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Pubs, Temperance, and the Construction of Irishness in James Joyce's Ulysses

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Pubs, Temperance, and the Construction of Irishness

in James Joyce's Ulysses

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BY

Leslie Sweet Myrick

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Abstract

Ulysses can be read as a bar crawl; three episodes and part of a fourth are set in public houses, while various characters walk to and from drinking activities and establishments throughout the day. However, *Ulysses*' main character, Leopold Bloom, is an extremely moderate drinker and not considered "a regular" patron at any public house. His practicing of temperance is one example of how Bloom does not embody the typical Irish masculinity. However, the drinking culture in *Ulysses* has not been fully explored in context of the temperance movement which was an ongoing cause in 1904 Dublin despite Guinness's Brewery being the city's largest industry, occupying 40 acres and employing 3,000. Therefore, this thesis discusses how James Joyce, in his focus on drinkers in *Ulysses,* is reexamining his wholly negative depiction of paralyzed drunks in *Dubliners* and reacting against the moralistic judgment of the temperance movement. Due to his own sympathy towards, yet difficulties with, drinking, as well as Dublin's troubles with, yet reliance on, the industry, Joyce shows a complex relationship between drinking and Ireland in 1904. In *Ulysses*, drinking is so strongly tied to Irishness that a non-drinker (Bloom) cannot fully identify as an Irish man and is troubled to find male bonding without overindulging or treating. Yet Bloom does find a bond at the end, as he and Stephen share not alcohol but coffee then cocoa. Stephen then walks back out into the city having gained a father figure who exemplifies moderate drinking behavior based on logic rather than social reform. Thus, the conclusion shows hope for Ireland's move from the inebriated despair portrayed in *Dubliners* towards a more inclusive masculinity and temperate nationalism.

Dedication

This work is dedicated to my husband, Jeremy; my children, Dean and Lyla; and my parents, Jeanne and Lynn Sweet.

This work is further dedicated to the patrons, staff, and owners of several locations where I have felt welcome during different points of my life, and thus likely inspired an interest in the pub scenes of *Ulysses*. These locations include but are not necessarily limited to: R&R Sports Grill (UIUC campus town, circa mid-1990s); Limericks Irish Pub (Paderborn, Germany); The Edsel (Champaign, IL, where I worked for a brief time, now a motorcycle shop); O'ACES (Champaign IL, a favorite hangout with my departed friend Heather Winkelmann Cotner); The Brass Rail (Champaign, IL); The Tumble Inn (Champaign, IL), and the closest I have to hometown taverns, The Finish Line (Macon, IL) and The Night Owl (Macon, IL).

I also should mention Mike & Molly's beer garden in Champaign, IL, where I ended up on Bloomsday about ten years ago. People were taking turns reading *Ulysses* from a stage, and thus, the seed was planted for this project.

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This work could not have been completed without the assistance of my parents, who often helped out with the kids so I could write.

I would also like to acknowledge my thesis committee who were all extremely supportive, encouraging, insightful, and great to work with. First of all, my director, Dr. Ruth Hoberman, has a passion for and insight into *Ulysses* that was invaluable. I greatly appreciate her memory for details in the novel, suggestions, and direction.

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These faculty members, as well as many others, made my years in this graduate program truly enjoyable and worthwhile.

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Chapter 1: Introduction: Drinking Culture and the Temperance Movement in Ireland

As portrayed in literature, the Irish have a longstanding and complicated relationship with alcohol, which provides them with a source of both enjoyment and anxiety. *Senchus Mor*, the ancient laws of Ireland from the fifth century, include abundant references to drinking and enjoying ale. Throughout the middle ages, beer, which is similar to modern ale, was produced at home: housewives brewed for their households, servants brewed for their castles, and monks brewed in the monasteries. After the Norman invasion of Ireland in the twelfth century, taverns and inns sprang up along well-traveled roads, and these establishments began brewing beer for profit while offering a place for social activity (Yenne 4-5).

By 1623, there were already 12,000 registered alehouses in Ireland, and the making of Irish beer, although not celebrated for its taste or quality at this early point in time, was a very popular and profitable business (Malcolm 3-5). By 1904—the year in which *Ulysses* is set—Guinness's Brewery was the city's largest industry, occupying 40 acres and employing 3,000 at a three-acre location on the River Liffey (Gifford 95).

Whiskey is as important as beer to Ireland's alcoholic history. Introduced in the twelfth century and initially valued for medicinal purposes, as implied by its being referred to as "aqua vitae" or "water of life," whiskey became a drink for popular consumption in the fifteenth century. However, when a minor Irish noble died in 1405 from overindulgence in whisky, its dangers were acknowledged, and by 1584, whiskey had gained such popularity and notoriety for its impact on behavior, for causing "a different form of drunkenness" (Malcolm 44), that by 1584, negative attitudes began

building towards whiskey. As a result, the English government began imposing legislative controls on its making and trade (Malloy 23).

Despite these legislative controls, excess drinking remained a problem for reasons Richard Stivers considers in *Hair of the Dog,* where he outlines specific variables that perpetuated heavy and problematic drinking in Irish society. First, due to their widespread poverty, famines, and church-encouraged fasting, the Irish developed a guilt associated with food and therefore tended to substitute drinking for eating. Second, the behavior was condoned at an early age. Adults rewarded children for good behavior in the form of an alcoholic punch, and giving children tastes of whisky was common. Also relevant is the tolerance of the Irish clergy towards drinking and occasional heavy drinking as well as the tendency of some of the priests to be drunk themselves and promote drinking at funerals and religious festivals, which were known for mass drunkenness. Finally, the continued medicinal uses of whiskey, the most troubling of which was to cure a hangover, perpetuated the cycle of alcohol use (Stivers 10-14).

From early on, drinking in Ireland was particularly associated with male bonding. Male-only drinking groups, referred to as "bachelor groups," flourished in Ireland from 1870-1940 due to primogeniture (farms being inherited by one heir), so younger brothers, deprived of the family farm, were unable to marry or had to marry later in life. Fewer responsibilities from marriage and family life led to more leisure time for group drinking. However, because the increase in bachelorhood contributed to an undervaluing of marriage and because a man's status in the community was determined by participation in such a group, even married men continued to participate in the bachelor groups (Stivers 78-82).

Because public houses (pubs) were almost the only public meeting place available for both recreational and occupational purposes in the mid-nineteenth century, the bachelor groups found their logical home in this pub scene (Stivers 18). Ray Oldenburg, a sociologist, theorizes that pubs have been integral to societies because they are considered a "third place," meaning not home (first place) or work (second place) but instead a neutral, welcoming place that does not distinguish between host and guest. The pub, however, has some qualities of home, including warmth and freedom to be oneself. Oldenburg says the success of a pub depends on the commitment of regulars who have a network of trust among each other. Visiting a regular pub provides these patrons validation of their worth and sustained friendships (22-26).

Specifically, a traditional Irish pub is known for a design and ambience that promote conversation; for friendly staff, including a barman who never forgets a face; for Irish music; and for food and drink (Barich 46). Also indispensable to the Irish pub is the potential for great fun which Bill Barich defines as "craic," pronounced "crack." He explains that craic "can be as elusive and free-floating as ectoplasm, suddenly appearing out of nowhere" when the right combination of people and emotions are present. Craic does not necessarily happen every night, but the potential for it to happen, along with a feeling of friendship and belonging, is what brings regulars back to the pub night after night (Barich 35).

Offering a comfortable environment away from home, the pub was a perfect place for the male bachelor group to act out its homosocial behavior, and further, its "homosocial consumption," defined by Paul Delany as "consumption within a male collective, and for immediate enjoyment" (382). To analyze the structure of men's

relations with other men, or male bonding, Eve Sedgwick draws heavily on the graphic schema of the triangle to discuss erotic relations. In homosocial triangles, men have intense but nonsexual bonds with other men, and women (who are excluded) serve as the conduits through which those bonds are expressed. She notes that René Girard's triangle schema proposes that the links between these two rivals is as strong as the bond that links either of the men to the object of their desire, and, in fact, it is the bond between the men that actually determines actions and choices (Sedgwick 1-2, 21). The triangle functions to solidify male authority and starve off threats to masculinity. Therefore, considering Girard's triangle in the context of a pub where women are not (usually) present, the mere concept of the woman (at home, likely preferring her husband to be at home) even in her absence, serves to strengthen the bonds between the men.

The often problematic practice of "treating," the homosocial consumption of the bachelor group, also created a strong social bond among the drinkers. Paul Delany explains how treating, the purchasing and accepting of drinks in "rounds," brings the men together into a privileged circle. The buyer basks in his own generosity and hospitality; the others enjoy the favor, honor, and practicality of a "free" drink (Delany 382). Stivers gives an example: "Thus, if six individuals enter a pub together, each was expected to buy a round of drinks for all six as well as to accept and consume each of six drinks provided for him. Once the cycle had been completed, a new one might be begun with the same obligations intact" (90).

Understandably, this treating behavior led to an ethos of hard and heavy drinking. For the group, hard and heavy drinking affirmed manliness and offered further distinction from women, who were not allowed in the pubs. Young males who did not own land and

could not marry were led to believe that they could still rise to prominence in their society through hard drinking and storytelling. Therefore, bachelor group status, heavy drinking, and manhood became entwined (Stivers 90-93).

By 1829, when the prevalence of alcohol in Ireland had long been a problem, the Irish temperance movement was born. The idea traveled across the Atlantic from America (Bretherton 147). Ireland's landlords and large employers, hoping to improve their employees' productivity, were the first groups to embrace the idea of drinking in moderation. However, the various temperance movements had limited success until a Catholic priest, Theobald Mathew, joined the movement. Using his position as a respected member of the clergy with many connections as well as his fortune from his noble birth, Father Mathew's Total Abstinence Society claimed six million members by 1842. These numbers were suspected to be exaggerations, but, even halved, the numbers were still considered impressive. Although he championed the phrase "Ireland free is Ireland sober, and Ireland sober is Ireland free," Father Mathew was not focused on tying the temperance movement to nationalistic causes and instead focused on spiritual aspects and hoped to bring the members closer to the church. He also hoped to bring Protestants and Catholics together under the cause of temperance, but as more Catholic priests became leaders in the movement, the Protestants became less interested, and the two religious communities became further polarized (Bretherton 148-162). Additionally, Mathew's movement was continuously plagued with a lack of organization, mismanagement of funds, a reluctance to attack citizens involved in the alcohol trade, and an ongoing conflict between whether to advocate moderation or total abstention. Although his movement did not result in a nation of teetotalers as he would have

preferred, Father Mathew was initially credited with convincing much of the Irish population to give up drink during the 1830s, though by the late 1840s, signs of the movement had mostly disappeared (Malcolm 149-150). As testament to the complications and irony involved in the Irish temperance movement, the slogan "Ireland sober is Ireland free," used by Father Mathew, was actually coined by Irish humorist-journalist Robert A. Wilson, who, contemporaries noted, was a heavy drinker (Gifford 338).

Focused on aspects of health over morality, physicians as well as priests were involved in the temperance movement since its inception. They diagnosed chronic drinking as a disease rather than just a moral failing. In fact, the term *alcoholism* was coined during the mid-nineteenth century. The disease model, however, did not replace traditional ideas of drinking as a social and moral issue and continued to co-exist with these moral interpretations (Kane 199).

The 1850s and 1860s brought important development in Irish drinking habits and the realignment of temperance tactics from moral persuasion to government legislation. Despite the involvement of Father Mathew, the bulk of the Catholic Church remained indifferent and even suspicious of the temperance cause, so the movement began to turn towards parliament to promote change. Actually, Irish alcohol consumption fell during this period, but this is attributed to massive tax increases and the Great Famine, which destroyed the illicit alcohol industry and resulted in fewer traditional festivals that encouraged massive drinking. However, the temperance movements continued to respond to developments in the United States and Britain including prohibition (passed in Maine

in 1851) and Sunday closings for pubs (passed in Scotland in 1853 and proposed unsuccessfully in England in 1854) (Malcolm 203-205).

During the 1880s, the decade in which Joyce was born, several Sunday closing acts for pubs were introduced into Parliament. However, the publicans argued that this sort of temperance regulation would damage one of the county's few successful industries as well as take away one of the few enjoyments the working class had (Malcolm 262). Publicans were becoming more prosperous and powerful in their respective towns. Even most temperance advocates considered them law-abiding and respectable citizens; their pubs' licenses were too valuable to risk (Malcolm 207-209). So the publicans' influence prevailed, and the temperance movement's struggle to enact legislation to further its cause was ultimately a failure. The minor exceptions included the Licensing Act of 1874, which provided an incentive for closing pubs earlier in the evening and on Sundays through lower license fees. However, the majority of publicans opted to pay more and stay open seven days a week. The Sunday Closing Act of 1878 also passed, but it exempted major cities such as Dublin. After losing the majority of parliamentary battles, the temperance movement became mostly isolated from Irish social and political life until the turn of the century (Malcolm 273-275), a period which will be discussed later in this chapter as most relevant to the setting of *Ulysses*.

Like Ireland, James Joyce had a complicated relationship with alcohol, a relationship which dated back to his childhood with his father, John Joyce, who was a heavy drinker. Starting in his bachelorhood, John "had a jolly time of it with his hard-drinking friends of that hard-drinking generation" (Joyce, S. 29). John Joyce became heavily involved in the distilling industry during James' childhood, investing £500 and

serving as secretary of the Dublin and Chapelizod Distillery, which was incorporated in 1874. In 1878 the distillery ran into financial difficulties which led to its closure and large personal losses and remained a source of resentment for John Joyce throughout his life (Shovlin 152). John Joyce's drinking continued to affect his family life, and Stanislaus Joyce (James's brother) reflects that only by dying at age 44 was their mother able to preserve her body "from the ravages of his [John's] drunkenness" (234). In the years following his mother's early death on August 13, 1903, James Joyce greatly enjoyed the public houses of Dublin, and, in later years, cafes in other European cities. His brother Stanislaus remembers, "Shortly after my mother's death in August, my brother began to drink riotously. Until then he had not been a teetotaler, but he had always been abstemious, and none of his friends had been drinkers" (Joyce, S. 245). These habits continued throughout the rest of his life, and Joyce described himself as "a man of little virtue inclined to alcoholism" (Joyce, S., 241), which he attempted to control by not drinking until sundown (Lyons 118).

