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Senior Seminar

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Ulysses by James Joyce

Research Paper

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The Nature of Stephen's Soul As It Wades Through the Waters of *Ulysses*

Ulysses abstracts the separations between the micro and macrocosms of life, translating a single day and a single homecoming to the entirety of life. The discovery of the self is discussed both directly and theoretically through multi-persceptive narratives. Joyce leverages his unparalleled ability to narrate the internal landscapes of individuals through third person narration to convey intimacy amidst the separative and extensive set of 20th century Ireland. *The Portrait of the Artist as a Young Man* serves as an introduction to the character of Stephen Daedalus, who navigates the city scape of Dublin and his own internal mappings through his day in *Ulysses*. Joyce's epic opens with a focus on Stephen Daedalus that sets the tone for the entire novel. The chapters, Proteus and subsequently Scylla and Charybdis explore the expanse and conflicts of Stephen's person. From there, *Ulysses* transitions into a plot-focused account of Leopold Bloom, similarly showing his navigation of both the city and himself. There is a palpable connection between Stephen and Bloom which presents itself throughout the novel. Joyce brings Stephen back into focus during Ithaca. An exploration of these three chapters, demonstrates the Aristotelian foundation of *Ulysses*. In Proteus, a chapter entirely narrated by Stephen's mind, he questions the elusive nature of life drawing from terms and theories outlined in Aristotle's *De Anima*, *Metaphysics* and *Psychics*. Scylla and Charybdis manipulates the setting of a library to expand these theories as Stephen presents a scholarly argument on Shakespeare's Hamlet to his superiors. Ithaca provides a socratic dialogue that directly attacks Aristotelian concepts of human life. *Ulysses* uses every-day encounters and monologues to tackle the large questions Aristotle meditates in his works. Stephen strives to understand his soul amidst the changing waters of his life – elusive and yet ever-present his life manifests in both the immaterial and material parts of the soul. Stephen's desperate attempt to grasp life's largest questions and

complete his own metaphorical homecoming prevent him from actualizing his own soul into his own reality.

Joyce uses protean transformations in time and vision to question the immaterial qualities of material things in *Proteus*. Chapter Three presents the most detailed look into Stephen, and with little plot in the Chapter, the *Proteus* section is predominantly an inner monologue. Joyce, leveraging the symbols and associations of the Ancient sea-god Proteus to transition in and out of Stephen's thoughts and internal conflicts. Chapter Three correlates with the *Odyssey* section in which Telemachus visits the court of Menelaus. Menelaus recounts his journey home and his time spent on the island of Pharos. The island is home to Proteus – the shape shifting deity of water who has the ability of prophecy. Proteus' daughter reveals this to Menelaus and explains to him that he must capture her father despite the many shapes he takes. Menelaus achieves this and is told how he can break the spell to journey home. Not only does Proteus reveal the pathway to Menelaus' home but he tells the disheartening news of Achilles' and Agamemnon's death. Menelaus also finds out that Odysseus is stranded on the island of Calypso. Proteus's prophecy is both a gift and a curse delivering the secret to Menelaus' arrival at home but at the cost of finding out the loss and death of his friends. Proteus, as a primordial God of water and a shape-shifter is associated with mutability and versatility. Proteus' domain is the elusive nature of the sea and of the liquid element of water itself. As an ancient water-god and a prophet, the character of Proteus explores and holds the secrets of the most fundamental resources for living. Carl Jung identifies Proteus as a specific metaphor for the unconscious; only when Proteus, or the unconscious, is tackled and confronted can answers about one's life be illuminated. The chapter's association with Proteus sets the tone for the discussion of life's largest questions. In the *Ulysses* counterpart,

Stephen idles away the morning at Sandymount Strand beach around 11:00 AM before he is planned to deliver Deasy's letter and then meet Buck Mulligan. The few plot events that occur include the passing of midwives, a dog with two cockle pickers and Stephen's territorial urination at the ending of the chapter. The beach of Sandymount, only a fifteen minute train ride from Dublin, is an eerie setting of clouds, rolling waves, and a beach of crushed sea-shells. Stephen tries to understand the beach and world around him, through an obsession with the specifics of sight versus perception. Stephen thinks of "the nearing tide, that rusty boot. Snotgreen, blue silver, rust: colored signs (Joyce 3.3-4)" He focuses on the quality of color and the "limits of the diaphane (Joyce 3.4)" or the limits of this color and how they exist within these objects. Joyce draws from terms and theories Aristotle discusses throughout his works. Joyce had an obsession with classification, and in the midst of the shifting Irish political landscape and Joyce's own personal struggles with poverty and alcoholism, is "the understandable reaction of a man who felt some need for a point of stability in the midst of all that uncertainty (Kiberd 71)." This obsession is translated through the inclusion of Aristotle's specific terms and classifications outlined in his many texts. An understanding of Aristotle's works predicates an understanding of Stephen's monologues within the Chapter.

