meaning, informed by the “potted meat” metaphor. The reader first reads Martha’s question “are you not happy in your home?” at the same time as Bloom in the Lotus Eaters, which occurs slightly more than two pages after the initial, cursory reading of the “Plumtree’s potted meat” advertisement (63). The letter’s overarching content—Bloom alas Henry Flower’s own pursuit of extramarital sexual engagement (regardless of his intentions to see to fruition)—is conceptually consistent with the associations that will be formed in the metaphoric substitution, and Martha’s question is a short paradigmatic shift from the language of the ad: the incomplete home—the abode without bliss, without happiness—finds a distinct, paradigmatic echo of itself in Martha’s “are you not happy in your home?” If the metaphoric meaning is not applied at Bloom’s first reading of the letter and Martha’s question, it is considerably more likely to be after the
metaphor has been more fully established in the subsequent references to it from episodes such as the Sirens, as described above. Bloom remembers the question from the letter while buying paper and envelops for response to it. Bloom’s preoccupation with the flower that was attached to letter—“Flower to console me and a pin cuts lo”—is not necessarily shared with the reader; the implicit presence of the metaphor is almost directly acknowledged by the sudden interjection of Boylan, represented by his visual metonymic substitution: Bloom sees “afar on Essex bridge a gay hat riding on a jaunting car”—Boylan speeding his way to render complete the Bloom abode (216; 217).

The repetition of verbal signifiers from the metaphoric ad image, as well as those paradigmatically associated, combined with the conceptual consistency of infidelity and sexuality in the context in which these signifiers occur—Bloom’s correspondence with Martha and Boylan traveling impatiently to keep his date with Molly—facilitates the reader’s comprehension and substitution of the metaphor for these concepts and terms. Like the visual and aural metonymic substitutions, the metaphoric substitution incorporates the free flow of associations among the “galaxy of signifieds” explicitly present in a given passage of the text as well as those implicitly present through the conceptual sequences to which the words on the page are tied. This flow depends upon the multiple levels of signification—the text’s interaction with the iconic and indexical visual and aural elements connected in the signifying chain.
Chapter 4:
The Enhanced Emotive Function

In Multiple Signifying Functions and the Structures of Contiguity and Similarity

*What limitations of activity and inhibitions of conjugal rights were perceived by listener and narrator concerning themselves during the course of this intermittent and increasingly laconic narration?*

*By the listener a limitation of fertility inasmuch as marriage had been celebrated 1 calendar month after the 18th anniversary of her birth (8 September 1870), viz. 8 October, and consummated on the same date with female issue born 15 June 1889, having been anticipatorily consummated on the 10 September of the same year and complete carnal intercourse, with ejaculation of semen within the natural female organ, having last taken place 5 weeks previous, viz. 27 November 1893, to the birth on 29 December 1893 of second (and only male) issue, deceased 9 January 1984, aged 11 days, there remained a period of 10 years, 5 months and 18 days during which carnal intercourse had been incomplete, without ejaculation of semen within the natural female organ . . .*

*Silverman’s semiotic theories emphasize the emotive function at work in complex, interrelated levels of meaning and how this function is heightened by the flux of presence and absence inherent in structures of meaning that move freely along the signifying chain through the channels of contiguity and similarity. In particular, Silverman cites the use of metonymy and metaphor in literary and cinematic texts to illustrate how the associative connections that structure and establish these two devices can enhance the affective qualities of aesthetic representations. Conceptual sequences that accrue across passages in a text involve an exchange and fluctuation of terms, as signifiers of all kinds and their related meanings on the signifying chain replace one another as their semiotic relationships*. 
are established. When this exchange is placed with the narrative context of an aesthetic representation such as a novel or a film, the substitution of one term for another corresponds to the substitution of one character or narrative existent or concept for another, as seen in the textual examples from *Ulysses* discussed in chapters two and three. Indeed, Silverman asserts that “metaphor and metonymy are employed . . . to create a dialectic of absence and presence,” where the term that is replaced in metonymic or metaphoric substitution “re-emerges” from time to time, and that that reemergence facilitates the potential for the enhancement of the aesthetic text’s emotive function (113).

To describe this heightened affection, Silverman cites a filmic example from 1974—Raoul Walsh’s *Pursued*, which employs metonymic and metaphoric substitutions. The substitutions in Silverman’s example also function in much the same way as the examples of Boylan’s representation in *Ulysses*. In the film, a western from 1947 starring Robert Mitchum, the protagonist’s father is revealed in a flashback scene to have been killed during “a shootout with a sexual rival” (Silverman 114). The protagonist is a young boy at the time and therefore forced to remain hidden during the fight: “all that he can see and hear is the movement of his father’s spurs on the floor as he struggles with the other men” (114). Bloom’s avoidance of direct reference to Boylan promotes the latter’s absence in both Bloom’s thoughts and the narrative report that subjectively follows him, and which justifies the text’s representation of Boylan so often through metonymic substitution, as seen in the flash of his straw hat or as heard in the jingle of his jaunty car and creak of his spruce shoes. In the same manner here, Silverman points out how the sight and the sound of “the spurs [of Robert Mitchum’s character’s father] are metonymically related to the father, and represent him in his protracted absence” (114). Like the “light sob of breath” the jingling of Boylan’s car draws from Bloom, “only the vision [or sound] of the spurs, sharply hitting the floor, remains with [Robert
Mitchum’s character] from that period of his life, and when he involuntarily recalls it he is always seized by intense fear” (Silverman 114).

The metaphoric and metonymic substitutions in the textual examples from *Ulysses* are given their subjective meaning through the narrative context of the novel and, in these specific examples, the subjective discursive prospective of Bloom. The structuring of these semiotic facilitators, in coordination with the subjective discursive perspective, impacts the affective quality of the text as Silverman explicates in her example. Indeed, the metonymic signifying chain of associated textual concepts serves to enhance pathos and augments the affection evinced through identification. This accounts for the especially affective quality of *Ulysses*, which I found to be an especially surprising quality during my first reading of the novel—how can the pathos of the characters be so effectively communicated in such a difficult narrative, where the shifting discursive techniques and narrative voices produces such frequent reader disorientation?

The enhanced affectation is created from the valuation of terms that are associated conceptually through metaphor and metonymy. The formation of a metaphoric or metonymic substitute achieves not simply a shift in meaning—the metonymic term is given a new meaning to signify, as in the case of the straw hat, which comes to signify Boylan, not simply a hat—but also a “shift of affect” from the original term to that which metaphorically or metonymically replaces it (114). But Silverman describes how this temporary displacement of affect not only creates new terms that invoke emotional response, but that this emotion is heightened in the transference. She writes, “the privileging of one concept over another is the result of a psychic investment in it, an investment which can be extended to the terms which replace it in the metaphoric or metonymic construction” (113). In the textual examples from *Ulysses*, a similar privileging occurs as does the extension of the psychic or emotional investment to which Silverman refers. But as Silverman goes on to argue, the
shifting affect inherent in a metaphoric or metonymic “operation” also includes the shift back again to the original term when it reappears, and that “in the process of these shifts [the emotional investment] gains intensity” (113-114). The metonymic and metaphoric structuring of textual terms and elements in *Ulysses* frequently produces this same enhanced affect.