The years of Joyce's young adulthood were also the years during which the temperance movement returned to public attention in Ireland. Therefore, in addition to having his own personal experience with the perils of alcohol abuse, during the years Joyce began his career as a writer and leading up to the publication of *Ulysses* (1900-1921), he was surrounded by discussion about alcoholism and temperance in the popular and scientific press. One timely issue related to temperance reformers, as explored in the context of *Ulysses* by Katherine Mullin, is the anti-barmaid movement. Most barmaids were between 15 and 25 years old, and advertisements bluntly requested they be attractive (Mullin 477). The *Ulysses* barmaids made "eighteen bob a week" (Joyce,

Ulysses 234), a high wage which would certainly attract young women into the trade. The barmaid controversy, as Mullin proposes that Joyce is responding to in the "Sirens" episode of *Ulysses*, was explored by the Joint Committee on the Employment of Barmaids from 1890-1910. The committee stated that "barmaids are the sirens who lead young men to drink" and questioned whether "the purveyors of alcohol should be allowed to use up such a mass of maidenhood as is annually sacrificed to the trade, merely for the sake of giving additional attractiveness to the drink they sell" (Mullin 475-477).

During the early years of the twentieth century, temperance was a high profile, if not widely popular movement. While Mullin, as well as David Lloyd, Paul Delany, Joe Brooker, and John Rocco have all discussed drinking in relation to *Ulysses*, the extent to which Joyce responds to the timely topics of drinking and temperance movements and the full extent of the novel's engagement with the temperance movement—particularly as it relates to Irish nationalism and masculinity—hasn't sufficiently been recognized.

Alcoholism, its causes, and the success of temperance, were topics of timely debate during the early twentieth century. By the early 1900s, the biological nature of alcoholism was becoming more accepted but not fully embraced by society. In 1901, Dr. Archdall Reid proposed in his book *Biology and Temperance Reform* that alcoholism is a hereditary disease and further that it is likely to be weeded out over the course of generations due to natural selection. However, in its review of Reid's book, *The Speaker* finds that Dr. Reid has not delivered proof for his conclusions and that accepting his theories would "imply a far-reaching change in moral sentiments, and a reversal of all that has been hitherto attempted in the way of temperance reform" (1901).

The relevant modern temperance movement, defined for the purpose of this study in light of Joyce beginning to write *Ulysses* in 1914 and its being set in 1904, was characterized by the Pioneer Association, which was aligned with the Gaelic revival and the Catholic church, and reached its height from 1901-1914. Father James Cullen, the leader of this movement, had previously published *Temperance Catechism* (1891) and established the Apostleship of Cleanliness and Home Comfort (1890), which emphasized domestic cleanliness because "A dirty home, a dirty wife and dirty children, are direct incentives to excessive drinking." Cullen required a total abstinence pledge from his members, but his membership was significantly boosted in 1904 when he introduced a probationary period of two years before making the more dramatic "heroic offering" of abstinence (Malcolm 314-319).

Cullen believed that heavy drinking was a result of being deprived of Gaelic culture and habits, and that therefore, temperance was essential to Ireland's nationalist struggle. To this end, he was a strong supporter of the Gaelic League, a movement to restore Irish language and sports. He found that the members of the League were his most active and committed members. He urged his Pioneers to use the Irish language, songs, and dances for the betterment of the country. In return for Cullen's support for its goals, the League moved to exclude drink at meetings and to forbid sponsorship from publicans. Because the new activities provided uplifting recreation that had been missing from previous temperance movements, Cullen's movement succeeded where Mathew's had failed. He succeeded in aligning two powerful forces in Irish society, Catholicism and nationalism, with abstinence (Malcolm 314-321).

Besides the Pioneer Association, other timely temperance movements (for the purpose of this time period and my study) aimed at particulars of the pub as an institution. For example, the Anti-Treating League, to which Bloom makes positive reference in Barney Kiernan's pub, existed to break down the custom of buying and accepting drinks in "rounds." As discussed in the *Weekly Irish Times* in 1902, branches of this league sprung up out of churches, clubs, and other organizations. The Anti-Treating League's pledge allowed for a member to drink, to give drinks in his own home, to accept drinks at others' homes (in moderation), and to enter a pub and buy a drink for himself. However, the badge-wearing member pledged to not take or give a treat in any place where liquor is sold or show intemperance at any time or place (The Anti-Treating League, 5). As further characterized in *The Irish Ecclesiastical Record* in 1903, the league tried to ridicule the pre-existing idea that "buying drinks in a public house is a sign of decency," arguing that rather it is "low, mean, and vulgar." Thus, the proposed regulations met with the strongest opposition from "idlers, corner-boys, and spongers" (Hallinan 7-8). Not surprisingly, the Anti-Treating League failed to significantly reduce treating behavior. Although there was general agreement in the society that treating often caused one to drink more than one had planned on upon entering a pub, the public remained indifferent to serious action. As written in the *Manchester Guardian*, some so-called members quickly sold their free badges to jewelers for a sovereign, and others took the badges on and off depending on their mood or circumstance (Anti-Treating League, 10).

Nonetheless, in 1904, the year in which *Ulysses* is set, the temperance movements were claiming success: Arrests for drunkenness in all of Ireland, which were 98,401 in

1899, had fallen each year to 68,748 in 1909 (Catholic Encyclopedia). Though still large considering the poverty of the country, the total expenditure on drink was reduced to £13,340,472 in 1905 from £14,311,034 in 1903. And from 1902 to 1906, according to an article in the 1908 *Review of Reviews*, the public houses in Ireland had been reduced by 250 (The Temperance Movement in Ireland, 40). Thus, the varied drinkers in *Ulysses*, including students, bingers, barflies, gossips, social butterflies, and outcasts, are drinking in the context of an evolving understanding of alcoholism and a changing pub culture.

A son of an alcoholic and a heavy drinker himself who was sympathetic to yet ambivalent about Irish nationalism, Joyce depicts drinkers in his works with varying degrees of sympathy. In the chapters to follow, I argue that drinking in public houses is depicted in more positive terms in *Ulysses* than in Joyce's previous works. For example, in contrast to *Dubliners'* scenes which show depressing instances of men paralyzed by drink, a close reading of the *Ulysses* pub scenes provides far more instances of people drinking in moderation, for social reasons, and without great harm to themselves or others. How many drinks are really being poured? What time of day is it? The nostalgic Orland Hotel scene in "Sirens" is at 4 p.m., an acceptable drinking hour by today's standards. It is also relevant that *Ulysses* is set on the day of a funeral, which is historically one of the hardest events for temperance or teetotalers to control. Admittedly, Barney Kiernan's (Cyclops) turns ugly, but, as many critics have previously argued, this escalated scene is more a result of misunderstandings and misinformation than drinking. Furthermore, the hero Bloom is an extremely moderate drinker. Alcohol plays a significant role in the narrative of *Ulysses*, but Joyce has moved away from characterizing drinking as at the root of paralysis and instead shows that the public house

is necessary as a place of socialization and camaraderie in Dublin's society. Each pub in the novel has its own culture, patrons, and purpose and each contributes in its way toward the movement of Bloom and Stephen toward each other.

As opposed to reinforcing the slogan that "Ireland sober is Ireland free," *Ulysses's* depiction of drinking culture, as David Lloyd suggests, aligns drinking rather than temperance with nationalism. However, I argue that in *Ulysses*, James Joyce's version of this drinking culture is becoming entangled in a more incorporative masculinity and a more inclusive nationalism. In his essay, "Ireland: Island of Saints and Sages," Joyce characterizes Irish identity as hybrid, i.e., as something "in which very different elements are mixed" (*Occasional*, 118). In this novel greatly concerned with conceptions of Irishness, Joyce is depicting alcohol in relatively benign terms because it is integral to notions of national identity as fluid, hybrid, and unbounded by the piety associated with temperance. Through the various pub scenes, which serve to contrast the somewhat effeminate Bloom with the hypermasculine drinkers, Joyce is endorsing a moderate drinking that parallels a hybrid notion of both masculinity and nationalism. In *Ulysses*, the circulation of kegs through Dublin on the River Liffey, the pouring of beer through spouts in the pubs, and the movement of drinkers in and out of various pubs in Dublin reinforce the notion of a fluid national identity moving towards the inclusion of a moderate outsider like Bloom.

Chapter 2: *Dubliners'* Drunkards

Circa 1904, James Joyce was writing *Dubliners* from a place of grief, skepticism, and heavy drinking after his mother's death. This depressing collection of short stories is applauded for its honest portrayal of life in Dublin. Joyce intended to write a moral history of Ireland, and he chose Dublin as the scene because "that city seemed to me the centre of paralysis" (Gorman 150). This paralysis was characterized by heavy drinking among the city's men; *Dubliners* features more than a dozen Irish men in various states of what we today call alcoholism. Many of these men feel unable to take action or make a change, so they drink to compensate. Of course, the drinking usually reinforces their state of paralysis. For example, in "A Little Cloud," Little Chandler overindulges to keep up with his exiled friend Gallagher, who is affirming his own bachelorhood. In "Counterparts," Farrington cannot concentrate on his work due to his desire to drink, hawks his watch to finance an evening of drinking, and then physically abuses his young son when he goes home. In "Grace," a drunken Tom Kernan falls at a pub and injures himself to the point where he cannot speak and is coerced into attempting temperance. Finally, at the annual party in "The Dead," Freddie Malins, as usual, shows up drunk the week before he is to check into a monastery for rehabilitation. Overall, the men in *Dubliners* are depicted as part of a society where heavy drinking and the consequences associated with this habit are an accepted, and even expected, norm. The pub offers them a masculine space opposed to the domestic sphere ruled by their wives. Postcolonial sociologist Ashis Nandy discusses the relationship between sexual and political dominance and likens the idea of colonial rule to a manly or husbandly prerogative (24-25). The pub thus offers a refuge from both domesticity and colonial disempowerment.

The cycle of alcohol abuse, linked to the feminization implied by colonization and providing an outlet for the men to establish their masculinity, leaves them paralyzed.

The *Dubliners* drinking and pub scenes stage the intersection of drinking with masculinity and Irish subjectivity. The drinkers in *Dubliners* are plentiful and exist to varying degrees in every story. Although temperance practices are suggested to some of them, these men's issues with alcohol are too great to be solved through morality-based methods. Mr. Mooney, as introduced in the "Boarding House," is one example of a destructive hard drinker. As soon as his father-in-law died, Mr. Mooney "began to go to the devil" drinking, and running himself into debt, and, although he took "the pledge," "he was sure to break out again a few days after" (Joyce, *Dubliners* 49). He eventually fights his wife with a cleaver, causing them to separate, and left his family to fend for themselves.

Though not violent like Mr. Mooney, Tom Kernan is perhaps *Dubliners*' most dramatic depiction of drunkenness. Kernan's accident, a fall—literally, morally, and socially—down the stairs into a pub's basement, was inspired by a similar fall by John Joyce (Joyce, S. 226). At the story's opening, as an anonymous grotesque drunkard lying on his stomach, Kernan introduces a central theme – being a drunkard is a common identity in this culture. Kernan is certainly helpless, but the other men in the bar are not far behind. They are unable to address his needs or identify him (Kane 193-195). Ironically, they revive him by forcing brandy down his throat and bring him gifts of whisky as he recovers, illustrating how medicinal uses perpetuated the cycle of alcoholism.

Dubliners' other drinkers show additional destructive cycles involving alcohol, such as using it to as a reward for young men. In "Ivy Day in the Committee Room," Old Jack complains about his drunk son, "But, sure, it's worse when he gets a job: he drinks it all" (Joyce, *Dubliners* 101), but minutes later he offers the 17-year old shoeboy a bottle of stout for retrieving the men a corkscrew. The boy "drinks the contents" immediately, and Old Jack notes, "That's the way it begins" (Joyce, *Dubliners* 110). Even though Old Jack handed the bottle over "grudgingly" (because it means less booze for him) and knows it is irresponsible, he chooses to perpetuate the cycle of alcoholism. Along with these negative yet realistic portrayals, Joyce's depiction of alcohol abuse provides a comprehensive introduction to Irish drinking culture.

The men drinking in *Dubliners* are often doing so in pubs, which although patronized for their informal setting, nonetheless have specific rituals and expectations, as detailed in *Dubliners* and later *Ulysses.* For example, in "A Little Cloud," Gallaher and Chandler each drink four whiskeys, alternating treats, even though their preferred personal drinking paces are vastly different. Chandler, who admits to "drink very little as a rule" (Joyce, *Dubliners* 61), and to Gallaher's dismay, waters down his whisky, is pressured to drink it straight and keep drinking: "I say, Tommy, don't make punch of that whisky, liquor up…O, come on, another one won't do you any harm (Joyce, *Dubliners* 63). Thus, Chandler drinks more than is good for his emotional state due to treating expectations. Chandler and Gallaher's meeting illustrates the expectation of equal treating; however, as illustrated in "Counterparts" and later in *Ulysses*, these expectations are often unmet. Especially when a larger group of men meet, the expectations and reality

of treating can be complicated by additional social aspects such as storytelling and current wealth (or lack thereof).

Looking at the homosocial consumption in "Counterparts," Paul Delany literally tabulates drinks treated and taken to show how this specific bachelor group operates in terms of round buying and storytelling. When Farrington pawns his watch for six shillings, he could easily buy 36 pints of beer for himself, but to do this, he would have to go to a pub where he knows no one and drink in solitude. Farrington's commitment to his bachelor group wins out over the more economical option. As a result, Farrington and another drinker, O'Halloran, who happen to have money in their pockets on this particular evening, subsidize other drinkers in their circle. In fact, Delaney's tabulation shows that Farrington and O'Halloran pay for 85 percent of the drinks but only consume half of them. In contrast, Delaney names Paddy Leonard as "the great beneficiary of the evening" for being included in nine rounds without paying for any (383-384).

Delany further discusses how the economy of talk, particularly storytelling, corresponds closely with the economy of drinking. Farrington's celebrated retort to Mr. Alleyne's question "Do you think me an utter fool?" with "I don't think, sir that that's a fair question to put to me." (Joyce, *Dubliners* 74-75) lives four additional lives. Farrington rehearses the story, tells it to Nosey Flynn and receives a drink for it; he tells it another time to earn a round from O'Halloran. Finally, Farrington's co-clerk Higgins retells the story to gain himself inclusion in the next round. Delaney states, "The story is a current item and an item of currency, part of the homosocial economy's three-sided exchange of money, drink, and talk" (385). Likewise, Lenehan, as described in "Two

Gallants," has been talking all afternoon at a pub in Dorset Street and is an example of how talk can be substituted for drink as an input to the social economy:

> Most people considered Lenehan a leech but in spite of this reputation his adroitness and eloquence had always prevented his friends from forming any general policy against him. He had a brave manner of coming up to a party of them in a bar and of holding himself nimbly at the borders of the company until he was included in a round (Joyce, *Dubliners* 39).

