

IMPLICIT AGREEMENT BETWEEN THE AUTHORS AND THE READERS IN JAMES JOYCE'S ULYSSES

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Abstract

This work is a negation of the opinion of David Daiches and focuses on the continuation of implicit agreement in James Joyce's Ulysses. It also rejects the David Daiches criticism over the modern writers specifically James Joyce where he says that with the passing of the time there remain no implicit agreement between James Joyce and his reader. The research work opposes David Daiches opinion and focus on the areas which are still implicit. So, for reading Joyce's text the study reveals that the reader has to be cautious and suggests that James Joyce cannot be read randomly like past writers such as Thomas Hardy and Charles Dickens. For getting the outcome of the research, it uses Viktor Shklovsky's Defamiliarization Theory.

KEYWORDS: Implicit, Agreement, Ulysses, David Daiches and James Joyce.

1. INTRODUCTION

The The implicit agreement in Joyce is drawn out of David Daiches opinion as he talks about the modern writer's techniques. Daiches (1975) in his article (What was the modern novel?) focuses on the techniques of modern writers, and draws out an opinion "the breakdown of implicit agreement" (p. 814). According to dictionary the word Implicit means something that is not directly expressed and explained. He argues that as the time is passing there is occurring the breakdown of implicit agreement between the authors and his readers; more specifically in James Joyce. To build up his argument, he takes on the most influential novelists of the time such as Virginia Woolf and James Joyce. However, this study denies Daiches belief about the breakdown of implicit agreement. The study focuses on still continuation of implicit agreement between the modern novelists and their readers especially James Joyce in his masterpiece, Ulysses. The study uses the theory of Viktor Shklovsky's Defamiliarization from his greatly celebrated and discussed work "Art as Technique" (1917). James Joyce is best known for his unique style of writing in modern times to his many of the contemporaries. The modern critics have had a great deal of



discussion about Joyce's text in recent times as well as in the recent past. Especially the title of his masterpiece *Ulysses*; which made the critics busy for fifty years that continued and is still a subject of vast discussion and criticism because of its distinct approach (Henke, 1977). To some critics Joyce's title of the above mentioned novel is greatly influenced by Greek author, Homer's *Odyssey* and also referred it as modern *Odyssey* (Gilbert, 1969). To McHale (1990) Joyce uses two distinct ways in his text. Further, he states that one of Joyce's technique is exact Modernism or early Modernism and later is the Postmodernism. The use of two techniques in one text gives readers a chance to be completely within the text. Joyce never offers his readers an easy task.

Once allows the reader to interpret his text the way the readers get it. This takes a very slow process of reading Joyce's text. The author of the novel *Ulysses* does not give anything easy to be understood. The reader needs to be aware of Joyce's texts throughout (Morrison, 1993).

1.1. BACKGROUND OF THE STUDY

James Joyce was an Irish poet, novelist, short story writer, a teacher and a literary critic born in February 2nd 1882 in Rathgar Ireland. He is one of the most influential and important writers of the last century. Joyce gained the attention of literary critics after the publication of his work "Portrait of the Artist" in 1916. The Artist gain an especial attention of Ezra Pound to the extent that he leaves a space for Joyce's book *Portrait* and skip his own book for the publication because Joyce's unique style has attracted him the most (Devlin-Glass, 2004).

1.2. OBJECTIVES OF THE STUDY

The study has the following objectives and the entire research will be based on these mention objectives.

1. To explore the agreement made between the author and the reader.
2. To evaluate whether the author creates a situation which drags the reader into it and the author jumps to another matter.

1.3. RESEARCH QUESTIONS

The research aims to answer the following questions.

1. How does James Joyce make an agreement between himself and the reader?
2. What are the factors that lead to the reader's curiosity and causes implicit agreement between James Joyce and his reader in *Ulysses*?



2 LITTERER REVIEW

[Joyce] entertained some notion of the common reader to whom his texts would be available. But this purely imaginary audience did not exist and the real audience to whom the texts are thus necessarily addressed is an isolated individual and the only possible individual: Joyce himself” (Glass, 2004, p.363).

James Joyce’s *Ulysses* is one of the most discussed and elaborated novel in the light of modern techniques. As Sarah Baxter says, “James Joyce’s *Ulysses* – variously considered the most momentous, accomplished, infuriating and unreadable book in English language- is the ordinary made the extraordinary. It’s a modernist reworking of Homer’s *Odyssey*, but while the ancient Greek poem tells of Odysseus’s incident- packed return from the Trojan war, Joyce makes an epic out of a single unremarkable day” (Baxter, 2019, p.16).