The foundation of Joyce's contemplation of sight and perception comes from Aristotle's meditations in *Categories*. Aristotle uses the term categories to outline various qualities, properties and sub-sects that individuate objects. The 9 non-substantial categories Aristotle uses to describe, or individuate objects are quantity, quality, relative, where, when, being in a position, having, acting on and being affected. In *Proteus* Stephen focuses on the non-substantial category of quality, specifically the quality of color. Stephen contemplates "Snotgreen, blue silver (Joyce

3.4)” of the nearing tide. Moreover Stephen questions the limits of color – questioning “Limits of the diaphone. But he adds: in bodies. Then he was aware of them bodies before of them colored (Joyce 3.4-3.5).” The last phrase illustrates how Stephen is aware of the bodies, or the primary substance before he is aware of the color of them. This follows Aristotelian thought which would follow that regardless of the color, or any of the 9 non-substantial categories of a thing, the human brain is aware of the body. Metaphors most accurately translate the complex thoughts of *Ulysses* as they relate to Aristotle. For example in an illustration of this scene – a young man walking on the beach – one would be aware of what the image depicts regardless of whether the illustration was drawn with or without color. Moreover in this line, Stephen is asking two questions – Is color at the limit defining the difference between objects or does color belong to the body? In *De Sensu et Sensibili* by Aristotle, he postulates “color is ‘something’ we are plainly taught by facts – color being actually either *at* the external limit, or being itself that limit, in bodies (Gifford and Seidman, 45). The interpretations of two 21st century scholar, J.L. Ackrill to provide an accessible explanation of what Stephen questions. In Ackrill’s work he uses the variable x to describe one of the 9 non substantial categories, for the purpose of *Ulysses*, Joyce specifically discusses the quality of color. Ackrill uses the term y to describe the object itself. Ackrill’s explanation argues that x is in y if and only if x cannot exist independently of y. Therefore It is the criteria that makes something individual. In *Categories* I 2, Aristotle depends this account and writes “an individual <instance of> white is in a subject, the body (Ackrill 328).”Ackrill would interpret this to mean that this individual instance of white exists within any given y only if this instance of white cannot exist independently of y. For example in *Ulysses* the snotgreen of the tide is an individual instance of color. This individual instance of snotgreen in

the tide cannot exist independently of the tide. This snotgreen color is unique to tide at this exact moment which Stephen looks upon. Thus Ackrill's interpretation explains that broader qualities cannot exist in specific things. Therefore only the specific colors of the things Stephen sees on the beach – the tide and the boot – hold colors within their bodies specific to them. Stephen goes on to question why – a question which one can only contemplate, why the ontological existence of such a quality as color is the way it is. Stephen's concentration on color extend to a concentration of sight itself.

Aristotle's ideas outlined in *Metaphysics* and *De Anima* delve deeper into the mode of vision. Stephen sees the people and objects of the beach and he perceives these images, manipulating them within his own brain. Chapter Three opens with an extremely difficult and packed line of thought; "Ineluctable modality of the visible: at least that if no more, thought through my eyes (Joyce 3.1-2)." Ineluctable refers to the inevitable and inescapable; Stephen how sight is the inescapable mode to which humans perceive and think of the objects around them. However it is clear that when one views an object, the physical form of the object does not imprint on the brain but only the perception of the object. Aristotle uses two specific terms, actuality and potentiality, to begin a contemplation of sight and perception. Using the metaphor of an apple can illustrate what these terms specifically mean. The red of the apple in darkness is the first potentiality; the apple has the potential to be red, although in darkness one cannot know for certain. The red of the apple in light is the first actuality; the color of the apple is actualized in reality because it is visible. The red of the apple in light is the also the second potentiality; for an apple may be red in the light, but only a human with an understanding of the color red could know this. The red of the apple cognized and understood by a perceiver is the second actuality.

Aristotle uses actuality and potentiality in a metaphor of sleeping and waking in *Metaphysics* IX 6 “so is the waking to the sleeping and that which is seeing to that which has its eyes shut but has sight (Ackrill, 27).” There is the potential to see, and then the actualization of seeing.

Re-surfacing the opening quote, “Ineluctable modality of the visible: at least that if no more, thought through my eyes (Joyce 3.1-2).” it is evident that Stephen is also illustrating how the mode of vision, the focus on material things, affects perception, which is an immaterial process.

