Chapter 4

Ulysses as Carnival

"Ireland sober is Ireland free" is Joyce's humorous comment on the drinking habit of the Irish people in Ulysses (298). The spirit of carnival is there in the blood of the Irish people. Joyce himself is one who typifies the carnival spirit. Joyce's protest against the official culture, his protest against the church, his protest against the institution of marriage, his protest against the King's English—all has a certain Rabelaisian ring about it. These characteristics place him in the milieu of a long forgotten tradition of folk culture. This is one reason why critics like Matthew Hodgart see in Ulysses "collections of popular culture" (35). It is indeed possible to treat Ulysses as an interesting specimen of grotesque literature.

The laws of canonical literature are not applicable to grotesque literature. Grotesque literature itself cannot be called a canon as it deviates from all the restricting norms of canonical literature. But for convenience we will call this group also a canon. Ulysses belongs to the grotesque canon in its departure from all norms of classical literature. The whole book can be seen as a glorification of the body and bodily matters. Patrick Parrinder
in his essay "Joyce and the Grotesque" writes that *Ulysses* "is full of grotesque humour, much of it based on distorted or incongruous views of the body" (10). The stress on the body can be seen in Joyce’s choice of an organ for each chapter of this novel. Also, one can see the intermingling of the grotesque and the classical concepts in the admixture of the various organs of the body described in the novel. Side by side with the genital organs, breasts, belly and the buttocks of the grotesque canon, one can also see the head, the arms, the legs, the muscular system and so on typical of the classical canon in Joyce’s text. According to Roy K Gottfried, "Joyce reveled in the physical, in the corporeal, perhaps as a contrast to the Catholic dogma that would suppress body" (52).

As in folk carnivals, the novelistic carnival begins and ends with the chiming of bells in the Glasnevin Church near Bloom’s house in Dublin. Only eighteen hours are chosen for the narrative and this specific time is the carnival time for the novel. Similar to the dual life of a person of the Middle Ages is the dual life that the characters of *Ulysses* live. The external appearance and acts of Bloom are in accordance with official decorum and official rules, whereas his internal thoughts indicate the carnival spirit of relaxed rules and lack of decorum. He is well mannered and polished outside, but inside he is bubbling with humour and wit and his unrestricted thoughts very often verge on indecency and blasphemy.
All the major characters of *Ulysses* form an ensemble of the grotesque. Bloom is preoccupied with food, Molly with the body, Simon Dedalus with the billingsgate and Stephen with intellectual parody. Molly and Bloom form a carnival pair through their interest in physicality. Besides, keeping in mind the very comical and debasing image of the novel’s protagonist farting along with “the stout rhetoric of a patriot long dead,” a discussion about the various elements of folk culture like the grotesque imagery, banquet images, the lower bodily stratum and the use of billingsgate seem to be very apt in the case of *Ulysses* (O’Brien 149).

The “Circe” episode of the novel is quite distinct as representing a carnival that takes place in the psyche of the characters. It is a temporary release from all the textual, narratorial, temporal, spatial, physical, ethical, religious, social, conceptual and sartorial restraints. In this way it is isolated from all other chapters and remains aloof as a representative of the carnival inside the text. Bloom is drunk and Stephen dead drunk in this episode, and this sets the correct mood for the carnival atmosphere. Everything is permitted in this chapter and everyone acts as he/she likes. Everything exceeds its bounds and there is a free growing and “interorientation” of objects, people and animals into each other. Heaven and earth are mixed up and inhabitants of these worlds bump into each other. Thus in this episode, “the characters become both the audience
watching the action and the auditors of the speeches” (Eruvbetine 59). Here, things are seen in the reverse order and identities are confused. Milly is confused and taken as Molly by Bloom. Bloom becomes “Stoom” and Stephen becomes “Blephen.” Zack Bowen thinks that “by the end of Ithaca Stoom and Blephen have passed into each other’s beings and minds forever and that union, and their recognition of that union, is unequivocal” (58). Molly and Bloom become one entity in his anagrams. This growing into each other is a trait of the grotesque.