Therefore, despite generally taking more rounds than he treats, Lenehan earns his keep with his "vast stock of stories, limericks, and riddles" (Joyce, *Dubliners* 39).

When talk and money run dry, the homosocial economy winds down until new stories and more money are mustered (Delany 385). For example, by the end of their day's drinking in "Two Gallants," Lenehan and his friend Corley have used up their stories and money and must muster up a sovereign from Corley's maid friend, who presumably steals it from her employer. As Corley opens his hand to show "a small gold coin" (Joyce, *Dubliners* 49), there is little doubt this newfound money will also be used for at a pub for drink. Similarly, Farrington, who starts his evening with significant monetary and storytelling assets, feels cheated by the end of the evening: "He was full of shouldering anger and revengefulness. He felt humiliated and discontented: he did not even feel drunk and he had only twopence in his pocket," yet "he longed to be back again in the hot reeking publichouse" (Joyce, *Dubliners* 80). Farrington has lost both his money and his story to the drinking economy of the public house and has gained nothing, yet he will certainly conduct the same rituals the next time he has money, a story, or both. All these rituals of pub life, including the pull of the bachelor group, round buying, and

storytelling, as detailed in *Dubliners*, underline the role of drink in locking these men into a paralyzed subjectivity. This kind of behavior will resurface in *Ulysses*, particularly in the "Cyclops" episode, but only to highlight Bloom's resistance to this vicious cycle.

In addition to providing the joys of drinking and talking, the pub scene allows the men drinking in *Dubliners* to escape or avoid their home lives. Delany notes that Joyce accepts that the beleaguered Dublin male facing economic exactions by his wife and wounds to his masculinity through colonial subordination finds refuge in homosocial consumption (388). Thus, the pubs, through their drinking and storytelling, provide an optimal setting for men to prove or question their masculinity in contrast to the female-dominated domestic space. Further, the mutual avoidance of home space (and wives) creates a stronger bond among the men.

"A Little Cloud" shows the two men struggling to prove and defend their masculinity while drinking at a pub. Gallaher, who eight years previously was known to "mix with a rakish set of fellows at that time, drank freely and borrowed money on all sides" (Joyce, *Dubliners* 59), has suggested Corless's as a meeting place to Little Chandler. Chandler had never set foot in this pub before but "knew the value of the name. He knew that people went there after the theatre to eat oysters and drink liqueurs; and he had heard that the waiters there spoke French and German" (Joyce, *Dubliners* 58). Gallaher's emigration and his consequent patronizing of a cosmopolitan space suggest an attempt to affirm his masculinity and success abroad in Britain, the colonizer of Ireland. Even his immediate offering of the first drink is an attempt to establish a hierarchy. Though Chandler notices Gallaher has aged poorly with an "unhealthy pallor" and "thin hair at the crown" (Joyce, *Dubliners* 61), he allows himself to be taken in by Gallaher's

(possibly exaggerated) tales of success and adventure and allows them to affect his perceptions of his own masculinity. Obviously somewhat proud of his current life, Chandler invites Gallaher to visit his home to meet his wife and child that evening. However, when Gallaher declines because of other plans, Chandler begins questioning his own status and comparing himself to his friend. Chandler is especially irritated because he finds Gallaher "his inferior in birth and education," and, seeing behind Gallaher's refusal of the invitation, Chandler "wished to vindicate himself in some way, to assert his manhood." He tries to equate masculinity with marriage, suggesting that he next year "may have the pleasure of wishing long life and happiness to Mr and Mrs Ignatius Gallaher" (Joyce, *Dubliners* 66). But Gallaher shoots this proposed life down, "No blooming fear of that, my boy. I'm going to have my fling first and see a bit of life and the world before I put my head in the sack—if I ever do" (Joyce, *Dubliners* 66). Gallaher further assures "she'll have a good fat account at the bank or she won't do for me" to compensate for married life that "Must get a bit stale" (Joyce, *Dubliners* 66-67). Chandler later sits at home unsuccessfully trying to comfort his screaming child and feeling imprisoned and disappointed by the emasculated life he has chosen and longs for one (with Gallaher as a his model), that exists outside of Ireland and consists of bachelorhood and heavy drinking. Though Chandler's initial issues, primarily professional dissatisfaction, are not related to drinking, he is stuck in a state of paralysis due to his obsession with masculinity as defined by men such as Gallaher. As a result he finds himself resenting his home space.

Another example of emasculation linked to compensatory drinking occurs in "The Boarding House," where the mother-daughter team coerces Bob Doran into marriage.

Mrs. Mooney is to be credited for her hard stance with drunken Mr. Mooney; she gets a church-approved separation from him, opens a Boarding House, and "gives him neither money nor food nor houseroom" (Joyce, *Dubliners* 49). However, long aware of intimate relations developing between a lodger in her house, Doran, and her daughter, Polly, Mrs. Mooney does not intervene until she "judged it to be the right moment" (Joyce, *Dubliners* 51). Doran feels he is not entirely to blame for the escalation of intimacy that started when Polly knocked at his door wearing a "loose open combing jacket" over her "perfumed skin" (Joyce, *Dubliners* 54-55). Even though Doran agrees to marry Polly, he "had a notion that he was being had" and admits his instinct urged to him to "remain free, not to marry. Once you are married you are done for, it said" (Joyce, *Dubliners* 54). Doran's plight further illustrates the female control over the domestic space and the male's resistance to this manipulation. Mrs. Mooney has taken control of her household from her drunk husband and now controls the destinies of those in her boarding house. As a result of this emasculation, Bob Doran turns up as arguably the drunkest person in *Ulysses*, where he is enjoying an annual two-week pub-hopping bender.

In addition to serving as a way to avoid the female-dominated domestic space, drinking in *Dubliners* also confers a form of masculinity to compensate for the feminization implied by colonial subjectivity. Several critics help explain how the heavy drinking in *Dubliners* relates to colonization. David Lloyd proposes that drinking is allegorical for Irish nationalism because it overlaps resistance with dependence and refuses the values of the colonial economy (labor, regularity, thrift) in favor of a social activity that entails debt and dependence (133). Similarly, Paul Lin argues that drinking allows the disenfranchised male under colonial rule to temporarily elude his own

subjection but ultimately serves to reproduce colonialism (33). Perhaps Jane Kane goes the furthest to suggest that Joyce is implying that autonomy cannot be granted to a country that resists imperialism through passive self-destruction (192-193). All these critics show that in *Dubliners* Joyce depicts drinking in terms of a paralysis which both results from and reinforces colonial subjectivity. This is in stark contrast with drinking as it is presented in *Ulysses*.

Farrington exemplifies this argument, drinking to boost himself up to drown his oppression if only for the time being. In "Counterparts," he is humiliated by his boss, who has a "piercing north of Ireland accent" (Joyce, *Dubliners* 70). While on the pub crawl, his masculinity takes an additional beating when he is dominated by an English arm-wrestler and ignored by an English lady. As a result, he buys rounds, as detailed above, as an act of empowerment to compensate for his daily colonization at work. Paul Lin concludes that the tragedy is that Farrington's dependence on the masculine, heterosexual validation he receives at the pub forces him to reproduce his own repression at home, when he beats his son (52-53). Farrington's story is perhaps the most poignant depiction of alcohol abuse in *Dubliners*, due to its violent effect on a child. Farrington, as a pub-crawling father, is both a reflection of John Joyce and a preview of Stephen Dedalus' absent father figure in *Ulysses*.

Like Farrington, Tom Kernan's character in "Grace" represents an oppressed Irishman. As a result of his fall, Kernan has literally and figuratively bitten his tongue; his inability to speak represents colonization on a micro-level, because as an agent for a London tea company, Kernan depends on the British for employment, and having lost his speaking ability, has lost his ability to work. Therefore, Kernan represents the colonized

body and the economic, moral, and physical decline of a man from heavy drinking (Kane 193-204). Moreover, Kernan's failure is suggesting the impossibility of granting autonomy to "a comatose people who speak with a bitten tongue" (Kane 206). As Kane suggests, the drinking habits of Irish men are contributing to their paralysis and inhibiting their independence; therefore, drinking is another form of colonization even though they experience it as self-assertion.

As further testament to drinking as colonization, Frank Shovlin proposes that throughout *Dubliners,* Joyce is particularly interested in the evils of whiskey, which he associated with England and the landlord caste involved in the distilling industry. Shovlin notes that the word "distillery" reverberates throughout *Dubliners* where whiskey and its production are criticized. For example, Farrington's boss is named Alleyn, also the name of the former distillery manager who Joyce believed had swindled his father. Shovlin also focuses on an often overlooked character in "The Dead," Mr. Browne. Browne is on the surface a comic relief but Shovlin notes that Browne is the only Protestant present at the party and the only guest drinking whiskey. Shovlin proposes that by weaving whiskey into his fiction, Joyce can gain revenge for his wronged father and draw attention to the caste system of this time period (151-152, 155).

"Ivy Day in the Committee Room" also mixes drinking with politics. Instead of performing any constructive politicking, the men are primarily concerned about when their candidate (a publican) will send over some bottles of beer: "I asked that little shoeboy three times, said Mr Henchy, would he send up a dozen of stout" (Joyce, *Dubliners* 108). Focused on the past and unenthusiastic about the current elections, these men's day revolves around getting their stout. Also, when the drinkers are without a

corkscrew, they have to open the bottles by putting them near a fire and "the heat from the fire expands the air in the bottle, creating pressure against the cork that eventually expels it from the bottle with a small explosive ('Pok') sound" (Joyce, *Dubliners* 111). The hot air in the bottle of booze is equal to the hot air in the politicians' talk. Without an appropriate tool (corkscrew or Parnell), the men's and their leaders' hot air is exposed. Thus, they will remain in a state of paralysis waiting for their stout and waiting for a "new Parnell" to motivate and lead Ireland's nationalist movement.

As the previous paragraphs explain, the drinking issues as related in *Dubliners* are much more engrained in the characters' sociopolitical status than in their personal moral failings, as implied by the time's temperance movements. On the personal level, although Kernan's problems are obviously physical, the intervention of his friends ironically turns his illness into an issue of morality that needs a religious remedy. However, even his wife seems to know there is no hope. Though she would surely appreciate a sober husband, "After a quarter of a century of married life she had few illusions left…she suspected that a man of her husband's age would not change greatly before death…The scheme might do good and, at least, it could do no harm" (Joyce, *Dubliners* 135). Kernan's wife "accepted his frequent intemperance as part of the climate, healed him dutifully when he was sick and always tried to make him eat a breakfast. There were worse husbands. He had never been violent since the boys had grown up and she knew that he would walk to the end of Thomas Street and back again to book even a small order" (Joyce, *Dubliners* 134). Conveniently, this route of Thomas Street was near enough to Guinness Brewery that Kernan could slip in a drink during work (Norris, Joyce, *Dubliners* 134). Therefore, Kernan's wife is both realistic about his ability to change and naïve about the extent of

his problem. His friends, led by Mr. Power, likely because he is trying to maintain his own social credibility by bringing Kernan home in such a drunken state, says "We'll make a new man of him" (Joyce, *Dubliners* 133). However, it is ironic that, while proposing a retreat, they are drinking stout provided by Mrs. Kernan and they decide to meet at a pub before the planned retreat. Kernan, and Ireland, are obviously in need of some temperance, but the morality-based movements are not realistic and not likely to work long term. Kernan's wife and his friends mean well, but their methods are not sound, and there is not a sense that Kernan cares to stop drinking, as becomes evident when Kernan shows up drinking again in *Ulysses*. Joyce is therefore suggesting some sort of temperance is necessary to move this society forward and out of colonization, but he is reacting against the moralistic judgment of the temperance movements by showing them as ineffectively focused on morality over physicality and larger issues such as colonization.

In contrast to Kernan, interestingly, "The Dead," the final and longest work in *Dubliners*, offers jollier and less disgusting drinkers. Although the hostesses are "dreadfully afraid that Freddy Malins might turn up screwed" (Joyce, *Dubliners* 153), and they are correct in their assumption, he and the other biggest drinker, Mr. Browne, turn out to be the most enjoyable characters. While the old aunts are still "toddling round the table, walking on each other's heel, getting in each other's way and giving each other unheeded orders," these two drinkers move the dinner along: "at last Freddy Malins stood up and, capturing aunt Kate, plumped her down on her chair amid general laughter" (Joyce, *Dubliners* 172). Freddy is soon headed for Mount Melleray, a monastery temperance retreat. Though this retreat is unlikely to have been his own idea, as it is

announced by his mother, and he is unlikely to be committed to not drinking, Freddy is at least making some effort for his health by eating celery because his doctor said "that celery was a capital thing for the blood" (Joyce, *Dubliners* 174). During the dinner conversation, Malins shows an appreciation for art as well as the open-mindedness to praise an African-American singer for having one of the finest tenor voices he had heard, (Joyce, *Dubliners* 172). Likewise, Mr. Browne adds to the jovial mood by making jokes, "Well, I hope, Miss Morkan, said Mr Browne, that I'm brown enough for you because I'm all brown" (Joyce, *Dubliners* 174), and leading the closing dinner song while "Freddy Malins beat time with his pudding fork" (179). The pair leaves in a cab together in humorous confusion of contradictory directions given by the pair of drunks: "The horse was whipped up and the cab rattled off along the quay amid a chorus of laughter and adieus." For much of the story, the pair are more likable than Gabriel, who comes across as disconnected to his country, "I'm sick of my own country, sick of it" (165), and insensitive, for example, concentrating on his speech rather than enjoying the company. Even though Gabriel's speech is well received, without Malins and Mr. Browne, the party would have been quite staid. Thus, in "The Dead," the fairly harmless depiction of drinking anticipates the treatment of drink in *Ulysses*. The story focuses instead on Gabriel's uncertain Irishness, which continues to set up the complexity of Irish manhood yet begins to minimize the issue of drink. The setting of the story also hints at a reconciliation of alcohol with the domestic space.

