

Postmodernism Characteristics in James Joyce's Ulysses

Lecturer Dr.

Thamer Muhammed Kadhim

College of Education , Islamic University - Babylon Campus

Thamer.alqaisi900@gmail.com

خصائص ما بعد الحداثة في رواية يوليسيس لـ (جيمس جويس)

المدرس الدكتور

ثامر محمد كاظم

الجامعة الإسلامية - كلية التربية / فرع بابل

Abstract:-

Postmodernism is one of the recent terms that were generated during the recent stage of human civilization. It expresses a socio-historical condition and the change in people's perception of the world that influenced by great and rapid growth of all kinds of media technologies (Television, Video, personal computers, Internet) and other variables like culture, information, revolution, consumerism, globalization, and post-industrial service economy. Such development contributes in eliminating all borders between nations. So, world has been as a ground for a multipolar competition that conventionally mean victory and hegemony are for the strongest. In such environment western civilization has all elements of discrimination that manage it to achieve the hegemony over the entire world. In this context postmodern theory tries to realize horizons of human values in top it development in all human sciences. Historians- for example- try to understand human experience as multiple aspects of time in their lives. Literature does not separate from that context. (Harvey,1990, p.49). Postmodernism in literature is one of the recent waves of development of accumulation in human experience. Postmodernists played an important role in supporting such direction. One of the most prominent postmodernist writers is James Joyce who is considered as a pioneer of postmodernist. Hence this research aims to analysis the Postmodernism characteristics in James Joyce's Ulysses.

Key words: Postmodernism, civilization, globalization, media technologies, accumulation.

المخلص:-

ما بعد الحداثة هو أحد المصطلحات الحديثة التي نشأت خلال المرحلة الأخيرة من الحضارة الإنسانية. إنه يعبر عن حالة اجتماعية تاريخية وتغير في تصور الناس للعالم الذي تأثر بالنمو الكبير والسريع لجميع أنواع تقنيات الوسائط (التلفزيون، الفيديو، الكمبيوتر الشخصي، الإنترنت) ومستغيرات أخرى مثل الثقافة والمعلومات والثورة والنزعة الاستهلاكية والعولمة واقتصاد الخدمات ما بعد الصناعة. يساهم هذا التطور في القضاء على جميع الحدود بين الدول. لذلك، كان العالم بمثابة أرضية لمنافسة متعددة الأقطاب التي تعني تقليدياً أن النصر والهيمنة للأقوى. في مثل هذه البيئة، تمتلك الحضارة الغربية كل عناصر التمييز التي تديرها لتحقيق الهيمنة على العالم بأسره. في هذا السياق، تحاول نظرية ما بعد الحداثة أن تدرج آفاق القيم الإنسانية في مقدمتها تطورها في جميع العلوم الإنسانية. المؤرخون - على سبيل المثال - يحاولون فهم التجربة الإنسانية باعتبارها جوانب متعددة من الوقت في حياتهم. لا يفصل الأدب عن هذا السياق. (هارفي، ١٩٩٠). ما بعد الحداثة في الأدب هي واحدة من الموجات الأخيرة لتطور التراكم في التجربة الإنسانية. لعب ما بعد الحداثيين دوراً مهماً في دعم هذا الاتجاه. يعد جيمس جويس أحد أبرز كتاب ما بعد الحداثة، والذي يعتبر رائداً لما بعد الحداثة. لذلك هذا البحث يهدف إلى تحليل خصائص ما بعد الحداثة في رواية جيمس جويس يوليسيس.

الكلمات المفتاحية: ما بعد الحداثة، حضارة، عولمة، وسائط تكنولوجية، تراكم.

1.Introduction

James Augustine Aloysius Joyce (1882-1941) is an Irish novelist, short story writer, poet, playwright, and critic born in Dublin, Ireland in the second of February 1882. He is considered one of the most important English postmodernist writer and one of the most important figure in the European culture because he summarizes a whole cultural tradition. He is the best innovator of the literary technique of the 20th century. While his family was initially middle-class, their fortunes declined quickly. Despite economic difficulties, however, Joyce was afforded an excellent Jesuit education, some of which is portrayed in *A Portrait of the Artist as a Young Man* (1916).

After graduating from University College Dublin in 1902, Joyce left Ireland in 1903 for the continent as a result of his mother's severe sickness. Joyce abandoned his Catholic faith after her death in 1904 and moved to the continent permanently with his future wife, Nora Barnacle. In order to provide for his family, Joyce taught languages in France, Italy, and Zurich, Switzerland, where he composed the majority of *Ulysses* (1922). After *Ulysses* received widespread recognition, Joyce was able to secure Harriet Shaw's financial assistance and at last focus only on writing. His final masterpiece, *Finnegans Wake* (1939), took up almost all of his remaining years. Joyce left Paris and the impending chaos of World War II after *Finnegans Wake* was published. On January 13, 1941, he passed away in Zurich from a perforated ulcer. (Vicki, 2007).

His work can be divided in two periods. The first period is characterized by a realistic technique and the use of everyday language. The works belong to this period are: "*Dubliners*"(1914) and "*A Portrait of the Artist as a Young Man*". In the second period instead the language changes and there is a rejection of logical sequences and conventional syntax and there are many experimentations and the introduction of some features like: the stream of consciousness, the interior monologue and the multiple points of view. The work that belong to this period is the "*Ulysses*".

1.1.James Joyce's Narrative Style

James Joyce techniques were deeply affected by the political and historical movement during the Irish struggle to get independent from

British rule. As a writer feels his nations suffering - based history, Joyce's personal experience has been enriched by the interaction between his nationalist perception (Believes and Ideology) and the historical motivations. Such context resulted Ulysses as a natural outcome and an entire literary career of Joyce. Ulysses pictures the Irish story as a ground for the conflict during the struggle against British rule for centuries.