In Silverman’s filmic example from *Pursued*, the boot spurs substitution for the absent, murdered father “inspire[s] both in [the protagonist] son and the viewer the desire for that missing figure, who dominates the film even though he does not appear in it until the very end” (Silverman 114). The dominance of the absent element, which is the true source of the connected emotion, is further evidence of the increased affectation and emotive function. Silverman argues that:

the fact that the father dominates the film through his absence suggests that metaphor and metonymy can be used to increase the value of a given term by suppressing it. Desire, as Lacan is at pains to demonstrate, is created by absence—not only by the signifiers which ‘name’ a missing signified, but by the other signifiers which replace those signifiers in the event of an additional metaphoric or metonymic elaboration (114).

As her reference to Lacan suggests, Silverman accounts for the increased affectation psychoanalytically, which points to subjective discursive representations in aesthetic texts. In terms of the example from the film, the “metonymic substitution [of the spurs] involves the displacement of affect from the unconscious memory of the father’s death to the conscious (but not voluntary) memory of the spurs” (114). While the metaphoric and metonymic substitutions informed by Bloom’s subjective point of view may not be as unconscious as Robert Mitchum’s, the substitutions and the absence of certain narrative figures and concepts affords them the same potency of affect. Even more importantly, the same transference of emotion between and among associated signifiers and the
multiple signifying functions through which they interact occurs in the carefully connected structuring of textual elements in *Ulysses*.

Because the metonymic connections in the text of *Ulysses* are so proliferate and overarching from episode to episode as shown in some of the previous textual examples, there is a commensurate proliferation in the potential of the signifying terms’ emotive function. The oscillation between presence and absence of certain narrative information and/or characters invites the same intensified pathos from the reader that Silverman describes in the film example. Once established, the jingle of Boylan’s car produces the intermittent emotional pang in Bloom and the engaged reader who follows his perspective in the discourse. Nosey Flynn’s brash invocation of the forbidden signifier during his conversation with Bloom likewise encourages an enhanced pathos as Bloom feels “a warm shock of air heat of mustard hanch[ing] on [his] heart” and raises his eyes to “stare at the bilious clock” as it ticks closer to the time of Molly and Boylan’s afternoon meeting; a similar metonymic shift endows four o’clock with affective meaning, as each subsequent reference to the time of day—“Twopence, sir . . . and four. *At four she*”—draws the same affective association (141; 217, emphasis added).

Arguably the text’s most poignant example of the intensified affect Silverman articulates is in the “presence” and “absence” of Molly and Bloom’s deceased infant son, Rudy. Indeed, here “the principle of absence is . . . central to the formulation” of the enhanced emotive function (Silverman 113). Bloom does not practice the same avoidance concerning thoughts or references to his son as he does with Boylan, but his internal references to him are for the most part brief and fleeting—Rudy’s name may be briefly invoked, but rarely dwelled upon.

Like the previous textual examples, the conceptual sequences related to Rudy are carefully structured—established and developed as his proper signifier occurs in the text with careful and specific manipulation as to how the associative connections are constructed. The reader is first
introduced to Rudy in the Calypso episode, where, unlike some of the other textual elements considered thus far, his identity and relational significance to Bloom and Molly can be immediately inferred from the surrounding context. After reading the letter from his daughter Milly, Bloom realizes that the day before was Milly’s first birthday “separated” from home; he then fondly reflects upon the wisdom of the midwife who helped birth Milly, and who also “knew from the first [that] poor little Rudy wouldn’t live”—Rudy, who “would be eleven now if he had lived” (54). The context here implies fairly clearly Rudy’s place within the Bloom family. Rudy’s second “appearance” occurs in the Hades episode as Bloom rides in the carriage to Paddy Dignam’s funeral. The occurrence begins in similar syntagmatic form as that with which the first ends, with Bloom thinking “if little Rudy had lived”; Bloom goes on to imagine how he could have “see[n] him grow up” and, in a thought derived from his earlier consideration of the increasing physical similarity between Milly and Molly,37 envisions “what a strange feeling it would be” to see himself “in his [Rudy’s] eyes” (73).

Before the digression into the circumstances of Rudy’s conception, the nine short, broken sentences of Bloom’s thoughts in this occurrence are among the longest ruminations that Bloom permits himself on his son38 during the course of the day.

References to Rudy appear with regularity; nearly every episode that focalizes through Bloom and/or follows his associative train of thought eventually brushes up against the subject of Rudy, indicating how thoroughly the tragedy of his death has marked and defined his life. Indeed, even after nearly eleven years, Bloom uses the time of Rudy’s death as a touchstone for determining when other past events occurred. In the Lestrygonians episode, Bloom tries to recall when he worked for a past employer: “Got the job in Wisdom Hely’s year we married. Six years. Ten years ago: ninetyfour he died yes that’s right the big fire at Arnott’s” (127). Molly also in her Penelope soliloquy is able to pinpoint the year of another memory by remembering that at the time she “was in mourning that’s 11
years ago now yes hed be 11” (637). The importance of Rudy’s death to both Bloom and Molly is foregrounded by the associative connections between these two lines, established by the similarity of Bloom’s and Molly’s articulated thoughts: in addition to the same content—Rudy’s death—Bloom’s thought is connected to Molly’s in its foreshadowing parallel technique with the momentary omission of punctuating marks in the phrase following “Ten years ago” and the inclusion of the frequently repeated signifier from the Penelope episode, “yes.”

Only the hallucinatory environment of the Circe episode can facilitate the true physical presence of Rudy, which is indeed the episode in which Rudy makes his climactic—and highly evocative—appearance. Like the murdered father in Silverman’s filmic example, Rudy’s presence is always seemingly near because of the ease with which he is remembered through some contextual metonymic association. Presented in the discourse from the Circe episode as a stage play or script, with only dialogue and parenthetical stage direction for narrative report, Rudy’s appearance is in true mimetic imitation, insistent, like so much of the text’s discursive technique, on the image behind the words:

. . . 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 a 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.

(497).

Rudy’s image collects the details from the previous references in the text to him and presents them in image, which indicates the conceptual sequences that connects his appearance to the other passages in the text in which he is referenced. The manifestation as “a fairy boy of eleven” makes explicit Rudy’s metonymic connection to the academic debate about Shakespeare’s father and Hamlet’s ghost in the Scylla and Charybdis episode; not only is a general association made in the father-son context of the debate, but the Blooms are paralleled with the Shakespeares more directly in Bloom/Rudy and William/Hamnet in the significance of the absent signifier “eleven”—the age in days and years of Bloom’s and Shakespeare’s respective heirs at the time of their deaths.39 Out of the Shakespeare debate in the National Library comes the argument that “Hamlet, the black prince, is Hamnet Shakespeare”—note even in the use of these real proper signifiers the slightest of paradigmatic shifts. Rudy’s association with Hamnet therefore accounts for his age in Circe, a “boy of eleven,” and his appearance as a prince, wearing a “little bronze helmet” and suit set with a diamond and encrusted with ruby buttons (171). The Eton suit, similarly, can be traced to Bloom’s earlier imagined scene of Rudy “walking beside Molly in an Eton suit,” which is itself representative of Bloom’s desire for the installation of intellectual pursuits in his son and heir (73). And Bloom’s awareness of and focus on progeny can be seen in his description of Stephen when he points him out to Simon Dedalus from the funeral carriage earlier in the day in the Hades episode: “There’s a friend of yours gone by, Dedalus …Your son and heir” (73).

