

them. Either everything in man can be traced as a development from below, or something must come from above. There is no avoiding that dilemma: you must either be a naturalist or a supernaturalist." Simone Weil chose to be a supernaturalist. This choice enabled her to see life as being much more than, as one modern novelist has described it, "a strip of pavement over an abyss." Surely, Simone Weil has been one of the few to assert the greater courage, beyond mere tenacity and endurance, by leaping across the abyss from out of "the hands of men" into "the hands of God."

Reviewed by GEORGE A. PANICHAS

More Joycean Exegesis

"Ulysses": The Mechanics of Meaning, by David Hayman, *Englewood Cliffs, New Jersey: Prentice-Hall, 1970.* vii+119 pp. \$4.95.

THIS LITTLE BOOK on *Ulysses* is part of a new series, which the publishers have unhappily christened "Landmarks in Literature." There is a tired-out quality to this alliterative title that fortunately does not carry over into David Hayman's study—which despite its brevity belongs in the company of S. L. Goldberg's *The Classical Temper: A Study of James Joyce's "Ulysses"* and Stanley Sultan's *The Argument of "Ulysses."* It has the same freshness and vitality as these longer and more ambitious books.

Critics of modern literature from Edmund Wilson on have held Joyce's *Ulysses* in special reverence. Here is Leslie Fiedler speaking about it at the 1969 International James Joyce Symposium: "*Ulysses* was for my youth and has remained for my later years not a novel at all, but a conduct

book, a guide to salvation through the mode of art, a kind of secular scripture." Fiedler admitted, surprisingly, that until Bloomsday 1969 he had avoided the temptation of expressing himself publicly about *Ulysses*.¹ Indeed few commentators on twentieth century literature have been able to resist for long writing about this "reverent" and much studied literary text.

David Hayman responds to the challenge of writing still another book on *Ulysses* by resorting to metaphorical terms: "But then perhaps we have surrounded the monster with a wall that can still be breached by a modest volume designed to serve the general reader as a descriptive introduction." Hayman has clearly breached the wall but in a considerably more original and far-reaching way than he too modestly suggests here. "*Ulysses*": *The Mechanics of Meaning* is more than an introduction for the general reader.

Mr. Hayman goes over some of the familiar ground, especially in his first two chapters, but usually in a refreshing new way. He insists early that Joyce's work comes out of conventions we associate with the European nineteenth century. He looks carefully at the Flaubert-Symbolist inheritance, and uncovers such staples as "the Flaubertian tradition of literary craftsmanship" and the *fin de siècle* literary fetishism of a Wilde or a Swinburne—which prove to be congenial bedfellows in *Ulysses*.

Hayman follows, in a sense, certain of the paths Edmund Wilson first explored in his chapter on Joyce in *Axel's Castle* (1931). He shares Wilson's wonderment at the extent of the Symbolist heritage found in *Ulysses*. But he goes much beyond *Axel's Castle*—and indeed beyond most subsequent criticism—in studying closely the "form" of Joyce's book. One bit of astonishment expressed by Wilson, "at the introduction of voices [in *Ulysses*] which seem to belong neither to the characters nor to the author," appears to suggest the basis for Hayman's most original chapter, entitled "Form and Surface." Here

he posits the presence of an 'arranger' to designate a figure who can be identified neither with the author nor with his narrators, but who exercises an increasing degree of overt control over his increasingly challenging materials." Hayman skillfully makes his way through *Ulysses* explaining in painstaking detail the narrative strategy of each of the eighteen sections, showing how this "arranger" exerts his artistic checks and balances. One of the storytelling changes which occurs, we discover, is the virtual disappearance of a formal narrator after the "Sirens" section in favor of "a babble of voices."

Most of Hayman's theoretical judgments made in his brilliant fifth chapter are forcibly backed up by close readings of the text; he works with the texture of Joyce's prose almost as revealingly as Erich Auerbach did with Flaubert's and Virginia Woolf's in *Mimesis*. One complaint with Joyce criticism until now is that it has not done enough with the rhetorical and textural effects as they express themselves through narrative. David Hayman has illustrated, if only very briefly, how this can be managed.

