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Analysis of Chapter II

Chapter II covers the period in Stephen's life from the summer following his year at Clongowes to early adolescence. The most important development during that period is the slow but inexorable dissolution of the Dedalus household, accompanied by Stephen's increasing sense of isolation from all those around him. The chapter is divided into five sections, each with from six to ten scenes. As might be expected, the subject matter represents a varied and disparate collection of actions and experiences. This diversity of material results in a narrative that states or describes Stephen's experiences much more than it "renders" them. In the preceding chapter, especially in the Christmas dinner and pandybat scenes, the reader is taken into the setting so that Stephen's experiences seem very close to the reader himself. The scenes have dramatic life of their own. Much of that quality is missing in Chapter II, with the exception of the encounter with Heron and the trip to Cork.

This difference in narrative technique is reflected in Joyce's use of imagery. Although the chapter is only some twenty percent shorter than Chapter I, it contains only about half as many images. The imagery that does appear,

however, is quite important; it is primarily through recurring patterns of images that this collection of experiences is held together thematically and aesthetically. Among the most important clusters of this sort are *death*, *excrement*, and *laughter images*. These and other groups will be discussed in detail below.

Psychologically, the period is not very rich compared with the changes in personality that take place in the rest of the novel. The only scene that approaches epiphanic status is the encounter with the prostitute, but it is a highly qualified experience. This scarcity of insight into Stephen's personality afforded by the narrative is further indicated by the number of images relating to physical detail. This chapter contains the highest concentration of images of physical places and buildings of any chapter in the novel as well as the highest concentration of references to other human beings (see the graphic representation of these thematic groups in Appendix E). This emphasis on external detail is often used in contrast with Stephen's sense of isolation; the result is a strong tension between inner, subjective experiences and the world outside himself. This dichotomy is epitomized in the encounter with the prostitute, in which the emotional and physical intimacy that can accompany sexual experience is perverted through a strong train of negative associations in Stephen's mind; consequently, Stephen emerges, in Chapter III, with an even greater sense of isolation.

Section 2.1 is a collection of some six scenes occurring during the summer and fall after Stephen leaves Clongowes. Three of these concern Stephen's Uncle Charles. Following a portrait of the old man is a description of a typical jaunt with Stephen to the shopping district. The third and final

scene involving the elderly man is a description of the "constitutional" walks by the two with Mr. Dedalus. The last three scenes of the section center much more directly on Stephen and his imaginative development. Two of these involve Stephen's reading of *The Count of Monte Cristo* while the third depicts his play with friends. All basically concern the Dedalus household or its members.

In Chapter I Joyce used images to provide structural continuity between scenes. *Bird* images linked section 1.1 to 1.2, and *fire* and *water* images established a continuity between the first section at Congowes and the Christmas dinner scene. Similarly, Joyce uses imagery to provide continuity between chapters. The *soft, cool, grey, air* sequence of images that symmetrically framed the pandybat episode at the end of Chapter I is found in a modified form in the first scene of this chapter. The following is a description of Uncle Charles's morning smoke in the garden outhouse:

Every morning he hummed contentedly one of his favourite songs: *O, twine me a bower* or *Blue eyes and golden hair* or *The Groves of Blarney* while the grey and blue coils of smoke rose slowly from his pipe and vanished in the pure air. (p. 60)

The imagery in this passage, in addition to bridging the two chapters, also introduces a new theme. Most indicative of that theme is the image *blue*. Five of its seven occurrences in this chapter are on the first two pages. Other than the two instances in the passage concerning Uncle Charles, all of the others concern Mike Flynn. For example:

Stephen often glanced with mistrust at his trainer's flabby stubble-covered face, as it bent over the long stained fingers through which he rolled his cigarette, and with pity at the mild lustreless blue eyes which would look up suddenly from the task and gaze vaguely into the blue distance while the

long swollen fingers ceased their rolling and grains and fibres of tobacco fell back into the pouch. (p. 61)

The four examples of the image cited thus far—the idealized *blue eyes* of the *song*, the *blue* and *grey coils of smoke* rising into the pure *air*, the *blue eyes* that stare into the distant *blue*—imply an association between *blue* and *that which is removed in time and place*, idealized, ephemeral. Later this associative link between *blue* and the *idealized remote* merges with other imagery of the section suggesting the same theme. The fifth use of *blue*, however, lacks this quality and is much more mundane:

When the morning practice was over the trainer would make his comments and sometimes illustrate them by shuffling along for a yard or so comically in an old pair of blue canvas shoes. (p. 61)

Thus, while the association discussed above is pervasive, it is not inclusive.

Chapter I closed with the image of drops of water falling softly in a brimming bowl, implying a religious connotation, perhaps suggesting a font. This *water* image is quite different from earlier *water* imagery associated with the cold, slimy ditch and with the bath; however, the image is ambiguous and interpretation can be made only from the context and tone of the passage. In the second scene of 2.1, Joyce uses a *water* image that suggests a physical realization of the preceding image, an image that existed solely in Stephen's imagination:

On the way home Uncle Charles would often pay a visit to the chapel and, as the font was above Stephen's reach, the old man would dip his hand and then sprinkle the water briskly about Stephen's clothes and on the floor of the porch. (p. 61)

The effect of this *water* image is quite different. Rendered as flat realism, the image—so far as Stephen's response is indicated—while religious in form seems wholly secular in this context. Part of the reason may be because it occurs immediately after the description of Mike Flynn's swollen and stained fingers. Thus, while *water* is denotatively associated here with the religious font, it seems much closer affectively to the earlier pattern relating *water* to *cold*, *filth*, and *excrement*.