The men in *Dubliners* are in a difficult situation; they are unmanned if they don't drink but paralyzed if they do. Even Gabriel, who responsibly only takes a "long draught of stout for he had found the carving hard work," is pressured to conform to the ideal of

Irish manhood. Most of the drinkers and drinking situations in *Dubliners* are represented fairly harshly. In fact, Joyce's letters of 1906 include regret at being "unnecessarily harsh" towards Dublin, noting that he had reproduced "none of the hospitality of the city" (Lyons 114). Joyce's portrayal of drinkers in *Dubliners* emphasizes the vice and destruction wrought by drinking over its festive potential. However, starting in "The Dead" and later in *Ulysses,* he softens this completely negative characterization while still suggesting temperance is not the answer (Freddy's upcoming temperance retreat in a monastery links this solution to death). In fact, Gabriel, as a cosmopolitan moderate drinker rejecting an essentialist notion of Ireland, is actually a precursor to *Ulysses'* Leopold Bloom, who shows an alternative vision of Irish manhood.

Not surprisingly, most, if not all, of the characters resurfacing from *Dubliners* in *Ulysses* are drinkers. However, these resurfacing drinkers along with the newly introduced drinkers in *Ulysses* are a mellower group than those portrayed in *Dubliners.* For example, although Farrington's drinking buddies Nosey Flynn and Paddy Leonard appear in *Ulysses'* first pub scene, when Paddy Leonard tries to stand drinks to two other patrons, they order water and ginger ale (Joyce, *Ulysses* 46). In the "Sirens" scene, both Lenehen, the lovable leech, and Bob Kernan, the formerly muted drunkard, are clinking glasses in a jolly rather than drunken scene (Joyce, *Ulysses* 238). And the drunkest character in *Ulysses* is actually set up for his situation in *Dubliners;* any reasonable reader can understand why Bob Doran would need his annual binge after "The Boarding House." Interestingly, Bloom and the drinkers in *Ulysses* are not particularly partial to whiskey, and the word *distillery* does not appear in the *Ulysses* at all. Also, the word *whisky* appears only nine times in *Ulysses* compared to fourteen in the much shorter text

of *Dubliners*. Therefore, it appears Joyce may be less interested in depicting drinking in negative terms in *Ulysses*. Although the *Dubliners* drinkers are still drinking in *Ulysses,* none of them are portrayed in nearly as negative a light as they are in *Dubliners,* and, for the most part, they are now a lively and hospitable bunch. Drunks do not cease to exist in *Ulysses*, as will be addressed in the next chapters, but they are the exception rather than the norm, and the presentation of Bloom introduces the possibility of moderate drinking linked to an alternative Irish masculinity.

Chapter 3: The Inclusive Pub

"Good puzzle would be cross Dublin without passing a pub," thinks Leopold Bloom to himself (Joyce *Ulysses*, 48). Considering the licensing of so many pubs in the city, it is logical these pubs would serve as settings for much of the social activity in 1904 Dublin, and, consequently, in Joyce's *Ulysses,* where three episodes and part of a fourth are set in public houses, and various characters walk to and from drinking activities and establishments throughout the day. In fact, Joe Brooker compares *Ulysses* to a "pub crawl" and points out that as the hours go by and the characters visit one drinking establishment after another, the narrative voice as well as Dublin itself becomes gradually more intoxicated (108). The pub scenes in *Ulysses* range from jolly to corrosive and provide settings in which to contrast Bloom and the other drinkers in *Ulysses*, raising the question of where temperance fits in with Irish masculinity, homosocial bonding, and intoxicated nationalism.

As the previous chapter outlined, in the stories of *Dubliners*, Joyce shows a strong link among drink, masculinity, and Irishness. Admittedly, alcohol also plays a significant role in the narrative of *Ulysses*, but Joyce no longer characterizes drinking as at the root of paralysis and instead shows how the public house functions as a place of socialization and camaraderie in Dublin's society. When compared with *Dubliners'* scenes, a close reading of the *Ulysses* pub scenes provides far more instances of people drinking in moderation, for social reasons, and without great harm to themselves or others. For example, in Davy Byrne's non-drinkers nearly outnumber drinkers, and the nostalgic Ormond Hotel scene in "Sirens" is at 4 p.m., often an acceptable "happy hour" in today's standards. Together, the Barney Kiernan's and Ormond Hotel pub scenes provide alternative, more inclusive spaces that can include an outsider like Bloom.

Each pub in *Ulysses* has its own culture, patrons, and purpose; and they vary in how they explore the intersection of masculinity and Irish national identity through their depictions of drinking and other activities, including gossiping and singing. David Lloyd suggests that Joyce grasped that nationalism is more logically aligned with drink than temperance. I see examples in *Ulysses* of a drinking culture that is rejecting the latest temperance movements yet still managing to move in a healthier nationalistic direction. In his essay, "Ireland: Island of Saints and Sages," Joyce characterizes Irish identity as a hybrid. And, in *Ulysses*, which is greatly concerned with the conceptions of Irishness, Joyce depicts alcohol in relatively benign terms because it is integral to notions of national identity as fluid and unbounded by moralism. *Ulysses*' best examples of alcohol existing within a more temperate and inclusive nationalism exist in the Davy Byrne's and Ormond Hotel scenes.

In contrast to the heavy drinking in *Dubliners*, the Davy Byrne's pub scene includes very little drinking. Davy Byrne's is nearly empty at 1 p.m. when Bloom enters and is greeted by Nosey Flynn, who again sits "in his usual corner" (Joyce, *Dubliners* 77). A bit later when Bloom visits the outhouse, Paddy Leonard, Bantom Lyons, and Tom Rochford enter the pub. "Who's standing?" asks Leonard, a drinking buddy of Farrington in "Counterparts." When no one answers except Flynn's "Well I'm sitting anyhow," Leonard agrees to get the first round. However, when Lyons requests a stone ginger (non-alcoholic drink), Leonard cries, "Since when, for God's sake" in response to this temperate behavior. Then Tom Rochford, who is suffering from indigestion, asks, "Would I trouble you for a glass of fresh water, Mr. Byrne" (into which he dumps indigestion powder) (Joyce, *Ulysses* 146). To Leonard, this request is also unacceptable:

"Paddy Leonard eyed his alemates. Lord love a duck, he said. Look at what I'm standing drinks to! Cold water and gingerpop! Two fellows that would suck whisky off a sore leg" (Joyce, *Ulysses* 146). Later Leonard again tries to order drinks for all, "Mr. Byrne, sir, we'll take two of your small Jamesons after that and a..." but is stopped by Byrne who completes the order with "Stone ginger" (Joyce, *Ulysses* 147). Presumably, Leonard has convinced Rocheford to have a drink after his medicine, but the publican Byrne helps Lyons stay sober. This temperate pub scene in Davy Byrne's is quite in contrast to Leonard's previous escapades with Farrington (in *Dubliners*). The scene ends with five alcoholic drinks consumed among five patrons (Flynn's grog, Bloom's burgundy, Leonard's first drink, which is not specified, and two Jamesons). However, Leonard's annoyance at the temperate behavior exemplifies the strong expectations within Irish masculinity towards drink. One friend is having stomach issues and the other, as we learn in "Oxen," is attempting to stop drinking, but their temperance is still not accepted by Leonard. Though temperance can exist within pub spaces and is even accepted by the publican, it still invites criticism within the homosocial circle. This scene, therefore, shows how a pub can exist as a useful social space for more than just drinking, but also sets up the complicated relationship between male bonding and drinking in 1904.

On this day, Davy Byrne's provides a respite for Bloom after he had previously entered the Burton Restaurant only to be disgusted by the scene of meat-eating gluttony: "Stink gripped his trembling breath: pungent meatjuice...see the animals feed.... wolfing gobfuls of sloppy food, their eyes bulging, wiping wetted mustaches...Sad booser's eyes...reek of plug, spilt beer, men's beery piss, the state of ferment" and decides he "couldn't eat a morsel here" (Joyce, *Ulysses* 138-139). Noting that the Burton eaters have

"sad booser's eyes" (Joyce, *Ulysses* 139), and smelling beer and urine (of beer) on the floor, Bloom immediately rejects this scene of disgusting indulgence. Instead, he thinks to himself there is some value in vegetarianism as he subsequently enjoys a gorgonzola cheese sandwich at Davy Byrne's. The anonymous grotesqueness of the Burton (none of the eaters are named in the narration or recognized by Bloom) is reminiscent of Kernan's anonymity in "Grace"; both imply that the glutton/drunk is a common identity in the culture. However, in *Ulysses*, Bloom rejects this disgusting and overindulgent scene, which is immediately contrasted with the calm and more moderate space of Davy Byrne's.

Prior to entering, Bloom's thoughts define Davy Byrne's as a "moral pub" and he, too, maintains a good reputation with its barman (Byrne) who, Bloom remembers, "stands a drink now and then. But in a leapyear once in four" and occasionally cashes checks for his customers (Joyce, *Ulysses* 140). Likewise, the bartender has complimentary words about Bloom: "Decent quiet man he is...and I never once saw him – you know, over the line." Nosey Flynn agrees that Bloom does not get drunk and tends to leave the bar when things start getting boisterous. He notes Bloom looked at his watch while ordering a drink (obviously a trend Nosey has taken note of): "If you ask him to have a drink first thing he does he outs with the watch to see what he ought to imbibe" (Joyce, *Ulysses* 146). Though Nosey compliments Bloom as a charitable person, he goes on to say he will never sign a contract (a stereotype attributed to Jews) and that he is "in the craft" (meaning the Freemasons) and that they "give him a leg up" (Joyce, *Ulysses* 145). Even though this fairly harmless gossip, including stereotypes and misconceptions, adds to an oblivious Bloom's position as an outsider during his visit to this pub, Joyce

crafts the mood of Davy Byrne's as generally welcoming to Bloom, who as a temperate outsider does not visit pubs for the same reasons as typified in *Dubliners*, and, when Bloom does enter a pub, he tends to remain responsible, as indicated by watching the time.

Bloom's identity as a moderate drinker is related to his unconventional masculinity. In addition to choosing this pub instead of Burton's, as described previously, Bloom attempts to regulate his emotional responses in several ways during the Davy Byrne's pub scene. Though Bloom is not a regular drinker at Davy Byrne's, he is immediately engaged in conversation by Flynn who is sipping his grog: "Wife well?" then "Doing any singing these times?" (Joyce, *Ulysses* 141). Bloom, who is aware his wife Molly is on this day beginning an affair with Blazes Boylan, with whom she is to go on a singing tour, realizes he probably means no harm with his question but is still irritated with Flynn. However, Bloom shows no outward emotional affect to Flynn's question and answers as an advertiser would: "She's engaged for a big tour end of this month. You may have heard perhaps." Flynn responds, "No. O, that's the style, Who's getting it up?...Isn't Blazes Boylan mixed up in it?" (Joyce, *Ulysses* 141). Bloom *internally* reacts to this comment:

> A warm shock of air heat of mustard hanched on Mr Bloom's heart. He raised his eyes and met the stare of a bilious clock…His midriff yearned then upward, sank within him, yearned more longly, longingly. (Joyce, *Ulysses* 141)

Then Bloom reacts *externally*:

> Wine.

> He smellsipped the cordial juice and, bidding his throat strongly to speed it, set his wineglass delicately down. (Joyce, *Ulysses* 141-42)

Then Bloom calmly replies, "Yes, he said. He's the organizer in point of fact." Internally too, Bloom is soon calm as he continues to savor his sandwich, wine, and thinks "Nice quiet bar." However, after triggering stream-of-consciousness ruminations on foods, the wine causes Bloom to reminisce about drinking wine on the day he proposed to Molly: "Glowing wine on his palate lingered swallowed. Crushing in the winepress grapes of Burgundy. Sun's heat it is. Seems to a secret touch telling me memory. Touched his sense moistened remembered..." (Joyce, *Ulysses* 144). Bloom's thoughts then move to a vivid recollection of those moments. He sadly concludes, "Me. And me now...His downcast eyes followed the silent veining of the oaken slab" (Joyce, *Ulysses* 144). Although the wine first helps Bloom handle the emotional impact of Flynn's comments, drinking it eventually brings memories that trigger a physical response (eyes down) that shows Bloom's shame (Sedgwick, *Shame* 74). Despite Molly's intentions with Boylan on this day, this memory, to which access is facilitated through wine, is nonetheless positive due to Molly's shared memory of the same event, which serves to reunite the couple despite her unfaithfulness. Therefore, the wine offers a positive notion of fluidity in relation to past and present, and, through this wine, Bloom is claiming a memory of his union, which is more powerful than the shame of cuckoldry. Instead of ordering another drink, Bloom drains his glass and goes to the outhouse. On the street after exiting Davy Byrne's, Bloom notes, "Feel better. Burgundy. Good pick me up. Who distilled first? Some chap in the blues" (Joyce, *Ulysses* 147). Bloom notes that wine was probably invented to cheer people up and has himself appropriately maximized his emotional state

with the one glass of burgundy. Although alcohol is often used in excess to prove one's masculinity, Bloom shows here, and continues to show in other pub scenes, that he only uses this drug in moderation, which, although in contrast with his peers, works in his emotional favor.

Though not perpetuated by excess drinking in this particular scene, the male bonding at Davy Byrne's nonetheless excludes Bloom (who, however, remains oblivious) through gossip and conversation. Specifically, as the topic of horseracing enters the homosocial economy, Bloom is neither invited nor chooses to participate. As Bloom eavesdrops, Flynn asks Byrne for a tip on the race, and Byrne admirably says, "I'm off that..I never put anything on a horse" (Joyce, *Ulysses* 142). Flynn admits it's not worth pursuing unless you're "in the know" and goes on to say that Lenehan gets some good tips and is backing Sceptre today (Joyce *Ulysses*, 142). Flynn does not ask Bloom for an opinion on the topic, and though Bloom has thoughts on publicans' interest in racing, "Vintners' sweepstake. Licensed for the sale of beer, wine and spirits for consumption on the premises. Heads I win tails you lose" and relevant information on Lenehan's pick for the day (Sceptre), he chooses to keep silent and let Flynn, "go and lose more. Fool and his money" (Joyce, *Ulysses* 143). Therefore, the moderate Bloom also sees the dangers of gambling though is prone to keeping his information and advice to himself. Later, when Leonard and his friends discuss the Gold Cup race, as Bloom walks from the outhouse back to the street, Lyons tells them Bloom is the one who gave him the tip on Throwaway. In these conversations on horseracing, tips have entered the homosocial economy as a form of treating (Leonard orders a second round immediately after Lyons notes he has a tip from Bloom). Even though the men assume Bloom is "in the know"

with a tip, Bloom remains physically outside of this exchange and bonding ritual, and this distance positions him outside the homosocial bonding at this pub.