Since the essential principle of “degradation” involves a death and a birth, these phenomena are frequently discussed in the text. Death throes and childbirth may appear as opposite poles in the life of a human being but these are always intimately interconnected in the grotesque form. These two phenomena had always been avoided by classical literature. If at all they were mentioned in classical literature they were described only euphemistically. Grotesque literature freely discusses these matters. The gaping mouth, the protruding eyes, sweating, trembling, groaning and suffocation are all typical symptoms of both birth and death. These are also symptoms of the “grotesque.” Hence it becomes inevitable to mention these two processes of life, viz., childbirth and death in grotesque literature.

Even the initial pages of Ulysses give the reader a taste of death—the death of Stephen’s mother. Since the principle of degradation meant a
transfer from earth to the underworld and from top to bottom, in grotesque literature, there is no distinction between earth and the underworld. Horror is also part of grotesque literature, for the readers are not allowed to sit complacent reading books of a grotesque nature. So Mrs Dedalus who is "beastly dead" makes a frightening appearance from the underworld and creates horror in the minds of her son as well as the readers:

Silently, in a dream she had come to him after her death, her wasted body within its loose brown graveclothes giving off an odour of wax and rosewood, her breath, that had bent upon him, mute, reproachful, a faint odour of wetted ashes. (5, 10)

The last minutes of Mrs Dedalus' life lying sick on her bed is described thus: "A bowl of white china had stood beside her deathbed holding the green sluggish bile which she had torn up from her rotting liver by fits of loud groaning vomiting" (6). The words like "bile" and "liver" take the reader to the lower bodily stratum. The elimination of the sluggish bile from the rotting liver by vomiting and the loud groaning are all emblematic of the grotesque.

The words of master Dignam relate the death throes of his father to the readers:
His face got all grey instead of being red like it was and [...] Pa was inside it and ma crying in the parlour and uncle Barney telling the men how to get it round the bend. A big coffin it was, and high and heavy looking. How was that? The last night pa was boosed he was standing on the landing there bawling out for his boots to go out to Tunney’s for to boose more and he looked butty and short in his shirt. Never see him again, Death, that is. Pa is dead. My father is dead. He told me to be a good son to ma. I couldn’t hear the other things he said but I saw his tongue and his teeth trying to say it better. Poor pa. That was Mr Dignam, my father. I hope he is in purgatory now because he went to confession to father Conroy on Saturday night. (241-42)

Dignam’s excessive drinking habit has led to his death. But drinking in excess is a carnivalesque trait. So Dignam’s death in the grotesque as well as in the Christian tradition will only lead to a new birth for him for one hears the Christian prayer being said over the coffin: "I am the resurrection and the life." Bloom attends this funeral and his reflections at the cemetery are grotesque in nature. Bloom, for an instant gets the grotesque vision of the upset coffin from where the corpse of Dignam shoots out:
Bom! Upset. A coffin bumped out on to the road. Burst open. Paddy Dignam shot out and rolling over stiff in the dust in a brown habit too large for him. Red face: grey now. Mouth fallen open. Asking what’s up now. Quite right to close it. Looks horrid open. Then the insides decompose quickly. Much better to close up all the orifices. Yes, also. With wax.

The sphincter loose. Seal up all. (95)

The gaping mouth of the ghost of Dignam, the open orifices and the loose sphincter associated with defecation are important grotesque features. The peculiarity of the above-mentioned ghosts is the special reference to their face and especially to their grotesquely contorted mouth in death. This is also one of the most important grotesque features.

