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In the Eye of the 'Cyclops' episode

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Abstract

This article aims to provide a Bakhtinian analysis of a pivotal moment in the 'Cyclops' episode in *Ulysses*. At the beginning of the episode, Bloom has disappeared from the narrator's focus, but he gradually comes back to the fore under the eyes of the Nameless One. While showing that this excerpt is a multilayered piece of comedy, the article intends to simultaneously study the carnivalesque dimension of the burgeoning tensions of the moment.

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Introduction

A sense of hubris permeates *Ulysses* and is characteristic of the attitude with which James Joyce approached *Ulysses*: "[to] put in so many enigmas and puzzles that it will keep the professors busy for centuries arguing over what I meant, and that's the only way of insuring one's immortality" [Joyce, 1993, x]. *Ulysses* blends all the different styles and history of western literature until 1922. James Joyce seems to pursue a kind of scorched earth policy. On a microstructural level, meticulous details proliferate in uncontrollable, almost compulsive lists along with the fashioning of Dublin voices and accents on June 16th, 1904. In the "Cyclops" episode, and for the first time since "Calypso", Bloom's viewpoint is replaced by that of the "Nameless One", an anonymous narrator. In "Cyclops", Mr Leopold Bloom moves around as a somewhat neutral character, on a

par with the other protagonists, under the eyes and caustic comments of the anonymous narrator full of Dublin gossip. But together with the voice of the latter, the interpolation of parodies and rhetorical matrices which re-inform the events blurs the narrative voices. Moreover, the passage places a particular emphasis on Bloom in so far as he is reintegrated in the diegesis at the same time as he enters Barney Kiernan's pub in Little Britain Street. He comes back in the apparent chaos of the rambling conversation, which evolves constantly as per the characters' respective entrances and exits. The sequence falls into three moments. Preceded by a snivelling dirge for the death of Paddy Dignam, whose funeral Bloom attended in "Hades", the latter enters the pub as the other protagonists broach the subject of capital punishment by hanging. Lastly, as the conversation turns to Irish nationalism, the growing antagonism between Bloom and the Citizen comes to the fore.

What is immediately striking in the passage is the opposition between the lofty style of the parodies and the banter of the regulars. Thus, the oral quality of the "Nameless One"'s voice contributes to the exuberant tone of the passage. To begin with, we shall study the grotesque and carnivalesque dimension of the Dubliner body (buddies). Prolonging the carnivalesque, we shall turn to the pantomime and the acts of its stars. Finally, the parodies entail a polyphony of styles, in the alternation of lofty and vulgar styles[1], and in the juxtaposition of oral and written levels. All along, Joyce's conception of *Ulysses* as a basically comic book will be kept in mind; for *Ulysses* possesses an anarchic humour–a humour which subverts existing structure and hierarchies.

The grotesque or the epic of the human body

The title of the episode calls the reader's attention to the modalities of vision, and beyond it, to the problem of narrative perspective. Taking up the Odyssean pattern, Bloom-Ulysses faces the partial vision of the other characters, especially that of the anonymous narrator. One could say, recalling a famous quote in *King Lear*, that Bloom is "more seen against than seeing". There is a consequential discrepancy between the actual events and the biased presentation of the narrator. Faulty sight is also an allegory of the obscurantism which pervades minds clouded by alcohol. Thus, the narrator's ignorance is manifested by his tendency to lend his ear to rumours and to dubious witnesses such as Bantam Lyons and Pisser Burke. The beam and the mote: the Nameless One endows Bloom with defective sight ("cod's eye") which implies a sophistry ("codology"). Only the others are blind: all the barbarous barbers come from a "black country" – a motif enlarged upon by the parody about "the vengeful knights of the razor" [ibid., 291].