The return of the details from previous passages and the accrual of the concepts that they are connected with makes the effect of Rudy’s appearance highly affective—it’s almost a reverse effect as that of Boylan; rather than being dissected or reduced to less threatening synecdochical part-
substitutions, Rudy is constructed of all those metonymic part-substitutions that represented him to begin with because of the emotional investment they simultaneously represent along with Rudy himself. The best singular example of this is the “white lambkin [that] peeps out of his waistcoat pocket.” The significance of the lambkin can be attributed to extratextual allusions, such as its associations with Hermes, the herald of the Roman gods or the Old Testament/Jewish association with the “sacrificial lamb.” However, these allusions offer little towards the enhancement of the evocative quality of lambkin or Rudy’s image overall, as this is achieved rather through the accumulation of personal, subjective associations to Bloom and Molly, associations the reader will likewise connect with Rudy because of the way in which they are structured in the text, in their contextual placement and reoccurrence from episode to episode; the latter enables the accrual of contextual meanings as the metonymic signifying chain is constructed. Regarding the lambkin Rudy wears, these associations can be traced first to a passage in the Oxen of the Sun episode. As Bloom sits in the hospital with the merrymaking Stephen and a group of Trinity medical students, the narrator reports that the “terrorcausing shrieking of shrill women in their labor . . . mind[s Bloom] of his good lady Marion that had borne him an only manchild which on his eleventh day on live had died and no man of art could save so dark is destiny” (320). A detail from this “evil hap” follows, of how grief-stricken Molly “for his burial did him on a fair corselet of lamb’s wool, the flower of the flock, lest he might perish utterly and lie akeled (for it was then about the midst of the winter)” (320). Another passage makes reference to the lambkin, an excerpt from Molly’s eighth and final sprawling thought-sentence in the Penelope episode, which likewise attests to the emotional significance of the “lamb’s wool, fair corselet”:

. . . I suppose oughtnt to have buried him in that little wooly jacket I knitted crying as I was but give it to some poor child but I knew well Id never have another our 1st death too it was
we were never the same since O Im not going to think myself into the glooms about that any
more . . . (640).

That the lambkin jacket, hand-knitted by the dead child’s mother, is remembered by both parents, and
the context in which it is remembered—concern that the dead child might still become cold in the chill
of winter, recognition of the impractical sentimentality of burying him in the jacket—transfers the
affective quality as Silverman describes to the surrounding links on the signifying chain, imbuing the
verbal signifiers—“lambkin,” “woolly,” “corselet,” “jacket,” et.al.—and their referential images with
associations of motherly tenderness and care—all of which are signified at the “sight” of Rudy with
his white lambkin poking subtly from underneath his Eton suit.

Other aspects of Rudy’s appearance are likewise specifically linked to details provided earlier
in the text and the emotional investment associated with them. The fact that Rudy is reading implies
not only an affinity for scholarly pursuits that the reader, by the time Rudy appears in Circe, knows
would make his father proud, but more specifically, the action recalls one of Bloom’s thoughts about
his father, the deceased Rudolph senior, much earlier in the day. In the Aeolus episode, the
newspaper type-setter reminds Bloom of his “poor papa with his hagadah book, reading backwards
with his finger to me” (101). Rudy too appears reading a sacred Hebrew text (“reads from right to
left”) and kisses the page, presumably at each occurrence of the name of God in proper accordance
with the attitude of a devout young Jewish scholar. Condensing metonymic references to Bloom’s
father who committed suicide eighteen years before the day in which the central narrative takes place
with those of his deceased infant son into the figure of the eleven-year-old Rudy—the shared proper
given name which likewise unifies their signification and subjective emotive qualities—compounds
the evocative quality of the sight of his image for Bloom and for the reader that has followed the
structure of conceptual sequences that link these details to that image.
The appearance of the deceased child is made even more evocative as he meets eyes with his father—who, in the passage quoted earlier, had previously considered “what a strange feeling it would be” to see himself in the eyes of his son. But Rudy’s gaze is “unseeing,” echoing the mute call with which Bloom hails him (Bloom, “wonderstruck, calls inaudibly”). The suspension of audibility during Rudy’s appearance—the specific depravation of any referential, suggested sounds, in either direct signification or implied, is signaled by the “inaudible” qualifier not only in reference to Bloom’s dialogue, but also to Rudy actions (“. . . reading inaudibly, smiling . . .”)—lends substantial weight to the emotional affect as well as primacy to the sight of Rudy as image in the mimetic discourse of the Circe episode. Like all other instances when the text emphasizes referential images or sounds or suggests their implicit participation, this signification incorporates iconic and indexical levels of meaning that are part of the same signifying chain as the verbal, symbolic signifiers that appear on the page.

The iconic and indexical levels of signification also contribute to the efficacy of the emotive function as exemplified in Rudy’s appearance, but the nature of their participation in the printed text in this particular example provides an opportunity to note a certain difference in the signifying processes of the different media forms of literary and filmic texts. As the discourse of the Circe episode imitates the mimesis of stage or film, the text can only offer the implicit referential image that would, in a media setting that relies more directly on iconic and indexical levels of signification, be presented explicitly. This difference affects the potential of the emotive function in this example of Rudy; while the text’s participation with the iconic and indexical levels of signification do greatly enhance the referential image’s evocative quality, the words on the page that represent the image of Rudy cannot present it as efficiently as an explicit image would. The explicit image would enjoy a more immediate communication of the affect with which Rudy is associated when he appears.
The immediacy of communication in an image versus a linguistic sign is a difference between literary and filmic signifying processes that Christian Metz refers to in his seminal work on the semiotics of cinema, *Film Language*. Metz argues that the filmic/photographic image represents an “actualized unit” and is therefore capable of communicating details with greater immediacy than the “virtual lexical unit” of the individual word (75). This difference applies to passages of verbal text like that which describes Rudy’s appearance; Metz’s makes this difference even more apparent by comparing the filmic image with the individual verbal sign: “the word “dog” can designate any type of dog . . . whereas a filmic shot of a dog tells us, at the very minimum, that we are seeing a certain kind of dog of a certain size and appearance, shot from a specific angle with a specific kind of lens” (75-76).