The theme carried by images associated with *excrement* is expanded later in the section. Joyce describes the play of Stephen's and Aubrey Mills's group:

The gang made forays into the gardens of old maids or went down to the castle and fought a battle on the shaggy weed-grown rocks, coming home after it weary stragglers with the stale odours of the foreshore in their nostrils and the rank oils of the seawrack upon their hands and in their hair. (p. 63)

The two leaders also regularly visited their friend, the milkman:

When autumn came the cows were driven home from the grass: and the first sight of the filthy cowyard at Stradbrook with its foul green puddles and clots of liquid dung and steaming brantroughs sickend Stephen's heart. The cattle which had seemed so beautiful in the country on sunny days revolted him and he could not even look at the milk they yielded. (p. 63)

This motif of excrement, filth, and dirt runs through most sections of the chapter, providing structural continuity. The graph in Appendix C.1 indicates the importance of the cluster, for the expansion here of this theme represents the largest single cluster of images-used-for-the-first-time of any

scene after the first few pages of the novel. Although Stephen is overtly repulsed by these experiences, the rather dramatic relish with which they are presented foreshadows a change in connotation that takes place in Chapter III.

Perhaps the most important theme of the section concerns the conflict or dichotomy between the *inner*, imaginative world of Stephen and the *outer*, physical world. Suggested by many different images, the theme grows by accumulation until it is stated outright in the final paragraph of the section. The running style Mike Flynn imposes on Stephen is one early example of the theme :

Mike Flynn would stand at the gate near the railway station, watch in hand, while Stephen ran round the track in the style Mike Flynn favoured, his head high lifted, his knees well lifted, and his hands held straight down by his sides. (p. 61)

The style is contrived, artificial, and unnatural, coming not from the experience of running but from some external, abstract image of a runner that exists within Mike's mind. Earlier, Mike Flynn was strongly associated with images of blue, implying that which is removed or distant. In this passage the "distance" or separation is between abstract form and physical reality—the model of the runner versus Stephen's act of running.

A similar dichotomy exists in Stephen's musings on the relevance of words and their position between the inner, subjective world of the individual and the outer, physical world :

Words which he did not understand he said over and over to himself till he had learned them by heart: and through them he had glimpses of the real world about him. (p. 62)

Working in an exactly opposite way from words, however,

are the theaterlike sets Stephen builds representing scenes from *The Count of Monte Cristo*:

At night he built up on the parlour table an image of the wonderful island cave out of transfers and paper flowers and coloured tissue paper and strips of the silver and golden paper in which chocolate is wrapped. When he had broken up this scenery, weary of its tinsel, there would come to his mind the bright picture of Marseilles, of sunny trellisses and of Mercedes. Outside Blackrock, on the road that led to the mountains, stood a small whitewashed house in the garden of which grew many rosebushes: and in this house, he told himself, another Mercedes lived. Both on the outward and on the homeward journey he measured distance by this landmark: and in his imagination he lived through a long train of adventures, marvellous as those in the book itself, towards the close of which there appeared an image of himself, grown older and sadder, standing in a moonlit garden with Mercedes who had so many years before slighted his love, and with a sadly proud gesture of refusal, saying:

—Madam, I never eat muscatel grapes. (pp. 62-63)

Through these physical representations Stephen's imagination gains stimulus for empathic response and exploration, resulting in attempts to merge his own self-image with the fictional characters from the novel by projecting himself into the fictional world of the novel. Thus the direction of discovery is from the outside—the physical models he builds—into his imagination, not from the inside out as with words. Analogously, Stephen assumes a mental attitude that leads to his stylized physical gestures and manner in his role with the gang:

Stephen, who had read of Napoleon's plain style of dress, chose to remain unadorned and thereby heightened for himself the pleasure of taking counsel with his lieutenant before giving orders. (p. 63)

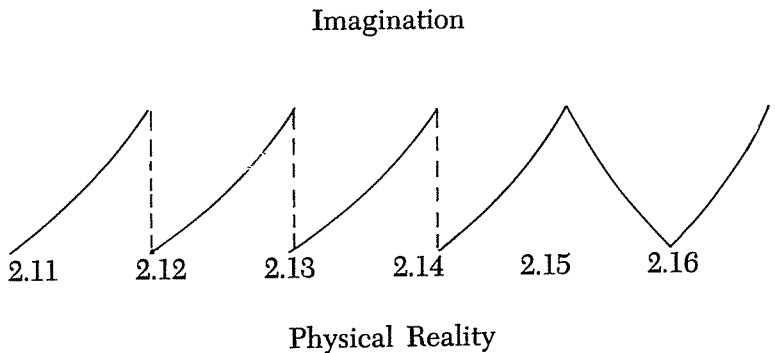
The final and strongest statement of the theme comes in the last scene of the section. Stephen's images of himself and his life become increasingly insubstantial: the group dissolves with fall and Aubrey Mills's return to school; Mike Flynn goes into the hospital; the family's financial difficulties become increasingly obvious. Reacting to these problems, Stephen becomes more and more aware of the differences between himself and others:

The noise of children at play annoyed him and their silly voices made him feel, even more keenly than he had felt at Clongowes, that he was different from others. He did not want to play. He wanted to meet in the real world the unsubstantial image which his soul so constantly beheld. He did not know where to seek it or how: but a premonition which led him on told him that this image would, without any overt act of his, encounter him. They would meet quietly as if they had known each other and had made their tryst, perhaps at one of the gates or in some more secret place. They would be alone, surrounded by darkness and silence: and in that moment of supreme tenderness he would be transfigured. He would fade into something impalpable under her eyes and then in a moment, he would be transfigured. Weakness and timidity and inexperience would fall from him in that magic moment. (pp. 64-65)

Dreaming of discovering his identity by merging himself with some external form or image, Stephen expects to be liberated from all previous weaknesses and inadequacies. In part this wish is fulfilled during the visit to Cork; however, the experience does not produce the liberating confirmation he imagines.

The dichotomy between inner and outer is also reflected by patterns in the narrative line itself. In five of the six sections there is a progression among the images from direct, physical realism to abstractions or more general, imaginative

images; in the sixth section, the opposite development takes place. In the first scene the images progress from *reeking, outhouse, cat, tools, songs* to *blue, eyes, coils, smoke, air*. In the next, the progression goes from the realistic images of the font to Uncle Charles's prayers and thoughts of death and the past. Similarly, in the third scene the imagery moves from details of the constitutional walks to Stephen's musings on the nature of words, while in the fourth scene we saw the movement from the images of Monte Cristo that Stephen constructed to his imaginative adventures in personal identity. The following scene, however, shows the opposite progression: from the description of Stephen's adopted Napoleonic manners, the images move toward greater concreteness in the sequence *stale, odour, foreshore, nostrils, rank, oils, and seawrack* to the sequence *filthy, cowyard, foul, green puddles, liquid, dung*. The cluster of excremental images serves as a nadir from which the imagery rises, progressing from acceptance of the milk and cowhairs through other realistic images such as *warm, gloves, and gingernuts*, through his musings on his father's misfortunes, and finally to a direct statement of the *inner/outer* theme. Graphically, the pattern can be represented as follows:



The pattern is regular except for the fifth scene, which is a mirror image of that of the other scenes.

Thus the imagery in both thematic groups and patterns in the narrative line support the major substance of the section: the conflict between Stephen's inner and outer worlds. Physical reality is most immediately represented by images such as *dirt*, *filth*, and *excrement*, all with highly negative associations for Stephen. By contrast, the inner realm of experience is associated with a general sense of ideality. The "space" between *inner* and *outer* may be continuous with these groups representing the extremes; however, there is no indication that Stephen understands this relation. All attempts to resolve the distance between them are unsuccessful, including the imposition of form on the act of running, the role of language in experience, the escape into the fictive world of literature, the adoption of stylized behavior, and, ultimately, the search for self-identity in some "image" external to self. This motif reoccurs through the rest of the chapter, thus providing thematic continuity, but the tension that Stephen feels grows until section 2.5, where it becomes overpowering.

Section 2.2., like 2.1, consists of six distinct scenes loosely related in temporal and causative sequence but linked through associative patterns of themes and images. The first two show the family's move from their spacious quarters at Northgate to the smaller, less attractive house in Dublin. The middle two cover Stephen's growing sense of isolation, and the last pair draw heavily on remembrances from Clongowes. As in 2.1, the final scene ends with a set of images suggesting another recurrent motif that plays an important

role in the remainder of the chapter and again in Chapter V.

In Chapter I, the security that Stephen associated with home was closely allied with images of the hearth fire; in the first scene of this section the hearth fire again characterizes the household:

He understood also why the servants had often whispered together in the hall and why his father had often stood on the hearthrug, with his back to the fire, talking loudly to Uncle Charles who urged him to sit down and eat dinner.

—There's a crack of the whip left in me yet, Stephen, old chap, said Mr. Dedalus, poking at the dull fire with fierce energy. We're not dead yet, sonny. No, by the Lord Jesus (God forgive me) nor half dead. (p. 66)

The bright, cheerful, roaring fire of the Christmas dinner scene has become a "dull fire" that won't draw (the link with the image *dead* seems more than a casual figure of speech). Later in the section a number of fire images appear:

The firelight flickered on the wall and beyond the window a spectral dusk was gathering upon the river. Before the fire an old woman was busy making tea and, as she bustled at her task, she told in a low voice of what the priest and the doctor had said. She told too of certain changes she had seen in her of late and of her odd ways and sayings. He sat listening to the words and following the ways of adventure that lay open in the coals, arches and vaults and winding galleries and jagged caverns.

Suddenly he became aware of something in the doorway. A skull appeared suspended in the gloom of the doorway. A feeble creature like a monkey was there, drawn thither by the sound of voices at the fire. A whining voice came from the door, asking:

—Is that Josephine? (pp. 67-68)

Again, the image *skull* suggests an association between the lusterless *fire* and *death*. The only aspect that is remotely pleasant is Stephen's imaginative reverie as he stares into the coals, isolated in his thoughts from the reality around him.