Reading *Ulysses* can give a proper insight into everyday life. As the early comment by Sarah tells though an epic but it is based on a single day event of life. It puts everyday life into text as said by Sean Latham, “*Ulysses* lends weight and significance to objects, emotions, and experiences worn smooth by itself. It mystifies and even makes sacred the profane world around us” (Latham, 2014, p.xv).

James Joyce’s *Ulysses* having been called the modern *Odyssey* and labeled as an epic novel will undoubtedly put the reader into doubts. Joyce’s *Ulysses* is a complete contradiction to Homer’s epic poem. Homer’s *Odyssey* is an epic poem. *Odyssey* is regarded as the best. In *Odyssey* the main character is in a quest. In *Odyssey*, Odysseus travels ten years around the world whereas James Joyce’s *Ulysses* is the story of a single day man’s life. “It functions during the course of one day in the life of his modern Odysseus proved to be an exemplary” (Voyiatzaki, 2002, p.23).

No novel till now in the history of literature has received so much of criticism as of Joyce’s *Ulysses* because of its several techniques in a single piece of work. No literary work has got so much interest as compared to *Ulysses*. *Ulysses* has been explored in every matter whether it has been its characters, plot, setting or even the names of the chapter or the absurdity of the text. *Ulysses* has been the subject of discussion of the literary critics. It is said that, “*Ulysses* itself and the critics who have attempted over the past fifty years to scratch at its meaning. And the enigmatic phrase which runs through Bloom's mind as he throws his "wooden pen" away, "Done half by design," seems, after all, to be one of the final conundrums of the novel itself.” Further it is said after novel’s completion of its fifty year that how it has been the interest of critics. For fifty years critics have explored the innumerable facets of *Ulysses*; scholars have provided a word-index, allusion lists, musical



sources, character glosses, gazetteers of street and place names, and literally thousands of interpretations of various aspects of *Ulysses*. No novel written in this century has evoked more critical controversy or sparked such elaborate exegesis (Staley, 1972, p.70).

The remarks from Staley, tells that the reader has got a very tough work in hand referring to Joyce's *Ulysses*. He says a work which has been interpreted in all approaches still remains on the eyes of readers. However, after almost fifty years to the age of the Joyce's masterpiece *Ulysses*, the novel is the course of discussion. It is because the novel of Joyce is the only in the nature of its techniques. It does not reveal anything to its reader.

Over the past nine decades or nearly completing its hundred years still *Ulysses* is as the novel of the century. Its essence is still visible. The novel remains implicit to the critics. The critics have so far been unable to justify the clarity of the novel. The novel has no exactness in the text. It has since its publication remained a complicated novel because of its uniqueness in the context. This makes the novel a novel of the century. There have been several works done on the context of the novel. But no one has come through a complete answer about the novel.

3. RESEARCH METHODOLOGY

This part of the research emphasizes on the theoretical framework and the methodology which have been used in the passages while conducting this research. The idea of implicit techniques has been taken from the article of David Daiches and this study negates the idea of Daiches and it tries to analyze the implicit aspects present in the text of James Joyce's *Ulysses*. This study will view the single work of James Joyce and will take on the Russian Formalist Victor Shklovsky's theory of *Defamiliarization*.

The present research is delimited on a sing novel grounds; one the number of techniques used in the novel. Secondly the novel will only be analyzed for key concepts of the *Defamiliarization*. The novel would be analyzed through the lens of modern and postmodern aspects in the light of the *Russian Formalism*.

5. DISCUSSION

Implicit Agreement in *Ulysses*.

Like almost every great book nowadays, *Ulysses* is too difficult for careless reading. Difficulties of method are complicated by density-by what Joyce himself called "enormous bulk and more than enormous complexity (Tindal, 1959, p.123).

James Joyce is one of the novelists whose novels have been explored for nearly a hundred years now. In these hundred years his writing remains unsolvable. Critics find his



prose the most difficult writings which they are encountering. As the above lines of William Tindal suggest that what sort of a work or more importantly the technique James Joyce uses in his *Ulysses*.