However valid, Metz’s articulation of this difference is indicative of the type of misaligned comparison that may be helpful in describing noteworthy semiotic disparities, but that also ignores the exchange and interaction of signifying functions at work in specific sign systems and across media specificities. This difference is valid only in the comparison of the filmic shot to a “word” as conceived in the vacuum of Saussure’s linguistic model of the arbitrary sign. It ignores the additional meanings and functioning levels of signification that may be present in a larger verbal semiotic system such as a literary text. Just as the filmic image carries iconic and indexical functions as well as symbolic, so too can conceptual sequences from word phrases and sentences utilize iconic and indexical functions in referential images and sounds. The common signifying practices of different forms can help to understand not only individual aesthetic texts that utilize them, as I have argued here in the case of Joyce’s *Ulysses*, but also point towards the ways in which meaning is made in new media forms and applications that explicitly incorporate iconic, indexical, and symbolic sign systems.
Roman Jakobson maintained that “the study of communication must distinguish between homogeneous messages which use a single semiotic system and syncretic messages based on a combination or merger of different sign patterns . . . modern culture develops the most complex syncretic spectacles . . . making joint use of several auditory and visual semiotic media” (705). As stipulated in chapter one, the original research that led to the readings of *Ulysses* presented in this paper focused on the common semiotic processes and structures shared by the aesthetic language of the film medium and the particular use of verbal language in Joyce’s literary novel. As such, what I have referred to as *Ulysses*’ protean semiotic system is meant to denote the exchange and interplay between iconic, indexical, and symbolic functions within the text’s signifying process and structure, and also to point towards that process and structure’s similarity to those of media forms other than the traditional print medium. To close, I’d like to briefly consider this overarching argument in a different but related direction: *Ulysses*’ semiotics and hypermedia forms.

When hypertext and hypermedia forms were first conceived in relation to literary studies, *Ulysses* was among the first literary texts recognized as suitable for comparison to the structure of computer-based systems. In his 1997 book *Hypertext 2.0*, George Landow characterizes the hypertext dimensions of *Ulysses* in terms consistent with my approach here, calling the novel “implicit hypertext in nonelectronic form” (35). Jay David Bolter, author of *Writing Space: The Computer, Hypertext, and the History of Writing*, likewise opines on the new media quality of the semiotic structures in Joyce’s later works, referring to *Ulysses* and *Finnegans Wake* as “hypertexts that have been flattened out to fit on the printed page” (24).
The most specific and practical conceptualizations of *Ulysses* and hypermedia come from Michael Groden, who spearheaded the scholarly community’s attempt to translate *Ulysses* into a hypermedia interface until a lack of cooperation from the Joyce estate precluded the project’s completion. Attesting to *Ulysses*’ natural suitability to such a treatment, Groden writes in his essay “Introduction to ‘James Joyce’s *Ulysses* in Hypermedia”:

the terms used to describe hyper[media]—associative, multi-pathed, nonlinear (or, much better, multilinear)—echo Joyce’s interior monologue techniques in *Ulysses*, in which details connect across hundreds of pages and readers progress through the masses of information in various ways, ranging from reading the text straight through to jumping around in the book (or simply skipping sections) to moving back and forth between the text and secondary materials (360).

While Groden’s *Ulysses* in Hypermedia project would rightly include hypertext links to secondary materials—annotated guides (whose usefulness should be apparent from the present study’s citations of Don Gifford’s text), critical, and scholarly articles and interpretations, etc.—most of the ways in which a hypermedia setting would benefit the reading of Joyce’s novel performed in the previous chapters would include intratextual linkages. Hypertext links could be used to highlight the “extraordinary structural unity [*Ulysses*] achieves through a network of [internal/intratextual] cross-references”—the multiple conceptual sequences of narrative plot, overlapping themes and motifs, and subjective character associations—whose threads can be intermittently traced through different passages across the entire novel, as Groden also alludes in his recognition of the novel’s associative structure and subjective discursive techniques, in which “details connect across hundreds of pages” (Litz 39; Groden 360).45
Furthermore, through its “invovl[ement] [of] other media in addition to words: sound, visuals, video, animation, and the like,” a computer-based, hypermedia translation of *Ulysses*, like the one Michael Groden describes in his introductory essay, would allow for the direct interaction of iconic, indexical, and symbolic signifying functions that the text uses to such a great but inherently limited extent in its print form; the multimedia signifying processes incorporated in the amalgamated language of hypermedia would provide explicit manifestations of those visual and aural elements upon which so much of *Ulysses* relies (359). Indeed, Groden proposes thirteen broad categories of linked content for *Ulysses* in Hypermedia, which, in addition to a variety of verbal texts, also prescribes the heavy use of visual images, video, sound, and music.

Many of the visual and aural elements Groden calls for in a hypermedia version of *Ulysses* would augment the novel’s already heavy emphasis on implicit images and sounds. Links to period maps of Dublin would help the reader mentally unify the narrative space that is often provided in fragmented—though clearly interconnected—images through the shifting narrative report. “Period photographs of the buildings, streets, locations, and people in Dublin” along with recreations of advertisements from the modern urban world of turn-of-the-century Dublin would provide explicit iconic representations of the images in the novel through which the reader progresses as they following the point of view of the characters (Groden 361). Scenes from film adaptations of *Ulysses* would provide useful interpretations of episodes from the novel that emphasize audiovisual modes of communication to a disorienting extreme. Links to audio components would facilitate the reader’s incorporation of sounds and music into the text’s signifying processes; for example, the jingle of a hackney car could be linked to each occurrence of the word “jingle” in the Sirens episode, leading the reader to substitute the actual sound with Boylan’s representation, which the text clearly strives to do; likewise, short clips of songs could be attached to passages of the text with which they share common
themes or associations, such as Bloom’s musical associations with his life with Molly. Clips of audio recordings of the book would also add significant clarity; the varying intonations of Jim Norton’s performance of the novel help to distinguish between the changing narrators and the reflections of focalized characters. Additionally, audio recordings of the novel will reveal multiple meanings of words in the text that can only be exposed when spoken, such as the speech-dependant pun of “Greaseabloom” as signifier for Bloom, which adopts a wholly different connotation when pronounced with an Irish accent, sounding like “Grace-of-bloom” (Joyce 214).

Groden also lists the necessary inclusion of “searching and indexing features” in a *Ulysses* hypermedia translation (214). In the particular case of *Ulysses*, hypermedia sequences would be considerably more meaningful and instructive if they traced not only reoccurrences of one, particular, important textual element, but connected that element to other related words, phrases, images, sounds, songs, and narrative plot points and themes that are specifically established in the novel to have associative meaning. The novel’s structure of interconnectivity could be highlighted in hypermedia sequences tailored to a particular character’s subjective viewpoint, tracing the associative links of words in the text to their related elements. As Landow writes, “such texts [as *Ulysses*] might not require hypertext to be fully understood, but to readers who have experienced hypertext they reveal new principles of organization”; “[h]ypertext,” he continues, “makes certain elements in the [text] stand out for the first time” (182). For first-time readers, hypermedia would indeed highlight important strands in the *Ulysses*’ chaotic syntax and discourse, making the novel’s encrypted structure more apparent and understandable, as well as easier to navigate.