The house and Stephen's experiences in Dublin are also linked with the *excrement/filth/dirt* motif:

The lamp on the table shed a weak light over the boarded floor, muddied by the feet of the vanmen. (p. 65)

And in the next scene:

He passed unchallenged among the docks and along the quays wondering at the multitude of corks that lay bobbing on the surface of the water in a thick yellow scum, at the crowds of quay porters and the rumbling carts and the ill-dressed bearded policeman. (p. 66)

The motif is continued and becomes associated with several other important themes. The aunt, sitting in her cheerless kitchen, is daydreaming over what is apparently one of those romanticized portraits of young girls, encircled in unfocused darkness, found in newspapers. She muses:

—The beautiful Mabel Hunter!

A ringletted girl stood on tiptoe to peer at the picture and said softly:

What is she in, mud?

—In the pantomime, love. (p. 68)

The juxtaposition of the images *mud* and *love* is quite interesting in this context. *Mud* is a short form of *mother*; however, the sentence "What is she in, mud?" can be read punningly with the suggestion of mud as dirt. Another continuation of images of dialectically opposite connotations

follows immediately, further substantiating this associative pattern. When the aunt shows the picture to those present, the contrast between Mable Hunter's idealized beauty and the reality of this setting is suggested by the "reddened and blackened hands" of one of the coal boys, which "maul the edges of the paper." If we assume the double meaning of *mud*, this juxtaposition of *mud*—associated with the theme of dirt, filth, etcetera—with love may foreshadow the experience with the prostitute in the final scene of the chapter.

Scene 2.2.b is set at a party at Harold's Cross. Stephen's thoughts blend in and out with figures present and past. He is apparently with Emma Clery, but the way his thoughts relate to her and to associations with previous experiences with Eileen makes it impossible to determine the boundary between them within his mind. The experience, which is basically pleasant, is qualified by the implications of several images. As they prepare to go:

They seemed to listen, he on the upper step and she on the lower. She came up to his step many times and went down to hers again between their phrases and once or twice stood close beside him for some moments on the upper step, forgetting to go down, and then went down. His heart danced upon her movements like a cork upon a tide. (p. 69)

The image *cork* here is uncomfortably similar to the cork seen earlier bobbing in the yellow scum around the Dublin quays, and its context in this passage describing Stephen's romance again prepares us for the final scenes with the prostitute.

Later in the same passage:

He remembered the day when he and Eileen had stood looking into the hotel grounds, watching the waiters running up a trail of bunting on the flagstaff and the fox terrier scamper-

ing to and fro on the sunny lawn, and how, all of a sudden, she had broken out into a peal of laughter and had run down the sloping curve of the path. Now, as then, he stood listlessly in his place, seemingly a tranquil watcher of the scene before him. (p. 69)

Laughter, while apparently affirmative here, assumes such specifically unpleasant connotations several scenes later that it must be regarded as ambiguous in this context also.

The last two scenes are dominated by mental associations with the past. When Stephen sits down to write a poem to "E—— C——," he remembers a similar effort the day after the Christmas dinner when he tried to write poems on the backs of his father's second moiety notices (an interesting juxtaposition!). Instead, he writes down a series of names of classmates he knew at Clongowes. As before, he is unable to write.

In the final scene, the ghosts of Clongowes are even more pervasive and devastating. His father, at dinner, recounts his encounter with the former rector of Clongowes. Stephen's reaction is immediate:

One evening his father came home full of news which kept his tongue busy all through dinner. Stephen had been awaiting his father's return for there had been mutton hash that day and he knew that his father would make him dip his bread in the gravy. But he did not relish the hash for the mention of Clongowes had coated his palate with a scum of disgust. (p. 71)

The image of scum here suggests the earlier image of the floating cork with its implication of the *excrement/filth* motif. However, the most important development of the scene and perhaps of the section concerns the image *laugh*. Mr. Dedalus tells of the rector's account of Stephen's protest

of his unjust pandying. His reaction to the tale of Stephen's courage is one of ridicule:

—Father Dolan and I, when I told them all at dinner about it, Father Dolan and I had a great laugh over it. *You better mind yourself, Father Dolan said I, or young Dedalus will send you up for twice nine.* We had a famous laugh together over it. Ha! Ha! Ha!

Mr. Dedalus turned to his wife and interjected in his natural voice:

—Shows you the spirit in which they take the boys there. O, a jesuit for your life, for diplomacy!

He resumed the provincial's voice and repeated:

—I told them all at dinner about it and Father Dolan and I and all of us we had a hearty laugh together over it. Ha! Ha! Ha! (p. 72)

The motif of ridicule and mockery is developed considerably during the succeeding sections before culminating in Mr. Dedalus's public humiliation of his son. There it merges with the larger theme of isolation that is accumulating as the novel progresses.

Section 2.3, the longest of the chapter, is much more unified than the two previous sections in terms of theme as well as temporal and causal sequence. The events portrayed all occur on the night of the Whitsuntide play some two years after the close of the previous scene. Although submission is the most important theme of the section, a number of other major image clusters and motifs are present and continue to accumulate associations. Three of these concern *water*, *excrement*, and *ridicule*.