However, in the course of the ten decades or so no one has so far in the history successfully been able to counter or completely interpret James Joyce and get the authentic result of the text of *Ulysses* in particular. His techniques have got the critics wandering. Explaining his *Ulysses* has become the task of the century.

Due to its uniqueness of the text the novel *Ulysses* forces his readers to become implicit. The reader might understand it to some extent but it becomes the uphill task for the readers to get it. Its techniques and style of writing have hardly been completely understood. For a new reader Joyce is never easy. He is surprising. He is implicit. The text does not offer anything to him. With no clues at all. He has to be consistent in the journey of studying the novel. He is alone in the textual journey of *Ulysses*. Because of this the reader and the author makes an agreement as both remain contradictory to each other (McKenna, 2002).

The reason behind making such agreement is just because that single reading does not work. It will not be enough to get the text of the novel. For understanding the text of *Ulysses* a reader must read it more than once. The text of the novel *Ulysses* mingled with a single day event. The plot moves one to the other.

James Joyce is unlike Conrad and Froust. For reading and getting Joyce's *Ulysses* the reader has to be ready for reading it several times. Reading him time and again will be beneficial for the reader. A single reading of the text of the novel will give him nothing but absurdity.

The very last paragraph of the novel is a great example of implicitly. It gives nothing to the reader. The reader ought to make the agreement. The reader gets nothing. It is a complete chapter without any punctuation. The reader has to adjust all long one sentenced chapter. And it is also a monologue of the protagonist of the novel Bloom. Especially the last part of the novel as well as the chapter to end the novel tells that how the novel is implicit to reader. As the author narrates the most stunning words of the novel,

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 to 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, 2009, p.783).

In the complete novel of James Joyce the reader makes an agreement with the author. The agreement is made because of the absurdity, the language and so many other techniques which James Joyce uses in the novel. The theory Defamiliarization of Russian formalist Viktor Shklovsky helps the reader to be completely in the text.

The author and the reader relation in Ulysses

Joyce was well aware of the difficulties that his readers at the time would encounter in trying to make sense of the narrative. In this respect, the Gilbert and Linati schemata can serve as partial, temporary aids for his audience to engage with the text. Nonetheless, the novel markedly aspires to make the reader a part of its action, which is why these first pages deliver a gradual shift from an extradiegetic perspective to the first level narrative, the stage wherein the narrative act takes place (Pier 2).

Further he says “If transgressing the boundaries of narrative levels (and, thus, voices) is still identifiable now, it will become less and less clear as the story proceeds. Doubtlessly, the elements of this transition, if not the very idea of incorporating such a process, underline a concern for the ability of the reader’s body to interiorize the text in a similar manner to the way in which characters like Molly, Leopold, or Stephen interiorize the world they belong to, rather than just glance over it.

The danger of surface glancing is best expressed in a phrase that is yet to come: the “ineluctable modality of the visible”. What we witness here is Joyce not only being aware, but actually using elements from within his narrative to influence each singular act of reading, a mise-en-scène using the very frame of the novel to address the world beyond it and, more specifically, the reader’s corporeality” (Pier 12).

Joyce in his masterpiece Ulysses never introduces anything to his reader. The reader has to be well aware of the techniques he uses. Reader has to be well concerned and concentrated to understand the text of the author. There is no random reading of Ulysses unlike other authors who set off the scenario for the reader. If we take the example of Hardy and Dickens who can randomly be understood. They introduce everything to you. But in Joyce’s case it is totally different. Let alone the events he even does not introduce his characters to the reader. The reader gets surprises, all sort of surprises while reading Joyce especially Ulysses.

The style of reading and rereading of the text of Ulysses generates the relation of both. The reader most of the time struck to a situation that does not allow him to follow the



narration of the author. The reader has to stay on that phrase or situation to read and read it again so that the reader gets something about the situation of the text. As says, “Reading and rereading Joyce’s *Ulysses* over the years I was struck by several major coincidences, some pertaining to form other to subject matter and still others to potentially placeable in the very fuzzy area lying between these two” (Sandulesco, 1984, p.125).

According to Sandulesco the text of *Ulysses* will be for the reader. He has to read it time and again. It is unlike those texts which are easy to crack. It is a text that gives one a time taking duration. It is not an easy text to be understood in a single reading. It must be read for quite good times to get the exact meaning of the text. Due to its uniqueness in the style of writing it forces reader to certain situations where he gets struck.