This same line of thought – how the immaterial is connected to the material– is used to introduce Stephen’s meditation on how the soul relies on a physical form or body. In *De Anima* Aristotle states that, “waking is an actuality; and sight and the potentiality of a tool are, in this way too is the soul (Shields, 23).” Just as a man with his eyes shut has the potential to see, the body has the potential for a soul. The mode of vision is the mode through which the soul perceives the world. Just as immaterial process perception is tied to material bodies, the immaterial part of the soul is tied to the material body of a human. Aristotle’s account on the soul is defined in *De Anima* as “The soul is the first actuality of an organic natural body that is potentially alive (Shields, 23).” In following the same process of the potentialities and actualization of the apple, the same process can be applied to the soul. It is indisputable that the soul relies on the existence of the human body. It is also undeniable that the soul relies on more than its material form, for other animals and plants are not said to have souls. The soul is partially immaterial: the mind is set up so that it can understand universal forms that extend past the limits of the material human body. Stephen’s thoughts to question not only how the colors and sights of the beach are recognized and actualized, but how he can actualize his own soul in his reality.

In *Ulysses* Stephen grapples cosmic questions through his own body and soul. However Stephen struggles to do so. His apprehensions with the world around him, specifically the water, reflect his apprehensions with his own self. As mentioned before Proteus and thus water is a symbol of the unconscious – the water and the soft, wet sand which Stephen walks on reflects subconscious and primordial territory. The connections between the material and immaterial are further illustrated through the metaphor of water. Stephen has a deep fear of water; he concludes that he could not save a drowning man for he would be unable to tackle his fear of water. Amidst other things Stephen's fear of water is linked to the memory of his dying mother – how he refused to pray even during her death. This detail itself pulled from Joyce's actual life. Stephen thinks, "A drowning man... I could not save her. Waters: bitter death: lost (Joyce, 3.327-330). Here Stephen's deep fear of water is emphasized by Stephen's obsession with the image of a drowned man and the memory of his dying mother. As he approaches the shore Stephen feels fear and begins to expand a step towards the shore to a consideration of this soul. He thinks, "My soul walks with me, form of forms. So in the moon's midwatches I pace the path above the rocks, in sable silvered, hearing Elsinore's tempting flood (Joyce, 3.279-281). This phrase "in sable silvered, hearing Elsinore's tempting flood" comes from Shakespeare's *Hamlet*, when Horatio tries to keep Hamlet from the "sable silvered" Ghost lest it try to deceive Hamlet to throw himself into the sea (Gifford and Seidman 58). Despite Stephen's aversion to water, he chooses to venture out to the beach. Proteus introduces Stephen's intense internal conflicts – the young student cannot process the events of his own life. He cannot process the death of his mother, his unstable family life, his lack of a father figure, and the unstable political state of Ireland. However Stephen does not directly discuss the logical problems that confront him, but

rather explores the unanswerable cosmological existence of his soul itself. In *Ulysses and Us: the Art of Everyday Life in Joyce's Masterpiece*, Kiberd argues that *Ulysses* shows the dangers of overthinking: “that one can wade too far out into the waters of private reverie, either sinking in the shoals or being overwhelmed by the incoming tide (Kiberd, 67).” Stephen’s journey through *Ulysses* is plagued by his obsession with internalization and fear – Joyce continues to leverage the backdrop of *Odysseus* and its fascination with water, in combination with Aristotle’s definition of the soul to illustrate Stephen’s inability to fully utilize his own potential within the day that is *Ulysses*.

In Scylla and Charybdis Stephen navigates an academic discourse on Hamlet, while internally navigating larger questions on his own place within his world. Chapter 9 of *Ulysses* correlates with the Scylla and Charybdis portion of the *Odyssey*. This occurs after Odysseus and his men bury Elpenor, and they must venture through serious of obstacles including the sirens and the strait of Scylla and Charybdis. Circe advises Odysseus to sail closer to the cliffs of Scylla – risking the lives of six sailors rather than drown in the whirlpool of Charybdis. The journey through Scylla and Charybdis metaphorically represents an universal dilemma in life; navigating between two problems and having to choose one solution at the cost of irreparable damage. Such are the sayings of “between the devil and the deep blue sea” or “between a rock and a hard place.” Stephen is in this situation – struggling between leaving his family behind and seeking his own destiny. Much like in Proteus, Stephen does not logically address the dilemma but offers an extrapolated contemplation on Hamlet pouring his own problems into his theories. In *Ulysses* Stephen travels between two ideologies as he presents his theory on Hamlet. The discussion occurs in the Library director’s office after 1:00PM, and it is a debate various of Stephen’s

superiors and colleagues. Stephen argues that Shakespeare identified with Hamlet's father and not Hamlet himself. The other men disagree with Stephen and offer many counterpoints that speak to the invalidity of Stephen's theory and his own lack of literary accomplishments and immaturity. At the end of the Chapter Buck Mulligan enters, and there is an portentous glimpse of Leopold Bloom. Although Stephen has been previously associated with the Telemachus role within Homer's epic, in *Scylla and Charybdis* Stephen himself tackles the two monsters as Odysseus did. *Scylla and Charybdis* marks the end of the Stephen-centered focus of *Ulysses* and shifts the perspective to Bloom. This chapter, like *Proteus*, relies on Aristotelian thought to address Stephen's stirring internal conflicts.