The eyes, however, can be blurred, with tears, as for instance with Bob Doran–and even with the hypothetic reader: "The tear is pretty near your eye". Bloom makes his demonstration in terms

1 Declan Kiberd notes the "bipolar style of the narrative" which "alternates between a demotic blather, adopted by the main teller, and interpolated rhetorical sections in a second voice" [Kiberd, 2009, 183].

of vision: "don't you see?" [ibid., 292, 293]. Sight rivals the voice in the process of communication: "Terry […] tipped him the wink to keep quiet" [ibid., 290]. On the contrary, a word may behave like an eye: "The citizen was only waiting for the wink of the word" [ibid., 292]. That fits in with one of the symbolic keys of *Ulysses*: the parallax[2]– an apparent change in the position of an object resulting from the change in position of the observer – a phenomenon of which Bloom bears the cost in this episode.

Moreover, the eyes parallel a behaviour, an utterance; we have Bloom's beating about the bush ("do a peep", "skeezing"), the annoyed look of the Citizen ("staring out", 290), which eventually turns into an angry look ("glaring at Bloom", 293). A corollary is the couple seeing / being seen: "I saw his physog do a peep" [Joyce, 1993, 290], which is embodied in the complementary couple of the voyeur and the exhibitionist, as in the anecdote about Polly Mooney who shows her body to everyone ("exposing her body, open to all comers"). Similar to the spectacle of Mooney treading the boards, as it were, of the landing, the spectacle of the hanging is evoked by the letter which they want to see with their own eyes: "Show us", "The citizen made a grab at the letter". The scene verges on the obscene; the hanged man's erection is obvious: "it was standing up in their faces like a poker".

The reading of the letter[3] is problematic: only the reader of *Ulysses* and the "actual" reader, Joe Hynes, can perceive the errors of punctuation, the misspellings (and especially the homophonic pun foul / fowl), and the presentation of the text (the position of the heading and of the signature). The "graphical dimension" [Derrida, 1987, 46] of the pun on "foul / fowl" is but one instance of many "gramophone words"[4] in *Ulysses*.

Furthermore, the events in "Cyclops" have much to do with the revelries of a carnival. First, the pub is a place of sociability and of informality; the tipsy customers are not out of place. Following Mikhaïl Bakhtin's analysis of the carnival in *Rabelais and his World*, Patrick Parrinder defines a carnival as "a forum in which a behaviour that is normally frowned upon – such as ogling another person's physical attributes, or flaunting one's own–becomes sanctioned and overt. […] The world, as ordinarily experienced, is turned bottom upwards" [Parrinder, 1984, 7]. Bakhtin underlines the predominance of "the material principle and the physical life with images of the body, of eating and drinking, and with the satisfaction of the natural urges, of the sexual life" [Bakhtin, 1970, 27]. This is indeed a description of the world of *Ulysses*, in which the characters are shown drinking, eating, but also defecating ("Calypso"), urinating ("Cyclops", "Penelope"), vomiting ("Eumaeus"), farting ("Sirens") and masturbating ("Nausicaa"). All the physical orifices are wide open and great stress is laid on the exchanges between the inside and the outside of the body. This is a distinguishing feature of what Bakhtin calls the "grotesque body", which "goes beyond its limits" [Bakhtin,

2 The term appears in "Lestrygonians" and "could have served as a title for this novel", according to Marilyn French [quoted in Parrinder, 1984, 153].

3 The letter is part of the "telegramophone" network of postal services in *Ulysses* [Derrida, 1987, 133].

4 A gramophone word is "une marque à la fois parlée et écrite, vocalisée comme graphème et écrite comme phonème" [ibid., 76].

1970, 35], as with the tears falling from the eyes of Bob Doran. The hanged man's erection is "philoprogenitive", it ends with an ejaculation.

When Bloom comes in, the drinking session is in full swing. Toasts are made in the name of various persons and institutions which mark the conversation, and are done so in accordance with Irish custom, which implies that everybody takes his turn to pay a round. Eating too is present. The dog Garryowen does not swallow the content of the tin of biscuits: "Gob, he golloped it down like old boots and his tongue hanging out of him a yard long for more". Excess occurs in the process: "Near ate the tin and all".