This fifth chapter also makes some very convincing statements on structure. Hayman points to interesting groupings of sections. Thus he sees the first six parts as a unit. He defines various "constellations of chapters" which involve such juxtapositions as "Scylla and Charybdis," "Cyclops," "Oxen of the Sun," and "Circe." He views "Lestrygonians" as neutralizing the artistic shock resulting from "Aeolus" which precedes it and "Scylla and Charybdis" which follows it. Joyce's own schema (reproduced in the back of "*Ulysses*": *The Mechanics of Meaning* and elaborated on over the years by Valery Larbaud, Stuart Gilbert, and Frank Budgen) has less to say about the structural finesse of *Ulysses* than certain of Hayman's suggestions.

The problem which has preoccupied of late so many critics of the novel is how narrative voice is sounded. In nineteenth century fiction, at least until *Madame Bovary*,

an omniscient, intrusive authorial presence was always apparent to the reader. Not so in the novel after James and Flaubert. Each novelist now seems to try on a new disguise and manipulate his authorial presence or absence in a different way. A book of the complexity of *Ulysses* features a wide variety of narrative guises and rhetorical modes. Here is an intriguing recent judgment: "The book's [*Ulysses*] meaning absolutely depends upon our awareness of the presence of an 'implied author,' a transcendent artistic voice linked causally to one of the characters."² Hayman's notion of the "arranger" is probably more satisfying than this because of the immense flexibility assigned to its functions. In any case, Hayman has here come to grips with a narrative problem which has obsessed theoreticians of the novel from Wayne Booth's *Rhetoric of Fiction* on, but has until now not been sufficiently treated by Joyceans.

It would be wrong to think that Hayman's unique contribution is in the direction of narrative technique and structure. Indeed he has some fascinating pages on the types of clown figures in *Ulysses* and the applications of the comic.³ He also has some shrewd judgments on characterization. His remarks on Simon Dedalus strike me as especially astute: ". . . Simon is, more than any other character, an embodiment of the graces and vices of Dublin. It is appropriate that, though he and Bloom have little real common ground, Simon occupies a central position in Bloom's world and that through him Stephen's and Bloom's social universes are momentarily joined." A bit of interesting character juxtaposition involves this quadripartite arrangement: ". . . Mulligan and Boylan, 'sunny' Buck and solar Blazes, a looking-glass couple of sufficient stature to function as opposite equivalents and rivals of the somber and lunar Stephen and Bloom." Hayman ends his discussion several pages later with this metaphorical summary statement: "Joyce has neatly circumscribed his city with his four compass points projected against a subtly realized physical and spiritual map."

Hayman also manages to clear up some confusing matters of plot. (His own plot summary, which covers a significant part of chapter two of "*Ulysses*": *The Mechanics of Meaning*, is as detailed and accurate as any I have seen. It is no easy matter explaining what goes on in books like *Ulysses* and *Finnegans Wake*, or, for that matter, in Beckett's two latest novels, *The Unnamable* and *How It Is*.) He reaffirms, for example, that Molly is a "neophyte adulteress" who has had no extramarital affairs before Blazes Boylan; he partly rids her of the taint of "great whore" imposed on her by so many other Joyce critics. Hayman proves here, as he did in his earlier work with *Finnegans Wake*, that there is never any substitute in literary study for close examination of the text.

In a bit more than a hundred pages "*Ulysses*": *The Mechanics of Meaning* manages to give a consistent and in many ways quite original reading of a much

studied book. It does quite different things from another admirably compressed study of similar length, Clive Hart's *James Joyce's "Ulysses"* (Sydney University Press, 1968), but deserves a place next to it. Hayman and Hart, by the way, are now preparing a chapter-by-chapter reading of *Ulysses*—each of the eighteen chapters being discussed in detail by a different critic. *Ulysses* should prove to be tailor-made for this approach.

Reviewed by MELVIN J. FRIEDMAN

¹Fiedler's talk appears as "Bloom on Joyce; or, Jokey for Jacob," in *Journal of Modern Literature*, Vol. I, No. 1 (1970), pp. 19-29.

²See Louis D. Rubin, Jr., *The Teller in the Tale* (Seattle and London: University of Washington Press, 1967), p. 173.

³For a more extensive treatment of the subject, see David Hayman, "Forms of Folly in Joyce: A Study of Clowning in *Ulysses*," *ELH, A Journal of English Literary History*, Vol. XXXIV, No. 2 (June 1967), pp. 260-283.



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