In *Metaphysics* and *Physics* Aristotle considers the concept of time and its connections to the soul. Joyce places his obsession with classification – and Stephen's obsession with the immaterial and material – onto the concept of time. Aristotle discusses potentiality and actuality, and the mode of sight, and these must logically all occur within the setting of reality which is controlled by time. *Metaphysics* and *Physics* discusses the perpetual motion and existence of time. As sight is the mode for which the soul perceives its reality, sight must always be that tool in the past, present and future. In *Physics* IV 13 Aristotle says, "time exists and what it is, and in how many ways something is said to be now, and what at some time, recently, just, long ago, and suddenly are (Reeve 83)." Time is understood at any moment through the present, but time is all at once the past, present and future. Stephen considers how time alters and affects his physical form. He thinks, "But I, entelechy, form of forms, am I by memory because under everchanging forms (Joyce, 9.208-109)." Entelechy refers to actuality in a complete reality of time and space. The phrase "entelechy, form of forms" refers to the actuality of a form that has the power

to produce other actualities (Gifford and Seidman 206). As a man and as an artist Stephen's form has the power of creation. In *James Joyce and the Art of Mediation*, Weir states that, "if memory is understood as entelechy with the potential of giving form to experience, then prior experiences may serve as the material for mature reflection (Weir 66)." Stephen's form, as his own memory recalls, a product of his previous forms. The soul at any given moment is the offspring of the past and the predecessor of the future. In *Physics* IV 1 Aristotle outlines how any given moment is an end point and a starting point. He writes, "an end-point of past time and a starting-point of future time...time is always at a starting-point and at an end-point (Reeve 82)." In *Ulysses* Stephen harps on how his body, and as an extension his soul, is a product of the past and a prediction for the future. Stephen's own obsession with the past, present and future can be a symbolic journey through Scylla and Charybdis – navigating through infinite conflicts of theoretical and literal problems within his life as he seeks to find his present soul.

Joyce continues to apply Aristotelian classifications of time as Stephen thinks in detail about the peculiarities of his body and mind. When discussing his theories on Hamlet, and the state of being an artist also creates a parallel to Aristotle's definition of time and the self. Stephen begins by stating how humans, "weave and unweave our bodies...from day to day, their molecules shuttled to and fro the mole on my right breast is where it was when I was born, though all my body has been woven of new stuff time after time (9.373-379)." This extends the idea of entelechy and the form of forms. Stephen highlights how his body his body is a product of previous molecules that have died, and in the future will be the product of new regenerated molecules. As Aristotle notes in *Metaphysics*, "At the same time we are living well and have lived well... it does not cease; we are living and have lived (Ackrill 328)." The physical form

and soul always exists. It exists as products of the previous and future forms, however Stephen paradoxically highlights how even with continuous change of time there are certain constants. Stephen's mole stays in the same place regardless of all the infinitesimal small changes occurring on the molecular level. Joyce alludes to the mystery of life – one in which *Ulysses* attempts to understand through the everyday goings of a day – on how mystery of all human life is that of continuity within change (Kiber 149). The phenomena of the body is its ability to change while maintaining certain constant properties. The phenomena of the soul is its ability to change while maintaining certain core aspects. Stephen continues to address the present and past states of himself when he says, “So in the future, the sister of the past, I may see myself as I sit here now but by reflection from that which then I shall be (Joyce 9.383-385).” In the future Stephen can only understand his present self comparatively as the self he once was. Despite these transformations in time there is an underlying idea or constant concept of the self or the soul. Joyce confuses the stagnant definition of the soul as purely static, and argues that it is both static and dynamic. It is an amalgamation of all it will be, and all it has been. Stephen himself, as a young student, seeks to reconcile his questions and apprehensions with his soul but at the cost of living only his thoughts.