Water, it will be recalled, displayed rather specific connotations throughout Chapter I; however, the final *water*

images—the *brimming bowl* of that chapter and those of the font in the first two sections of Chapter II—are ambivalent. In section 2.3 another pattern begins to emerge. This group, largely metaphoric or imaginative, involves flowing water or great bodies of water. As Stephen walks out into the night air on the way to his encounter with Heron, the gymnasium looks to him like “a festive ark, anchored among the hulks of houses, her frail cables of lanterns looping her to her moorings” (p. 74-75). In the same paragraph: “his unrest issued from him like a wave of sound; and on the tide of flowing music the ark was journeying, trailing her cables of lanterns in her wake.” Later, while talking with Heron, he recalls his feelings for Emma:

All day he had imagined a new meeting with her for he knew that she was to come to the play. The old restless moodiness had again filled his breast as it had done on the night of the party but had not found an outlet in verse. The growth and knowledge of two years of boyhood stood between them now, forbidding such an outlet: and all day the stream of gloomy tenderness within him had started forth and returned upon itself in dark courses and eddies. (p. 77)

It is significant that all three passages contain or suggest images of waters moving with force and that they are metaphoric or imaginative. In connotation, they are closer to the images in Chapter I of the water beneath the wall of the Dedalus home than the more prevalent association with the waters of the ditch. Later in the chapter this set of images merges with the larger theme of the dichotomy between inner and outer.

As *water* begins to change in its relations with other images in the novel, the *excrement/filth/dirt* motif climaxes in this section and begins to decline in importance. After the

play Stephen, filled with the success of his performance but embarrassed by his family, makes brief excuses to his father and disappears down the street:

A film still veiled his eyes but they burned no longer. A power, akin to that which had often made anger or resentment fall from him, brought his steps to rest. He stood still and gazed up at the sombre porch of the morgue and from that to the dark cobbled laneway at its side. He saw the word *Lotts* on the wall of the lane and breathed slowly the rank heavy air.

—That is horse piss and rotted straw, he thought. It is a good odour to breathe. It will calm my heart. My heart is quite calm now. I will go back. (p. 86)

He acknowledges here a predilection for the sensations he denied in the earlier cluster concerning the cow yard. Like sound images in Chapter I, the *smell of excrement* is able to cut through his reveries; in Chapter III it is this same odor that Stephen seeks out in his attempts to mortify his senses.

The theme of ridicule, established in the preceding section, is developed here around Stephen's role as the farcical pedagogue in the play. Since his interests are already strongly intellectual and literary, the part is, in a sense, a farce on his own nature. That Stephen regards the role as such is clear: "The thought of the part he had to play humiliated him" (p. 85). The same note of ridicule is present in Heron's greeting to Stephen:

—Here comes the noble Dedalus! cried a high throaty voice. Welcome to our trusty friend!

This welcome ended in a soft peal of mirthless laughter as Heron salaamed and then began to poke the ground with his cane. (p. 75)

The whole encounter with Heron is filled with images suggesting this theme; they include *cruel* or *mirthless laughter*, *false smiles*, and *malignant joy*, to name a few.

The most important themes, however, concern *fear* and *submission*. In Chapter I, *fear* was closely associated with images of eyes and bird. Here it is most immediately related to *Heron*, *cane*, and *cried*. (See factor 17, Appendix D.2.) Although the source of fear is very different from Stephen's childhood fantasies of birds attacking his eyes, it is clear that elements of this association are still present. Early in the encounter, Joyce establishes a strong connection between *Heron* and images of birds. The second link—between *Heron* and *fear*—already exists and is reinforced later. In reply to his friend's taunting jest.

Stephen shook his head and smiled in his rival's flushed and mobile face, beaked like a bird's. He had often thought it strange that Vincent Heron had a bird's face as well as a bird's name. A shock of pale hair lay on the forehead like a ruffled crest: the forehead was narrow and bony and a thin hooked nose stood out between the closeset prominent eyes which were light and inexpresive.

As before, name and face images indicate fundamental character. Once the association is made between *Heron* and *bird* imagery, there are numerous other images and expressions that can be seen to indicate and support this relation within Stephen's mind. The following are examples:

The excited prefect was hustling the boys through the vestry like a flock of geese, flapping the wings of his soutane nervously and crying to the laggards to make haste. (p. 74)

A sidedoor of the theatre opened suddenly and a shaft of light flew across the grassplots. (p. 75)

A shaft of momentary anger flew through Stephen's mind at these indelicate allusions in the hearing of a stranger. (p. 77)

In this context the references to flock of geese, flapping wings, and the two metaphoric uses of *flew* all reinforce the metaphoric relations between *Heron*, *bird*, and *fear*.

The scene moves rather quickly to climax, the caning of Stephen. There are obvious similarities between this scene and the earlier, pandybat episode; yet the intensities of the two scenes are quite different. The former was truly epiphanic, while the latter breaks in intensity at the very moment of the blow. This difference is evident in the respective concentrations of images. (See figures 2.3 and 2.4.) In the earlier scene, Stephen is overwhelmed by what is happening to him; here he is in complete self-control. At the height of the experience he lapses into an abstract form of submission: he begins to recite in self-mockery the *confiteor*. Also, at the very moment of the blow, his mind is carried away by a long train of associations connected with the image *admit*. While he mechanically repeats the *confiteor*, his thoughts go back to two earlier encounters. The first concerns the charge of his writing teacher that his weekly essay contains heresy, to which Stephen had weakly submitted. The second, another encounter with Heron, concerns Stephen's defense of Byron as the greatest English poet. Although he sustains a beating from Heron and his colleagues, he refuses to betray his belief. The imagery in that scene links it with the pandybat episode:

At last after a fury of plunges he wrenched himself free. His tormentors set off towards Jones's Road, laughing and jeering at him, while he, torn and flushed and panting, stumbled after them half blinded with tears, clenching his fists madly and sobbing. (p. 82)

The personal importance of literature in particular and aesthetics in general grows steadily until its full realization in Chapter V; in the present context, however, it is mixed with the ridicule so prevalent in this portion of the narrative.