The context of postmodern has been progressively viewed by Joyce. The other contemporary authors utilize very akin experiment forms, like Faulkner, who depicts an eye in the Sound and the Fury (Martin, 2008)

Joyce's entire conception of the novel hinges on a prime order system in spite of the chaos that at first glance seems insurmountable (quite similar to Pynchon in this regard; possibly because "Them," the orchestrators of the chaos, are to blame).

Every chapter of Ulysses, according to the Gilbert and Linati schemas, contains a set of functions (catechism, dialectic, enthymemic, etc.) that govern the formal features and events of the book, giving it the appearance of computer code. For instance, Joyce skillfully references the heart in "Hades," both literally ("A pump after all, pumping thousands of blood every day") and figuratively ("Seat of the affections, Touches a man's inmost heart, How many broken hearts are buried here?"), which is the episode's primary emblem. When Joyce utilizes these kinds of subtly "paranoid" (in the sense of connectivity to a broader scheme) methods to signal sophisticated formal frameworks, it almost feels like he is "winking" at the reader. From the very beginning of the work, Joyce floods the whole Ulysses narrative universe with symbolism, analogies, parallels, and "connections".

Joyce used the stream of consciousness, mythical parallelism and absurdist drama and other techniques that inspired and affected a lot of other modernists and new generations of novelists to the point that made him live to be someone that inspires writers after his death. He wrote his name on an age that wasn't even his. He isn't only a modernist writer, but is consider to be a postmodernist writer as he is a common ground between two ages. (Sack, 1969,78).He was a writer who changed a lot of things and made a lot of people

more comfortable to talk about problems that they could not write about before. He used his own life as a reference book to look at and to write about. His experiences were mentioned and discussed in his writings. He also discussed and mentioned the problems of other people and this made him the great writer.

In the early twentieth century and the emergence of the so-called post-modern era, a large number of writers and novelists emerged, and among the greatest of these writers is James Joyce. Follow a new style of writing includes experimentation with structure, narrative void of a conventional beginning, middle and end. Dialogue blends into the narrative text without benefit of quote marks or standard paragraph indentation. He incorporates course and sometimes vulgar language and events in his stories. After being familiar with James Joyce's universe through reading, the researcher is able to understand how this novelist explores the limitations and possibilities of human life in his narratives. That is why the researcher decided to write about him(Ibid).

James Joyce adopted experimentation using novel methods and new ideas in writing his novels, as well as a concept related to the psychological story. This research analyzes selected novels from James Joyce's work and examines the concepts of time and space used by the writer. Likewise, the interplay between time and space and how it plays a vital role in Joyce's novels, where time and space are two integral elements in building his novels, and also in generating plot in each novel(Ibid).

This research also deals with how to employ various linguistic techniques by Joyce in the identification of linguistic differences between individuals according to their level of awareness, by distinguishing the artist who deals with living experiences in a theoretical and abstract manner while the ordinary person deals with them in a different way. James' novels resorted to the use of image, symbol, and intertwining, as well as other means, to represent the evolution of the mind among its heroes, artists, to distinguish them from other characters in those novels.

In his literary style, James Joyce was one of the geniuses of the 20th-century world novelists. With the beginning of his arrival in Paris during this period, the city witnessed one of the most important golden periods in the field of arts and literature in various forms and

directions despite the pain and aches left by the First World War. Artists, writers and poets sought refuge from the worries and sorrows of war, but Joyce was not preoccupied with the bustling Parisian life but rather preferred to focus on his artistic and literary work. His work became a great inspiration for many writers, they wrote a lot about his art and literary works that were considered a cultural reference in English libraries. He was distinguished by moving by moving writing from meaningful description to imagination and thinking He renewed in narrative style small details and internal things in the human soul, these small details that feel to the recipient, and it gives the novel its force and vitality without the major issues that turn the text into a noise that obscures the truth, and pleasure together(Stephen, 2008).

This is how the texts of James Joyce are distinguished, especially in his wonderful Ulysses in which he introduced a new style and school in writing the novel and in revealing the depths of the human soul. James wrote the novel Ulysses in various novel styles in which he did not just try to reproduce Dublin's landmarks; it also covered the memories, feelings, and desires of people surrounded by the plight of the modern world.

1.2. Origin and Development of Postmodernism Techniques

Postmodernism is based on the claims of Western freedom and prosperity as the destiny of mankind. Such a clear belief is related that everyone is able to determine his needs for himself. Therefore, modernity does not attempt to refine ideas about "right and wrong", right or wrong and even "good or evil", therefore, there is no absolute truth. Therefore, modernity does not attempt to refine ideas about "right and wrong", right or wrong and even "good or evil", therefore, there is no absolute truth. Postmodernism offers alternatives to joining a global consumer culture by providing goods services beyond the control of any individual, and these alternatives focus on thinking about all actions.(Ibid).

Postmodernism began as an architectural and aesthetic movement during the 1960s and 1970s, particularly architecture with the claims of Charles Jenks and others in 1972. The emergence of postmodernism associated with the demise of the welfare state and the increase in the cultural dimension of mass consumption is a pattern of consumerism, as created and developed by the likes of

Walter Gropius, Le Corbusier and Philippe Johnson. It originated in a wide range of disciplines such as fine arts, music, literature, literary criticism and cultural study. It is therefore linked to a wide and intersecting movement in all aspects of our live. In this case the profound impact it has on society and how we look at the world is expected to continue for some time(Ibid).

Postmodernism focused on the pursuit of perfection and idealism, the harmony between form and function, and the expulsion of petty ornament. Critics of modernism argued that the qualities of simplicity and simplicity were subjective, and referred to the paradoxes of modern thought and questioned the merits of its philosophy (Hassan, 1987).

