

## "ULYSSES": STUDIES OF THE NOVEL AS THE MODERN INTERPRETATION OF "ODYSSEY"

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### Abstract

*The article deals with the stylistic aspects of James Joyce's novel "Ulysses" as a model of modernistic techniques. We compare Homer's "Odyssey" with the novel "Ulysses", detecting some common features and some discrepancies between them. For an overall approach to the phenomenon of Joyce's style we review it in the context of the processes that were specific to its time, taking into account: (a) the history, (b) the relations with the classical literature, (c) the partnership with psychology, philosophy and some linguistics directions. We use S. Gilbert's scheme for a complete vision upon J. Joyce's work as well.*

**Keywords:** James Joyce, "Ulysses", "Odyssey", style, techniques, modernism, postmodernism, stream-of-consciousness

### Rezumat

*În articol, supunem analizei caracteristicile stilistice ale limbajului lui James Joyce. Cercetarea trăsăturilor stilului lui Joyce se realizează pe baza romanului "Ulise". Comparăm "Odiseea" lui Homer cu "Ulise", identificând caracteristici comune și particulare. Stilul lui Joyce este descris în contextul proceselor specifice timpului său, luând în considerare: (a) evenimentele istorice din acea perioadă, (b) relațiile acestei lucrări cu literatura clasică, (c) aspectele psihologice și filosofice ale cercetării și unele direcții lingvistice. În prezentarea unei viziuni complete asupra lucrării lui J. Joyce, se aplică schema lui S. Gilbert.*

**Cuvinte-cheie:** James Joyce, "Ulise", "Odiseea", stil, caracteristici, modernism, postmodernism, flux al conștiinței

### Introduction

The literary impact of the Irish writer James Joyce has a great importance for the progress of modernism. He identified new targets for the development of literature for many decades ahead. The question of studying the literary manner of the writer under consideration engaged such researchers as S. Gilbert, M. and R. Kain, Fr. Moretti, V. Nabokov.

The relevance of the chosen theme is determined by the fact that J. Joyce's literary works with their peculiarities refer not only to the era of modernism, but to that of postmodernism too, being closer to the modern man of the twenty-first century. For instance, modern filmmakers such as J.-P. Jeunet ("Amelie", 2001) and T. Tykwer directed ("Run Lola Run", 2003) still build their movies on the principles, J. Joyce developed in his works. "I have repeatedly appealed to the books of Joyce before removing the picture", replied J.-P. Jeunet at Oscar film awards (Jeunet, *Adwards*).

The scientific and practical significance of this article lies in the fact that its materials can be used in lecture courses on stylistics and History of Foreign literature of the modernism period.

According to most researchers of the XX<sup>th</sup> century, J. Joyce's writing style was unique, so he stood apart from his contemporaries and he rightfully earned the name of "The Colossus of Modern Fiction" (Joyce, *Encyclopedia*).

It is known that J. Joyce is an Irish novelist who was very prolific in his work - in 16 years he wrote several essays, some plays, lyric poems (which he began to write at the age of six). The author experimented with language, plot, and characterization. He was concerned with the inner reality, the psychological reactions people have to their surroundings. Through jokes, puns, and coined words, he presented a dreamlike world of human history and unconscious. His early writing is simple and easy to understand, and then it gradually becomes more complex as he experimented with the possibilities of language. "Be prepared to extend the range of your vocabulary, to discover prose blended with poetry, and to encounter amazingly inventive word-play in the later work", noted V. Nabokov (*James Joyce greatest works*).

While exploring the phenomenon of Joyce's style we can notice that it related not only to art but also to science, philosophy and psychology. The earlier modernists were not only poets or prose writers, but even scientists and philosophers. We cannot imagine the modernist art without influential works of S. Freud, C. Jung, A. Einstein, F. de Saussure and L. Wittgenstein. The American psychologist W. James had also a huge impact on the development of basic modernistic techniques, introducing the term "stream-of-consciousness", a technique that had been later widely used by the modernists. W. James considered the consciousness as a stream or a river, where all the human thoughts, feelings, emotions and associations intertwine in strange ways, as in a dream (Руднев/Rudnev, 1997, p. 102). The visions of the world are seen as flowing, hardly ever noticed as a quick change of impressions. The stream of the torn reality which we see as the picture of the world gets distorted, while producing human consciousness. Every living being uses his own memory, which is fragmentary and from each broken pieces he tries to build up his own vision of life.