When his thoughts return to the present, Stephen is still repeating the *confiteor*, but he is able to see himself and his relations with his tormentors with remarkable detachment:

While he was still repeating the *Confiteor* amid the indulgent laughter of his hearers and while the scenes of that malignant episode were still passing sharply and swiftly before his mind he wondered why he bore no malice now to those who had tormented him. (p. 82)

The personality factor that allows him to bear no malice is, of course, his sense of isolation. He feels only remotely "in" the encounter with Heron: in effect, the *confiteor* serves as a façade of formalized actions that makes his apparent submission not a submission at all: he has redirected the confrontation. Thus, the whole notion of submission is also couched in terms of the *inner/outer* conflict, for submission inherently involves the breaking down of some inner barrier or self-image by either a different inner impulse or an outer, physical stimulus. Earlier, the relation between the *inner/outer* dichotomy was closely related to patterns of habitual or formalized action; here that same pattern prevails and also links this complex to the theme associated with fear and birds. In the final climactic experience of the chapter, this group will again play an important part.

Like 2.3, section 2.4 concerns a unified sequence of events depicting the trip to Cork taken by Stephen and Mr. Dedalus while the family's personal property was being sold to cancel Mr. Dedalus's debts. Thematically, the section displays several variations on the isolation motif; they include *death*, *betrayal*, and the *past*.

Structurally the section is bounded by images of heat and cold. The section begins with the scene in the railway coach where images of cold, light, shiver, and chilly morning breeze are found. Mr. Dedalus's come-all-you contains the lines :

My love she's handsome,
My love she's bonny:
She's like good whisky
 When it is new;
But when 'tis old
And growing cold
It fades and dies like
 The morning dew.
(p. 88)

This association of *Cork* with *coldness*, however, is mitigated by several images of warmth: after arriving in Cork, Stephen notes the "warm sunlight" and later he refers to "the warm sunny city." The images of cold in the latter part of the section will be discussed later, since they relate to several other motifs.

The importance of the image *name* in this section is reflected in its frequency, for it occurs twice as often here as in the rest of the chapter. For Mr. Dedalus, names are an approach to the past:

Mr. Dedalus had ordered drisheens for breakfast and during the meal he crossexamined the waiter for local news. For the most part they spoke at crosspurposes when a name was mentioned, the waiter having in mind the present holder and Mr. Dedalus his father or perhaps his grandfather. (p. 89)

As the passage indicates, he is consistently frustrated in his attempts to recapture his earlier life. For Stephen, *name* carries a different meaning. Through names he seeks to

penetrate the isolation in which he is engulfed, to establish some relationship between himself and his social and physical environment:

Nothing moved him or spoke to him from the real world unless he heard in it an echo of the infuriated cries within him. He could respond to no earthly or human appeal, dumb and insensible to the call of summer and gladness and companionship, wearied and dejected by his father's voice. He could scarcely recognise as his own thought, and repeated slowly to himself:

—I am Stephen Dedalus, I am walking beside my father whose name is Simon Dedalus. We are in Cork, in Ireland. Cork is a city. Our room is in the Victoria Hotel. Victoria and Stephen and Simon. Simon and Stephen and Victoria. Names. (p. 92)

The theme of death is also prevalent through out the section. On the train Stephen recalls the death of Uncle Charles. His father's attempts to find old friends are almost invariably frustrated because the person has died. The image *dead* itself occurs more frequently in this section than in any other entire chapter except the last. Contrasting with these images of death is the image *foetus* that Stephen sees carved on a desk in one of his father's old lecture halls. Just as names function differently for the two, so this image evokes in Stephen a flood of images of his father's past that are not available to the elder Dedalus:

On the desk before him he read the word *Foetus* cut several times in the dark stained wood. The sudden legend startled his blood: he seemed to feel the absent students of the college about him and to shrink from their company. A vision of their life, which his father's words had been powerless to evoke, sprang up before him out of the word cut in the desk. A broadshouldered student with a moustache was cutting in the letters with a jackknife, seriously. Other students stood or

sat near him laughing at his handiwork. One jogged his elbow. The big student turned on him, frowning. He was dressed in loose grey clothes and had tan boots. (pp. 89-90)

The emotional impact of the experience is profound:

The word and the vision capered before his eyes as he walked back across the quadrangle and towards the college gate. It shocked him to find in the outer world a trace of what he had deemed till then a brutish and individual malady of his own mind. (p. 90)

For Stephen to confront within the external world an aspect of himself is to breach the barrier that has isolated him. In doing so, he achieves the desire expressed at the end of section 2.1: "to meet in the real world the unsubstantial image which his soul so constantly beheld." The shocking and disconcerting aspect of the experience, however, is that the image is a manifestation of a part of Stephen's mind that he sees as evil and disgusting. Instead of associating *Foetus* with life in contrast to the images of death present, he associates it with the *excremental/filth* complex. The motif of gestation imagery, which grows in subsequent chapters, is left relatively undeveloped in the rest of Chapter II.