Furthermore about the language another critic is of the view that the novel language seems to be a material. It tells you about the animal history though written in a single day life. A reader may think that it would be about only a short span of a characters life or the some more important aspect of the character’s life. But the novel is as a whole completely a different phenomenon. It is a huge mistake for a reader if he encounters *Ulysses* as a single day life story but it is a complete play of language by James Joyce. According to Bennett (2010),

Language as something material, what we would better call “tongue-age”: an organic offshoot of our animal history. Language, too, is an accident, an uneven and inconstant material web that can stick to human experience but is only adventitiously embedded in our processes of embodied determination. An animalist approach to language, taking language to be accidental, sees language as a thing of the tongue, a weird byproduct of our bodies that emerged somewhere in the distant fog of deep time. Tongue-age follows Jane Bennett’s insight that language is always needful of a “‘fabulously complex’ set of speech prostheses”—non-human, non-intelligent, no divine agents projecting themselves through our bodies (p. 36).

In the same way in the novel of James Joyce language plays a vital role to develop the relation of the reader and the author. It gives both the reader and the author hint to continue with each other as the author with certain language attitude remains implicit. As in the modern times of writing the subjectivity and language traces the structure. Joyce’s novel leads the reader to new way of thinking about the text. The monologues in the novel of *Ulysses* take the reader into a new ways, as the interior monologue of Molly is a good example to quote here, a quarter after what an unearthly hour I suppose theyre just getting up in China now combing out their pigtails for the day well soon have the nuns ringing the



angelus theyve nobody coming in to spoil their sleep except an odd priest or two for his night office or the alarmclock next door at cockshout clattering the brains out of itself let me see if I can doze off 1 2 3 4 5 what kind of flowers are those they invented like the stars the wallpaper in Lombard street was much nicer the apron he gave me was like that something only I only wore it twice better lower this lamp and try again so as I can get up early Ill go to Lambes there beside Findlaters and get them to send us some flowers to put about the place in case he brings him home tomorrow today I mean no no Fridays an unlucky day first I want to do the place up someway the dust grows in it I think while Im asleep then we can have music and cigarettes and I can accompany him first I must clean the keys of the piano with milk whatll I wear shall I wear a white rose or those fairy cakes in Liptons I love the smell of a rich big shop (Joyce: 2009, p. 642).

The complete monologue focuses on the consciousness of the character Molly. At that point the character is lost in the memories of her life. These fantasies and ideas form her character. These metaphysical abstractions and the embodiment of the language form the relation between the author of the text of the novel and its reader. The reader without the agreement of the relation would be beating about the bush. He would be completely unaware of the text richness, if he does not make the relation with author.

6. CONCLUSION

Ulysses having been one of the century's most discussed novel in the history of literature. Joyce writes the novel to portray his hero. James Joyce portrays his hero's single day life story. Joyce has been greatly influence by Greek poet Homer. Joyce has even taken the title of his masterpiece novel from the Homer's *Odysseys*'. In his novel *Ulysses* having been influenced from the story of Homer's *Odyssey* which is the story of a man wandering around for a span of ten years; whereas, Joyce's story revolves around his hero's single day life.

In this research work the researcher denies David Daiches opinion. The researcher with reference to the text of the novel highlights certain points which are implicit to the readers. The researcher brings out those phrases, events, conversions and more importantly the language used in the text which helps to show the continuation of implicit agreement. This study has tried to highlight the techniques which are still implicit.

This research has focused on how the author and the reader are compelled to make an agreement which allows the reader to read such a text which has been discussed over the period of hundred years for its absurd text. Critics have given different opinions about James Joyce's *Ulysses*. After looking ast the different the study has utilized *Defamiliarization* theory of Shklovsky. For finding implicit agreement the investigation has used the theory



of *Defamiliarization*. *Defamiliarization* theory is sighted in various manners. Various individuals have investigated it at a different way. Shklovosky for instance in the theory separates the poetic and the common language.

This research sights what techniques the author uses that the text of the novel becomes implicit for the reader, and force them to make an agreement. James Joyce uses numerous techniques in *Ulysses*. Bringing episodic technique in novel is his uniqueness. Though it is the story of a day but Joyce uses abundance of techniques in the novel. Having been influence from Homer's *Odyssey* James Joyce uses episodic technique to consider his novel an epic novel.

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