During carnival time, Bakhtin notes, things are turned upside down, there are "constant permutations between what is high and what is low, between the face and the bottom" [Bakhtin, 1970, 23], and a great emphasis is laid on the nether parts of the body. In this respect, we can quote the allusions to Molly Bloom's bottom [Joyce, 1993, 293] and to Polly Mooney, who is called the "bumbailiff's daughter". "Bumbailiff" is a derogatory word which designates a policeman who catches thieves from behind ("bum"). Slang words and swearwords making reference to bodily aspects, such as "bloody" and "bugger", occur all along the text.

The erection of the hanged man goes indeed to show that the boundaries between life and death are no longer clear. Life laughs at and in spite of death – something which is also to be found in *Finnegans Wake*, a "funferal" based on the custom of the Irish wake. As Bakhtin remarks [Bakhtin, 1970, 41], the grotesque is characterised by ambivalence and by a state in which the mineral, vegetal, animal and human reigns are intermingled. Thus, Bob Doran's sobbing is at the same time moving and ridiculous. Moreover, the expression "the tear is pretty near your eye" alludes to a poem by Thomas Moore, "Erin, the Tear and the Smile in Thine Eyes", which develops the ambivalence between laughter and tears. The narrator is disgusted ("give you the bloody pip") by the sight of Bob Doran using baby-talk for the dog: "Give us the paw, Doggy". The dog Garryowen is "humanised" by the pronoun "he". On the contrary, Polly Mooney is called "a bitch", and her lovers are implicitly compared to horses. The phrase "fair field and no favour" designates a horse race where all the contestants have equal chances. This may be seen as a prologue to the metamorphoses of "Circe".

In the passage, the usual values are turned upside down, at Bloom's expense. His scientific knowledge makes him appear, in the eyes of the protagonists, as an overweening pedant. Bloomian sobriety is thus pitted against drunkenness and bets. This is worse than a sin, because not offering one's round is an insult to the rules of sociability!

The narrator's speech about Bloom's Jewishness [Joyce, 1993, 292] is another instance of the blurring of boundaries. Drifting apart from the current conversation, the narrator evokes a series of anti-Semitic stereotypes in an interior monologue. As he mentions a certain "deterrent effect" about the Jews, the expression is seized upon by Alf who then leads the discussion towards the subject of capital punishment. What is odd is that Alf cannot hear what the narrator says at this point; the latter comments on the discussion marginally, *sotto voce*. Moreover, the dialogue falls

into two pairs at this point–Joe-Alf on the one hand, Bloom-the citizen on the other–from which the narrator is excluded, but upon which he keeps on passing sarcastic judgements. Together with the case of the letter, torn between the oral and the written levels, we have a double erasure of the limits between the inside and the outside surface of the characters, which points towards an all-round literariness. In a kind of Brechtian *Verfremdungseffekt*, we are reminded that these men are linguistic artefacts.

Last but not least, Bloom partakes of the carnivalesque as well, but in his own way. In his fellows' eyes, Bloom is a know-all and a killjoy: he does not abide by the rules of pub hospitality, by refusing, not only to join in the drinking session, but also to pay his round (it is true, unwittingly): "As a liminal person, Leopold Bloom disrupts the complacencies of all the settled codes with which he comes into contact" [Kiberd, 2009, 189]. This is why Bloom is at the same time "the passive centre of the action in "Cyclops" and its active focus" [Hart, Hayman, 1974, 249]. This is considered all the more severely as they believe him to have won in horseracing bets. Bloom introduces a dissonant voice and he embodies seriousness and science on his first appearance, he is compared to a policeman: "He's on point duty up and down there"–and he becomes the Lord of Misrule of the feast. In a carnival, "the king [or the highest authority] is railed, insulted, and beaten by the people" [Bakhtin, 1970, 199]. This is to be linked with the end of the episode and the pogrom attempted by the citizen on the person of Bloom.