The cemetery seems to be the aptest place for the grotesque drama to take place. Here one sees dismembered body and body parts: lungs, hearts, livers, skulls and so on. The dismembered and mutilated body again is a trait of the grotesque. The prosperous bulk of the cemetery caretaker is a good grotesque combination of life-in-death. The portrait of his wife who sleeps with him in the fear of death, the whores in the Turkish graveyard, the Chinese cemeteries with giant poppies that produce the best opium all show that in the “midst of death we are in life” (104). Like the blood of Abel which sank into the earth and made the land fertile, the flesh and
blood of these corpses make the cemetery land fertile. This again indicates a rebirth for these corpses that are taken into the lower earthly stratum. The memories of Rudy’s birth, when they are mentioned in the text, are always tinged with memories of his very short life and subsequent death. It is only with Rudy’s death that Bloom goes in search of a son in Stephen, who in turn has been in search of a spiritual father. Thus the death of Rudy is only a portal to a new life for both Bloom and Stephen. Here again, birth and death meet on the same plane.

Deaths are never pictured in folktales without the accompaniment of a feast. As in the case of folktales, the death of Dignam in Ulysses is accompanied by a banquet. It is customary for the funeral coaches that go to the Glasnevin cemetery to get down at Dunphy’s pub and “drown” their grief. Bloom expects that the mourners would get down as usual at the Dunphy’s to drink for Dignam’s health on their way back from the cemetery. The reference to the drinks as the “elixir of life” shows their regenerating power. Even the funeral coach in which they are travelling contain crumbs of bread in it which are remnants of some jolly picnic party. In the cemetery one watches a hawker standing with a barrow of cake and fruit. These are the cakes for the dead. Back in Dignam’s house, Mrs Stoer and Mrs Quigley and Mrs MacDowell are sitting with the blinds drawn sobbing for late Mr Dignam. They are all the time seen sipping superior
quality tawny sherry and eating crumbs of cottage fruitcake. Master Patrick Aloysius Dignam is seen buying porksteaks for the funeral dinner of his father. Everywhere we see food and drink partaken of in memory of the dead. Thus even in the midst of death and tears we can see the enlivening effect of food and drink.

The next important theme of the grotesque body is pregnancy and childbirth. All the processes involved behind childbirth, viz., copulation, pregnancy, birth pangs and finally the birth itself are described in minute detail. The reader often hears of Mrs Purefoy lying in hard labour for the past three days for the confinement of her ninth child. Bloom imagines the birth pangs of Mrs. Purefoy.

Sss. Dth, dth, dth! Three days imagine groaning on a bed with a vinegared handkerchief round her forehead, her belly swollen out! Phew! Dreadful simply! Child’s head too big: forceps. Doubled up inside her trying to butt its way out blindly, groping for the way out. Kill me that would. (154)

Here, one is also reminded of the birth of Gargantua who found it hard to find a way out of his mother’s womb and who finally pushed his way out through the left ear of his mother (Rabelais 69). The groaning, swollen belly and the child forcing the way out are all images of grotesque
realism. However, after the delivery, according to Bloom in *Ulysses*, the pregnant women look very relieved with peaceful eyes and flat tummy (154). These two features are in stark contrast to the features of the grotesque body with its bulging tummy and rolling eyes.

There is a birth in the Purefoy family almost every year. In the confinement of Mrs. Purefoy, the Christian, and especially the Methodist, view against the use of contraceptives is mocked at and parodied. The theme of contraception is a crime against fertility and a sin against the Holy Spirit. In Stephen’s words the use of contraceptives means to “nightly impossibilise” the “Godpossible souls” (372). In the commandments given to Abraham by Jehova, it is said that the human race should increase and multiply. Thus the Christian doctrine of growth and multiplication seems to be in agreement with the views of grotesque realism.

In grotesque realism, the “unfinished and open body (dying, bringing forth and being born) is not separated from the world by clearly defined boundaries; it is blended with the world, with animals, with objects” (Rabelais 26-27). This nature of the grotesque body can be seen in the transformation of a human element into an animal one. Bloom’s clarification of Molly’s doubt about the word “metempsychosis” reaches very near the idea of the grotesque. Metempsychosis is a Greek word meaning the transmigration of souls, or in simple terms, reincarnation. This
means that we all lived on the earth or on some other planet thousands of years ago and that we continue to live in another body even after our death. The Greeks believed that we could be changed into an animal or a tree or even a nymph after our death. Thus the reference to metempsychosis in the context of grotesque realism is very relevant since the grotesque body is never a finished or completed object. We see it being continually built and created and continually building and creating another body.