To a reader of *Dubliners*, Bloom's visit to Davy Byrne's has introduced an alternative pub culture as well as an alternative pub patron. As Joe Brooker points out, Davy Byrne's has a cosmopolitan air to it, serving items like Spanish onion, Italian wine, gorgonzola, and olives, and therefore exists in contrast with the essentialist Irish nationalism displayed in the pubs Bloom visits later (112-113). Byrne's, with its temperate patrons, especially Bloom, is also outside the traditional relationship of homosocial bonding and drinking. Instead, the scene depicts a welcoming place where moderate drinkers can savor their drink over a sandwich and where friends can meet to gossip whether or not they are drinking alcohol. The barman, who stands above gambling and compliments a patron for not getting drunk, is promoting a responsible atmosphere. As a moderate drinker, Bloom's drinking habits match those observed in Davy Byrne's this early afternoon. Through the wine's effect on his memory, he is able to claim his union with Molly as more powerful than the threats against it. And though a reader, who is privy to the other men's conversations, sees Bloom as a social outsider, Bloom himself seems unaffected by his role as an outsider. In these ways, the space introduces a lower testosterone, temperate alternative that Bloom feels welcome in.

Building on the positivity of the Davy Byrne's scene, the next pub scene also promotes an inclusive atmosphere not overly focused on alcohol and a more explicit treatment of nationalism than the earlier scene. At the beginning of "Sirens," the *Ulysses* narrative has moved to the Ormond Hotel where Simon Dedalus, Lenehan, Blazes Boylan and others are socializing, drinking, and bantering with the attractive barmaids. In

contrast, Bloom sits alone with a friend wrapped up in his own thoughts. Although the Ormond scene further situates Bloom as a social outsider, as he literally sits outside of the action more as a voyeur, the musicality of the scene serves as a connector, and the nationalism presented here does not necessarily exclude him.

The Ormond Hotel's barmaids and waiter, Pat, are busy serving alcoholic drinks to their afternoon customers; however, these drinks are seemingly enjoyed as a complement to the pub's other charms, including women and music, rather than as the primary activity. The elder Dedalus, Stephen's emotionally absent father, the first customer to enter the scene, flirts with Miss Douce, one of the barmaids, and orders "some fresh water and a half glass of whisky." Lenehan follows and tries to score a drink from Dedalus, but Dedalus seems uninterested in buying a drink. Boylan enters, is the most successful in flirtation with the barmaids, and orders drinks for himself and Lenehan, "What's your cry? Glass of bitter? Glass of bitter, please, and a sloegin for me. Wire in yet?" Boylan, therefore, establishes his masculinity by being the first to order a drink for Lenehan as the two continue the bonding ritual of horseracing chatter. Lenehan's thoughts, after he finally gets his drink, sum up the intoxications of the setting: "Lenehan still drank and grinned at his tilted ale and at miss Douce's lips that all but hummed, not shut, the oceansong her lips had trilled. Idoreles. The eastern seas" (Joyce, *Ulysses* 218). Using Sedgwick to explore this scene shows how the barmaids actually increase the level of bonding among the men. In a triangular structure where two men both compete for the attentions of one barmaid, the men's bond is more intense than their attachment to the object of affection (Sedgwick 21). Therefore, although drinks are being

poured and enjoyed in the Ormond, flirtation has replaced drinking as the primary masculine bonding activity.

The barmaids' relationship with alcohol consumption is worthy of consideration. Though they may draw the customers in, and keep them in place, are they responsible for additional drinking? Regardless, in employing these intoxicating barmaids, the Ormond Hotel is rejecting the recommendations of the Joint Committee on the Employment of Barmaids. Katherine Mullin has addressed the use of barmaids in "Sirens" as they relate to the temperance movement and notes that "through his barmaids' resourcefulness and through their intriguing, liminality, Joyce similarly challenges and ridicules abolitionist melodrama" (485). Mullins also notes that Joyce drafted "Sirens" during the time period his serialization of *Ulysses* was being suppressed, and therefore, she believes this moral crusade against himself animated his defense of the barmaids. Overall, Mullin reads "Sirens" as his response against moral crusades of any type (491-492). In the context of masculinity and drinking, the barmaids' presence adds an additional outlet for men to prove their masculinity (by admiring and flirting) and solidifying their bonds to each other. Whatever the other implications of this outlet may or may not be, as implied by the Joint Committee, due to the barmaids, the men seem less interested in heavy drinking to prove their manhood as was suggested in *Dubliners*.

In addition to the barmaids, the music scene of the Ormond Hotel provides yet another distraction from heavy and destructive drinking. "Sirens" is a celebration of song set in "a favorite haunt of Dublin's amateur musicians," which frequently hosted small relatively informal concerts and impromptu songfests popular during this time period (Gifford 290, 297). Songs, both jolly and nostalgic, resonate throughout the scene. Most

of the existing criticism focuses on the structure and language of the chapter as musical form, specifically its overt musicality, linguistic innovations, and the way it anticipates *Finnegans Wake* (Mullin 475). As Boylan leaves (to meet Molly) and Lenehan follows (to talk to him), Ben Dollard and Father Crowley come in and take turns on the piano before urging Dedalus to sing. Though Simon's performance is well received, the highlight of this afternoon's impromptu lineup is Ben Dollard's rendition of "The Croppy Boy," a story of an Irish rebel who has lost his father and brother in war and, when confessing to a priest before going himself to war to avenge their deaths, is betrayed and executed. All the staff and patrons are captivated by Dollard's performance and listen intently: "Braintipped, cheek touched with flame, they listened feeling that flow endearing flow over skin limbs human heart soul spine" (Joyce, *Ulysses* 225). Even as it promotes a sense of Irish national identity, the song brings everyone together in a communal nostalgia.

As with Davy Byrne's, Bloom's motivations to patronize the Ormond Hotel do not include drink or camaraderie. As Bloom wanders by the Ormond Hotel around 4 p.m, he sees Boylan's car as well as a friend, Richie Goulding, so Bloom takes the opportunity to sit with Goulding near the door so he can watch Boylan. Although he does order a cider, Bloom orders it from the male waiter rather than the attractive barmaids. Though Bloom notices the barmaids from afar, he is not inclined to compete for their attentions. And though he sits with a friend, Bloom provides Goulding with no legitimate attention but instead eats his dinner mostly in silence while intently watching Boylan and contemplating Molly and the past. In spite of his emotional overload, Bloom once again chooses to concentrate on the positive and concludes a good dining experience at the

Ormond Hotel: "Clean tables, flowers, mitres of napkins…best value in Dublin" (Joyce, *Ulysses* 223). Therefore, although Joyce's use of the barmaids and their charms serve to further contrast Bloom's behavior, Bloom's tendency to maximize his emotional state in spite of the situation allows him to enjoy the experience overall.

Although not intoxicated by drinks or barmaids, even Bloom is not immune to the primary charm of the Ormond Hotel, which is music, with a nationalistic tone. Bloom shows his practical nature by noting music is based in mathematics, but he also appreciates its value as an emotional outlet. Knowing Dedalus to have a glorious voice, Bloom signals to Pat to set the door to the bar ajar so he can better hear. And, when Dollard's ballad identifies the Croppy Boy as "Last of his name and race," Bloom is reminded that he, too, with no son, is the last of his race. Therefore, the music serves to suck Bloom in to a momentary union with Simon, the other men, and Ireland. Though he remains positioned somewhat of an outsider, the atmosphere of this pub does not exclude him.

Music, in fact, allows Bloom, despite his seating, to participate in the pub's culture. "Sirens" further differs from *Dubliners*' and other pub scenes in that music, rather than alcohol, is most associated with male bonding. As the men perform together, reminisce, and encourage and praise each other, glimpses of healthy friendships occur. As Simon plays, the group reminisces over a funny incident related to a previous performance of the same song—Dollard needing an evening suit to perform and procuring one from the Blooms' secondhand shop: "They laughed all three. He [Dollard] had no wed. All trip laughed. No wedding garment" (Joyce, *Ulysses* 220). Later, all give Dollard great praise, "By god you're as good as ever you were. Better, said Tomgin

Kernan. Most trenchant rendition of that ballad upon my soul and honor it is," (Joyce, *Ulysses* 235). The musical camaraderie and mutual encouragement and support overshadow the drinking aspects of the setting, and, as a result, the Ormond Hotel actually seems to be a healthy environment for these men, some of whom are described elsewhere in the text as drunkards.

Even though Bloom sits outside of these instances of bonding, there are gleams of connectedness as he considers and even appreciates the others in his own thoughts. The most obvious connection Bloom shares in this scene, with Blazes Boylan, is his erotic connection to Molly. Though this bond is suppressed, and not even acknowledged by Boylan, who doesn't appear to notice Bloom, it nonetheless serves to connect Bloom to the scene and presents a passive masculinity by not showing outward outrage. Ironically, Bloom's other considerations (and judgments of the other men) are somewhat of a role reversal from Davy Byrne's. Sitting outside of the music, in contrast to his being a topic of discussion, Bloom considers the two men who have derailed their lives due to drink (Dedalus and Dollard). First, Bloom admires Simon's talent and notes his lost opportunities, "Glorious tone he has still...Could have made oceans of money...Wore out his wife...Drink. Nerves overstrung. Must be abstemious to sing" (Joyce, *Ulysses* 225). Besides isolating his wife and family from his carousing, Simon has also lost an opportunity to support them due to too much drinking. Though he provides ambience to others in this scene of camaraderie, he has neglected his parental duties and therefore leaves an opening for Bloom. Bloom also reflects on Dollard's lost opportunities and present state: "Big ships' chandler's business he did once...Failed to the tune of ten thousand pounds. Now in the Iveagh home...Number one Bass did that for him" (Joyce,

Dubliners 232). The Iveagh home is a charity lodging house for men; it was founded in 1903 by Guinness Brewery for the city's poor laboring classes (Gifford 307). Bloom's thoughts about these men serves to contrast himself to them, but his tendency to think rather than say these things (in contrast to the men gossiping about him in the Davy Byrne's scene) shows his inherently private nature. However, a connectedness is implied as Bloom, across the pub and outside of the conversation, also remembers the same incident regarding Dollard's clothing, "Trousers tight as a drum on him…Molly did laugh when he went out. Threw herself back across the bed, screaming, kicking" (Joyce, *Ulysses* 222). This sequence shows both a connectedness to the men (he participates in and remembers the same events) and a disconnectedness as he remembers it alone as they laugh together and then reminisce about Molly's buxom assets. Later, Bloom becomes so involved in Simon's performance that, as it concludes, he thinks "Siopold," thus linking himself with Simon and further advancing his connectedness (Joyce, *Ulysses* 227). The camaraderie in Sirens is infectious, and the scene is all the more powerful due to its stirring the same emotions and memories across social circles to include Bloom.

Expressed through music, the nationalistic atmosphere of Ormond Hotel promotes inclusivity. Though the origins of "The Croppy Boy" are nationalistic, the focus of the song is personal tragedy and loss and therefore is relevant to everyone, including Bloom. Later, as Bloom walks down the street, his solitude and sadness are once again contrasted with the remaining patrons, who are praising the singer's performance and "clinking glasses all, brighteyed and gallant, before bronze Lydia's tempting last rose of summer" (Joyce, *Ulysses* 238) and with the men singing lines of a chorus from a drinking song, "Then clink, glasses, clink, 'tis a toast we all must drink, /And let every voice come in at

the chorus. /For Ireland is our home, and wherever we may roam/ We'll be true to the dear land that bore us" (Joyce, *Ulysses* 238; Gifford 294, 311). As he later exclaims in Barney Kiernan's, Bloom considers Ireland as his nation because "he was born here" (Joyce, *Ulysses* 272); from his perspective, at least this final song includes him as part of its "we."

Joyce has crafted the atmosphere of the Ormond Hotel bar to be warm and intoxicating with flirtation and music, rather than drinking, serving as the primary activities. The flirtation and the nationalistic music promote a more inclusive bonding than mere drinking. Although Bloom is silent and distressed after witnessing Boylan's exit to see Molly, Bloom is not specifically ostracized here, and the scene provides gleams of Bloom's inherent connectedness. Despite music's nationalistic theme, it does not exclude, but rather serves to include Bloom. The scene also serves to contrast Stephen's two "fathers," the one who will remain lured in place by the charms of "Sirens" and the one who resists them and uses his resistance as advancement towards his role as Stephen's father.

Together, the scenes of Davy Byrne's and the Ormond Hotel show an alternative to the pub scenes of *Dubliners* and the upcoming scenes at Davy Byrne's and Burke's. Instead of just sitting at a pub drinking, as the patrons of later chapters' Barney Kiernan's or Burke's, the men are focused on other activities that advance connectedness. Barney Kiernan's is a cosmopolitan space not drowning in drink, and, at the Ormond Hotel, music rather than drink flows throughout the scene and through the men's emotions. Besides offering an alternative focus, the barmaids and music go further to serve as a connecting force. Moving from a role as an oblivious outsider in Davy Byrne's, Bloom,

in the Ormond Hotel, is not excluded from the intoxicating nationalistic atmosphere. This more temperate alternative is not based in the moralism of the temperance movement but embraces both moderate drinking and an inclusive nationalism. Therefore, these two scenes set up a more temperate and inclusive nationalism that may include an outsider like Bloom. The temperate Davy Byrne's and the charming Ormond Hotel will remain strong positive images as Bloom's moderation is further contrasted with the excesses of others in subsequent pub scenes, eventually offering Bloom the opportunity to present an alternative version of Irish masculinity.

Chapter 4: Corrosive Drinking in *Ulysses*

Although Bloom is positioned as an outsider in both Davy Byrne's and the Ormond Hotel, the pubs, together, promote a temperate atmosphere and inclusive nationalism that is mostly welcoming to him. These first two *Ulysses* pub scenes, however, stand in stark contrast to Barney Kiernan's, the pub Joyce leads a reader into next, as well as the subsequent scenes at the maternity hospital and Burke's pub.

The Barney Kiernan's or "Cyclops" scene showcases the darkest, scariest, and most violent pub in *Ulysses*. As perhaps the most dramatic scene in the novel, it follows nostalgic "Sirens" for maximum contrast between temperate and intoxicated nationalism. By the time Bloom is ushered out of Barney Kiernan's for his own safety, he has contrasted himself with the intoxicated version of Irish nationalism, and thus positioned himself to be an alternative and appropriate role model for the younger Dedalus. Though mentoring Dedalus leads Bloom into even more debauchery at the maternity hospital and Burke's pub, the pair is able to eventually emerge from the experiences with a new bond that suggests an alternative for Ireland.