Postmodern architecture such as the works of Michael Graves rejects the idea of a pure or idealized form of architectural details, and instead brings out all the styles, materials, shapes and colors available to architects.

Postmodern engineering was one of the first aesthetic movements to publicly object to modernity as outdated and inclusive, in favor of personal preferences and diversity over purpose, realities or complete principles. It was this atmosphere of criticism and skepticism, and the focus on disagreement on and against unity that characterizes many postmodernists.

1.3. Major Themes and Techniques of postmodernism

Traditional institutions and narrative strategies are questioned by postmodernism. Additionally, it deviates from the general classifications and distinctions of literary genres. Hutcheon gives an example of how the omnipresence of the third person and traditional omniscience are frequently disregarded. As a result, the conversation could become purposefully deceptive and accomplish a number of goals. Sometimes the storyteller's monologue turns out to be nothing more than a dream, or perhaps someone else actually said the words. Throughout a play or novel, a character may also change his point of view several times and actually be living several lives. Often the narrators are not trustworthy. The postmodern works are so fascinating because the narrative strategies are absolutely limitless. (Butler, 1990).

The overlap between fiction and non-fiction is another common occurrence in postmodern works. Similar to how non-fiction can be fabricated, a fictitious event might be asserted to have truly occurred. Postmodern authors frequently take an actual person and depict their life in a way that makes it seem as though we are seeing biographical details from that person's life. Usually, we even get the information from what appears to be the individual's own testimony. Usually, we don't find out until much later that what we just saw was a fabrication. The distinction between the documentary and fictional genres is intentionally blurred by Linda Hutcheon, referencing Polish-American author and fellow theorist Jerzy Kosinski, who refers to this postmodern style of writing as "autofiction": "fiction" because all memory is fictionalizing; "auto" because it is, in his opinion, "a literary genre, generous enough to let the author adopt the nature of his fictional protagonist – not the other way around." (Hutcheon, 1988).

1.4.Characteristics of Postmodernism Works

Postmodernism is a complex and multifaceted intellectual and cultural movement that emerged in the mid-20th century. It encompasses a wide range of disciplines, including art, literature, philosophy, architecture, music, and more. While it is challenging to summarize postmodernism in its entirety:

Postmodernism rejects the idea of a unified, coherent, and objective reality. Instead, it embraces fragmentation, multiple perspectives, and the coexistence of diverse and often contradictory viewpoints. It recognizes that knowledge and truth are socially constructed and subjective (Lyotard, 1984).

Postmodernism emphasizes the deconstruction of binary oppositions and hierarchical structures. It questions and challenges traditional dichotomies such as male/female, high/low culture, nature/culture, and reason/emotion, exposing their arbitrary and constructed nature (Hutcheon, 1988).

1.4.1.Intertextuality in postmodernism

Metafiction and intertextuality are closely related concepts that are frequently employed in literature and theater. While intertextuality usually refers to other literary sources, metafiction manipulates historical events and real people in any way the author wishes. An

author is said to be employing intertextuality when they choose to incorporate character occurrences from various sources. It must be acknowledged in hindsight that this approach has never been unusual. Since thousands of authors have cited other significant works of art, many fictional characters discuss or make reference to other fictitious characters and events from other plays, novels, and other works of literature. There are so many quotations from Shakespeare's works, characters, and lines that it would be difficult to compile a list of intertextual allusions in a logical manner (Butler, 1990). However, there are important distinctions between the ubiquitous and commonplace intertextuality seen in realistic works and what intertextuality means in the postmodernist environment. It is well known that while employing intertextuality, a writer may use a character from another work of literature, for example. The character will perform a comparable role to his in the original work and will essentially remain unaltered in a realistic novel or play. The overall feeling of the original character is preserved if he engages in a real interaction (being active and participating in the events, rather than just being mentioned). The practical method is this. The postmodern method typically removes a literary character (or event) from his or her original setting. He might or might not adopt a different personality and set of beliefs. Time travel could allow him to experience an adventure that he never really had as the original character. Some characters may, however, stay largely constant throughout the adaptation, while others may undergo a full transformation (perhaps due merely to the relevance they may acquire or lose)(Ibid).

Metafiction and intertextuality have similar functions. It gives people and events a whole new perspective. It goes without saying that they may experience significant modifications and are often significantly altered. This demonstrates conflict and contributes to the perception of literary and historical sources' unreliability, which is consistent with the postmodern viewpoint. Both the literary and historiographic sources could be reduced to mere options in this way. No assumption is safe when it comes to postmodern writers. (Connor, 1989).

We learn that when the actuality is questioned, it is nearly always shown to be merely the author's imagination. The idea that the

winners write all of history is comparable to this presumption. As a result, we can presume that history has always been shaped and changed. This is not to argue that it has always been done in the Orwellian sense, but it is a fact that sources may only be as objective as their authors throughout history. Additionally, much as our proof may be found in books and other comparable sources, postmodern works meticulously dissect that same evidence. Reading a postmodern play or novel causes us to consider the fundamental premises of this reality, which is precisely what the creators aim to achieve. (Jameson, 1991).

1.4.2. Metafiction and Self-Referentiality: Postmodern works often draw attention to their own construction and challenge the notion of a transparent narrative. Metafiction refers to self-conscious and self-referential elements within a literary work, highlighting its artificiality and calling into question the authority of the author (Lyotard, 1984).

1.4.3. Playfulness and Irony: Postmodernism often employs irony, parody, and humour to undermine and subvert established norms and conventions. It challenges the seriousness and authority of traditional cultural forms and encourages a playful and subversive approach to art and culture (Waugh, 1992).