Not only human beings but other animate and inanimate objects too undergo such a transformation in grotesque realism. These objects can transcend their quantitative and qualitative limits. They can outgrow themselves and even be fused with other objects. For example, in Ulysses the kisses take human form to kiss Leopold. They wing from their bowers and fly about him twittering, warbling, cooing:

The Kisses

(Warbling.) Leo! (Twittering.) Icky licky micky sticky for Leo! (Cooing.) Coo coocoo! Yummyumm womwom!
(Warbling.) Big comebig! Pirouette! Leopopold (Twittering.) Leeolee! (Warbling.) O Leo!
(They rustle, flutter upon his garments, alight, bright giddy flecks, silvery sequins). (449)

Other objects and entities like the bells, the gong, the soap, the gulls, the long hand and shorthand, the wreath, the time piece, the brass quoits, a deadhand, a crab, the buckles, the gasjet, the fan, the hoof, the sins of the past, the yews, the nymph, the waterfall, the echo, the halcyon days, the nannygoat, the dummymummy, the button, the pianola, the hours, the bracelet, the hue and cry, the horse, the boots and several other things lose their nature only to commune with each other in the grotesque world of the Night town.

The inhabitants of the grotesque realm include animals with mixed body parts, giants, monsters, satyrs, dwarfs, pygmies, hobgoblins, cyclops and deformed people. They retain their grotesque character by some deformity in their build, or in the mixing up of body parts taken from other animals. Thus all these characters and animals give a sense of an endless growing into each other. Deaf Pat, one-legged sailor, blind stripling, lunatic Breen, the "odious pest" Bloom, the sinister figure of the man in Macintosh—all form members of the grotesque world.

According to Schneegans, the author of Geschichte der Grotesken Satyre (The History of Grotesque Satire), the grotesque starts when the
exaggeration reaches fantastic dimensions, the human nose being transformed into a snout or a beak (Rabelais 315-16). We can see such a transformation in the description of Myles Crawford’s nose turning into a beak or Bloom’s nose turning into a pig’s snout. Though these are not real grotesque transformations, their description in these terms produces the effect of the grotesque.

The nose often has sexual connotations. It symbolizes the phallus. The size and potency of the genital organs is always inferred from the size of the nose. It is because of its extended association with the lower bodily stratum that the transformation of the nose is especially referred to in grotesque literature. Ulysses makes constant references to this bodily organ. One sees Mulligan asking for the bard’s snotrag (5), Stephen picking his nose (50), the nose of an old woman white flattened against the pane (84), the high class whore in Jammets wearing her veil only upto her nose (354), Myles Crawford being constantly referred to as a beaked bird (122, 434), and so on.

Grotesque realism is not interested in the healthy body but in the body that is fighting with some disease. Thus diseases are inherent to all grotesque forms. Lunacy is a pet disease of the grotesque forms because madness allows men to look at the world with a difference. Only mad people have the liberty to view the world with judgments different from
that of the common man. Madness and folly are the opposite of wisdom and
they represent the other side or the lower stratum of official truth. Ulysses
makes simultaneous references to two lunatics: Cashel Boyle O’Connor
Fitzmaurice Tisdall Farrell with his “stick-umbrella-dustcoat” moving
around lampposts and Mr Breen in a skimpy frockcoat and blue canvas
shoes shuffling along hugging two heavy tomes to his ribs (151-52). Mr
Breen is in search of the sender of the postcard initialled U. P. Joyce is
perhaps teasing the pedantic lawyers like Breen who go filing libel suits for
trifle matters.

Another important feature of the grotesque body is that it possesses a
dual nature. The duality and ambivalence of the grotesque body is mostly
expressed by the androgyne theme. In the “Circe” episode, one can see the
transformation of Bloom into a female and Bella into a male. Bloom is now
changed into a “Charming soubrette with dauby cheeks, mustard hair and
large male hands and nose” and and ties shoelaces for his [her] master Bella
[Bello].