In contrast to *Dubliners*, alcohol is not linked with paralysis in Barney Kiernan's but instead with fanatical nationalism. The scene starts out calmly: A nameless narrator meets Joe Hynes on a corner, and Hynes invites him into a pub for a drink where he hopes to also see "the citizen." The citizen's introduction in a mock-epic style as a gigantic, one-eyed, nationalistic fanatic with a terrifying dog foreshadows the scene's impending violence. "So we turned into Barney Kiernan's, and there, sure enough, was the citizen up in the corner having a great confab with himself and that bloody mangy mongrel, Garryowen, and he waiting for what the sky would drop in the way of drink" (Joyce, *Ulysses* 242). The citizen's character, based on Michael Cusack, the founder of

the Gaelic Athletic Association (GAA) (Gifford, 316), is apparently this pub's most regular regular and also a freeloader. The treating behavior and expectation begins immediately. "Stand and deliver," demands the citizen, as a highwayman would command a victim. When Hynes produces a sovereign to treat the three pints, the narrator is shocked, but learns that Hynes has just won the money due to a [supposed] tip from Bloom on the Gold Cup Race. The narrator notes the citizen's tendency towards collecting drinks on the basis of his nationalist reputation and scary dog: "Arsing around town from one pub to another, leaving it to your own honour, with old Giltrap's dog and getting fed up by the ratepayers and corporations. Entertainment for man and beast" (Joyce, *Ulysses* 257). Though conversational value is sometimes considered equal to treating, the narrator, by blaming the citizen for taking too many drinks, implies the citizen's conversational contributions are not of much value. Though he obviously rules this pub, it is unclear why anyone would want to listen to the citizen or buy him drinks. While waiting for the barman, Terry, to serve this first round, the citizen complains continuously about foreign wars, the Russians as tyrants, the biases of the *Freedman's Journal*, and the number of English names in the birth, marriage and death notices in the *Irish Independent*. The citizen views all topics from a single point of view (as a one-eyed Cyclops) and, therefore, finds much to complain about. In his extreme nationalism and excessive cadging of drinks, the citizen is set up as a foil for Bloom.

The sense of foreboding initiated by the citizen builds as two drunken patrons, Alf Bergen and Bob Doran, draw attention to themselves. First, the narrator notices Bob Doran "sitting up there in the corner that I hadn't seen snoring drunk blind to the world" (Joyce, *Ulysses* 245). Then, Bergen claims to have just seen Paddy Dignam (buried

earlier that morning), saying, "Sure I'm after seeing him not five minutes ago…plain as pikestaff" (Joyce, *Ulysses* 247). When Doran also learns about Dignam's death, a blubbering and confused drunken "conversation" ensues between him and Bergen, which the bartender must stifle. The narrator thinks Doran needs to "go home to that little sleepwalking bitch he married" as he remembers the coerced conditions of their marriage, as told in *Dubliner's* "Boarding House." Therefore, by the time Bloom enters Barney Kiernan's, there is already an atmosphere of inflated conversation and heavy drinking.

Bloom is immediately cast as an outsider at Barney Kiernan's. Even prior to Bloom's entry, the citizen asks, "What's that bloody freemason doing…prowling up and down outside," and later notes again that Bloom "is on point duty up and down there for the last ten minutes" (Joyce, *Ulysses* 246, 248). Bloom's pacing back and forth outside implies that he would prefer not to enter the pub. Following his eventual, tentative entry (not to drink or socialize with the citizen but rather to look for Martin Cunningham, who is collecting donations for Dignam's wife), Bloom breaks the "rules" of drinking and conversation that contrast him with the general atmosphere of the pub, escalating the drama of the scene. Whereas drinking and conversation are main reasons for the regulars to visit pubs, Bloom's first crime, in the eyes of his peers, is to refuse a drink, a refusal the narrator relates as: "Bloom saying he wouldn't and he couldn't and excuse him no offence and all to that and then he said well he'd just take a cigar. Gob, he's a prudent member no mistake" (Joyce, *Ulysses* 249). Bloom's jumbled refusal actually calls additional attention to his decision; a simple "no thanks" wouldn't have given the narrator as much material to mock. However, Bloom's awkward refusal also suggests he understands it is contrary to the social expectation. In the context of Bloom's moderate

world, he has already drunk significantly on this day, having had two drinks, and one just previously at the Ormond Hotel. So, although a reader may understand his refusal, the drinkers in this pub in the early evening find it very suspicious. As pointed out by Margot Norris, Bloom also commits conversational errors in this pub scene, specifically of contributing more information than is required to the conversation and speaking with an elevated vocabulary. For example, Bloom lowers the conversation's entertainment value when he provides scientific explanations, such as *why* a hanging man has an erection (Norris, *Fact* 178-179). Additionally, as Bloom and the citizen discuss politics related to the Irish revolution, the narrator continually scoffs at Bloom's knowledge and level of speech, which sound superior to the citizen's. Later the narrator expresses annoyance at Bloom's wordiness, "I declare to my antimacassar if you took up a straw from the floor and if you said to Bloom: Look at, Bloom. Do you see that straw? That's a straw. Declare to my aunt he'd talk about if for an hour so he would and talk steady" (Joyce, *Ulysses* 260). Obviously, Bloom is awkward in social situations such as pubs, which doesn't make him a popular drinking companion. However, this social awkwardness would likely be tolerable to patrons if that was the issue they had with him.

When the conversation moves to cultural and political topics, Bloom's differences with the other men become more serious than his refusal of drink and his verbose speech. When Hynes brags that the citizen "made the Gaelic sports revival" (Joyce, *Ulysses* 259), the conversation comes to an awkward end after Bloom notes, "if a fellow had a rower's heart violent exercise is bad." The narrator complains, "Bloom putting in his old goo …talking about the Gaelic league and the antitreating league and drink, the curse of Ireland" (Joyce, *Ulysses* 255). So, in addition to praising (and adhering to) the anti-

treating league, Bloom has also rejected the Gaelic league on the turf of the GAA, which shared many of the same objectives. Although a reader doesn't know specifically what 'goo' Bloom was 'putting in,' Timothy McMahon notes it is logical Bloom would question "the simple equation between language and nationality" supported by the Gaelic revival (68).

In his suspicion of the Gaelic league's priorities, Bloom is reminiscent of the young Stephen Dedalus in Joyce's *Portrait of the Artist as a Young Man*, who thinks of his friend Davin as a "tame goose" with regards to his, similar to the citizen's, undying loyalty to the GAA and simple nature as an "Irish nationalist first and foremost" (Joyce, *Portrait* 229). In *Portrait*, Stephen finds Davin's abstemiousness, in connection with his ultra-nationalism, offputting. However, in contrast to Davin, the GAA-fanatical citizen's excessive cadging of drinks ironically supports Bloom's other unpopular opinion, the case for an anti-treating league. Although treating is an integral part of Irish drinking culture, the results of this behavior can be harmful for the society. For example, as this scene shows, the excessive treating by Hynes to both the citizen and the narrator further fuels their dramatic ostracizing of Bloom for his non-Irishness. Though irritated with the citizen for accepting too many drinks, the narrator gladly accepts Hyne's offer of another drink with "Could a swim duck?" [sic], and his reversed speech implies a good level of intoxication (Joyce, *Ulysses* 257). The narrator's objective (though hypocritical) irritation with both Bloom and the citizen for violating the typical treating agreement—one must buy and accept drinks in somewhat equal quantities—highlights the perceived importance of the treating agreement regardless of personal adherence. However, instead of

considering any value, nationalistic or otherwise, in anti-treating behavior, the narrator interprets Bloom's resistance to treating as a stereotypically Jewish thrift.

Unfortunately, the patrons' issues with Bloom do not end with his perceived cheapness, but escalate to include persecution based on his assumed race. The talk of violence and persecution continues along with the drinking. For example, the citizen tries to provoke Bloom (who is of Hungarian Jewish heritage) with an insult: "Those are nice things, says the citizen, coming over here to Ireland filing the country with bugs" (Joyce, *Ulysses* 265). The narrator scoffs at Bloom for ignoring the insult: "Bloom lets on he heard nothing and he starts talking with Joe" (Joyce, *Ulysses* 265) while Bloom thinks to himself that his peers are "perpetuating national hatred among nations" (Joyce, *Ulysses* 271). Therefore, Bloom's initial reaction is to internalize the insult rather than to defend himself.

Unfortunately, Bloom's social and racial differences are compounded by his perceived femininity; these characteristics together serve him up as a perfect source of "otherness" for the other men to bond over. In Barney Kiernan's, the ambience exudes masculinity, which serve as a contrast to Bloom. Michael LaPointe describes the atmosphere as charged with phallocentrism, including significant use of sexual language and obsessive conversational references to penises and sex. He argues that the nationalist community prefers to identify Ireland with masculinity and male bonding (LaPoint 183-84,191). Bloom's cuckolding (not previously verbalized by his peers) is addressed in Barney Kiernan's by the narrator, a verbalization which sets up Bloom's feminization in this scene. The conversation turns to a recent fight that Blazes Boylan was promoting, and Alf Bergen says, "I hear he's running a concert tour now up in the north." Bloom

answers, "Ah, yes, That's quite true. Yes, a kind of summer tour, you see. Just a holiday." Then to answer a follow-up question of if Molly is the star, Bloom says, "My wife? She's singing, yes. I think it will be a success too. He's an excellent man to organize. Excellent." Bloom here has difficulty answering the question, and the narrator sees through his praise of Boylan: "Hoho begob says I to myself says I...Blazes doing the tootle on the flute" (Joyce 262). The perceived cuckolding likely contributes to the men's later feminization of Bloom, as the citizen notes, "Do you call that a man?" (Joyce, *Ulysses* 247) and questions his fathering of Molly's children, "And who does he suspect?" (Joyce, *Ulysses* 277). Tracey Schwarze explains that masculinity is dependent on "Otherness for its survival and lives in fear that this difference—and finally identity itself—will collapse" (135). As Bloom tries to erase the differences among them, for example by claiming Irish nationality, the other men, led by the citizen, remain set on maintaining these differences, in order to maintain their own masculinity (Schwarze 132).

The issues discussed previously, drinking, homosocial bonding, and Bloom's consequential exclusion, come together in the scene's climax to address national identity. John Wyse asks Bloom directly, "But do you know what a nation means?" Bloom says, "Yes...A nation is the same people living in the same place" (Joyce, *Ulysses* 272). Everyone laughs at him. Then the citizen asks Bloom, "What is your nation if I may ask?" "Ireland says Bloom. I was born here. Ireland" (Joyce, *Ulysses* 272). The citizen spits a "Red bank oyster out of him right in the corner." This time, Bloom does not ignore the insult; he defends himself out loud, "And I belong to a race too, says Bloom, that is hated and persecuted. Also now. This very moment. This very instant...Robbed, says he. Plundered. Insulted. Persecuted. Taking what belongs to us by right. At this very

moment, says he, putting up his fist, sold by auction in Morocco like slaves or cattle" (Joyce, *Ulysses* 273). Bloom ends his defense by preaching "Love…I mean the opposite of hatred" and then "pops off like greased lightning" to go find Cunningham (Joyce, *Ulysses* 273). This is a key moment with regards to nationalism for Bloom. His definition implies fluidity because people who may currently be "living in the same place" may move in or may move out. At the same time, he admits he feels a stronger bond to the country because he personally was born in Ireland. Most of all, Bloom rejects "[f]orce, hatred, history, all that" because "it's the very opposite of that that is life." He proclaims, finally, that love, the opposite of hatred, is really life and, and therefore implies that love is the basis of what a nation should embrace in contrast to the citizen's equating immigrants to bugs.

Mockery of Bloom ensues, and the narrator leads a conversation that escalates from gossip to allegations about Bloom's race and femininity, that becomes increasingly slanderous and finally horrifying. Though Bloom's initial refusal of treating behavior was duly noted, when the men (incorrectly) assume he has a fortune to collect, his non-treating escalates to a crime practically punishable by death. The hatred of Bloom in this scene, which is initially based on his non-adherence to social contracts, builds to include his race and assumed femininity. Initially only a social outsider, he is now a threat to these men's conceptions of Irishness.

By the time Bloom dares to return to Barney Kiernan's, an altercation is imminent because Joyce has crafted the emotional tone of this pub to stand against everything that Bloom is. The narrator doesn't believe Bloom: "Courthouse my eye and your pockets hanging down with gold and silver. Mean bloody scut. Stand us a drink itself. Devil a

sweet fear! There's a jew for you! All for number one" (Joyce, *Ulysses* 279). At Barney Kiernan's, Bloom doesn't stand a chance to gain the group's approval. Besides an environment of male-ness and alcohol, the patrons of Barney Kiernan's have a narrow view of nationalism that Bloom does not fit into. Additionally, Timothy McMahon proposes that the citizen's dog, Gerryowen, due to his special interest in and constant sniffing of Bloom, is "the watchdog of cultural purity within Barney Kiernan's" (84). Though it was sad to see the colonized men in *Dubliners* paralyzed by drinking to prove their masculinity, this scene of men fueled by drink and a desire to maintain cultural purity and resist otherness (otherness from a man, who by this time a reader is inclined to find likable) is truly disturbing. The scene ends with two of Bloom's more considerate acquaintances hurrying him outside of the hostile environment as the citizen waddles to the door and curses him while sending "the cultural watch dog" after Bloom's carriage. The contrast of Bloom with the mood of the pub has resulted in the most dramatic chapter ending in *Ulysses*.

The near-violence in Barney Kiernan's results from multiple factors in this pub's dynamic, mostly framed in terms of nationalism and homosocial bonding, though fueled by alcohol as well. Instead of showing the Irish male as abusive or paralyzed due to drink, this pub's dynamic led by the citizen shows the Irish men holding up a nation's progress by ostracizing an outsider and resisting inclusiveness, and instead clinging to a fanatical nationalism. It is worthy of note that though the citizen may lead the dynamic in this particular pub, he is not characterized as a honorable character, but rather a ridiculous and cheap one. McMahon notes that Joyce saw a true danger in monoculturalism (85).

Overall, the horrifying scene ends positively only because the citizen's and his barflies' character flaws actually increase a reader's empathy and respect towards Bloom.