For many readers Joyce's name is forever associated with the technique of stream-of-consciousness, with the first consistent use of the principle of inner monologue. Using this technique, he ignored ordinary sentence structure. But we cannot say that he was an innovator in this area. In the realistic literature of the XIX<sup>th</sup> century this technique was already used, for example, by L. N. Tolstoj in the scene of Anna Karenina's travel before her suicide:

"We all want what is sweet and nice. If not a sweetmeats, then a dirty ice. And Kitty's the same way: if not Vronskij, then Levin. And she envies me, and hates me. And we all hate each other. I Kitty, Kitty me. Eyes, that's the truth. Tjutkin, coiffeur ... Je me fais coiffer par Tjutkin" (Tolstoj, L. N. *Anna Karenina*. Chapter 29).

Notwithstanding the merit of the Irish writer is that he gave to this literary method a new gage, making it the basis of the narration in his novels, thus he revealed all features incorporated in an internal monologue, and used them with brilliance. Due to this technique of stream-of-consciousness the reader comes to know much more about J. Joyce's characters. He understands them closely and becomes aware of their intimate world. The stream-of-consciousness technique allows J. Joyce to convey not only the thoughts of his characters, but he also can reach some new steps of psychological truth when he shows the interferences in a human mind activity, its associativeness and the role of external impressions. In the morning when the characters' consciousness is clear and is not full of impressions of the day, they can think quite clearly, shown by complete sentences, relatively logical. As the day progresses, their consciousness becomes more and more fatigued, there is less and less formal logics in it and more individual ways of seeing the world. There is no logical development of the text in this technique. The links between cause and effect can be deliberately torn or be mixed in such a way, that the text can be perceived with a maximal difficulty. The best example of such an aspect of this technique can be seen in the famous Molly's inner monologue written on forty-five pages at the end of the novel, without any punctuation mark: "O that awful deepdown torrent O and the sea the sea crimson sometimes like fire and the glorious sunsets and the figtrees in the Alameda gardens yes and all the queer little streets and pink and blue and yellow houses and the rosegardens and the jessamine and geraniums and cactuses and Gibraltar as a girl where I was a Flower of the mountain yes when I put the rose in my hair like the Andalusian girls used or shall I wear a red yes and how he kissed me under the Moorish wall and I thought well as well him as another and then I asked him with my eyes to ask again yes and then he asked me would I yes to say yes my mountain flower and first I put my arms around him yes and drew him down Jo me so he could feel my breasts all perfume yes and his heart was going like mad and yes I said yes I will Yes" (Joyce, *Encyclopedia*). From this passage we can conclude that the woman becomes asleep; her consciousness gives flashes of the day's cares, she remembers her life with parents and her different lovers. These pages convey very intimate details and that is why J. Joyce's book was not allowed to be published in England, in 1922.

Besides the stream-of-consciousness, J. Joyce's manner of writing includes characteristics such as discontinuous narrative, allusions, minimal plot development, disjointed timelines, open form, mundane subject matter and irony. Let us review more narrowly the peculiarities of J. Joyce's irony, as it is another important way used by the writer to characterize the outside world. Thus, any text becomes new when J. Joyce makes a parody of it. It may be a saint's work or a scientific article – J. Joyce applies the same me-

thod to invent other works. This may be explained by the fact that the principal notion of modernism style is "carnivalization". As it is known from the World History, a carnival is a syncretic show of ritualic character that takes place on a square. For such an event people make use of profanation, buffoonery, that is they play with the fixed canons in an ironic way. Modernist aesthetics gets a humorous attitude to any text, as well as a familiar contact, taboo vocabulary, the change of poles (the clown becomes a king and vice versa). The style, the languages and the mentality of different peoples get mixed in modernism, especially in J. Joyce's works.

One more feature of this author's peculiar style is "simulacrum", a copy of copies that is no original version of document. J. Joyce makes commentaries based on invented facts as if they were true. He refers to names, toponyms, dates and events that have never existed (Massumi, *Realer...*, p. 22). For example, in the first episode of "Ulysses" a cracked mirror of a maid is an allusion to the famous paradoxical reasoning of Oscar Wilde that "Life imitates art", published in the essay, "The destruction of Lies", while J. Joyce refers to the fictional person Mathis de Grenua.