1.4.4. Skepticism of Grand Narratives: Postmodernism rejects grand narratives, such as universal truths, overarching ideologies, and totalizing explanations of history. It criticizes the idea of progress and the belief in a single, objective reality, instead emphasizing the diversity of human experiences and perspectives (Hall, 1990).

1.4.5. Emphasis on the Subjective and the Local: Postmodernism emphasizes subjectivity, individual experience, and the importance of local and personal narratives. It values the marginalized, the minor, and the everyday, challenging dominant cultural hierarchies and privileging diversity and multiplicity. Postmodernism reflects the increasing interconnectedness and hybridity of cultures in the era of globalization. It acknowledges the influence of different cultures, traditions, and discourses on one another, resulting in a blurring of boundaries and a mixing of cultural references (Ibid).

1.5. Postmodernism Characteristics in Ulysses

Ulysses is considered one of the greatest and most influential novels of the 20th century, known for its innovative techniques and deep exploration of human consciousness. It was written by James Joyce and published in 1922. It was serialized in parts in the American journal *The Little Review* first and then published as a whole novel in Paris 1922 by Sylvia Beach. It is not only one of the best novels written by James Joyce but also considered one of the most important works of modernist literature and one of the best novels in history. It was considered as a novel that describes the movement of modernism. It was preceded by *Portrait of the Artist as a Young Man*, it shows the maturity of Joyce as a writer and how his techniques developed. Like in *Portrait of the Artist as a Young Man* when Joyce chose the name of Dedalus, Joyce chose the name of the novel *Ulysses* (which is a Latin name of Odysseus: The Hero of Homer's Epic Poem) to make a series of parallels (one of the techniques of Joyce) between the poem and the novel. Because of this novel, the day 16 June is being celebrated every year and it's called "Blooms day". Joyce was fascinated by the character Odysseus/Ulysses since childhood, he even wrote an essay when he was in school with the title "my favorite hero". Joyce saw *Ulysses* as the only all-round character in literature (Ellmann, 1972).

Like his novel *A Portrait of an Artist as a Young Man*, Joyce wrote about things related to his own life in this novel too. He chose the day when he met his wife Nora (their first date) to make it the setting of the novel which is 16 June in Dublin, Ireland.

A lot of critics and writers were affected by Joyce and his techniques especially in *Ulysses*. Starting from Ezra Pound and Virginia Woolf who was impressed by Joyce, she wanted to know him and when the novel was published she bought it and was inspired while writing her own novels. She wanted him to edit her novels after being fascinated by his writing techniques in *Ulysses*. This novel is considered by the critics and writers as a base for the modernist movement. (Pound, 1968).

The main theme of the novel is that life is worth living because of the adventures, experiences that shouldn't be affected by old age or any other thing. Another theme is the quest for paternity and how

Stephen was looking for a symbolic father while Bloom is searching for a son. (Tindall, 1959).

The first episode started at 8 in the morning. Despite that the first 3 episodes concentrate on the character of Stephen (the main character of the previous novel "A Portrait of the Artist as a Young Man"), the episode opened with Buck Mulligan calling Stephen Dedalus to make him see Dublin from the roof of the tower. Stephen was angry at Buck because of the Englishman called Haines that he allowed him to stay in the tower with them. At this time Buck remembers how his aunt doesn't like Stephen because he refused to pray for his mother when she was dying which shows us the religion perspective of Stephen. Stephen's character is represented after dropping medical school and lived alone as an independent artist who tries to find his own self far from the expectations of his family and society. Joyce established the parallel technique from the beginning of the episode with the two characters: Stephen and Buck. Stephen (the artist) is socially alienated, can't make friends easily and shy (his character was represented in details in a portrait of an artist as a young man) while Buck is completely the opposite. Buck (the ordinary person) is active and sociable.

Buck was trying throughout the episode to convince Stephen to talk and befriend Haines to help him market his writings, he was trying to break Stephen's pride:

"God, isn't he dreadful? he said frankly. A ponderous

Saxon. He thinks you're not a gentleman. God, these bloody English! Bursting with money and indigestion. Because he comes from Oxford. You know, Dedalus, you have the real Oxford manner. He can't make you out. O, my name for you is the best: Kinch, the knife-blade.

He shaved warily over his chin". (Joyce, 1922, p 4).

Another parallelism is represented to us between Stephen and Hamlet. Stephen was haunted by the death of his mother just like Hamlet who was instead haunted by the death of his father. Buck always made fun of Stephen and described him as a mad man who has his own "Hamlet's theory" the remarkable thing is that Stephen himself knows the relationship between him and Hamlet as if it was

something obvious to everyone including himself. Stephen's political perspective was also represented in the first episode by the song that he used to sing to his mother which buck reminded him of. It was a song related to the Irish identity called "Who goes with Fergus?" By the poet Yeats. Also, the milk women who Stephen saw as a symbol of Ireland shows how Stephen saw her as a servant to buck and Haines and that she has no intention to leave of be free. (Reynolds, 1991).

Stephen didn't like Haines because of his passivity towards Ireland situation. Stephen meant to told him how he thinks differently from him and how he sees that Catholic Church and England are the two powers that is preventing Stephen from thinking freely:

"After all, I should think you are able to free yourself. You are your own master, it seems to me.

— I am a servant of two masters, Stephen said, an English and an Italian.

— Italian? Haines said.

A crazy queen, old and jealous. Kneel down before me. —And a third, Stephen said, there is who wants me for odd jobs.

— Italian? Haines said again. What do you mean? —The imperial British state, Stephen answered, his

colour rising, and the holy Roman catholic and apostolic church. " (Joyce, 1922,P 35).