To understand what Bloom has just endured in context of the varied pub cultures in *Ulysses*, the reader may contrast Barney Kiernan's with a previous pub, also a namesake, Davy Byrne's, where the regular Nosey Flynn sits on his barstool. Though a bit "nosey," he is fairly harmless compared to the citizen's influence over the patrons of Barney Kiernan's. Davy Byrne himself is a positive role-model in the scene, offering compliments and non-alcoholic drinks. In contrast, Terry is non-verbal and just brings more and more drinks. The camaraderie inspired by drink, as showcased in the Ormond, in "Sirens," allows for a more porous and hybrid notion of identity than either teetotalism (as portrayed previously by *Portrait's* Davin) or extreme alcoholism (as portrayed here by the citizen). Though Bloom, who is positioned in the middle of the extremes, obviously has a more positive experience at Davy Byrne's, the scene at Barney Kiernan's, which he reflects on later to Stephen, has allowed him to finally claim his place in society as an Irishman.

After a short retreat to Sandymount shore during "Nausicaa," in "Oxen of the Sun," Bloom finds himself tentatively included by drinkers in the maternity hospital and then at Burke's pub where he will be present himself as a role model for Stephen. "Oxen of the Sun" is best known for its imitations of thirty-one prose styles presented in a chronological sequence from Latin to modern slang. As the episode travels through styles, a group of medical students and their friends are making their way through beer bottles. As the drinkers guzzle beer, their language becomes more incoherent. In the context of my argument that the novel moves towards a more fluid national identity, the

scene is crucial due to the meeting there of Bloom, an elder temperate, with Stephen, a younger drinker.

Like the foreshowing evident in "Cyclops," the opening paragraphs of "Oxen," which include dragons, demons, swords, and knives, predict trouble for Bloom. However, Bloom's danger in the maternity hospital is more emotional than physical. Margot Norris says Bloom's entry here "traverses onto highly fraught territory for a psyche incapable of recovering from the wound of an infant mortality eleven years in the past and therefore peculiarly vulnerable to shock and injury in the arena of reproduction and its perils" (99). As someone who was only hours ago reminded he was "last of his name and race" due to the death of his young son, Bloom's entering a maternity hospital to check on a mother, who already has several children, shows his compassionate nature.

Because the conversation and camaraderie and drink rival that of a pub space, the maternity hospital can be treated as such for the purposes of this study. The group includes several medical students and their friends, including Stephen. Where drink is flowing, of course Lenehan has made the scene. The drinkers show only curiosity but not genuine concern for Mrs. Purefoy, who has been in labor for three days and lets out several screams throughout the scene. Therefore again, the woman (Mrs. Purefoy) increases the male bonding behavior as they consider the vigil as an excuse to drink: "Now let us speak of that fellowship that was there to the intent to be drunken an they might" with Stephen described as "the most drunken that demanded still of more mead" (Joyce, *Ulysses* 318). Although the conversation includes worthwhile debates, much of the talk is bawdy and offensive. It is not clear where the drinks came from or who purchased them, but both drafts of beer and bottles are present. However, towards the end

of the vigil, drink may be running low as "Stephen filled all cups that stood empty so as there remained but little mo..." (Joyce, *Ulysses* 320) and Lenehan considers taking Bloom's bottle. Instead of treating here, the men are existing on what appears to be a limited supply of beer in a communal drinking experience. With treating behavior taken out of the equation, the need to prove one's masculinity through drink seems to be lessened, and Bloom, who has struggled with these behaviors, is tentatively included after answering a loaded question with a joke though his empathetic nature and his temperance continue to be contrasted with the drunken group. Though the setting seems to combine a feminine space (birthing) with a masculine space (drinking), the fact that the activities are occurring simultaneously though separately reaffirms the previous discussion of male bonding being greatly disposed to drink and strengthened by the physical absence of the female.

Bloom's lack of a male heir as well as Stephen's lack of an appropriate role model are presented together in this scene. For example, when the narrative moves to Bloom's personal history regarding his late son Rudy: "he was minded 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" (Joyce, *Ulysses* 320). In the same paragraph, Bloom begins to worry about Stephen who "lived riotously with those wastrels and murdered his goods with whores" (Joyce, *Ulysses* 320). Therefore, Bloom is beginning to accept a fatherly role for Stephen.

It is notable that at one point during the revelry, the sober Bloom spends several minutes staring at bottle of Bass beer: "During the past four minutes or thereabouts he [Bloom] had been staring hard at a certain amount of number one Bass bottled by Messrs

Bass and Co at Burton-on-Trent which happened to be stationed amongst a lot of others right opposite to where he was and which was certainly calculated to attract anyone's remark on account of its scarlet appearance" (Joyce, *Ulysses* 340). Noting that the Bass logo was England's first registered trademark, John Rocco claims the bottle is "an anchor to the everyday Dublin world of work and drink; it is the stable product amid the clamour of English prose" (405). Some critics have argued that the narrative style of this episode masks its most important development, which is Bloom meeting Stephen (Norris 120-21, Wilson 215). But Rocco explains how the bottle of Bass actually helps links the parodies and the story together. He claims that like Picasso's cubism, specifically in *Still Life with Bottle of Bass* (1914) where he uses the bottle of Bass and his own words, writing "BASS" to create an aura of tradition, Joyce is depicting the object from several viewpoints to represent it in a greater context (402-03). Rocco claims the interruption of the story by the bottle, an "anchor to the everyday Dublin world of work and drink," makes us realize that the parodies are spoiling the story (Rocco 405-6). Therefore, the Bass moment, is extremely significant because alcohol is being used to highlight the most important connection of the novel, Bloom meeting Stephen. In fact, Bloom had not been mesmerized by the bottle but is rather reflecting on his boyhood days and some present transactions. When he sees Mulligan restrain Lenehan from grabbing the bottle, Bloom "involuntarily determined to help himself and so he accordingly took hold of the neck of the mediumsized glass recipient which contained the fluid sought after and made a capacious hole in it by pouring a lot of it out with, and also at the same time, however, a considerable degree of attentiveness in order not to upset any of the beer that was in it about the place" (Joyce, *Ulysses* 340). Note that the bottle of beer is one of the few

inanimate objects that Joyce chooses to focus on in the story, and that Bloom only drinks it because he is caught staring at it, and Lenehan is about to grab it. Still, his conformity in taking the drink is notable after his refusal of a drink in Barney Kiernan's. Perhaps his interest in Stephen makes Bloom more likely to conform.

Most importantly, the scene allows Bloom to step up as a fatherly figure. Because the others have, of course, been drinking rather than staring at their bottles, the conversation becomes increasingly disorderly and chaotic. When the sudden sound of thunder scares Stephen, Bloom steps in and uses scientific language to comfort him. Norris notes, "Bloom's scientific erudition—unsuccessful in 'Cyclops' where his attempt at a phenomenological explanation of a hanged man's erection took all the fun out of the conversation—here announces the approach of the enlightened eighteenth century in the progress of the episode's narrative styles" (106). Though Bloom's explanations are now accepted into the conversation, they do not dissipate Stephen's fear, as he seems not ready to be enlightened by this scientific knowledge (Norris 106). As a reaction to his fear and the finality of the birthing scene, Stephen suggests relocating to a pub, and the young men are immediately off: "Burke's! outflings my lord Stephen, giving the cry…Nurse Callan taken aback in the hallway cannot stay them nor smiling surgeon coming downstairs with news of placentation ended…They are out, tumultuously, off for a minute's race, all bravely legging it, Burke's of Denzille and Holles their ulterior goal" (Joyce, *Ulysses*, 345). Thus faced with a moment of transition (the baby is born), Stephen and his friends' logical reaction is, of course, more drinking in a different setting. In contrast, Bloom lingers to send a word up to Mrs. Purefoy. Then, he, too, is faced with a choice. He could go on with his own business or he can follow Stephen and the

youngsters who are already running off to find more drink. Though the drunkenness and conversation of this group nearly rivaled some of the horridness of the citizen, Bloom was included and is moved in this scene to concern himself with Stephen. As the group runs "all off for a buster," the chaotic hollering includes "Alles same dis bunch" (Joyce, *Ulysses* 346). Therefore, it appears everyone is considered equal in this group, and Bloom is finally included.

Bloom's worries for Stephen are soon confirmed as the group arrives at Burke's. As usual, the first question at the pub is who is buying the round: "Query. Who's standing this here do?" (Joyce, *Ulysses* 346). However, by this time, and in contrast to the other pub scenes in *Ulysses,* five of the revelers immediately give a list of excuses for why they can't stand: "Proud possessor of damnall. Declare misery. Bet to the ropes. Me nantee slate. Not a red at me this week gone (Joyce, *Ulysses* 346). Stephen ends up standing the round, adding an absinthe, an extremely strong liquor, to the order of five Bass ales and a ginger cordial, for Bloom, which the other men find as a humorous order; someone says (translated as), "I'll be damned, he's having a cab-drivers hot toddy."[i] Although in previous scenes, treating has been used to establish one's masculinity or position, here Stephen's buying of the drinks is more by default than by inflated status. Further, the bartender has to ask him twice to pay: "Waiting, guvnor?" and then "Stunned like, seeing how no shires is acoming. Underconsumble?"[ii] (Joyce, *Ulysses* 347). Despite his reluctance to pay for the first round ordered, someone has thirst (and nerve) enough to beg Stephen for a second drink even while they are still finishing their first drink (Turner 92). Therefore, instead of putting Stephen in a position of power, the treating is now exposing the treater as exploited. As the drinking continues, the drunken and bawdy

language becomes even more difficult to follow. However, we learn that Bantom Lyons was "two days teetee" (slang for teetotal) (Joyce, *Ulysses* 347), but now is drinking due to his loss in today's Gold Cup bet (Turner 90), and that Stephen does stand yet another round: "Absinthe the lot" followed by stating (in Latin) "We will all drink green poison, and the devil take the hindmost" (Joyce, *Ulysses* 348). The narrator here notes "Rome boose for the Bloom toff," meaning Bloom took wine instead of the hard liquor. Therefore, this is the one drinking scene where Bloom is essentially "keeping up" with his peers. Even though Bloom maintains his drinking pace, it is notable 1) that he doesn't offer to treat, likely because he doesn't want to encourage the already excessive drinking at this point, 2) that he accepts two drinks, likely so he doesn't call attention to his motives there, and 3) nonetheless, his drink choices still serve to contrast him from the group.

Though Bloom feels comfortable enough to accept drinks and attempts to fit in (in contrast to Barney Kiernan's), he remains oblivious to the comments being made about him. Besides commenting on his drink choice, two of the group bond over a discussion of Molly's buxomness and her tendency to undress in the window (Turner 86), and Lyons later reaffirms Bloom's reputation as a hot-tip giver (on Throwaway) (Turner 91-92). Thus, even though he is seemingly included in the social group, Bloom is troubled to rid himself of gossip and perceived cuckoldry in the corrosive drinking situation. Interestingly, Bloom is caught looking at his watch "Winding of his ticker" (Joyce, *Ulysses* 346) as he did the first time he ordered a drink earlier in the day at Davy Byrne's. So, Bloom's social tour has come full circle as he looks at his watch again while drinking (implying restraint) and ends up where he started as an oblivious outsider. Bloom's plight

would be sad if it weren't so obvious that he is needed by Stephen. The exit from the pub at closing time (and thus the ending of "Oxen") is chaotic and nearly incomprehensible, but it is clear that Stephen and Lynch head to the "Bawdyhouse" (brothels) of nighttown. With due reason, worried for Stephen's safety and fortune, Bloom, again, follows.

These final paragraphs of "Oxen" have been a topic of much discussion, and several critics shed light on why Joyce may have made the final stages of his parody of English literature incoherent. Mark Gaipa reads the conclusion as a return to the diverse spoken tongues that have been repressed from English cultural literatures. Specifically, Gaipa says Joyce is clearing a path between high culture and low culture and "affirming the aesthetic value of this fundamental bilingualism which demystifies the ideal of a unified subject" (Gaipa 210). Eleni Loukopoulou sees the passage as connecting London and Dublin through colonized voices: "on the one hand, Pidgin, nigger, Irish and Scots, which point to colonized spaces and, on the other, Cockney, which points to the "other within," the "colonized" lowest classes of the imperial capital, the synecdoche for the empire (Loukopoulou 8). Therefore, as these critics suggest, this scene could be read as drinking as colonization (as in *Dubliners*) due to the drinking throughout and the distinctive English language dominating the scene. However, the difference here is that, in the end, the drinkers burst out in their own voices rather than remaining paralyzed. As the final (incoherent) conversation is essentially pub conversation, it appears Joyce is putting the typical level of language of the local pub on the same level as that of English authors throughout time. A primary component of a pub's importance is vernacular language, and the pub talk is one way in which Irishmen can keep this talk alive as it is certainly not reflected in the literature that is available to them. Therefore, the local pub

and similar drinking establishments serve as a necessary gathering place or medium for this final prose style. Perhaps Joyce is implying this evolved Irish vernacular is preferable to the "Irish" language as promoted, though not actually used, in "Cyclops." This evolved vernacular both initiates from and welcomes a more hybrid nationality than could be expressed without it.

Though they are having a jolly good time while preserving the vernacular, the drinkers in "Oxen," and especially Stephen, are depicted in a mostly negative light as irresponsible and self-absorbed. However, despite their lack of concern, in contrast to drinkers in *Dubliners*, they are not hurting anyone else. Even Mrs. Purefoy ends up okay, and realistically, they couldn't have done much to help her. Also the impression is that, like Stephen, most of them are young students unlikely to have families or wives or home lives they are straying from. And most importantly, the scene serves to position Bloom, who has lost his only son, as protective of Stephen as he sees him surrounded by irresponsible friends who are taking advantage of him. Therefore, despite the great debauchery of "Oxen," the inclusion of Bloom presents the younger irresponsible generation with a responsible father figure.

Instead of showing a state of paralysis as in *Dubliners*, the pub scenes in Barney Kiernan's and "Oxen of the Sun" show both intoxicated nationalism and intoxicated subjectivity. Both situations are irresponsible ones. However, in the first scene, Bloom stands up to the citizen and leaves as a hero. And in the latter scene, the younger drinkers break out of the English language into their own voices, and they, especially Stephen, are presented with an alternative example of Irish masculinity in Bloom.

Chapter 5: Moving Towards a More Fluid and Temperate Masculinity and Nationalism

The pubs of Dublin, as they are depicted in *Ulysses,* show male bonding, camaraderie, and of course, significant imbibing of alcohol. At their best, they show scenes of musical nostalgia and, at their worst, intoxicated nationalism. Although Bloom visits these pubs and even finds solace in some, due to his moderation and perceived femininity and non-Irishness, he is always treated as an outsider and struggles with the traditional male bonding rituals. Bloom's moderation puts him in an interesting position; he is not accepted by Dublin's drinkers, nor is he an adherent of the temperance movement. However, his navigation of the pub scene and his behavior introduces an alternate version of masculinity and Irishness. In contrast to Simon Dedalus, who is too socially involved in the pub crowd to show interest in his son, Bloom chooses to take on a parental role with Stephen, functioning as a surrogate father, as well as finally finding himself a surrogate son. Ultimately, Bloom and Stephen's eventual connection offers a version of Irish manhood and national identity that is more temperate than that offered by the drinkers of *Dubliners* or those of *Ulysses*.