The pantomime: *dramatis personae* and transmogrifications

The spectacle, in addition to the attention lent to the accents in the Dublin pub, shows Joyce's predilection for popular culture. The counter in the pub is the focus of the stage. Everything seems to be improvised and stichomythic retorts and rejoinders follow so hard on the heels of one another that to assert clearly who utters what is difficult at first reading.

The exits, entrances and toasts, mark and organize the action and the conversation by giving them their apparent rambling rhythm. In this respect, David Hayman notes that "Cyclops" has the structure of a traditional Irish entertainment, the Dublin Christmas Pantomime, which is precisely built upon an apparent lack of dramatic development [Hart, Hayman, 1974, 241]. A simple plot is systematically broken up by acrobatic tricks, physical and verbal feats, spoofs, songs, and vaudeville or music-hall scenes. This is what is achieved by the interpolated parodies. "Cyclops" ends in a traditional "transformation scene", with Bloom's apotheosis.

A feature of a performance is the present tense: the events seem to take place under our eyes. The present tense is frequent in the episode: "But Bob Doran shouts out of him", "And then he starts with his jawbreakers", "say"; whereas the preterit belongs to the deictic system in that it sets into relief a detail upon which the conversation is deflected: "So they started arguing about the point", "And he was telling us", "So of course the citizen was only waiting for the wink of the word […]".

The characters cover a wide spectrum of the denizens in popular Dublin. The cast, in order of appearance, consists of the narrator who works for creditors; Joe Hynes, a journalist; the citizen, an ex-athlete who pretends to work for Irish nationalism; Alf Bergan, the sheriff's clerk; Bob Doran, a small-time clerk; and Bloom, an advertisement canvasser. The entrances are carefully worked out in that the characters hostile to Bloom are progressively replaced by characters more favourably inclined towards him, which results in tilting the balance of the two parties.

The six characters impersonate stock characters. Bob Doran is a drunkard wavering between sudden revolt and utter despondency. Bloom, in addition to being introduced as a know-all, seems to act as a ringmaster in a circus of wild animals and clowns; the citizen encapsulates Irish nationalism. Joe is fond of colourful anecdotes. In relation to the citizen, Joe has a choric function: "and Joe with him about all the fellows that were hanged", "Ay, ay, says Joe". And Bloom may be seen as a David facing the Citizen-Goliath.

One character may perform several roles in turn: the narrator is a chronicler, a commentator, a fellow drinker and a buffoon at the same time as he sums up in his person the dregs of Dublin. He is akin to Thersites, the fool in *Troilus and Cressida*, because he shares with him his cynicism, his coarseness, and shows a bent for slanders. Bob Doran impersonates a quarrelsome drunkard, a desperate man, a trainer for performing dogs. Depending on the speakers, Bloom is shown as a Jew, a pedant, but also as a medicine professor, and as a pedagogue manqué about the dangers of alcohol. Even God undergoes metamorphoses: Jesus, begob, Good Christ, Christ M'Keown, The Lord, God, dog?, Gob, the holy farmer, herrings. A carnival, as in Brueghel's *The Fight between Carnival and Lent* (1559), is a time when religion is defied and parodied. The spectator / reader is implicitly invited to join in the performance through the personal pronoun which works as a shifter: "True as you're there".

Each topic, once broached, is satirized. For instance, Irish nationalism, which Joyce was far from supporting[5], is encapsulated by a drunkard who reels out names and dates so as to set himself up as a veteran. The reader / spectator therefore attends a succession of music-hall vignettes (the death of a friend, a debate upon capital punishment, dog-training, Irish nationalism) which includes the parodies (a medieval romance, a scientific speech), and the asides of the narrator about Polly Mooney or Molly Bloom. This goes to render the custom of pub conversations, punctuated by anecdotes and tales, based on rumours. The slightest story is turned into a short comedy, and any burlesque detail may be the origin of an improvised music-hall number.