J. Joyce's text is also founded on a play with the reader; this is made with the help of a sudden beginning or a climax so as to cheat the reader. The text may take the form of a charade where the writer hid a word. In "Ulysses" J. Joyce uses the language of flowers. We need to know the flowers' symbolism to understand such a textual message: "He tore the flower gravely from its pinhole smelt it's almost no smell and placed it in his heart pocket. Language of flowers. They like it because no-one can hear. Or a poison bouquet to strike him down. Then, walking slowly forward, he read the letter again, murmuring here and there a word. Angry tulips with you darling manflower punish your cactus if you don't please poor forgetmenot how I long violets to dear roses when we soon anemone meet all naughty nightstalk wife Martha's perfume" (*idem*).

J. Joyce's literary style is also characterized by genotext, a term coined by J. Kristeva in "Semiotics" (1969) which later received more detailed study in her doctoral dissertation "The Revolution of poetic language" (1974). *Genotext* is an illusion of a spontaneous birth of the text, as if the book were created while the reader reads: "Let's begin talking about a tree, which is not a tree at all, but it grows and gives shade, although this... Oops, no, I wanted to say about something else, I've just remembered where Stephen is now" (*ibidem*).

Lack of morality is another aspect of the Irish writer's literary style. In all J. Joyce's works, there is no homily and didacticism. This is the reader's understanding. He does not tell the reader what to think, rather they are left to come to their own conclusions; this is evident when contrasted with the moral judgments displayed by earlier writers such as Charles Dickens. Once

J. Joyce said about his work "Ulysses": "The pity is the public will demand and find a moral in my book – or worse they may take it in some serious way, and on the honor of a gentleman, there is not one single serious line in it" (Joyce, *Ulysses*).

The writer of modernism did not stop only at these stylistic breakthroughs; he also discovered some other basic principles, characterizing the novel of his time. Among these are the following:

#### *Illusion and Reality*

The text is focused on the play that shows both an imaginary world and a real world, the later being much inflected by myths. So, in this way when the reader gets involved in this play he can no longer distinguish between illusion and reality. Such a trend can be noticed in the XV<sup>th</sup> episode "Circe" of novel "Ulysses", written in a quasi-realistic style, where it remains unclear if Leopold Bloom's contract with the devil (in the maid's form) has a purely clinical nature or reality actually includes a fantastic element. Such a technique was first presented in "The Queen of Spades" by A. Puškin, who went one step forward of his literary epoch. Here, the reader cannot understand if Herman got really crazy in the middle of the narration or it was a real fact that the ghost of the dead countess told him the three cards.

#### *The Priority of Style over the Plot*

For a twentieth century masterpiece it is important *how* things are told, and not *what* is depicted. The style gets linked to the narration and finally it overcomes the plot. It is very difficult to retell the story of the novel, because the writers' attention goes to the style but not to the plot. Style becomes an important driving force of the novel, which gradually merges with the plot. It is meaningless to retell the work, as we have to talk about the authors' stylistic devices instead of actions, which are almost absent in the book. For instance, in the course of writing the novel "Ulysses", however, J. Joyce largely abandoned the technique of stream-of-consciousness and replaced it with a vast array of styles, so that the reader's attention is directed as much to Joyce's use of a variety of literary devices as to the events he describes. The priority of style over the plot generates the following principle of author's style – *destruction of the fable*.

Speaking on the prose of the nineteenth century, we can say that the plot and fable were different. In the twentieth century prose, action runs forward and describes the background of the hero. In Joyce's novel, it is impossible to restore the chronological order of events, as modernists understood time in a non-classical and non-linear way.

#### *Neomythologism*

This principle is the basic method that determined all the other stylistic techniques. The writer got oriented towards archaic mythology, he viewed

life cyclically. The modernist work is presented as a collage of quotations and allusions from some mythological works. Let's compare the novel "Ulysses" with Homer's "Odyssey", detecting some common features and some discrepancies.

### **The Novel "Ulysses" as a Modern Interpretation of "Odyssey"**

J. Joyce's intention of writing "Ulysses" is to see everything in everything. He presents one simple day in the form of an epic narration about the history of Dublin, one of the most ancient European capitals. The main action takes place in the personage's consciousness, where time and space get a universal character: everything happens at the same time and everything mixes up. That is why J. Joyce chose the myth form, as it provides modernists with a point of departure; it is the way of overcoming a torn reality. As well, the novel is not just a mythological story about Odysseus, but it is also a mixture of Christian myths from the European history. Thus, Leopold Bloom can be seen as Dante's Virgil, as Christ, and as Shakespeare; Stephen can be interpreted as Thomas Aquinas and Hamlet, in some episodes of the book.