Stephen's attempts to actualize his soul in his reality are plagued by divergent ideologies and ideas that the young student cannot fully understand. The setting of the library, with the intense debates on Hamlet, is not only a metaphor for Odysseus' journey through the monster and the whirlpool but can also be seen as a journey into the subconscious. Chapter Three occurs by the ocean side, drawing an obvious connection to the sea: Joyce uses the sea and the sea-god to provide a primordial setting that is apt to discuss the subconscious and the soul. In Chapter

Nine, Joyce makes a less obvious connection between the setting of the library and the subconscious. A library, with words and ideas of long dead thinkers, holds an aura of old age and history. Libraries hold the ideas of many who have died, and Joyce uses the library to symbolize the underworld. Hades was also the keeper of tales. The underworld is a marked departure downwards and into the soul, again an apt setting for Stephen to contemplate larger than life questions. At the onset of the chapter Joyce writes a line that encapsulates the entire conflict faced by Stephen: "A hesitating soul taking arms against a sea of troubles, torn by conflicting doubts, as one sees in real life (Joyce, 9.3-4)" Joyce uses the metaphor of the sea repeatedly to cue the reader into the commentary of the soul, here Joyce speaks of Stephen's own sea of troubles and conflicting doubts. In all areas of his life Stephen endeavors on a metaphorical strait between Scylla and Charybdis. In this scene on an academic level Stephen is caught between Shakespearian theories of old and new. On a philosophical level Stephen journeys through Plato and Aristotle's ideas. Plato's ideas are concentrated on more abstract theories, while Aristotle uses more specific terms and classifications in his works. It is evident that Stephen clings more closely to Aristotle's point of view. Aristotelian thought, as more defined and logical, represents Scylla while Plato's more abstract ideas represent the unknown whirlpool of Charybdis. However Stephen's stubborn refusal to consider Plato's ideas reflects his immaturity and his failure to blend two philosophies within his own life. Through Stephen Joyce demonstrates that, "binary oppositions... Aristotle and Plato... are perfectly useless unless one learns how position oneself at some point in between (Kiberd 145)." A complete journey home is only achieved through mediating between two conflicting ideas, or two conflicts within one's life and soul. As Stephen clings too heavily to Aristotle's classifications, Stephen clings to his youth. Scylla can

represent youth while Charybdis can represent maturity. In order for Odysseus to fully complete his nostos Odysseus had to pass through both Scylla and Charybdis twice – in his first passing he clings to the rock of Scylla but in his second he faces Charybdis whereafter he is shipwrecked on the isle of Calypso. Stephen completes his first metaphorical pass through Scylla, but does not graduate to tackle Charybdis. Stephen's perpetual fear of water is reflected in his the fear of Charybdis and a failure to tackle maturity. Ultimately Joyce demonstrates that Stephen is unable to realize his soul because he fails to live outside his mind and tackle all of sides and conflicts of his life.

Joyce contrasts Stephen's immaturity to Leopold Bloom. While Stephen cannot understand his soul in reality, outside of the theories of Aristotle, Leopold Bloom journeys in and out thought and action to eventually complete his homecoming. Bloom and Stephen have a portentous interaction in Chapter Nine which begins the connection between these two characters which is highlighted in Chapter Seventeen. This chapter aligns with the Ithaca section of the *Odyssey*. After Odysseus telling the Phaeacians his story, they promise to send him back to Ithaca. When he returns to Ithaca, Athena disguises him as an old man so he can survey the state of his kingdom. He sees the presence of all the suitors trying to court his wife and encounters his son who he soon reveals his true identity to. In *Ulysses* Bloom and Stephen return to Bloom's home as Bloom takes care of an intoxicated and inebriated Stephen. Starved for a father figure the young Stephen relies on Bloom to take care of his drunken self. Ithaca is organized as a set of 309 questions and answers, set up as a Socratic dialogue. Throughout the chapter Bloom is aware of the previous presence of Boylan with whom his wife is engaged in an affair with.

The chapter focuses on Stephen and Bloom's relationship discussing language, religion and academic subjects. At specific points the socratic dialogue focuses on the boiling of water and Stephen's hydrophobia. These questions, focused on water, link back to Proteus and Scylla and Charybdis. Joyce uses the medium of socratic dialogue to conclude his discussion of the nature of the soul.

Joyce continues to rely on the concept of water to facilitate a discussion of life and the soul. In contrast to Stephen, Bloom is extremely fascinated with water. Bloom holds a more scientific outlook than Stephen, and is fascinated with the mathematical and scientific processes within life. Joyce transforms the process of boiling a kettle into a detailed mathematical and theoretical topic. During the process of filling the Kettle with water Joyce asks, "What in water did Bloom, waterlover, drawer of water, watercarrier, returning to the range, admire (Joyce 17.183-184)" The response highlights that Bloom admires, "Its universality...its vastness in the ocean...the restlessness of its waves... the variability of states of sea...whirlpools (Joyce 17.184-190)." Bloom has graduated past Stephen's fear of water, and admires the very thing Stephen fears. Stephen distrusts "aquacities of thought and language (Joyce 17.240)." Bloom embraces the universalities, the mutability, and the unpredictability of water. Stephen fears direct contact with water again reflecting his failure to pass into maturity. The detailed discussion of water through the process of the boiling kettle demonstrates how Joyce manipulates everyday actions to cosmic proportions. "Joyce sees the great in the little because he sees the lie of considering them apart. So the sense of vast space often suggested in epic is countered by a notion of strict order on the homely objects kept by Bloom in his kitchen drawer. Confronted with the uncertainties of life, Bloom finds relief in the order of everyday settings (Kiberd 252)."