Polyphonies or language as a transvestite

The name of the cyclops in the *Odyssey* is Polyphemus, which means literally "of the numerous voices", which is here the case of the episode put into perspective by a double technique of

5 "Though British rule was part of the system he cursed, […] he inclined towards international socialism rather than the chauvinistic project of de-Anglicization" [Parrinder, 1984, 5].

writing, the "alternated asymmetry" of the Linati schemata, that is to say the Nameless One and the parodies. But in a figurative acception, *poluphemos* means: "much spoken about". Now, this too reveals a dimension of the episode which highlights the role of rumours. Rumours here are their own warrants, and it seems that each detail is, has been or will be repeated in an infinite succession of echoes in analeptic or proleptic digressions. In *Ulysses*, all that is said is repeated and transformed and reinserted and reappears at a later stage. Thus, this passage from "Cyclops" reappears in "Circe" [Joyce, 1993, 545].

A similar process of rewriting is also going on in the parodies. Their status is beyond the traditional dichotomy between diegesis and mimesis inherited from Aritotles' *Poetics*. The parodies serve neither one nor the other. Furthermore, they are to be distinguished from the pastiches which aim at a specific person, whereas parodies aim at styles. Here, the parodies are not a mere amplification of the action they follow, but they are the reproduction of specific writings. By their form – a description of common events in a bombastic style – they belong to the genre of the *parodia sacra* [Bakhtin, 1970, 23], or, in other words, to what Gérard Genette calls "desecrating burlesque" ("burlesque dégradant", as opposed to dignifying burlesque or "burlesque dignifiant", see Genette, 186): they are parodic doubles of elements from the dogma, which participate in a mutual transvestism of levels popular and noble. As a consequence, the text seems to be spoken from within by heterogeneous voices. This is all the more striking as they parallel the slangish glibness of the narrator. In this respect, the style of most parts of *Ulysses*, which sometimes may appear as a collage of styles in a truly cubist fashion, may be compared with other literary experiments of the twenties. For instance, *Der Steppenwolf* (1927), by Herman Hesse, consists of three different narrative voices: the editor, the hero and main narrator Harry Haller, and an inserted treatise by an anonymous voice very similar in content to the hero's preoccupations, and which provides an oblique comment on his character.

If the parodies do not develop the diegesis, they provide however a hyperbolic comment (the action being described in inflated terms) upon it. This is shown in the sentence concluding the evocation of Paddy Dignam's death: "And mournful and with a heavy heart he bewept the extinction of that beam of heaven". The sentence is structured by alliterations in [h] (evocative of sighs) and [b] (evocative of sobs). The "and" which marks the rhythm, the euphemism ("extinction"), the religious emphasis ("that beam of heaven") and the prosodic stresses work towards presenting the snivellings of Bob Doran (who persists in misnaming Dignam) as almost one of the noblest dirges ever pronounced. The second parody, that of medieval romance, makes a repeated use of the anteposition. "In the dark land they bide", "Their deadly coil they grasp", "I will on nowise suffer it" mark this paraphrase of the ceremony of hanging. The paraphrase about the barbers, "the vengeful knights of the razor", alludes to a trade which is itself a euphemism for that of the executioners. Lastly, the sentence combines archaisms ("wight", "saith"), and a cultural syncretism ("Erebus", "the Lord"). The parodies prolong smoothly the action they comment on. The first parody, about Bob Doran, uses the preterit tense in the same manner as the