The second episode which is "Nestor" talks about teaching and learning. Again with the technique of parallelism Joyce made the character Stephen notice the difference between teaching and learning. Learning through the eyes of the students who learn the historical facets and teaching with the eyes of Mr. Deasy who defines history with his own memories and experiences. Stephen who is different from both of them sees history as a nightmare

"History is a nightmare from which I am trying to awake."(Joyce,1922, p. 60).

Showing the suffering he is facing with his own past like the incident of his mother's death and that was so obvious when he was

teaching his student Sargent and thinks about the mother's love. The riddle which Stephen gave to his students shows his own pain and suffering. Also, the philosophy that history should always be used to understand the present is represented.

When Deasy told Stephen that he is not a teacher by nature Stephen knew that he is right. Stephen doesn't even have a bond with his students. The character of Deasy is represented and we knew that he is a British and anti-Semitism man who, like Haines, blame other things rather than himself. Deasy saw that women and Jews are the ones to blame for the destruction. Deasy saw Jews as people who sinned against the light which is according to Christians is the manifestation of God's plan:

"They sinned against the light, Mr. Deasy said gravely. And you can see the darkness in their eyes. And that is why they are wanderers on the earth to this day" (Joyce, 1922, P. 60)

Stephen didn't want to argue with Deasy because he doesn't like violence but he wasn't afraid to tell him that he doesn't see god like him. (Gibson, 2002).

The third episode which is proteus is mostly inside Stephen's mind and his thoughts. It shows us how his mind shifts from things to another and how he change things to others in his mind. Another philosophical perspective is represented in this episode which is philosophical solipsism (the idea that the world only exists in our perceptions) showing how Joyce is representing to us how Stephen is an educated artist who knew about philosophy and his mind is always thinking about unique ideas and how he perceives normal things and change it in his mind to art like when he used a Cockle picker as an inspiration to a poem about a female. The episode is called Proteus (the god of shape shifting) because it consists of a lot of shifts like seeing a normal thing but change it into different one exactly like the shifting that Stephen did with the cockle picker(Hayman, 1982).

In this episode also people can see how Stephen has issues with his father and he is distancing himself whenever he talks about this topic, by this anyone can guess the theme of the novel in which Stephen may find a replacement for his father and ends his own suffering:

"You'll never be a saint, cousin Stephen. Saints' Island. Don't you think you were incredibly holy? You asked the Blessed Virgin to grant you the ability to avoid having a red nose. In Serpentine Avenue, you prayed to the devil that the fucking widow in front would continue to lift her garments off the damp street. Yes, Certo! Sell your soul for that, do, dyed rags pinned round a squaw. More tell me, more still!! On the top of the Howth tram alone crying to the rain: Naked women! naked women! What about that, eh?" (Joyce, 1922, P. 71).

Then the fourth episode which is different from the previous ones which focused on the character of Stephen, while this episode focuses on the character of Bloom who is a Jewish. The technique of thematic correspondences is apparent in the novel with the two characters of Stephen and Bloom. Both of them wakes up at 8 am, they both made breakfast for the people living with them:

— "Hurry up with that tea, she said. I'm parched.

— The kettle is boiling, he said.

But he delayed to clear the chair : her striped petticoat, tossed soiled

linen : and lifted all in an armful on to the foot of the bed. As he went down the kitchen stairs she called:

— Poldy!

— What?

— "Scald the teapot" (Joyce, 1922, P. 106), they both felt alienated from their homes but at the same time there's a difference between them. Stephen always goes deep in his mind and shift things to a more depressing mood like a daydreamer while bloom whenever he feels that he is going too deep and not being so realistic he hesitates and returns to his normal state by thinking without optimism(Tindall, 1959).

The religion perspective of bloom is not clear, he is not a Jewish person who follows all the rules of his religion but at the same time he likes the idea of establishing a city for Jews. The judgments about bloom because he is a Jewish reveal more about the characters saying them not about bloom himself.

In episode five, again the technique of parallelism used by Joyce is apparent when he represented bloom's wife as Calypso who is having an affair but despite this bloom can't leave or confront which make the audience knew also the parallel technique of bloom which is like Odysseus. Joyce mastered this technique by Representing a Homeric parallels to produce irony.

He also shows us how bloom was the one doing the activities that his wife should be doing like breakfast:

Another bread and butter slice: three, four: correct. She disliked having a full plate. Correct. Taking the kettle off the hob and placing it sideways on the fire, he turned away from the tray. Its spout protruded as it sat there, squat and drab. Soon, a cup of tea. Excellent. Dry mouth. With its tail up, the cat moved rigidly around one of the table's legs. (Joyce, 1922, P. 92).

With the same technique of episode 3, most of episode 5 is inside bloom's mind. How he thinks and perceive things around him. We learn that Molly, Bloom's wife, spent her childhood in Gibraltar, this made Bloom thinks more about east and its exoticism. Then the thoughts of Bloom changed to think about Martha Clifford, the one he fantasizes about which make it apparent that Bloom is not totally the loving and caring husband:

"Martha, Mary. I saw that picture somewhere I forget now old master or faked for money. He is sitting in their house, talking. Mysterious. Also the two sluts in the Coombe would listen.

To keep it up." (Joyce, 1922, P. 136).

In the six episode the similarities between both characters, Bloom and Stephen, became apparent. Joyce is showing how Stephen for the first time thought about his father and how his father thought about Stephen and at the same time how Bloom's father committed suicide few years ago and how Bloom's mind links this to his son's death (his son dies after his birth) . At the same time of the funeral, Bloom's feeling weren't totally sad :

To view Milly by the canal, I may arrange a walking tour. Or go down on a cycle. For safety, hire some old corks. At the auction the other day, Wren had one, but it was a lady's. Waterways are being developed. Rowing me over to the ferry was James M. Cann's

pastime. reduced transit costs. by simple steps. houseboats. Going camping. Hearses, too. By water to heaven. (Joyce, 1922, P.175), which shows the technique of realism in the novel and how bloom's mind truly works without an order. (Budgen, 1989).