The crisis of the section is Simon Dedalus's public denunciation of his son. The act is accomplished in a sequence of three statements that are cumulative in their impact. The first incident, part of Simon Dedalus's "fixed" response to all he encounters, could be interpreted as only jest:

To the sellers in the market, to the barmen and barmaids, to the beggars who importuned him for a lob Mr. Dedalus told the same tale, that he was an old Corkonian, that he had been trying for thirty years to get rid of his Cork accent up in Dublin and that Peter Pickackafax beside him was his eldest son but that he was only a Dublin jackeen. (p. 93)

The second might also be read as a figure of speech, and, hence, innocuous :

Leave him alone. He's a levelheaded thinking boy who doesn't bother his head about that kind of nonsense.

—Then he's not his father's son, said the little old man.

—I don't know, I'm sure, said Mr. Dedalus, smiling complacently. (p. 94)

But the third statement is wholly malicious :

By God, I don't feel more than eighteen myself. There's that son of mine there not half my age and I'm a better man than he is any day of the week.

—Draw it mild now, Dedalus. I think it's time for you to take a back seat, said the gentleman who had spoken before.

—No, by God! asserted Mr. Dedalus. I'll sing a tenor song against him or I'll vault a fivebarred gate against him or I'll run with him after the hounds across the country as I did thirty years ago along with the Kerry Boy and the best man for it. (p. 95)

The effect of this drunken betrayal is to seal Stephen's sense of isolation from his father and the past: "An abyss of fortune or of temperament sundered him from them" (p. 95).

The section closes as it began, with images of cold :

His mind seemed older than theirs: it shone coldly on their strifes and happiness and regrets like a moon upon a younger earth. (p. 95)

And shortly later :

Nothing stirred within his soul but a cold and cruel and loveless lust. His childhood was dead or lost and with it his soul capable of simple joys, and he was drifting amid life like the barren shell of the moon. (p. 96)

Here the major themes of the section—*death*, *the past*, and *cold*—coalesce in the numbing isolation Stephen experiences; even the lust within him is cold, not warm or hot.

Section 2.5 consists of two major actions: the events surrounding Stephen's winning the State Essay Prize, followed by the events leading up to the climactic scene with the prostitute. Because the narrative is more a description than a rendering of Stephen's thoughts, the final epiphany is not so dramatic as the pandybat episode. However, the concentration of imagery—as can be seen in II.4—is considerably greater than in any previous scene of the chapter. As in Chapter I, many of the major themes developed through the chapter converge in this experience.

As Mr. Dedalus sought ties with the past through names, Stephen seeks to break through his present isolation from his family and to establish some semblance of order by purchasing gifts and taking the family on an extended round of elegant meals and theater excursions. Two of the images closely associated with his "wealth" are the *squares of Vienna chocolate* he distributes and the *pot of pink paint* he buys to refurbish his room. *Chocolate* has interesting associations: Stephen earlier constructed images from *The Count of Monte Cristo* out of the papers used to wrap chocolates; these images, in turn, stimulated his fantasies and imaginative explorations. The *pink paint*, which runs out before the whole room is done, also represents an attempt to escape the deep rifts running through the household. Stephen's realization of the futility of his efforts is evident in the following passage:

How foolish his aim had been! He had tried to build a

breakwater of order and elegance against the sordid tide of life without him and to dam up, by rule of conduct and active interests and new filial relations, the powerful recurrence of the tides within him. Useless. From without as from within the water had flowed over his barriers: their tides began once more to jostle fiercely above the crumbled mole. (p. 98)

The powerful forces within him and the oppressive squalor of the household eventually overpower all of his efforts to maintain former patterns of relationships and life style. In a sense, he has attempted to impose an order—as Mike Flynn attempted to impose a running style—that no longer has any relation with what actually exists. Even Stephen's image of ideal beauty, *Emma*, is overcome by the forces growing within him:

By day and by night he moved among distorted images of the outer world. A figure that had seemed to him by day demure and innocent came towards him by night through the winding darkness of sleep, her face transfigured by a lecherous cunning, her eyes bright with brutish joy. (p. 99)

The result is a sense of isolation even more profound than before:

He saw clearly too his own futile isolation. He had not gone one step nearer the lives he had sought to approach nor bridged the restless shame and rancour that divided him from mother and brother and sister. He felt that he was hardly of the one blood with them but stood to them rather in the mystical kinship of fosterage, fosterchild and foster-brother. (p. 98)

The second part of section 2.5 concerns, presumably, Stephen's first sexual encounter with a woman. Like the inverted relation between *foetus* and *death*, the imagery un-

derlying this scene suggests not *love* or *beauty* but *excrement* and *filth*: "He wandered up and down the dark slimy streets peering into the gloom of lanes and doorways" (p. 99). As he walks toward the brothel district he feels building within himself a tremendous cry:

It broke from him like a wail of despair from a hell of sufferers and died in a wail of furious entreaty, a cry for an iniquitous abandonment, a cry which was but the echo of an obscene scrawl which he had read on the oozing wall of a urinal. (p. 100)

And finally: "He had wandered into a maze of narrow and dirty streets. From the foul laneways he heard bursts of hoarse riot and wrangling and the drawling of drunken singers" (p. 100).