With the exception of Bantam Lyons's two-day attempt at sobriety, all of the drinkers in *Ulysses* actively ignore the most relevant temperance movement, that of the Pioneer Association, which called for complete abstention and was aligned with the Gaelic League. Lloyd proposes, however, that, given Ireland's culture, drinking is more logically aligned with nationalism than temperance (144). Rather than propose that "Ireland sober is Ireland free," the drinking culture of *Ulysses* rejects temperance movements and presents a moderate alternative in Bloom. The novel reinforces fluidity through the pouring of beer, the circulating of kegs on the river, and the moving of

barflies in and out of various pubs. Thus, the pub scenes of *Ulysses* reinforce the notion of a fluid nationalism that can include Bloom.

In the context of the temperance movement, which invites Ireland to choose between an intoxicated colonial subjectivity and a sober nationalism, Bloom exemplifies the hybridity of Irish identity, having dual baptisms and a Jewish past; and being not masculine, but male; not perceived as Irish, yet identifying himself as Irish, and not a drunk, but a drinker.

The key moment with regards to nationalism for Bloom is, of course, when he defines a nation as "the same people living in the same place" and proclaims that his nation is "Ireland…I was born here. Ireland" (Joyce, *Ulysses* 272). In "Ireland: Island of Saints and Sages," Joyce characterizes Ireland as hybrid:

> Our civilization is an immense woven fabric in which very different elements are mixed…In such a fabric it is pointless searching for a thread that has remained pure, virgin, and uninfluenced by other threads nearby…Nationality (if this is not really a useful fiction like many others which the scapels of the present-day scientists have put paid to) must find its basic reason for being in something that surpasses, that transcends and that informs changeable entities such as blood or human speech (118).

Thus, Joyce's definition of Irish civilization is in lines with Bloom's rejection of hatred and history, and specifically rejects perspectives like the citizen's, who can't get past bloodlines or language.

Joyce's use of a moderate drinker to lead readers on the pub crawl that is *Ulysses* is both ironic and effective. Even for Bloom, not a heavy drinker, the pub is a primary

component of this "nation" because for the people living in the same place (Dublin) it is the primary social gathering spot. However, by entering the pubs for reasons that contrast with the other patrons' and by maintaining his sobriety, Bloom is able eventually to reconcile the themes of moderation, masculinity, and nationalism. Bloom goes into Davy Byrne's to eat, to the Ormond Hotel out of curiosity, to Barney Kiernan's and the maternity hospital for charitable reasons, and to Burke's to look after Stephen. Although Bloom has a use for alcohol, it is different than that of his peers. First of all, he considers quality over quantity and tends to savor effectively the drink to maximize his emotional impact. Second, Bloom has mastered the use of the drug in moderation; his drinking causes him or others no harm, and therefore presents him as an alternative to the destructive drinkers in *Dubliners* and the barflies of *Ulysses*.

In the context of the temperance movement, it is important to note that Bloom is a moderate drinker rather than an abstainer. In Davy Byrne's, he drinks a burgundy, and at the Ormond, a cider. Although he adamantly refuses a drink at Barney Kiernan's, he drinks at least part of a beer at the maternity hospital, and both a ginger cordial and a wine at Burke's. Therefore, the man who ends up, in contrast to Stephen, "in complete possession of his facilities, never more so, in fact disgustingly sober" (Joyce, *Ulysses* 502) at the cabman's shelter, and is outcast from Dublin society because, as Flynn notes, "God Almighty couldn't make him drunk" (Joyce, *Ulysses 1*46), has actually consumed more than four drinks throughout the day, significant even by today's standards. His successful navigation of the pub scene shows that temptations can be resisted and control can be maintained even during moderate (in context of 1904) yet still considerable drinking (in context of today).

Although not a practicing Jew, Bloom is considered to be Jewish by Dublin's drinkers, and his moderation is consistent with stereotypical notions of Jewishness at the time. When Martin Cunningham characterizes Bloom as "a perverted Jew…from a place in Hungary and it was he who drew up all the plans according to the Hungarian system," he is referencing Arthur Griffith's *The Resurrection of Hungary*, which was serialized in the *United Irishman* during early 1904, and recounts Hungary's struggle for independence from Austrian rule and presents parallels as a model for Ireland (Joyce, *Ulysses* 276; Griffith 367). Throughout *Ulysses*, Joyce parallels the Irish with Jews and likens Moses to Parnell. Other newspapers of the time period shed light on the assumptions about this race's drinking habits. A 1900 article from the *New York Times* notes:

> At its present, the Jewish nation is remarkable for its sobriety, and this in spite of their being scattered abroad in all countries, and consequently under various climatic conditions. Their poverty and squalor, in many instances, and yet the craving to drown their sorrows in alcohol is a thing almost unknown among them. Moderate drinkers most of them are but their tendency to excess. [sic] the tendency to use the drug not as an article of diet and for the pleasurable sensations it produces, but as a means of satisfying an inordinate and uncontrollable craving, prevails among them only to a very limited extent (The Jews as Drinkers, 17).

Another article in the 1904 *Manchester Times* notes:

> Few jews are teetotalers because the need of it has seldom been brought home to them. They drink wine on festive occasions, and sometimes beer and spirits. But among the working classes alcohol is not part of the daily ration, still less do

> Jewish working men call in at a public-house on their way to or from work or during the dinner hour. Wages do not permit. Practically there is no excess (Jewess, A, 12).

Bloom's behavior fits in with his overall characterization as self-disciplined. Joyce's characterization of Bloom as a Jew (or at least one who is perceived as a Jew) and a moderate drinker allows his character to exist as an outsider (to Irish nationalism) as well as provide a counter-example to the drinking habits of Irish men.

Bloom's moderation, however, is appreciated by almost no one besides the reader. Already cast aside by Dublin's pub culture for not drinking enough, Bloom's behavior would also, ironically, be frowned upon by the Pioneer Association, which expected full abstention and was claiming growing numbers in 1904. By presenting a moderate drinker in the context of this temperance movement, Joyce is showing the illogical nature of a society which has no room for this lifestyle, obviously the most logical of both extremes. Bloom's moderation anticipates a flexible notion of masculinity and nationality, and the ending, which joins a younger drinker to excess with an older moderate drinker, shows the possibility for a merging of the ideals.

Bloom makes his opinions about pub drinkers clear as he passes Bob Doran earlier in the morning, "Up in the Coombe with chummies and streetwalkers…Drinkers, drinking, laughed spluttering, their drink against their breath…Coarse red…His parboiled eyes. Where is he now? Beggar somewhere." (Joyce, *Ulysses* 137). However, in Barney Kiernan's, Bloom shakes hands with Bob Doran, who though he can barely sit on a barstool or walk straight, proves himself one of the most compassionate and respectful

characters as he offers his condolences to Mrs. Dignam through Bloom. It is through Bloom that even the drunkest person in *Ulysses* shows redeeming qualities.

It is of course with Stephen that Bloom hopes to provide the most influence. In search of water after the Nighttown episode, Bloom and Stephen take off to the cabman's shelter, which serves as the final pub-like space in the novel.

When Bloom and Stephen end up at the cabman's shelter in "Eumaeus," their lifestyles begin to merge. Bloom realizes that "his (Stephen's) mind was not exactly what you would call wondering but a bit unsteady and on his expressed desire for some beverage to drink, Mr Bloom in view of the hour it was and there being no pump of Vartry water available for their ablutions let alone drinking purposes hit upon an expedient by suggesting, off the reel, the property of the cabman's shelter" (Joyce, *Ulysses* 501). Throughout *Ulysses*' pub scenes, the drinkers have done much of the talking, but here, although Bloom is sober and Stephen is drunk, Bloom does most of the talking. In a long lecture on their way to the shelter, Bloom warns Stephen against everything from "the dangers of nighttown, women of ill fame and swell mobsmen" to "the greatest danger of all was who you go drunk with" (Joyce, *Ulysses* 502-503). Instead of excessive drinking, Bloom recommends relishing "a glass of choice old wine in season as both nourishing and bloodmaking and possessing aperient virtues (notably a good burgundy which he was a staunch believer in) still never beyond a certain point where he invariably drew the line as it simply led to trouble all round to say nothing of your being at the tender mercy of others practically" (Joyce, *Ulysses* 502-503). Ironically, John Cussen argues that Bloom sounds drunk in this scene. Cussen's evidence includes Bloom's voice, which he notes as "clumsy, tedious, slow-paced, deferential, zig-zagging,

inaugural, and cliché ridden" (58), and he argues that this is the only scene where Bloom talks more than he thinks (74). While appreciating Cussen's point, I am inclined to see Bloom's awkward verbosity as that of a tired parent after a long day. Cussen also notes this episode is the only one where Bloom is not attacked for his abstention and that this inclusion as well as Bloom's reaching out to Stephen here are evidence of his "making peace with drunkenness" (70-71). Again, I am inclined to see Bloom's modeling an alternative to Stephen as proof he is not at peace with drunkenness.

Because the two witness the sailor Murphy's and Skin-the-Goat's storytelling and arguing, the scene resembles a pub yet allows for their own temperate bonding experience. Here, Bloom is not shunned, and he is happy to treat the penniless and deserted Stephen to a coffee and a roll. Exemplifying Sedgwick's triangular desire, the two bond over a mutual appreciation of a photograph of Molly. As with the other pub spaces, conversation eventually moves to nationalism, most obviously when Murphy notes that a Simon Dedalus he knows is "Irish," and Stephen responds "All too Irish," referring to his father and his lifestyle. However, here Stephen sits with a man who "resents violence and intolerance in any shape or form" (Joyce, *Ulysses* 525) and defines patriotism as "all creeds and classes *pro rata* having a comfortable tidysized income…" (Joyce, *Ulysses* 526). Though they don't tend to agree on all topics they discuss, after their extensive conversations, Bloom gives Stephen the benefit of the doubt, remembering how at Stephen's age, "he had a sneaking regard for some of those same ultra ideas," and Stephen accepts an invitation to Bloom's residence.

Their meeting culminates in "Ithaca" in Bloom's home; it is significant that the novel ends in a private home, given the pub's history of being a rival to the domestic

space. Bloom's day-long yearning for his home and wife, within the context of the pubs, and now his return to this home (and showcasing it to another man) offers an alternative form of masculinity which does not seek a literal escape from the feminine and domestic space but rather prefers its full integration in his life. Also, here, a kind of pervasive fluidity replaces the excessive drinking of earlier scenes in which Bloom and Stephen seal their communion over inflow (cocoa) and exflow (urination). Using the water originated from Roundwater reservoir and now in the teakettle, Bloom prepares two cups of Epp's soluble cocoa which they "drank in jocoserious silence" (553). Their moods merge the playfulness found in a pub atmosphere with the seriousness implied by moderation and domesticity. After enjoying the cocoa, they proceed outside to expunge fluid through "the trajectories of their first sequent, then simultaneous, urinations," Stephen's being "higher, more sibilant," due to his higher consumption during the previous day. The scene shows the culmination of the day's fluidity, originated in the conversationally and alcoholic pub scenes, imbibed both separately and together, concluded with coffee and cocoa, and now being expunged through simultaneous urination.

The fluidity within Dublin is a constant theme of *Ulysses* and Bloom's inner monologues, and Bloom shows an appreciation for this circulation and an interest in orifices as they relate to food and drink. Prior to entering the Burton, Bloom crosses a bridge and notices:

> Brewery barge with export stout. England. Sea air sours it, I heard. Be interesting some day to get a pass through Hancock to see the brewery. Regular world in itself. Vats of porter wonderful. Rats get in too. Drink themselves bloated as big

> as a collie floating. Dead drunk on the porter. Drink till they puke again like Christians. Imagine drinking that! Rats: vats. Well, of course, if we knew all the things (Joyce, *Ulysses* 125).

Therefore, he appreciates the brewing industry, despite its flaws such as rat infestation, and his notation and concern for exportation (sea air sours it) is relevant because exportation defies national boundaries. Later, after awakening from his daydream about Molly in Davy Byrne's, he contemplates digestion "And we stuffing food in one hold and out behind" (Joyce, *Ulysses* 144) and wonders whether the naked goddesses at the museum have anuses, a question he investigates later. Thus Bloom concerns himself with various methods of importation and exportation, both national and personal. He supports orifices over things that block them. Ariela Freedman has noted the novel returns again and again to "flow" through material elements such as "river, canal and ocean, water and urine, semen, and finally menstrual blood" (Joyce, *Ulysses* 854). She focuses on the question posed in "Ithaca," as Bloom is filling his teakettle, "Did it flow?" Instead of simply presenting an answer, the narrative traces water through the pipes back to its original source. She notes that by calling attention to this "mundane action" of Bloom's turning on the tap, Joyce "points us to the possibility that water will not flow" (855). And in fact, in 1904 Dublin, this water from a tap was a somewhat miraculous development, preventing what had been high rates of illness and mortality from drinking water from a canal. Also relevant is that polluted water was considered to contribute to alcoholism among the poor because they were inclined to drink a brewed beverage over dirty water (858). Thus the newly healthy flow (or un-flow) of water can moderate or even replace the flow of drink. Bloom's investment in a tap shows his embracing of fluidity.

On June 16, 1904, a sober Bloom, not inclined to participate in the typical male bonding ritual of drinking, intersects with the young, drunken Stephen Dedalus whose father, Simon, is also drinking his way around Dublin. After the parting scene where Bloom and Stephen conclude the day's fluidity, Stephen walks back out into the city having gained a surrogate father figure who, in contrast to the city's drinkers and the temperance societies of the day, exemplifies moderate drinking behavior not based on social reform but on individual choice. Thus, the conclusion shows hope for Ireland's move from the inebriated despair portrayed in *Dubliners* towards a more temperate masculinity and inclusive nationality that can include an outsider like Bloom.

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[i] Turner 86. I must credit John Noel Turner's "A Commentary on the Closing of 'Oxen and the Sun' for shedding light on the these last few paragraphs which are extremely difficult to decipher. Where I am using his points purely for translation (which I would not have gained on my own merit), I have noted with a footnote. Where I am using his translations as points, I have cited in normal style.

[ii] Turner 89.

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