The male Bello assumes authority and slaps Bloom and sits on his
face to smoke cigarette and talk business and even uses Bloom’s ear as an
ashtray. Bello rides Bloom, digging her [his] kness into him [her] squeezing
his testicles. Finally Bloom becomes a “finished example of the new
womanly man” who gives birth to “eight male yellow and white children”
The whole episode exemplifies a grotesque description done in terms of the matters pertaining to the lower bodily stratum.

Bakhtin sees grotesque realism containing certain traits of “alcove realism” (Rabelais 105-06). Alcove realism deals with eavesdropping and prying into others’ lives. The novels written in this style are mainly concerned with the servants of the household, who are described as eavesdropping on their masters for their secrets. Free and open discussion of everything heard and seen inside the household and especially inside the bedroom is permitted with market place frankness in these novels. Joyce seems to have taken this aspect of alcove realism, which is basically the washing of one’s dirty linen in public. The descriptions of anticipated voyeurism and eavesdropping by Bloom on his wife’s adultery fall into this category. In this particular episode Boylan is the master and Molly, his mistress. Bloom is reduced to the position of a servant of his own household. The whole drama that takes place between Molly and Boylan inside the bedroom is described in terms of the eyewitness account of Bloom peeping through the keyhole of the bedroom door.

The verbal norms of the new bodily canon are the basis of all official and literary language. If the official language of the new canon prohibits everything connected to eating, drinking, evacuation, diseases, death, fecundation, pregnancy and childbirth, the grotesque canon is full of
expressions related to these. Nor does this new canon make any reference to such parts of the body as the genital organs, the buttocks, the belly, the nose or the mouth. Instead great emphasis is given to upper parts of the body like the head, the face, eyes, lips, the muscular system and so on. The body of this new canon is a singular, isolated body. There is no element of duality in it and hence death and birth or old age and youth never coincide here. In grotesque realism, on the other hand, the tendency to duality can be seen everywhere.

Even though the grotesque images remain ugly, monstrous or hideous in comparison to the “classic” or the “aesthetic” images, they are invaluable for the regenerating power inherent in them. Even though impolite or rude, these are the activities that human beings indulge in their private life and talk. Hence the importance of these cannot be ignored. They are very essential to human beings and that is why these “forbidden” acts are marked by the greatest number of puns, euphemisms and synonyms.

Ulysses contains a fund of these grotesque images. Flogging, sneezing, coughing, picking the nose, blowing the nose, groaning, yawning, sobbing, hiccupping, sweating, scratching, sucking, belching, urinating, defecating, menstruating, farting and other activities of the body are amply described in the text. Roy K. Gottfried thinks that the “physical basis of all life which lies behind every higher human activity is brought forward into
the open in the novel” through these grotesque activities (52). The sneezing of Davy Byrne “Iiiiiichaaaaaaach” in which he “smiledyawnednodded” (169), Nosey Flynn putting his hand in his pocket to scratch his groin (164), the shopman at the bookshop spitting phlegm on the floor and wiping with his boot (227), Molly breaking wind, urinating and menstruating, Bloom defecating and farting, and the “cloacal obsession” mentioned by Professor Mac Hugh in the “Aeolus” episode are only some examples of the grotesque in Ulysses.

Since the bodily principle plays a leading role in writers like Rabelais and Joyce, these bodily elements are presented in an exaggerated form in their works. Exaggeration is typical of carnival. Molly’s endless list of lovers is a grotesque exaggeration. Molly’s back is exaggerated to grotesque dimensions as the two hemispheres of earth. The sound of Molly’s urine falling inside the chamberpot produces the sound of the “Phoulapouca” waterfall. Since water is always considered a symbol of fertility, Molly’s urine with its exaggerated association to the Phoulapouca waterfall is a fertility symbol as well as a grotesque image. All these images are filled with the carnival leaven and they swell into exaggerated dimensions.
Prominent and the most exaggerated bodily region of the grotesque is the mouth. That is why its main activity, that is, eating and drinking and its corollary, banquets that are collective eating are discussed in detail in the grotesque realist text. The banquet images are food, drink and swallowing. Banquets are always associated with popular festivities. The unfinished and open nature of the grotesque body and its interactions with the world are represented through the descriptions of eating and drinking. In eating, man comes into contact with the world. In the biting and chewing inside the mouth man tastes the world and makes it part of himself.