The technique of Joyce in episode 7 "Aeolus" (the ruler of winds in greek mythology) changed to be like a normal text which is being narrated. Joyce again reflected the story of The Odyssey on the novel's circumstances(Blamires,1966).

As a stately figure moved between the Weekly Freeman and National Press and the Freeman's Journal and National Press news boards, Mr. Bloom turned to see the liveried porter lift his lettered cap. Dullthudding barrels of Guinness. A gloomy face framed by a beard led it stately up the staircase under the guidance of an umbrella. With every step, the broadcloth back rose: back. According to Simon Dedalus, all of his brains are located in the nape of his neck. Welts of flesh on his back. Neck fat folds, neck fat, neck fat. (Joyce, 1922, P. 209) .

Episode Eight is corresponding to Odysseus's visit to the island of cannibals in the Odyssey which again highlights the technique of inter-textually. In episode 8 Joyce moved again inside bloom's mind and thoughts and how bloom links the same thing to a lot of thoughts. At first he thought about food and connected it to a lot of things which also represents the technique that Joyce use to make the novel more realistic than any other novel. He represented how the mind thinks and always shift and links between different things at the same time without the intention to do so, how the human mind works without an order and in a random way. Also, in this episode Bloom wondered about the term parallax and what it actually means:

"Parallax." I never really got it. A priest is present. You could ask him. Par means parallel, parallax in Greek. She called him "pike hoses" until I informed her of the transmigration. O rocks! (Joyce,1922, P. 272).

Despite that he doesn't clearly understand this word it will keep appearing in the next episodes. Which is significant is this word describes how the novel itself works, how the audience can know more about the characters by reading about everyone's thoughts about it and at the same time knowing more about the people who

thought about this thoughts and is one of the most important elements of modernist works.

Then with episode 9 we move to Stephen again. This episode corresponds to Odysseus's trial-by-sea. Joyce took this story and applied it to this episode by symbolizing the thoughts of Aristotle inside Stephen's mind which was better than Plato's ones. Also, Stephen in this episode is facing a difficulty trying to get accepted by the literary men despite not liking them. The materialism that Stephen hates and despise is represented by Buck who shares his home. Stephen himself is developing the theory of Hamlet on him in his own mind:

"Mallarmé, don't you know, he said, has written those wonderful prose poems Stephen MacKenna used to read to me in Paris. The one about Hamlet. He says: *il se promène, lisant au livre de lui-même*, don't you know, reading the book of himself. He describes Hamlet given in a French town, don't you know, a provincial town. They advertised it." (Joyce1922,P. 335), linking his mother and his sexuality to prove it. Bloom is like the father figure (Shakespeare) that replaces Stephen's father and Stephen is Hamlet himself. (Cheng, 1984).

In the tenth episode, Joyce uses a different method of narration, so we see all the scenes in a cinematic way, in which the lens does not approach a particular character, but a very nice artistic passage passes over each of the eleven characters in the novel. The power of the government and the religious institution and also the writer brings us closer to the Stephen family, and we see the financial hardship they were immersed in closely, and Stephen was blaming himself about his mother's death :

"She is drowning. Agenbite. Save her. Agenbite. All against us. She will drown me with her eyes and hair. Lank coils of seaweed hair around me, my heart, my soul. Salt green death.

We.

Agenbite of inwit. Inwit's agenbite.

Misery! Misery!"(Joyce, 1922. P.438).

and in the end, we see an alignment between Stephen's personality and Bloom's, both of whom did not pay attention to the

procession, the Viceroy, and they both looked at books, including books with sexual content, while showing the closeness of their characters, and this is what other characters in the novel have noticed.

The eleventh episode focuses primarily on music. You can hear the tones while reading. They are tones of a mixture of love and patriotism. The poetic character of Bloom also appears, as he is captivated by the beauty of the waitresses and the magic of music, and the lives of Daedalus, Dollars, and Cowley agitate Bloom's fears. Their lives descend towards death and loneliness. In this episode, the self-talk of Stephen's character reappears, and there is a change in the character of the narrator in this episode, so we see it overlapping more. Will the rest of the episodes witness a different narrative?

In this episode we can hear wise advice when Lenehan asked Miss Douce a question about the opera The Rose of Castille Miss Douce told him:

“Ask no questions and you'll hear no lies.

Like lady, ladylike” (Joyce, 1922, P. 477). This advice is a whole life advice that you can take with you on your whole life journey.

The twelfth episode shows the Irish writer's nationalism, and a one-eyed monster appears in the episode, representing the irreplaceable national viewpoint. And Bloom's character was the neutral character, so he exposed him during the events of the episode to a severe attack for being strange, being Jewish, and having an open eye, and he defined the concept of nationalism as he said:

“A nation?” says Bloom. “A nation is the same people living in the same place.” (Joyce, 1922, p. 633).

Several symbols appeared during the episode showing the weakness of Bloom's character, so Bloom is the sacrifice offered because he is different.

The thirteenth episode appears to be characterized by the epic rhythm and the dropping of the Odyssey characters and some religious figures on the characters of our novel, and the deeper human side appears in Bloom's character, so we see him get excited

and masturbate. The female side appears in the events through Gertie's character, and we can hear Gertie's inner voice and her thoughts about love:

He was unaware of how much she loved him. Lighthearted, cunning, and erratic like all his sex, he would never comprehend the significance of his actions to her, and for a brief while, tears pricked the blue eyes. (Joyce, 1922, P.661), who deliberately provokes Bloom, and this chapter is completed with Bloom's ideas, his internal dialogue, and his remembrance of Molly.