Out of this context the prostitute approaches him wearing a "pink gown" and they go to her room:

Her round arms held him firmly to her and he, seeing her face lifted to him in serious calm and feeling the warm calm rise and fall of her breast, all but burst into hysterical weeping. Tears of joy and relief shone in his delighted eyes and his lips parted though they would not speak. (p. 101)

The passage contains interesting images: the image of tears bursting from eyes is reminiscent of the *pandybat* episode while the image of extended arms foreshadow the final scene of the novel and Stephen's departure from Ireland. Through this imagery, the experience is linked structurally to both the immediate context and the fabric of the entire novel.

As the situation progresses, Stephen is helpless to resist:

With a sudden movement she bowed his head and joined her lips to his and he read the meaning of her movements in her frank uplifted eyes. (p. 101)

As in the pandybat sequence, *eyes* or *face* suggests basic states of feeling. The next group of images links the experience with the theme of submission associated with the Heron encounter:

It was too much for him. He closed his eyes, surrendering himself to her, body and mind, conscious of nothing in the world but the dark pressure of her softly parting lips. (p. 101)

There, submission was closely associated with fear of some external force; here, although the immediate cause—the prostitute's pull—is external, the submission is to the inner nature of his own personality—that nature which he saw as sordid and evil in connection with the image *foetus*.

The climax of the scene, the moment of epiphany, is similar in many ways to the pandybat experience and other epiphanies that follow. One characteristic suggested by the discussion of epiphany earlier is that these encounters are marked by the dissolution between subjective and objective levels of experience. The breaking of this barrier, no matter how slight or momentary, is particularly important here considering the pervasive sense of isolation built throughout the chapter. This sense of encounter can be seen in the following passage: "[Her lips] pressed upon his brain as upon his lips as though they were the vehicle of a vague speech; and between them he felt an unknown and timid pressure, darker than the swoon of sin, softer than sound or odour" (p. 101). Like the epiphany in Chapter I, the senses fuse synesthetically: tactile, auditory, olfactory, and visual images all coalesce in the final phrase of the passage. The intensity of the experience, however, is significantly lower than that of the earlier epiphany. Although Stephen has apparently gained some personal insight and is able to break his sense of isolation momentarily, a number of disturbing undercurrents

remain. First, the image *pink* used to describe the prostitute's gown may suggest that this attempt to satisfy his physical desires and find understanding is as futile as was his attempt to change his living conditions with pink paint. More important, the situation is artificial, not personal. Their relationship is a contract based on money; consequently, it is similar to the earlier experience in the chapter where his attempts to impose external form onto reality through the prize money failed. Finally, the association between *love* and *ideality* is undercut by images from the *dirt/filth/excrement* motif. There is every indication that this disturbing and unresolved relation permeates the experience.

Thus, the scene achieves an epiphany of sorts, as can be seen by figure II.4, but the lack of a sustained build-up for the experience itself, the many qualifying associations that run counter to any real sense of communication, and the artificiality of the experience's form suggest that any communication is momentary, if not illusory. The most lasting effects are likely to be those suggested in the structure of images present rather than any conscious realization available to Stephen.

Looking back at the chapter, we can see the domination of a single thematic pattern: Stephen's quest to integrate the ideal with the real. In the first section the theme took several forms. Images of blue consistently suggested the unattainability of the distant, the removed. Mike Flynn's coaching consisted of his attempts to impose over Stephen's natural running gait—as awkward as we might imagine it to be—an abstract, idealized form. The same distance relation is present in Stephen's attempts to escape into the fantasy world induced by his tinfoil images from *The Count*

of *Monte Cristo*. In contrast to these unattainable images of the ideal, images strongly suggestive of the *dirt/filth/excrement* motif dominate Stephen's immediate objective experience. These include *scum* and *slime* related to *food*, *foetus* related to *death*, and *slime* related to the *brothel neighborhood*. In all these cases, images that should connote the factors of life at its most fundamental level—*food*, *physical love*, and *procreation*—are denigrated by the overwhelming associations in Stephen's mind with his squalid physical life.

A corollary of this theme is that concerning submission. Stephen's earlier personal triumph at Clongowes when he refused to submit to his unjust punishment is transformed into ridicule by Father Dolan's and Simon Dedalus's laughter. In the frightening encounter with Heron, Stephen, ironically, withstands their demands that he submit by repeating the *Confiteor*, distancing himself psychologically from their physical blows and jeers. In the final scene with the prostitute, Stephen is unable to submit completely to his adolescent desires: in approaching the brothel he would circle until some outside force intervened; in the actual embrace, Stephen submits only when the prostitute physically pulls his lips to hers.

Over the chapter, the general intensity of imagery rises and falls in a fairly regular pattern, with each rise a little higher than the preceding one. In the prostitute scene, the richest of the chapter, Stephen's sense of physical love fuses with a complex of thematic groups, most highly negative in connotation; the ideal image of beauty that he clings to becomes even more remote, unattainable, and unrealistic. As it recedes, Stephen's sense of personal degeneracy increases. It is this context out of which the events of Chapter III grow.