anonymous narrator sums up the action : "So they started arguing about the point" is similar to "And mournful and with a heavy heart he bewept the extinction of that beam of heaven". On the other hand the present tense is used dynamically to describe a succession of events in both types of narration. Thus, the second parody takes up Alf's words slightly modified ("There all barbers, says he, from the black country […]"). The present tense possesses the same function in "In the dark land they bide" as in "So Bloom slopes in […] and he asks Terry […]" [Joyce, 1993, 290]. Finally, the parody about Bloom, which turns him into a distinguished (because?) German professor, is consistent with the point of view of the sarcastic narrator for whom Bloom is a mere ape trying to bluff his way into the conversation: "And then he starts with his jawbreakers about phenomenon and science and this phenomenon and the other phenomenon" [ibid., 292]. The minutes of the supposed medical conference in the form of a long hypotactic sentence (with heavy link words: "to the effect that", "in such a way as to") comprise Greek and Latin polysyllables ("ganglionic", "philoprogenitive") and latin phrases ("corpora cavernosa") which symbolize a medical jargon and disgust the narrator. This parody is all the more subtly blended into the text as it is consistent with Bloom's character. Indeed, Bloom has a biological, almost Cartesian view of life, and he is full of scraps of knowledge gleaned in books or experience at large. Moreover, he uses the same strategy as his interlocutors in order to assert himself. He too invokes more or less reliable and relevant specialists supposed to support what he is saying. Thus, Alf's "head warder" corresponds in the parody of Bloom to "the best approved traditions of medical science" and "the faculty".

If on the one hand the parodies appear as a cubist collage of miscellaneous elements, on the other they contribute to the elaborate and far-reaching network of resonances inside *Ulysses*. The styles parodied crop up again in "Oxen of the Sun", and the characters appear in "Circe" again [ibid., 545]. But there are also links beyond *Ulysses* with other parts of Joyce's work. For example, the shotgun wedding story of Bob Doran and Polly Mooney is told in *Dubliners* ("The Boarding House"), and "the old one there" appears under the name of Dante in chapter one of *A Portrait of the Artist as a Young Man*. Still further are explicit or implicit references to the entire body of literature, such as the allusion to Pope's *Moral Essays*, "Ruling passion strong in death".

Bakhtin remarks that a carnival manifests the language of the market place [Bakhtin, 1970, 25]. The narrator's Irish pub banter is but one example of the verbal grotesque in *Ulysses*. The feast of the body parallels a feast of words. Examples of wordplays abound in *Ulysses* in proteiform instances. In our passage, we can quote some figures such as, first, a chiasmus, combined with an antanaclasis ("Good Christ! […] – Who said Christ is good?"); fancy etymology (barber / barbarous / barbarian); unintentional puns (foul / fowl) or intentional ones such as the one on "cod", the fish, but which means "to talk nonsense" as a verb (hence the meaning of "codology"), and as a noun, in slang, a testis; neologism ("codology"); nonsensical logic: "Talking about new Ireland he ought to go and get a new dog so he ought". One would like to add "etc." to imitate the lists in

Ulysses which give way to almost infinite potentialities[6]. Thus, the narrator concludes his speeches with: "and so forth and so on", "phenomenon and science and this phenomenon and the other phenomenon", "and new Ireland and new this, that and the other".

Amid "all [the] kinds of drivel" proffered in Kiernan's pub, and in order to understand the polymorphous (as well as perverse?) language of Joyce, one has to be a polyglot. In addition to the alternated styles of "Cyclops", one meets with Saxon English and Latin English words, English and Irish slang ("I beg your parsnip", "a kip", "stravaging", "the wampum"), familiar Celtic phrases ("loodheramaun", "Sinn Fein!"), German and Latin words ("Blumenduft", "corpora cavernosa").