The fourteenth episode revolves around one scene only, and through this important event on a human level, the writer gives us many impressions. Although those in the hospital talk about pregnancy and childbirth, their talk is devoid of emotion, and here Bloom's emotion appears, so he preserved in this scene its marginality. And he did not try to involve himself in a sacred moment, for example, this, and also, we see in this episode the meeting of the two characters, Stephen and Bloom, at a social event, and each of them has his own thoughts that do not stop and lead him to many things about the past or about the truth of some things, and in this episode we see a creative use of language. He walks us through the stages of language development through the ages and chooses a linguistic style for each emotion he wants to convey to the reader:

".....by no exterior splendor is the prosperity of a nation more efficaciously asserted than by the measure of how far forward may have progressed the tribute of its solicitude for that prolife rent continuance." (Joyce, 1922, P.701), this quote came at the start of the episode. It was written like the translations of the Latinate prose.

The fifteenth episode is few events, but it is full of ideas. Bloom and Stephen's thoughts are hallucinations rather than ideas. As before, Stephen's ideas are still focused on thinking about religious facts and linking them to power and we can notice how Stephen thinks by his saying :

"You die for your country, suppose." (He rests his arm on the sleeve of Private Carr.) "I don't want that for you. However, I say: Let my nation perish for me. It has done so up to this point. I'd rather not die. Death, damn it. "Long live life!" (Joyce, 1922, p. 969), while Bloom's thoughts revolve around self-interest and guilt sometimes,

and it appears originally During the episode, Bloom feels paternity towards Stephen as Bloom tracks Stephen as he goes to Night town in an attempt to protect him.

In the sixteenth episode, after the two characters Bloom and Stephen finally meet, we understand through the narration that Bloom is trying to get close to Stephen, relying on what he thinks about Stephen and not the truth. He accompanies him in most of his thoughts during the events of the episode, but the strangest thing was the Bloom lied about being Jew while he speaking to Stephen :

Therefore, without straying from the truth in the slightest, I informed him that his God—that is, Christ—and his entire family were also Jews, just like me, even though I am not. He had one for that. A gentle response wards off anger. Everyone could see that he had nothing to say for himself. Am I mistaken? (Joyce, 1922, P. 1048), and Odysseus appears in this episode in disguise in order to be able to sneak in to defeat the usurpers, So this episode clearly centers around unclear identities, both Stephen and Bloom deal with the impressions they have of each other, and Odysseus also denies his true

identity, and Bloom has doubts about Murphy's personality.

The seventeenth episode is the most difficult episode ever, in which Joyce burdens the text with description and explanation, and in a biblical-style manner. He reviews all his ideas that we have known during the novel. In this chapter, Odysseus kills the opponents and returns home. Bloom also returns home, but the effects of his wife's infidelity are still all over the place. Is Bloom also considered victorious? Is his forgiveness the matter in the end? Is it a victory or is it a question mark about Bloom's personality? We cannot judge whether Bloom is a strong personality by her tolerance or weak by her denial of the truth, and we also see during the episode the recent development of Stephen's relationship. And Bloom, as we have noticed over the course of the episodes, the nature of their personalities is close, but that friendship often does not work, and here you can hear Bloom speaking about his thoughts about life to Stephen:

"in reality ever moving from immeasurably remote eons to infinitely remote futures in comparison with which the years,

threescore and ten, of allotted human life formed a parenthesis of infinitesimal brevity." (Joyce, 1922,P.1149) .

After Bloom returns to his home in the eighteenth episode, we get a little closer to the character of Molly, his wife, We discover new dimensions to her personality, far from being a prostitute who betrayed her husband, as she has a sharp intelligence and a sense of humor, And perhaps she was not the traitorous character in her nature, so we know at the end of the novel that she lived in a difficult marriage, Bloom separated from her for ten years, and their son died, accompanied by her feeling of guilt, Although she expressed her marriage to Bloom in a very confident words as she said :

"I'd rather die 20 times over than marry another of their sex of course had never find another woman like me to put up with him the way I do"(Joyce, 1922, P.1230).

The researcher feels at the end of the events of Ulysses that it is not right to look at things from a single point of view.

We see in the novel a merging between the original characters of the novel imagined by the writer and the characters of the Odyssey, which is one of the features of postmodernity - Intertextuality - that the writer recognizes the above literary writings and integrates it into his own text. We also see him diversifying in his style, influenced by previous literary styles, and we see him even using literary formulas inspired by the Bible. Joyce also integrates all the styles that he was influenced by and makes each situation his own style so as to give it strength and influence.

In the fourteenth episode, the stylistic diversity that Joyce uses and sometimes does in a sarcastic way as well, for example at the beginning of the fourteenth episode begins with Latin prose and then a conversation takes place between Bloom and the nurse using medieval moral prose, and when Bloom entered the style, the style shifted to the medieval romantic style, and thus the events of this episode continue with a stylistic diversity that appears as a clear feature of postmodernism.

Everyone can find the verbiage in the writer's style is very clear. The writer exaggerates the description and uses new, unfamiliar methods of description to convey an image that may be very familiar.

This method is what distinguishes postmodernists. For example, in the fifteenth episode of the novel, we find few events, but this in a large number of pages to fulfill the author's descriptive purposes, and also in the seventh episode, we find that Joyce exaggerates the description of water and its properties and tells us the journey of water through the pipes until it reaches the faucet.

Joyce used irony to describe the reality in some parts of the novel and irony is one of the strongest features of the postmodern style:

"God made food; the devil the cooks." This phrase, which was made by Stephen, expresses the character's thoughts with a black humor: "History, Stephen said, is a nightmare from which I am trying to awake."

Conclusion:-

The fundamental difference between Modernism and Postmodernism is that modernist thinking is about the search of an abstract truth of life while postmodernists thinkers believe that there is no universal truth, abstract or otherwise. Modernism believe in rational thinking and use of science and reason while postmodernism believed in the irrationality of things.