The banquet images do not have any individual or commonplace nature. The peculiarity of these images is that they do not refer to privately consumed food or drink. Bloom’s dreams of a communal kitchen to come in future is perhaps the best example of the universal feasting spirit of folk culture in *Ulysses*. The communal kitchen is a kitchen for all the people where everyone can come together and devour food in the streets. In this communal kitchen, women and children, cabmen, priests, parsons, field marshals, archbishops and a number of people from various walks of life come together to devour the contents of a soup pot as big as the “Phoenix Park” (162).

The banquet images are plenty in *Ulysses*. Hardly can we turn a page which does not have some reference to banquets. All the characters
that the reader meets in the text are seen to be interested in some form of eating or drinking. For example, in the early part of the novel Bloom is introduced to the reader in terms of the food he likes:

Mr Leopold Bloom ate with relish the inner organs of beasts and fowls. He liked thick giblet soup, nutty gizzards, a stuffed roast heart, liver slices fried with crustcrumbs, fried hencods’ roes. Most of all he liked grilled mutton kidneys which gave to his palate a fine tang of finely scented urine (53).

This description of a hero, purely in terms of the food he eats, shows his pre-eminently grotesque nature. All the internal organs mentioned like the bowels, the intestines and the kidneys are eaten by Bloom. In the eating of the internal organs of the animal body, according to Lachmann, “the interior of the animal body (the innards) are ‘exteriorized’; they are torn out of the animal body and immediately consumed and incorporated into the human body, an act performed in the carnival by the gigantic mouth, the gorge” (147). Here the borderline between the animal flesh and the human flesh gets blurred.

The pork kidney, which Bloom eats in the morning, makes an immediate impact on his bowels. An incident in Rabelais’ Gargantua and
Pantagruel mentions Gargamelle's labour which began after the eating of sumptuous quantities of tripe (intestine of fattened oxen).

A short while afterward, she commenced to breathe hard and to moan and cry. Immediately, a lot of midwives came running up from all sides. Feeling her down below, they found some filthy membranes that smelled very bad, and they thought that this was the child; but it was only her bottom dropping out, due to the relaxing of the right intestine, the one you call the rump-gut, all as a result of the tripe she had eaten, as we have set forth above. (Rabelais 68).

With the consumption of enormous quantity of tripe, instead of the child coming out of Gargamelle's belly, what comes out is fecal matter. Similarly, with the consumption of kidney, Bloom's bowels are also loosened. Thus the internal organs like the kidney and tripe produce similar effects on Bloom and Gargamelle, that is, the release of fecal matter from their bowels. Tripe, a food associated with the cattle slaughtering feast and mentioned several times in Gargantua and Pantagruel, is also mentioned many times in Ulysses. Bloom imagines trying to eat tripe and cowheel (69), Mulligan sees people popping off everyday in the Mater and Richmond and being cut into tripes in the dissecting room (8) and Lenehan
can make others burst their sides with a mess of broken victuals or a platter of tripes (380).

It is said that tripe, even after a thorough washing, contains a certain amount of excrement in it. The kidney is the source of urine. Urine and dung are capable of degrading and relieving at the same time. Both dung and urine are related to the cosmic whole because of their association with the earth and the sea respectively. Thus the dung acts as the link between the body and the earth and urine acts as the link between the body and the sea. In the processes of evacuation and elimination we see the confines between the body and the world getting over-stepped just as we see the confines between the world and the body getting overstepped in the process of eating. Thus “[e]xcrement, as a carnival substance, becomes the mediator between earth and body, between the living body which gives birth to the dead body and the dead body which gives birth to the living one” (Lachmann 147).