On the other hand Stephen confronted with the uncertainties of his life, is utterly lost in thoughts of his identity and soul.

Joyce encapsulates Aristotle's discussion of the soul as an actualization of an organic body in Ithaca. The Socratic dialogue questions both Bloom's and Stephen's thoughts on philosophical topics – providing complex and intricate answers that both confuse and reassure the reader. Bloom believes in the state of life as likened to, "inevitable accidents at sea...through conclusions of metamorphosis, from infancy through maturity to decay (17.1000-1006)." Joyce draws on his previous discussions of time as the past, present and future states of the body and soul. The phenomena of change with continuity. Joyce's writing also demonstrates that there is an understanding of the random and yet ordered quality to life. Bloom mentions the "inevitable accidents at sea" the seemingly predestined events that paradoxically occur at random. In *Joyce, Chaos, and Complexity*, Rice outlines the influence on chaos theory within Joyce's texts. The basic theory has 3 primary points. Firstly minute causes can have momentous consequences. Secondly events appear to be purely accidental and contingent in the present moment of their occurrence. Thirdly the dynamic systems most characteristic of life itself, although driven by stochastic variables of change, behave in a deterministic fashion (Rice 83) *Ulysses* works in a similar fashion, using chance occurrences as catalysts for the entire plot of the book. The brief meeting of Stephen and Bloom within Scylla and Charybdis leads to the intimate interactions the two share towards the ending of the novel. The chaotic nature of life, even water, still seems to be ordered. This also relates back to Stephen's discussion of the soul and the body – as it is both constant and changing. Stephen is unable to accept this paradox of life as both chaos and order,

and thus he struggles to find his soul or metaphorically journey home. His soul cannot graduate to his homecoming, as Stephen is stranded in his thoughts and considerations of the cosmos.

Joyce wraps up Stephen's discussion of Aristotle in Ithaca in a deterministic fashion. The dialogue details that Stephen, "affirmed his significance as a conscious rational animal proceeding syllogistically from the known to the unknown and a conscious rational agent between a micro and macrocosm ineluctably constructed open the incertitude of the void (Joyce 17.1011-1015)." When broken down this paragraph is completely pulled from Aristotelian terms. Firstly is the discussion of rationality. In *Nicomachean Ethics* demonstrates that he Aristotle believed that the human soul was home to rational thinking. He argues that human function relies on "the part of the soul that has reason (1098a)." Human function comes from the rational part of the soul, and therefore the human good is the "activity of the rational part of the human soul." Thus Stephen asserts himself as a conscious rational being, having the potential to have a soul and use his soul for human function. Stephen then discusses his soul's journey between the known and unknown; this is reflected in Proteus with his obsession with sight versus perception. The movement between the "a micro and a macrocosm" is the movement between daily life and cosmic considerations, again between the known and unknown. The movement between the two calls back the metaphor of Scylla and Charybdis and the passing between two inevitable obstacles. The passage ends with the phrase, "ineluctably constructed upon the incertitude of the void" which re-surfaces Aristotle's discussion of time. The incertitude of the void reflects the unknowns of time and space, while the word ineluctably affirms the inevitability of time's affects. An assessment of the passage as a whole, reveals Stephen's ultimate consideration of Aristotle's definition of the soul. The passage places Stephen as a rational being within the

inevitable expanse of time. In *De Anima II 1* Aristotle explains that, “the soul is a substance as the form of a natural body which has life in potentiality. But substance is actuality; hence the soul will be actuality of a body (Shields, 22)” As mentioned before Aristotle arrives at the conclusion that, “The soul is the first actuality of an organic natural body that is potentially alive.” In his explanation Stephen follows this line of thought, but he focuses on the incertitude of life while trying to assign a specific classification to human life. Ultimately Stephen is plagued by questions of ontology and the limits of rationality. His soul is unable to find ease between the metaphorical rocks and whirlpools of his life, and thus Stephen fails to fully apply his soul to his reality. Joyce demonstrates that Stephen holds the potential to realize his soul, but does not actualize his soul within *Ulysses*.