Furthermore, the rendering of the rambling conversation by the Nameless One implies a frequent shift from the direct style to the indirect and free indirect styles. The "pure" orality of the direct style infects the indirect styles, and it entails a new, composite style, as in this sentence: "and he asks Terry was Martin Cunningham there". The sentence begins in the indirect style but the correct syntactic form ("if he was there") does not follow; on the other hand, "was Martin Cunningham there" is like a question in the direct style, but it is not introduced by a colon or quotation marks, neither does it end with an interrogation mark. Moreover, the verb is not in the present tense but in the preterit as in the observance of the sequence of tenses implied by the reported speech. Another instance is: "Bloom saying he wouldn't and couldn't and *excuse* him no offence […]" (my italics), which is followed by the indirect style. There is a similar intrusion of the direct style in the reported speech in: "[the citizen] starts gassing out of him about the invincibles […] and who *fears* to speak of ninetyeight […]" (my italics). This device provides energy and alacrity to the rejoinders and shows the consummate skill of the Nameless One (of Joyce …) in rendering the briskness of the dialogues.

The great variety of curses[7] ("Christ M'Keown", "by herrings") and oaths ("God's truth", "True as you're there", "Faith he was", "I could have sworn it was him"), the misspellings,[8] and the contorted style of the letter are also diverse instances of the necessity, on the reader's part, to see about the text.

The letter sets the problem of the seam between the oral level and the written one, a phenomenon described by Jacques Derrida as "babelism" ("le babélisme qui se joue donc entre la parole et l'écriture", 47). First, a letter is a written system, but here it is supposed to be imparted by Joe to his addressees in the oral mode. Nevertheless, it is presented, edited by Joyce so as to be read by the reader in the written mode (as the places of the heading and the signature bear witness). The resulting ambivalence is reinforced on the one hand by the intrusions of both the narrator and the citizen, and on the other by the misspellings (consistent with the overall lack of punctuation marks in the unique sentence which makes up the letter). Mis-

6 "His work functions as a library and archive" [Parrinder, 1984, 4].

7 They belong to the grotesque realism: "they are analogous to swearwords, they submerge the familiar language of the market place [Bakhtine, 1970, 26].

8 Several significant misspellings occur in *Ulysses*, especially in letters, as in Martha Clifford's letter to Bloom, in which she writes "world" instead of "word" [Joyce, 1993, 74].

spellings, when pronounced, cannot be heard by the listeners (as with the homophonous pair foul / fowl). Therefore, they belong to the written system which is eventually addressed – neither to the Citizen, nor to Alf, nor, paradoxically indeed, to the Nameless One who is in charge of conveying the scene to us – but to the reader of *Ulysses* by the author. Aporia looms large in *Ulysses*.

This moment in the Cyclops episode stages a verbal firework; there is a colourful grotesqueness in the bodies which are exposed in a pantomime marked by striking anecdotes. An all-out blurring of the classical codes of reference climaxes with aporia. The language is exuberant and blends puns, foreign words, lists, vulgar and lofty styles, and various rivalling narrative voices: Derrida, following Bakhtin, evokes Joyce's Rabelaisian laughter [Derrida, 1987, 116] in a text where everything is joyously ventriloquized [*ibid*., 120]. But the force of language goes along the force of the inner resonances of *Ulysses*, helped by the character of Bloom who acts as a shuttle weaving the diegetic threads into a structure. "Cyclops" is probably the most farcical episode of *Ulysses* with "Circe".

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Точка зрения в эпизоде «Циклопы» («Улисс» Дж. Джойса)

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Аннотация

Цель данной статьи – бахтианский анализ центрального момента в эпизоде «Циклопы» романа Дж.Джойса «Улисс». В начале эпизода Блум исчезает из поля зрения рассказчика, но постепенно возвращается на первый план под взглядом Безликого. Автор одновременно показывает многослойную комедийность данного отрывка и раскрывает карнавальный аспект нарастающей в эпизоде напряженности.

Для цитирования в научных исследованиях

Толонья Я. Точка зрения в эпизоде «Циклопы» («Улисс» Дж. Джойса) // Язык. Словесность. Культура. 2016. № 1-2. С. 10-20.

Ключевые слова

Джеймс Джойс, «Улисс», Михаил Бахтин, карнавал, гротеск, полифония, Жак Деррида.