Bloom’s apparently naïve description of human beings as organisms who stuff food in one hole and eliminate it through another hole behind and who have to be fed like stoking an engine is a typical carnival description of a grotesque body in the process of eating and defecating. Bloom is seen to evacuate in some form or the other after every meal. After the lunch at Davy Byrne’s Bloom gets an impulse to urinate: “Dribbling a quite
message from his bladder came to go to do not to do there to do” (168). After the drinks at the Ormond bar, Bloom lets out a “soft sudden wee little wee little pipy wind” (276). After drinking tea with Stephen, both of them go out and urinate. Bloom’s endless cycle of “food, chyle, blood, dung, earth, food” only reasserts this feature of the grotesque body (168). The essential connection between the grotesque body of man and the universe can be represented thus:

![Diagram](attachment:image.png)

This cycle goes forever only to continue the indissoluble unity between man and the cosmos, which is the essence of grotesque realism. For, in grotesque realism man has no separate identity cut off from the universe. Instead, they both form an indispensable whole and we can see
each growing into the other and being interdependent on one another. In the previous examples of eating and defecating in Ulysses, as Rabelais says, the “limits between the body and world are erased, leading to the fusion of one with the other and with surrounding objects” (310). What is taken and consumed from the earth through the mouth is taken to the lower bodily stratum (the belly) and eliminated to the earth to reestablish its contact with earth and its various elements. Thus eating becomes one of the important manifestations of the grotesque body.

Eating also has another meaning in the carnival context. It is the victory over fear, the defeat of fear. Man eats what he overpowers and kills on the earth. Thus the earth enters his body, through his food. The victorious body grows at the expense of the vanquished world. Since in banquets we can see a defeat and death of the world, man’s enemy, death, and food are compatible. Thus victory, celebration, gaiety, death, defeat are all part of every banquet. Since carnival always represents a gay time, the banquets and feasts also have this gay spirit as integral to them.

In the grotesque body, banquet images and sex are interrelated and intertwined. Food and sex are the images of growth and multiplication. Suzette A. Henke in her book Joyce’s Moraculous Sindbook, finds a curious connection between food and sex in Ulysses (80). Bloom’s hunger for food comes along with a craving for flesh: “A warm human plumpness
settled down on his brain. His brain yielded. Perfume of embraces all him assailed. With hungered flesh obscurely, he mutely craved to adore” (160). Here the theme of sex and food are intertwined. Again, Bloom’s sense is dulled by wine and he suddenly remembers an instance on the Howth Hill where once Bloom and Molly consummated their love.

Ravished over her I lay, full lips full open, kissed her mouth. Yum. Softly she gave me in my mouth the seedcake warm and chewed. Mawkish pulp her mouth had mumbled sweet and sour with spittle. Joy: I ate it: joy. Young life, her lips that gave me pouting. Soft, warm, sticky gumjelly lips. Flowers her eyes were, take me, willing eyes. [...] Wildly I lay on her, kissed her; eyes, her lips, her stretched neck, beating, woman’s breasts full in her blouse of nun’s veiling, fat nipples upright. Hot I tongued her. She kissed me. I was kissed. All yielding she tossed my hair. Kissed, she kissed me. (167-68)

The words “mouth” and “pouting lips” and their activities like kissing, tonguing, chewing, eating, along with the words spittle and breasts are repeated several times in this short but intimate description about love-making. The importance of the mouth and food in the act of a sexual union is stressed here. All the organs and all the basic acts of the grotesque body hinge around the image of the gaping jaws. The wide-open mouth is the
entrance leading to the fertile and procreative convexities of the body. Hence the stress on mouth in grotesque realism.

Sometimes, some food also has got sexual connotations in the text. Bloom often thinks of “plumtree’s potted meat” without which for him a home is incomplete. He sees flakes of it on his bed which obviously must have been eaten by Boylan and Molly. Thus the image of “plumtree’s potted meat” as a food as well as a phallic symbol recurs in the text. Boylan’s drinking sloegin in the Ormond bar has an explicit sexual innuendo in it. Boylan was going to Bloom’s house after the drink at the Ormond bar. Hence the sexual imagery in the gin he drinks is apt.