The appearance of Bloom and Molly’s son Rudy discussed in chapter four provides an appropriate example of how a hypermedia setting might illuminate threads of the novel’s structure, its evocative affect, and the primacy of iconic and indexical signifying functions in both of these. In a
computer interface, Rudy’s appearance at the climax of the Circe episode could be linked to an actual image of him as he is described by the narrator. Sections of that image—specifically the figure of Rudy—could contain links to additional hypertext sequences through related passages of the novel or to indices that catalogue the previous references that inform a specific quality of Rudy’s physical appearance: the Eton suit would link to its origin in the Hades episode, the Hebrew text whose pages Rudy reads and kisses would link to Bloom’s ruminations on his deceased father in Aeolus, and Bloom’s and Molly’s emotional associations with the lambswool vest that so subtly peaks from Rudy’s suit vest would link to the different passages across the episodes that establish them. Such assistance to the reader—first-time or otherwise—would not only provide a clear path along the carefully developed semiotic structures, but would also enable the text’s substantial evocative qualities to stand in greater relief by ensuring that vital details that facilitate the narrative’s moments of enhanced affectation are not missed. Furthermore, a hypermedia setting would provide the immediate and efficient communication of affect in the inclusion of an explicit iconic image that the verbal text can only imitate in its stage/screenplay discourse.

The explicit interaction of iconic, indexical, and symbolic signs in hypermedia’s amalgamation of linguistic text, photographic images and moving images, sound, music, et al. reifies the importance of semiotic models that account for the protean nature of semiotic systems. At the same time, digital media’s continuing evolution toward fully synthesized representations—completely computer-generated images in lieu of the “deathmask” mold of photography—demands an updated understanding of interacting signifying functions such as iconicity and indexicality, away from the Peircean existential bond between representation and object and further toward the relational model of similarity and contiguity Silverman initiated. The development of new media narratives that explicitly utilize iconic, indexical, and symbolic signifying functions presents the opportunity to better
understand the exchange and interplay of these functions in the creation of meaning. Considering the translation of a literary text like Joyce’s *Ulysses* to hypermedia foregrounds its remarkable ability to incorporate symbolic, iconic, and indexical functions without the benefit of computer technology and explicitly multilinear organizational capabilities.

But before dismissing the traditional literary text as inherently limited and as a mere means to better understand more contemporary hypermedia narratives and texts, it seems appropriate to end with a recognition of a decided advantage that the implicitness of the printed literary text’s iconic and indexical signifying functions affords—one that cannot be recreated by either explicit hypermedia or filmic counterparts. In addressing the potentially problematic implications of verbal, visual, and audio annotations of *Ulysses* in a hypermedia setting, Groden asks, “Is there a line between information and interpretation?” and “If so, how do we proceed in order not to cross it?” (362). With regard specifically to visual and audio hypermedia supplements, the answer is, we cannot. While the inclusion of period photographs, maps, and musical recordings would involve marginal interpretation, relative to the experience of reading the novel in its original print form, all interjections of explicit audio and visual elements breaks from the written novel’s ability to incorporate images and sounds whose specific details are completely unique to the reader. The advantage of *Ulysses’* subjective discourse in written form is its unparalleled ability to invoke the participation of the reader’s own subjective perceptions, not only in identification with a followed character, but in all of the conceptualizations that the text signifies. This is an established and obvious difference—it’s the reason why film adaptations of well-loved novels almost invariably fall short of reader expectations—but is especially true in the unique textual system of *Ulysses*, where the complexity of the protean interaction and exchange of signifying functions proliferates the possibilities of interpretation to an almost infinite extent.
Groden’s concern for the unintentional intercession of interpretation brings us full circle to Peirce, whose conceptualization of the interpretant also recognized this unique tie between referential images and sounds and the reader, insisting that the relation of object and interpretant through the sign constitutes “a phenomenal manifestation of ourselves . . . just as a rainbow is at once a manifestation of both the sun and of the rain” (67). Peirce’s poetic metaphor points to the innately unique construction of the referent-object in any individual subject-reader; the exact qualities of the referential image are determined by the qualities of the object in reality or in its representation—but only as these are known through the subjective viewpoint of the individual. Hypermedia representations of *Ulysses* would provide enormous guidance in navigating the text’s semiotic system, and would also create a space where the entirety of what that system has to offer can be continually developed from a range of individual subjective viewpoints. In order to maximize *Ulysses*’ semiotic potential and uniqueness of experience however, the reader will, perhaps in between uses of hypermedia or other aids, go back to the printed words in the text.
Notes

1 Peter Wollen’s 1972 book *Signs and Meaning in the Cinema* locates the “groundwork necessary” for further precision in theorizing film’s semiotic processes in Peirce’s second trichotomy of the sign, arguing that the most important classification for film semiotics is “Peirce’s division [of signs] into icons, indices, and symbols” (120; 122). Wollen’s use of Peirce’s second trichotomy solves many of the problems and limitations of film semiotic models that do not emphasize the multiplicity of the signifying process, such as Christian Metz’s early theories of film language, the well-noted inadequacies of which point toward the need for alternate conceptualizations of signifying functions. Metz’s theories sought to define film language in relation to the nature and understanding of a linguistic system, and as such largely followed the Saussurean model—Metz sought a cinematic equivalent to the arbitrary linguistic sign, the paradigm and syntagm opposition, and rules of grammar. In *New Vocabularies in Film Semiotics*, Robert Stam writes that “much as Saussure concluded that the purpose of linguistic investigation was to disengage from the chaotic plurality of parole (speech), the abstract signifying system of a language, i.e. its key units and their rules of combination at a given point in time, so Metz concluded that the object of ciné-semiology was to disengage from the heterogeneity of meanings of the cinema its basic signifying procedures” (109). Stam’s characterization of Metz’s mission to delineate film language as analogous to Saussure’s exposes the fundamental error that underlies Metz’s theories—seeking to articulate a purely abstract signifying system ignores those signifying functions and signs that are not arbitrary; the iconicity and indexicality of the dominant audiovisual channels of communication in film are dismissed, like speech, as “chaotic plurality” rather than being recognized as semiotic wealth.

2 Although Peirce’s theories establish the foundation of the semiotic approach used here, this paper utilizes the work of Silverman and other theorists who distilled “the semiotic scheme which emerges from [Peirce’s] published writings” and apply his useful semiotic models toward the understanding of specific semiotic systems (Silverman 14). Because of the continuing evolution of his theories, Peirce’s written
works are often inconsistent and “fraught with contradictions,” and therefore the exact nature and applicability of his semiotic models have required clarification (16).