James Joyce creates a masterpiece of everyday life and ontological existence through the internal meditations of Stephen Daedalus within *Ulysses*. Proteus delves deep into Stephen’s interior, surrounding his fear of water and his obsession with the connection between the immaterial and material. Stephen focuses on the qualities and colors of the material things on the beach, while questioning immaterial process of perception. Joyce relies on Aristotle’s classifications of non-substantial categories, potentiality and actuality. His obsession of the material and immaterial leads to a contemplation on the material and immaterial qualities of the soul. In Scylla and Charybdis the properties of the soul and inextricably linked to time – demonstrating how the soul is a reflection of the past identity and a predecessor of the future identity. Stephen fails to tackle both Scylla and Charybdis as he clings to immaturity and a desire to classify and apply Aristotelian thought to all the questions he harbors on life. Ithaca highlights how Bloom’s love of water reflects how he embraces the universalities of life. Comparatively

Stephen's aversion to water and its universalities reflects his failure to fully apply himself in his life. Stephen desperately attempts to understand himself through theory and philosophy, but in doing so fails to actualize his soul into his reality. Trapped within his own mind and soliloquies, Stephen represents the new generation's dilemma who fails to process life because they only seek results. Joyce creates an immensely complex and difficult argument on the nature of the soul and ultimately arrives at a paradoxical and confusing conclusion. *Ulysses* is designed in such to arrive at conclusions that are as complex and as they are unsettling. As Stephen seeks his soul, he navigates between the rock of the individual and the whirlpool of humanity. Joyce demonstrates the soul's inextricable link to the whole and the singular, to the past and the future and to the material and the immaterial. During Ithaca, Stephen and Bloom look upwards towards the stars reflecting the expanse of time and space. "Compared with the cosmic significant of such all-encompassing attributes, identity may seem a puny thing, well lost (Kiberd 251). Joyce uses *Ulysses* as a platform to consider the very intricacies of the soul and of daily action to extend them to cosmic proportions and perhaps hint that the human obsession with the soul is ultimately pointless.

Annotated Bibliography

Aristotle, and John Lloyd Ackrill. *A New Aristotle Reader*. Clarendon Press, 1987.

This text provides translations and commentaries on selections from Aristotle's texts.

John Lloyd Ackrill provides translations of Aristotle's *Logic*, *Natural Philosophy*, *Metaphysics* and *Practical Philosophy*. Ackrill is known for his interpretations and translations on Aristotle's works. The aim of this text is to provide consistent and reliable translations of Aristotle. The text also supplies lists of topics and terms to aid the reader. In *Ulysses* Joyce draws from many terms and ideas from Aristotle's *Metaphysics*. Joyce specifically draws from Aristotle's discussion of Form and Matter in *Metaphysics*. Aristotle's *Metaphysics* is also concerned with such topics as God, the chaos and order of the universe, individuation and knowledge. These topics are relevant to *Ulysses* and relate to Stephen's interior conflicts within the chapter deemed "Proteus." by the Linati Schema.

Aristotle, and Christopher John Shields. *De Anima*. Clarendon Press, 2016.

Shield's translation of Aristotle's *De Anima* is reliable and clear. The format of the book provides a visually simple and readable translation of Aristotle's confusing and lengthy *De Anima*. Shields translates all of *De Anima* which is concerned with the nature of the soul. Shields provides detailed commentary on Aristotle's ideas, which help the reader understand and process the extremely large topics Aristotle tackles. *De Anima* addresses accounts of the soul and body, perception, thinking and the character of living – all topics

that are pervasive throughout Joyce's *Ulysses*. Joyce heavily plays with Aristotle's ideas in *De Anima* in "Proteus" and "Scylla and Charybdis."

Aristotle, and H. C. Lawson-Tancred. *De Anima (On the Soul)*. Penguin Books, 1986.

This publication provides a translation by Lawson-Tancred of Aristotle's *De Anima*. Aristotle's *De Anima* details Aristotle's concepts of Form and Matter, potentiality and realization and the nature of the soul. This translation in particular provides short Chapter introductions to each of Chapter of *De Anima*. These introductory sections written by Lawson-Tancred are extremely functional as they provide an overview of the Chapter and highlight the main themes and terms Aristotle discusses. In "Proteus" and "Scylla and Charybdis" of *Ulysses*, Joyce references Aristotle's works – Joyce uses Aristotelian thought as a foundation for expanding Joyce's own concepts and questions on the soul.

Aristotle, and Roger Crisp. *Nicomachean Ethics*. Cambridge University Press, 2014.

Nicomachean Ethics is one Aristotle's most famous works and it is a significant work in moral philosophy. *Nicomachean Ethics* is concerned with discussions of human happiness, human function and virtue. This translation, edited by Roger Crisp, is accessible and readable. In this publication the translation of Aristotle's *Nicomachean Ethics* is accompanied by an insightful introduction and practical glossary of terms. Aristotle's discussion of the human function, human good and the contemplative life influenced Joyce. In *Ulysses* Joyce uses Aristotelian ideas in Stephen's own internal

considerations. Joyce uses Aristotelian thought as a way to develop and create his own unique, literary consideration of ethics in *Ulysses*.

Aristotle, and C. D. C. Reeve. *Physics*. Hackett Publishing Company, 2016.