The action of the novel takes place during one day; on April 16, 1904 (this is the day when J. Joyce met his future wife Nora Barnacle). The actions of the main characters are described in lots of details, their thoughts and feelings are drawn thoroughly, from the moment when they wake up till they go to bed. The novel focuses on the lives of numerous characters but concentrates on three in particular: Leopold Bloom is an advertising agent in his late thirties, who spends his day in a complete routine; Molly Bloom, Leopold's wife, a concert singer, has a date with her lover; Stephen Dedalus, the now twenty-two-year-old protagonist of J. Joyce's earlier novel "A Portrait of the Artist as a Young Man", both a scientist and a poet, who has a special bend towards metaphysics, delivers some lessons at school in the morning, then goes to the library and in the evening he goes to a local pub. There he meets Leopold Bloom, who invites him home and there they continue their discussion.

It is important to touch upon that all three characters of the novel have their own prototypes in the myth about Odysseus. J. Joyce appeals to the image of Homer's major character while describing Leopold Bloom, Penelope resembles for Bloom's wife Molly or Marion, and Telemachus is very close to Stephen Dedalus.

However, even if we can draw some parallels between characters in both these works, there are some features that do not coincide. Many aspects of Joyce's masterpiece, directly oppose to the events described in the Homer's "Odyssey". For instance, an epic poem takes a long time and covers much space, as the ruler of Ithaca travelled a lot, while the events in "Ulysses" are depicted during one day.

The second distinction is that J. Joyce transfers the focus from the collective themes and values to the individual and concrete ones. While Odysseus is a ruler, whom the Trojan War separated from his motherland, Leopold Bloom is only a husband, whom his wife's love affair separated from his home.

It is of interest to note that there are some vivid differences in the character's attitudes. Odysseus is strong, brave, decisive, unlike Leopold Bloom, who is indecisive, coward and weak; Telemachus remains faithful to his mother, while Stephen Dedalus practically betrays his mother, when she died he refused to accomplish her wish; Penelope is devoted to Odysseus for twenty years, while Molly has a love affair every day; Homer's sirens are cruel and dangerous, while J. Joyce's sirens Miss Kennedy and Miss Douce are melancholic and harmless. In other words, the dynamic actions from "Odyssey" are opposed to the passive actions of "Ulysses". While Homer reflects many complex outside actions and a few simple inner feelings, J. Joyce uses simple outside actions as a background for complex and mixed inner feelings.

American critics accused J. Joyce for such an ironic attitude to the classical model: "Joyce's talent is in the comic and shameless comparisons between the ancient Greek hero, and miserable Bloom", noted Declan Kilberd in Princeton University Press (*Joyce quotes on...*). We can disagree with D. Kilberd's opinion, because "Ulysses" is not only a comic text; Leopold Bloom, who appears merely comic at the beginning of the novel, seems to become more heroic, more like Odysseus, as the narrative progresses. The life of this character unfolds before the readers, who observe his tragedies, his unfortunate circumstances, his hopes and ambitions, his heart break and attempt at recovery. For a more thorough discussion of J. Joyce's major motives we can refer to V. Nabokov's "Comments on 'Ulysses'". V. Nabokov noted, "Stephen's key leitmotifs, that go through the entire novel – his mother's death, a break with his family, a break with Catholicism, leaving the tower Martello, leaving the Irish and exile. Bloom's keynotes – Molly's infidelity, sad past, his father's suicide, his son's death. Both L. Bloom and S. Dedalus linked by internal misfortunes, and throughout the novel their meet is preparing as a meeting of father and son" (Набоков/Nabokov, 2000, p. 391). Most likely J. Joyce did not blindly imitate the ancient work, but he created a remarkable individual masterpiece. The novel "Ulysses" is an odyssey of people's mind, intellect and life feelings: "The human mind is a huge unlimited space, comprising both the paradise and the hell, Scylla and Charybdis, it may hide traps and self-deceiving, compassion and woes" (Joyce, J. *Ulysses*). Certainly the novel itself proves the truth of the author's words.