It should be noted also that the research that brought about the semiotic reading of *Ulysses* in this paper originally began as a focus on the relationship between *Ulysses* and the semiotics of the film medium. Peirce’s second trichotomy of the sign has been used to conceptualize the semiotic systems of both literature and film, and Silverman’s semiotic theories that are utilized here come with the explicit assumption of the author that “the connections between literary and cinematic texts and theory [are] at all points reciprocal” and should be “pose[d] one in relation to the other” (vii). This is important to note as it informs the focus on the participation of referential images and sounds in *Ulysses* and their signifying functions, and also points to an overarching argument—the reading of *Ulysses* made here hopes to illustrate the protean semiotics at work in both *Ulysses* and the medium of film, which has been repeatedly compared to the discourse in Joyce’s novel. While this paper focuses on the semiotic structure of the literary text of *Ulysses* and does not make explicit comparisons to specific filmic texts, the argument presented here for the novel’s use of referential images and sounds offers one explanation of the fecundity of the *Ulysses/film* comparison. This semiotic reading of *Ulysses* will, therefore, draw occasional comparisons to film, in keeping with Silverman’s insistence on the shared semiotic structures between literature and film and also in making the argument for *Ulysses*’ iconic and indexical signifying processes, which are of course the primary levels of signification in cinema.


5 The alignment of iconic, indexical, and symbolic signifying functions with the relational categories of similarity, contiguity, and conventionality is an important clarification on Peirce’s second trichotomy that can be drawn from Silverman’s synthesis of semiotic theories. This is especially important to develop a
workable semiotic definition of indexicality; Silverman argues for the need for explicit clarification on this point because Peirce’s definition places such heavy “emphasis . . . on the existential bond between the indexical sign and its object” (19). Film theorists have seen this definition as making Peirce’s conceptualization of indexicality especially applicable to the film medium, whose photographic images (and later recorded sounds) share the existential bond with the physical reality they capture. Peirce’s emphasis on the existential bond between the indexical sign and its object is apparent in the language of his definition: “An index is a sign which would, at once, lose the character which makes it a sign if its object were removed, but would not lose that character if there were no interpretant. Such, for instance, is a piece of mould with a bullet-hole in it as sign of a shot; for without the shot there would have been no hole; but there is a hole there, whether anybody has the sense to attribute it to a shot or not” (239-240). Effectively divorcing the indexical sign from its method of production and the physical, existential relationship to its object, Silverman’s writes:

Indexical elements help to transform general assertions into specific statements, to locate a discourse in relation to space and time. For example, a proper name elicits the mental image of a living person . . . Thus instead of referring to a whole class of things, the way the word ‘tree’ does, a proper name makes a direct and individual reference, functioning like a pointing hand. Expressions that direct our attention, such as ‘that,’ ‘this,’ ‘which,’ ‘here,’ ‘now,’ and ‘yonder,’ also provide indexical assistance (21).

Silverman’s clarification enables a wider application of this important signifying function to literary textual systems such as *Ulysses*, where the referential images and sounds that function as indexical signs are, of course, produced only in the reader’s mind.

6 The overlap of signifying functions within semiotic systems equally applies to the film medium; as noted, theories of film semiotics such as those of Metz ignore the multiplicity of signifying functions and the associated connotative meanings possible within specific semiotic systems through them. In its foundation
on Saussurean linguistics, Metz’s theories also point to a lack of recognition of the iconic and indexical properties of verbal language. Like Silverman, Wollen emphasizes the importance of the interaction of signifying functions and quotes Peirce’s insistence that these functions are not “mutually exclusive,” but “on the contrary, all three aspects frequently—or, as [Peirce] sometimes suggests, invariably—overlap and are co-present” (122; 123). Indeed, “it is this awareness of overlapping,” writes Wollen, “which enabled Peirce to make some particularly relevant remarks about photography” (123).

It should again be noted that, while Peirce’s theories have been indisputably vital in other theorists’ articulations of semiotic models for literary and filmic texts, the evolving nature of his written work has engendered some debate as to the exact details of his theories. T.L. Short’s 2007 book, *Peirce’s Theory of Signs*, offers a recent appraisal of Peirce’s work and his interdisciplinary contributions. Though it constitutes only a portion of the book that examines the breadth of Peirce’s work, Short presents one qualification on Peirce’s theory of the second trichotomy that demands attention here. In an attempt to trace the evolution of this theory, Short cites contradictory passages from Peirce’s published work and draws the conclusion that the functions of Peirce’s second trichotomy do not overlap within the individual sign. Without refuting the validity of Short’s conclusion within the context of general semiotic theory, I would offer the following reactions/qualifications which are necessary to reconcile Short’s conclusion with the semiotic approach applied in this paper: First, Peirce maintains—as does Short—the overlap and coexistence of iconic, indexical, and symbolic functions within larger signifying systems. In addition, Short’s assertion applies only to the specifically verbal, linguistic system and does not account for filmic signs and signifying functions, which is a vital difference here as the considerations of referential images and sounds in *Ulysses* is informed by the body of work from semiotic film theory that applies the second trichotomy; as this body of theory dictates, iconic, indexical, and symbolic signifying functions do overlap in the film medium’s entire signifying process, as the proliferate criticism of Metz’s attempts to articulate
an individual cinematic sign shows. And while *Ulysses* is obviously a verbal text, I argue that a comparable multiplicity of signifying functions is present in the text’s comprehensive semiotic system.

Furthermore, Short’s claim has limited applicability within the context of a specific semiotic system (particularly of an aesthetic text). Short’s claim that “even if [a sign’s] use is subordinate to a more complex process, that [iconic, indexical, or symbolic] function is independent of the rest, and only so may it contribute what it does to the whole” is likewise of limited applicability to the study of semiotic systems of the complexity of Joyce’s text (227); the definition of an individual sign and its function as Short conceives it is purely academic—like Metz’s Saussurean conceptualization of the cinematic sign, it exists only in a theoretical vacuum. When applying the second trichotomy to the semiotic structures of *Ulysses*, the exchange of functions from one signifying element to the next—those on the page and the participating referent images and sounds—is so complex and fluid that the exact point of exchange is infinitesimal; within the system’s larger structure of meaning, the pursuit of a one-dimensional sign, to me, is a wholly fruitless pursuit, counterproductive to a more meaningful investigation of how multiple levels of signifying function work in accord with one another, whether they overlap at an indeterminate theoretical point or not. Much more can be learned from specific analysis at the systemic level that includes overlapping functions than can be within the limited hypothetical realm of general theory. For, indeed, as Short himself points out, using Peirce’s trichotomies to gain an understanding of the exchange and interaction of signifying functions within semiotic systems has much broader applications:

Imperfect and incomplete as Peirce’s taxonomy is, it at least suggests some possible order and some possibly illuminating connections among the items ordered. In addition, it is not limited to linguistic phenomena, and, so, it is that much more ambitious in scope and that much more revealing, potentially (261).