Reeve provides a translation of Aristotle's text *Physics* and includes an introductory section and notes section to accompany the translation. The work provides an in-depth look at *Physics* and outlines clear, concise subjects within the 8 Books of Aristotle's text. Joyce plays off Aristotle's ideas in *Physics*, specifically the ideas Aristotle considers in Book I and Book II. *Physics* focuses on the nature of movement and types of causes in the natural world. Aristotle considers such topics by using specific terms and applications that influenced Joyce's *Ulysses*, and the ways in which Stephen considers the world.

Kiberd, Declan. *Ulysses and Us: the Art of Everyday Life in Joyce's Masterpiece*. W.W. Norton & Co., 2009.

In this publication, Declan discusses larger themes at play within *Ulysses* through the medium of every-day actions. The book chronicles everyday life through 18 sections that correspond to certain chapters and moments within Joyce's work. In the section dedicated to "Thinking" Declan focuses on Chapter 3 of *Ulysses* also known as "Proteus" in the Linati Schema. Declan examines the theme of uncertainty and fluidity that correlate with the Ancient Greek God Proteus. Moreover Declan delves into the discussion of the self and the art of self invention within Joyce's work. *Ulysses and Us: the Art of Everyday Life in Joyce's Masterpiece* analyzes the role of simple things in defining the larger, moral

and ethical philosophies of life. Declan demonstrates how Joyce uses small everyday actions, such as thinking and walking, to contemplate the ontological state of the soul and existence.

Rice, Thomas Jackson. *Joyce, Chaos, and Complexity*. University of Illinois Press, 1997.

Rice writes on the presence of mathematics and science in Joyce's works. *Joyce, Chaos and Complexity* argues that the scientific and mathematic discoveries and theories of Joyce's time are woven into the ideology and structure of his works of fiction. Rice specifically discusses how Joyce's complex narrative style and literary style were affected by the scientific discovery of organized chaos. The phenomena of order in chaos – the recognition of spontaneous yet recurring patterns – is translated into a metaphor for reality in *Ulysses*. In *Ulysses* Joyce relies on scientific and mathematic terms, such as chaos theory or Aristotelian *Physics*, to discuss the nature of life and the soul. Rice's book astutely highlights the ways in which Joyce translates ideas of chaos and complexity into his literary works.

Slote, Sam. *Joyce's Nietzschean Ethics*. Palgrave Macmillan, 2016

In this publication, Slote considers how the ethics of the philosopher, Friedrich Nietzsche, influenced James Joyce. Slote discusses how Nietzsche's philosophy is woven into Joyce's fiction. This essay provides an account of how Nietzsche, considered a precursor to Modernism, has impacted Joyce. *Ulysses* uses a multifarious art of style which harkens back to Nietzsche who employs a multiplicity of styles and perspectivism

throughout his works. Slote specifically analyzes *A Portrait of the Artist as a Young Man*, *Ulysses* and *Finnegan's Wake*. He dedicates the largest portion of his essay to *Ulysses*. Slote is primarily concerned Joyce's multifarious style and the role of auto-genesis, or Stephen as a self created artist, in *Ulysses*. This book demonstrates how Joyce and his fiction engages with themes and issues that are central to Nietzsche's works.

Sørensen Dolf. *James Joyce's Aesthetic Theory: Its Development and Application*. Rodopi, 1977.

This text discusses James Joyce's Aesthetic Theory and the application of this theory in his major works. The chapter on *Ulysses* begins with a brief overview of the publication process and writing process that Joyce undertook in writing *Ulysses*. The essay delves deeper into the complexities and themes discussed throughout *Ulysses* while focusing on the application of aesthetic theory. Sorensen provides detailed insights on Joyce's work by examining specific quotes and passages from the novel. This essay highlights the underlying role of the artist and his relationship to body and soul. Sorensen argues that Joyce developed his own aesthetic theory – a theory that concerns itself with the value of art for its own sake while also exploring the deep, unspoken parts of artistic creation.

Weir, David. *James Joyce and the Art of Mediation*. Univ. of Michigan Press, 1996.

Weir argues that throughout *Ulysses* and various other works by Joyce, there is an underlying process of mediation in which Joyce blends and connects two divergent ideologies into an amalgamation of both. More specifically the publication recounts how Joyce weaves Aristotelian thought in *Ulysses*. Joyce uses classical, rational structures as a

backdrop for the irrational style and occurrences of *Ulysses*. Joyce's technique of mediation works to create complex ideologies that are singular to *Ulysses* and the characters' own contemplations of the nature of life. Weir's work provides many examples of this process and provides pertinent commentary on Joyce's use of mediation within the chapters deemed as "Proteus" and "Scylla and Charybdis" in the Linati schema.