For the readers, "Ulysses" is in the top of the world's most difficult works, because the author wrote it in an entirely new, innovative style, experimenting with language. This brilliant work is an encoded message for the readers. First of all, the extreme rationalizing of its structure, the tho-

rough choice of every word. As J. Joyce's literary style comprised all of the modernistic features mentioned before, we can understand why his novel "Ulysses" is so difficult for interpretation. The author had "put in so many enigmas and puzzles that it will keep the professors busy for centuries arguing over what I meant, which would earn the novel "immortality" (Budgen, 1972, p. 21). This idea can be met in any research work on this novel, but we think that comments of the american writer J. Green on "Ulysses" illustrated the most eloquently this view: "Reading this book I can not overcome more than three or four pages at a time. And a deal of it seems to me like a bad boy writing what he considers naughty words with chalk on a fence" (Green, 2004, p. 32). It is easy to guess that this novel requires a trained reader who has a literary basis, who can overcome not only more than three or four pages at a time, but who can revise the text several times. In order to make the novel easier to understand, J. Joyce contributed to the creation of Stuart Gilbert's book "A Guide through the novel "Ulysses" (Gilbert, *Schema for Ulysses*); where J. Joyce deciphered some of the meanings of some extracts of his literary creation. In spite of these hints the critics haven't yet understood all the riddles. Mystery remains one of the pleasures that intellectual readers enjoy, they see the novel as a rebus that can never be deciphered.

We will use the scheme proposed by S. Gilbert for a more detailed study (see Illustration 1). Let us first of all look at the basic intention of the novel and its final principle, its connection to the "Odyssey". And the most interesting episodes of the novel will get our particular attention.

Title	Odyssey	Technique
Part I. Telemachida	Part I	Part I
1. Telemachus	Songs I, II	Narrative (young)
2. Nestor	Song III	Catechism (personal)
3. Proteus	Song IV	Monologue (male)
Part II. The Odyssey		
4. Calypso	Song V	Narrative (mature)
5. Lotus Eaters	Song IX	Narcissism
6. Hades	Song XI	In cubism
7. Aeolus	Song X	Enthymeme
8. Lestrygonians	Song X	Peristaltic
9. Scylla and Charybdis	Song XII	Dialectic
10. Wandering Rocks	Song XII	Labyrinth
11. Sirens	Song XII	Fupa per canon
12. Cyclops	Song IX	Gigantism
13. Nausicca	Song VI	Tumescence
14. Oxen of the Sun	Song XII	Embryonic development
15. Circe	Song X	Hallucination
Part III. The Return of Ulysses	Part III	Part III
16. Eumaeus	Song XVI	Narrative (old)
17. Ithaca	Song XVII-XXI	Catechism (impersonal)
18. Penelope	Song XXIII	Monologue (female)

Illustration 1: Gilbert schema for "Ulysses"



The first episode "Telemachus" links relatively with the introductory Songs I, II from "Odyssey". The main character Stephen needs to leave the house as Telemachus had done. In the next chapters the novel shows that the fact that Stephen had no real father made him indecisive and gave him a pessimistic view over life. Buck Mulligan, a boisterous medical student, a false friend who envies Stephen can be seen as Antinous, the most aggressive and rude of Penelope's fiancés, Telemachus' the main offender.

### *Episode III, Proteus*

In the IV Song Homer depicts the scene in which Telemachus visited the Spartan king Menelaus who told him about his father's meeting with Proteus. Proteus is an early sea-god, one of several deities whom Homer calls the "Old Man of the Sea" (Goldman & Taxidoe, 1998, p. 78). He can foretell the future and change his shape. At the same time, J. Joyce describes Stephen's walk on the seashore. J. Joyce's main attention goes to the changeable sea. The symbolical leitmotif here is a transformation, fluxes. Everything seen is due to metamorphosis: the dog becomes a hare, then a deer, a bear, a wolf, a calf, a panther, leopard; the stick becomes a staff and a rod. So, here Proteus serves as Stephen's intellect.

### *Episode V, Lotus Eaters*

Lotus Eaters also referred to as the lotophagi, were a race of people dominated by lotus plants. The primary food for this people was fruit of lotus, which caused the people to sleep in peaceful dream. This episode corresponds to one of Odysseus adventures that had happened before his stay at Calypso. This correspondence has an allegoric character in J. Joyce's "Ulysses", as Lotus eaters are those who like this flower which gets a man into some hypnotic state. J. Joyce points to a huge number of such people: soldiers, become hypnotized by form and strict order, priests at the church and L. Bloom who takes a bath gets into such a state, too. It can be also noticed that the author uses the flower motif for describing Bloom's dreams about Ceylon, the flower from Martha's letter, the flower language. It is deliberately intended by J. Joyce that the episode abounds in smells and odours. This episode has the geometrical shape of a circle and that is the lotus contour.