8 Scholes’s structural analysis contributed to Ruth Perlmutter’s essay “Joyce and Cinema,” which theorizes *Ulysses*’ semiotic structures in relation to the film medium. Perlmutter characterizes “Joyce’s *Ulysses* [as]
a supreme example of the complex rhetoric of the narrative mode in the twentieth century, a [system] shared with the cinema” (481). Synthesized with Scholes’ analysis—upon which her essay relies and expounds—Perlmutter offers additional insight on the novel audiovisual invocations within the context of film semiotics. She points to filmic montage as a comparable “mode of induction” that reconciles the paradigmatic possibilities that Scholes describes (to which Perlmutter refers to as “ruptures”) with the syntagmatic level of meaning within the narrative (483). Perlmutter speaks to the same accumulation of meaning in *Ulysses* considered here, which she likewise finds in “the interplay of metaphoric and metonymic tropes” (481). Also emphasized is the text’s “ability to visual verbally,” and Perlmutter in particular compares the film medium’s audiovisual channels with the discourse of *Ulysses* in “the recreation by narrative voices of the nonverbal experiences underlying the verbal forms of expression,” and the “simulation of an ‘ocular’ experience within the acoustic space (of random ambient sound)” (481).

Perlmutter offers some useful insights as to some of the shared structures of meaning in Joyce’s novel and the signifying practices of film, but her arguments lack the clarity provided by Silverman and others’ application of Peirce’s second trichotomy, as well as Silverman’s categorization of semiotic structures through similarity, contiguity, and conventionality. Likewise, Perlmutter pairs few of her detailed descriptions of *Ulysses’* structure with actual text examples, which at times makes her arguments vague and difficult to follow. However, the parallels in Perlmutter’s essay with the semiotic approach used here supports Silverman’s claim of overarching semiotic similarities between literary and filmic texts and the present study’s insistence upon evidences of some of these similarities in the interplay of Peirce’s multiple levels of signifying function and the emphasis on referential images and sounds in Joyce’s text.

9 Gottfried cites this quote from Joyce as reprinted in Herbert Gorman, *James Joyce*, p. 152.

10 Some of Peirce’s theories have been applied to Joyce’s texts, but these studies involve facets of Peirce’s work of a wholly different focus than that offered here. Mary Libertin’s 1994 “Peirce’s Musement in Joyce’s *Ulysses*” focuses more on Peirce’s theories on the philosophy of the mind, in particular his process
or “play” of “musement” alluded to in the essay’s title. Libertin’s analysis of the novel’s procession through Peirce’s stages—or as he and she refer to them, the “universes”—of the play of musement describes some parallels to the present study, but these points are cursorily acknowledged by Libertin, such as her passing recognition of linguist Roman Jakobson’s theorization of the link between “Peirce’s kind of semiosis based on the relations contiguity and similarity . . . with the aesthetic function”; the relationship of these channels to aesthetic functions are explored in this paper in textual examples from *Ulysses* in chapter three. In developing her argument, Libertin does provide a brief application of some Peirce’s more semiotic-specific theories, notably his delineation of the involvement of a sign, object, and interpretant in any process of semiosis, and while this analysis of *Ulysses* is highly interesting and cogent, it considers the particulars of the semiotic process at individual levels of communication, and therefore pursues a different scope of inquiry than the present study. Likewise a 2003 dissertation by Roy A. Benjamin entitled “The Triptych Vision: Joyce and Peirce” applies Peirce’s work to *Finnegans Wake*, but in an unrelated focus, examining the novel within the context of Peirce's interdisciplinary terminology, specifically his philosophical and phenomenological categories of firstness, secondness, and thirdness. That scholarship continues to invoke Peirce’s theories from all of the different disciplines in which he worked, especially in relation to Joyce’s texts, is evidence of his remarkable relevance to the continuing study and interpretation of aesthetic texts.

11 In “*Ulysses*: A Structuralist Perspective,” Scholes writes, “[entropic noise] is what structure prevents *Ulysses* from becoming, though for those who cannot perceive the structure it is precisely what the book seems to be” (249).

12 From the Sirens episode, Joyce 226.

13 Gifford 156, annotation 8.4.

14 Harry Blamires seems to think this last fragment refers to a “silly jingle” that Bloom is reminded of along with the national anthem, but Blamires is not explicit on this point. Regardless, the line follows from the
previous thoughts metonymically and uses the same laconic syntax, thereby suggesting a corresponding referential image more directly; this is independent of whether or not the reader recognizes it as part of a jingle from turn of the twentieth century Dublin (60).

15 Silverman aligns the psychoanalytic terms *condensation* and *displacement* within the larger associative categories of contiguity and similarity, which she in turn theorizes to be manifestations of primary and secondary processes. As Silverman’s semiotic theories are explicitly grounded in the creation of meaning relative to a central subject, her work lends itself particularly well to analysis of the subjective discursive techniques in *Ulysses*. Silverman’s *The Subject of Semiotics* employs a psychoanalytic account of the formation of subjectivity and its centrality in the construction of meaning, as alluded to in the book’s title. While this paper utilizes Silverman’s theories by applying them to the subjective discursive techniques in *Ulysses*, I do not here go into detailed analysis in psychoanalytic terms. The focus, rather, is how the information provided in the subjective discourse is structured according to the sense perceptions and point of view of characters through whom the text focalizes in order to develop Silverman’s semiotic theories further in making the argument that the text of *Ulysses* demonstrates the interplay of Peirce’s iconic, indexical, and symbolic signifying functions its frequent interaction with implicit referential images and sounds.

16 “Mr. Bloom ate with relish the inner organs of beasts and fowls” (Joyce 45).

17 Even in the more direct use of visual and aural elements in film’s language, conceptualizations of the film medium’s semiotic prowess focuses largely on the primacy of the image, to the general dismissal of sound’s equal capabilities, as Silverman points out: “students of film . . . stress the image rather than the sound track, and . . . locate cinematic syntax at the level of shot-to-shot relationships instead of at the level of dialogue” (5). This oversight ignores the inherently protean semiotics of the medium, excluding not only nonverbal sounds and music but also the symbolic levels of communication that verbal speech affords.
Gifford lists the Sirens episode’s dominant Organ as ear, Art as music, and Technique as *Fuga per canone*, or “a fugue according to rule” (290).

Gifford 296, annotation 11.222.

Gifford provides the lyrics to “The Croppy Boy” in note 11.39, pp. 293.

For the entire lyrics of “Seaside Girls,” see Bowen’s *Musical Allusions in the Works of James Joyce*.

Gifford 77, annotation 4.314.

This reference to Boylan as a “fair man” will later be played on in the Sirens episode when, riding in a hired hackney car, Boylan is described as a “fare” (Joyce 229). The pun strengthens the association to Boylan retrospectively and reaffirms that it is he whom Bloom thinks of as the “fair man” with his “dark lady” Molly.

The second headline from the journalistic discourse of the Aeolus episode, Joyce 96.

Silverman describes “the ‘classic’ metaphoric situation, in which one term stands in for another which it in some way resembles, and the ‘classic’ metonymic situation, in which one term stand in for another to which it is in some way contiguous” (112-113).


Blamires actually writes that the Sirens introduction presents “many of the themes” to be subsequently explored in the episode; I’ve changed this to the more general “elements” to avoid the appearance of inappropriate diction on Blamires part; “themes” in the context of this paper refers to themes in the literary sense, not in the musical as Blamires uses the term.