The effects of postmodernism were felt in the late nineteenth and early twentieth centuries. In the 1910s, 1920 and 1930 a variety of literary techniques were used that had no previously been seen before. Different from traditional form of literature, writers in this era experimented with language and forms which were followed by many writers up until today. Joyce's: A Portrait of the Artist as a Young Man, Ulysses, and Finnegans Wake are examples of these experimental works that had major impacts on literature. The use of literary techniques such as stream of consciousness, fragmentation, and mixing of different languages in Joyce's Ulysses was quite experimental for its time. (Hayman, 1982).

James Joyce is a versatile writer of the twentieth century. Generally canonized as a "high modernist" or an "experimentalist", Joyce stands for the representative literary figure of the twentieth century. His artistic versatility is embodied in his literary and linguistic innovations. Joyce's fiction embodies the modern world's complexity, pluralism, dynamism, and multiplicity. (Farsi, 2013).

There is a new dimension to the modernist as well as postmodernist readings of Ulysses. The novel's modernist and postmodernist aesthetic features are politicized by reading them in the light of Joyce's Anarchism. It is inferred that Ulysses is a textually-contextually versatile work. Such modernist features as the Homeric parallel, anti-heroes and stylistic experimentations coexist dialectically with its politicized subtext, historicized characters and technical diversity. The contradictory coexistence of these modernist and postmodernist characteristics makes the work a multifarious and highly dynamic text. The dynamism of its structure has resulted in multiple and more often contradictory readings of Ulysses, all of which are acceptable without any privilege.

Speaking of Ulysses as the parody and ironic version of Odyssey automatically opens up the discourses of postmodernism and post colonialism. For such theories as Hutcheon and Jencks parody and irony are the perfect forms of postmodern fiction, whereas for the postcolonial thinker, Bhabha, they are the most pertinent means of deconstructing the authoritarianism of the colonizer in the colonial encounter. (Bakhtin, 1981). Besides, the Bakhtinian effect of Joyce's hybridization of the classical and modern is one of the permanent charms of the novel which makes it ambivalent through its double-edged irony.

This research takes Ulysses' all-pervasive ambivalence in genre characterization , style, diction, point of view, effect and themes as the proof of the dialectical coexistence of the modernist and postmodernist traits of the novel. Furthermore, this research tries to open up a space for the heretofore ignored aspect of Joyce's Ulysses by reading the aesthetic merits of the work in terms of Joyce's politico-historical stands as an anarchist constructed in the colonial encounter.

References List:-

- Bakhtin, M.M.(1981). The Dialogue Imagination: "Four Essays". University of Texas Press. U.S.A.
- Blamires, H.C. (1966). The Bloomsday Book: A Guide through Joyce's "Ulysses" . London: Methuen & Co. Ltd.
- Budgen, F.S. (1989). James Joyce and the Making of "Ulysses" (New York: Oxford University Press.
- Bulter.J.(1990). Gender Trouble: Feminism and the Subversion of Identity. Routledge. U.S. A.
- Burn, S. J. (2008). Jonathan Franzen at the End of Postmodernism. Palgrave Macmillan. U.K.
- Cheng, V.J.(1984). Shakespeare and Joyce: A Study of "Finnegans Wake" (University Park: Pennsylvania State University Press.
- Connor, S. (1989). Postmodernist Culture—An Introduction to Theories of the Contemporary. Cambridge: Blackwell Publishers. U.K.
- Ellmann, R.D. (1972). Ulysses on the Liffey. New York: Oxford University Press.
- Farsi, R. (2013). Modernism & Postmodernism in James Joyce's Fiction. Lambert Academic Publishing. Germany.
- Gibson, A. (2002). Joyce's Revenge: History, Politics, and Aesthetics in " Ulysses". Oxford University Press. Oxford. United Kingdom.
- Hall, S. (1990). Cultural Identity and Diaspora. Routledge. U.K.
- Harvey, D.W. (1990). The Condition of Postmodernity. An Enquiry into the Origins and Cultural Change. Blackwell Publishers. United Kingdom.
- Hassan , Ihab. (1987). From Postmodernism to Postmodernity: The Local \ Global Context. The University of Minnesota Press.
- Hayman, D. M. (1982). "Ulysses": The Mechanics of Meaning. Rev. ed. Madison: University of Wisconsin Press. Ireland.
- Jameson, Fredric.(1991). Postmodernism, or the Cultural Logic of Late Capitalism. In The Jameson Reader . Duke University Press. U.S.A.
- Joyce, J. A. (1922). Ulysses. Shakespeare and Company. Paris.
- Mahaffey, Vicki. (2007). Joyce in Dialogue(Irish Study). Routledge. U.K.
- Martin, Kelly. (2008). The Questionable Progression from Modernism to Postmodernism: Exploring Aesthetic Convergences in Ulysses and Gravity's Rainbow. Edwin Mellen Press. U.S.A.
- Pound, E. W. (1968). "Ulysses" A Study. .New York: New. Directions Publishing.
- Reynolds, M.T. (1991). "Joyce's Shakespeare \ Schutte's Joyce", Re-Viewing Classics of Joyce Criticism, ed. Janet Egleson Dunleavy.

University of Illinois Press. Urbana & Chicago (Norman. H. Alford Collection). U.S.A.

- Sack, B. H (1969). Joyce and the Postmodern Novel. University of Wisconsin Press. U.S.A.
- Tindall, W. Y. (1959). A Reader's Guide to James Joyce. Farrar, Straus & Giroux. U.S.A.
- Waugh, P. (1992). Practicing Postmodernism\ Reading Modernism. Routledge. U.K.