### *Episode IX, Scylla and Charybdis*

Scylla and Charybdis are mythical sea monsters mentioned by Homer; According to him, Odysseus was forced to choose which monster to confront while passing through the strait; he opted to pass by Scylla and lose only a few sailors, rather than risk the loss of his entire ship in the whirlpool. But the central point in J. Joyce work is a discussion about Shakespeare's "Hamlet". Stephen fights against the cultural elite from Dublin, explaining to various scholars his biographical theory of the works of Shakespeare,

which he claims are based largely on adultery of Shakespeare's wife. It is easy to observe that no agents and no narrative details should be compared to Homer's "Odyssey". Scylla and Charybdis constitute a phraseological expression, idiom (the equivalent of the English phrase, "Between a rock and a hard place"), it shows in a symbolic way that mind has its own contradictions', that the arguments are dangerous, that Aristotle's and Plato's aesthetics are opposed, that indecisiveness should be overcome by an artist.

#### *Episode XI, Sirens*

According to Homer, sirens were three dangerous bird-women, who lured nearby sailors with their enchanting music and voices to shipwreck on the rocky coast of their island. Here Homer's correspondents with "Ulysses" are literal and not symbolic: a mermaid on a cigarette advertisement, the ocean-colored bar, the charming sirens are the barmaids; and it turns out that these siren's charm is just a physical beauty, while siren's charm in "Odyssey" is a sweet and disastrous singing. But such an opinion can not be viewed as a truth, because, the text abounds in stanzas from ballads, arias and ditties. Titles of operas, singers' and composers' names flash here too. This is the most sound abundant episode from "Ulysses": we can follow his Staccato effect – a shortened fast sounding (*You? I. Want. That*), glissando – a glide smooth from one sound to another (*Clapclap. Clipclap. Clappyclap*), fermatas – a stop or a postponement of a sound (*Rrrpr. Kraa. Kraandl*). It is worth mentioning that J. Joyce lowers his notes according to the social level of his character: "Ben Dollard, baschatermon. One more chap, who broke down. And he once was a big provider for sea business. Dollard, murmured tankard: Tram. Kran, kran, kran. Good oppor. Coming. Krandlkrankran. I'm sure it's the burgund. Yes. One, two. Let my epitaph be. Karaaaaaaa. Written. I have" (Joyce, *Encyclopedia*).

#### *Episode XII, Cyclops*

The parody technique "gigantism" used by J. Joyce in this episode is well-known: this is hyperbole, one of the usual devices of the comical style. This trait is manifested in comical lists and enumerations; and this technique has been used before J. Joyce, but such enumerations have never been so long. For instance the writer mentions nineteen admiral titles, sixty-eight saints, ninety heroes and heroines of Ireland; here the cyclopic manner is developed through an artistic form.

It is evident how the classic model of "Odyssey" embodies in the J. Joyce's novel. Undoubtedly, "Ulysses" implements this model, what the scheme demonstrates clearly. It tells the readers about a long travelling and turning home. However, the dangerous motif of wanderings is transferred into irony and play, having lost its original meaning of personality's examination in the border situation; instead of the extremely exclusive events, the content of modern "Odyssey" becomes the daily maximum. The ending of

"Odyssey", "Ithaca", — is such a place in the novel where "Ulysses" and "Telemachus" do not come together and break up. The same thing is true regarding "Penelope", whose name has traditionally been associated with marital faithfulness in the World Culture. From the facts mentioned above, we can draw the conclusion that J. Joyce's tendency for inversion of all traditional schemes and paradigms are vividly seen in his novel "Ulysses".

### Conclusions

Based on the results of the present study, we can say that the main peculiarities of J. Joyce's literary style are:

- using the stream-of-consciousness technique;
- ignoring the fixed order of words, the destruction of syntax;
- discontinuous narrative;
- using other books as a platform for his own books;
- the lack of traditional dramatic resolution within the stories;
- parodies of other writing styles within one text;
- allusions, irony;
- a minimal plot development;
- text as "simulacrum";
- text as "genotext";
- a play with the reader (intertext and hypertext);
- lack of morality;
- disjointed timelines;
- mundane subject matter.

The analysis of J. Joyce's stylistic techniques can help us understand some other works written by modernist writers. This novel widens our knowledge about other literary works of the past because of its abundance in allusions. The Novel "Ulysses" includes basic principles that made modernism a unique trend in the history of literature. This work contributes to the understanding of the major role that modernism played as a literary movement in contemporary culture.

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