In Lestrygonians, Bloom reads the flyer, thinking at a glance that it contains his name: “Bloo . . . Me? No. Blood of the Lamb” (124). The repetition of the “Bloo” to signify Bloom is itself an example of the
text’s use of metonymic shifts established earlier in the novel to later signify by another, different but related signifier.

31 As the line, “Innocence in the moon,” from the passage of Bloom’s thoughts tells, the sleepwalking Amina is portrayed in the opera as innocent of any true desire for infidelity (Gifford 292, annotation 11.22).

32 In Act II of *La sonnambula*, Amina’s husband Elvino “laments ‘All is lost now, / By all hope and joy / I am forsaken. / Nevermore can love awaken; / Past enchantment, no nevermore’” (Gifford 292, annotation 11.22).

33 Gifford also writes that the advertisement “is a fiction, but [that] a George W. Plumtree was listed as a potted-meat manufacturer at 23 Merchant’s Quay in Dublin” (87, annotation 5.144-47). In recreating Dublin for the novel, Joyce included a staggering amount of real life reproductions—such as actual newspaper entries, advertisements, store signs and locations, not to mention people—in order to produce a representation as close to reality as possible. That the “Plumtree’s potted meat” is fabricated is further evidence of Joyce’s careful organization and positioning of elements in the text’s structure to lead the reader to construct meaning; if the ad is of Joyce’s own creation, then the accompanying context with which it so neatly combines to create a consistent alternate meaning is an unlikely coincidence.


35 In addition to context, Gifford defines this instance of “hairy” as “shrewd, cautious, clever” (180, annotation 8.807).

36 From Ithaca, Joyce 605.

37 After reading Milly’s letter in the Calypso episode, Bloom’s thoughts on his daughter’s sexual maturation merge with those on Molly’s sexual activities with Boylan; having been referenced in the letter, the latter provides a strong metonymic link that facilitates Bloom’s condensing thoughts. Later in the
Hades episode, Bloom continues his comparison of wife and daughter, noting even the paradigmatic closeness of their names: “Molly. Milly. Same thing watered down” (74).

Here too in thinking “My son.” Bloom directly acknowledges Rudy’s identity that could only be inferred contextually from the passage in which he first appears in the Calypso episode (73).

Gifford cites the entry under the heading of burials in the “Parish Register of Stratford-on-Avon for 1596”: “August 11, Hamnet filius William Shakespeare,” and notes that, born on 2nd February 1585, Shakespeare’s only heir died at the age of “only eleven and a half” (205, annotation 9.172).

“The ‘lambkin’ is another of Hermes’ attributes, since he was frequently represented as a shepherd with a single animal from his flock” (Gifford 529, annotation 15.4966-67).

The sacrificial lamb “functions as ‘the central symbol of sacrifice in Passover’” and also symbolizes “innocence and gentleness” (Gifford 529, annotation 15.4966-67).

In keeping with the Old English discursive style of this section of the Oxen of the Sun episode, “akeled” is an archaic term meaning “cooled, became cold.”

The family’s surname, “Bloom,” itself represents a translinguistic paradigmatic and metonymic shift: the original surname was “Virag,” which Blamires tells us means “flower” in Hungarian (31). Rudolph Virag preferred the associative Anglicization of “Bloom” to the literal translation, but the latter accounts for his son’s pseudonym in illicit correspondence.

Many of film’s editing techniques, transitions between shots, and certain aspects of cinematography are established purely through convention, common practices of film narrative that have come to signify certain meaning. The shot reverse-shot technique meant to represent the viewpoint of a particular character within the narrative has both indexical and symbolic functions—it points towards its meaning through the contiguity of combining the image of a character in the act of looking with the image of a scene to be looked at, but this contiguous relationship is not intuitively clear but rather has been established through its
repetition as a staple of film narrative’s signifying process; it’s meaning therefore relies in part upon its status as a common convention of cinematic viewing.

45 In her comparison of Joyce’s novel to the film medium, Ruth Perlmutter also noticed the nonlinear or multilinear quality of *Ulysses* in her recognition of the novel’s “interplay of metaphoric and metonymic tropes”; Perlmutter argues that the connections established between words and word phrases in different passages of the text “call into question the consecutiveness and linearity of language and the narrative form” (481).

46 As several of the textual examples have shown, the sections of the narrative surrounding Bloom frequently are informed by the audiovisual stimulations of modern urban culture, which includes verbal text (the “Lozenge and comfit manufacturer to His Majesty the King” and the “Potted Meat” ad), iconic images (the smoking mermaid in the tobacco ad), and the random bells, whistles, and jingles of the city’s discordant polyphony. The text’s representation of the “information culture” of the modern world demands the interaction of multiple signifying functions; in *The Language of New Media*, Lev Manovich coins the term “information culture” to replace a similar one, “visual culture,” for the former’s greater inclusivity and ability to denote the abundance of overlapping levels of signification that can be seen (and heard) in modern culture. Though they obviously do not all apply to Bloom’s sensory perceptions of the information culture of the Hibernian metropolis at turn of the twentieth century, Manovich cites a few of the various “ways in which information is presented in different cultural sites and objects—road signs; displays in airports and train stations; television on-screen menus; graphic layouts of television news; the layout of books, newspapers, and magazines; the interior designs of banks, hotels, and other commercial and leisure spaces; the interfaces of planes and cars; and, last but not least, the interfaces of computer operating systems” (13). And although Manovich does not specifically site the work of Peirce or Silverman, his theories of new media clearly utilize the same nuanced understanding of multiple signifying functions. In addition to defining new media language as incorporating “all types of media—texts, still images, moving
images, sound, and spatial construction,” one of the stated aims of Manovich’s study is to situate new
media in relation to “contemporary visual culture” that includes “the internal organization, iconography, iconology, and viewer experience of various visual sites in our culture,” and he cites as examples “fashion and advertising, supermarkets and fine art objects, television programs and publicity banners, offices, and techno-clubs,” all of which utilize a combination (and overlap) of iconic, indexical, and symbolic sign systems (13).

47 As I have argued, all of Ulysses’ subjective discourse emphasizes the implicit images behind the words in the text and a unique invocation of iconic and indexical signifying functions; the only two film adaptations of the novel, Joseph Strick’s 1967 James Joyce’s Ulysses and Séan Walsh’s 2003 Bloom, do not dedicate much screen time to the episodes discussed in this paper, but their translations of the Circe and Penelope episodes provide what would be complimentary visualizations of two of the novel’s most visually insistent and disorientingly experimental episodes, as the mimetic and hallucination-heavy Circe and the punctuation-averse and stream-of-consciousness Penelope both forgo conventions of their literary medium in favor of audiovisual channels.

48 Early film theorists such as André Bazin adhered to the Peircean definition of indexicality in their emphasis on the camera’s ability to capture and re-present moving, physical reality. Bazin described the photographic process as a “deathmask”: “one might consider photography in this sense as a molding, the taking of an impression, by the manipulation of light’ [and] thus Bazin repeatedly stresses the existential bond between sign and object which, for Peirce, was the determining characteristic of the indexical sign” (Wollen 126).
Works Cited