Boylan, eyed, eyed. Tossed to fat lips his chalice, drankoff his tiny, chalice, sucking the last fat violet syrupy drops. His spellbound eyes went after her gliding head as it went down the bar by mirrors, gilded arch for ginger ale, hock and claret glasses shimmering, a spiky shell, where it concerted, mirrored, bronze with sunnier bronze. (256)

The mysteries of the Church are degraded by bringing them to a very mundane level in the festive scenes of eating and drinking. The image of the “Corpus, Body, Corpse” which the communicants “swallow” without “chewing” has a purely bodily note in it (77). Suzette A. Henke thinks that
"According to the Catholic doctrine, the individual 'stomachs' the body and blood of a personal God, Jesus Christ, in the reception of Holy Communion" (30). Thus, if with the swallowing of food, one effects the conquest and intake of the world, with the swallowing of the Communion, one gets the feeling of the kingdom of God within oneself. Mockery, parody and debasement continue in the figure of the priest rinsing out the chalice and tossing off the dregs very smartly. In Ulysses, Stephen talks of the "corpse chewers"—the mockery is obviously intended at the Christians who "chew" the corpse (body) of Christ. Thus in all the above incidents we can see a debasement of the Sacrament of the Holy Communion. The Passion of Christ is here described in terms of a banquet. It is the carnival passion instead of the religious Passion that is celebrated here. What takes place here is not a transubstantiation from ordinary wine to the blood of Christ and from ordinary bread to the body of Christ but a reverse transubstantiation. Thus the solemn Sacraments of the church (viz. bread and wine) are totally debased of their value.

In folk carnival the liberty to make laughter and clowneries is extended to the banquet table. Food and drink liberate human speech and actions. Only against the background of the grotesque tradition can the various meanings and functions of these banquet images be fully understood. In prandial talks everything is permitted from wise discourse to
jocular statements. Bloom and Stephen are seen making discourses on a wide variety of subjects ranging from religion to politics, women, art and life over a cup of tea and bun in the “Ithaca” episode. Bloom introduces his most intimate and personal object—his wife’s photograph to Stephen over this cup of tea. Bloom is seen reading a letter from his daughter and also pondering over the letter to his wife from her lover on his breakfast table. He tries to avoid and overcome the situation of his wife’s adultery by taking drinks at the Burton’s and the Ormond’s. He is again seen entertaining a clandestine relationship with a lady acquaintance of his, Martha Clifford, to whom he writes a letter at the Ormond bar.

There are many works in the grotesque tradition circling around the figures of gluttons and drunkards, i.e., people who are preoccupied with the concept of the wide open mouth and gaping jaws and their functions of eating and drinking. In Rabelais, Bakhtin cites one curious example of this, viz. a poem entitled “Magister Golias About a Certain Abbot” (Magister Golias de quodam abbate) popularly attributed to Walter Mapes (293). In this book the author describes one day in the life of an abbot. This day is particularly filled with activities of the material bodily order and also with excessive eating and drinking. The abbot’s eating, drinking and relieving are described so minutely that they reach exaggerated dimensions. We think that this book is particularly relevant to Ulysses. Whether Joyce was aware
of this work we do not know, but it is certain that the protagonist of Ulysses, Bloom, had some resemblance to this gluttonous figure.

So far we have discussed the images of the mouth and banquet solely in relation to Bloom. Bloom and others in the text have one thing in common; they all belong to the festive life of the text and so take part in the feasting associated with carnival life. The numerous instances of eating and drinking in the text also partake of the universal carnival spirit. We can see this aspect on examining the other characters in the text also.

Mulligan thinks that on this day “the bards must drink and junket” (15). This sets the right mood for the carnival to set going. Mulligan thinks he requires “a few pints” in him to debate on Hamlet and that only the “sacred pint” could unbind the tongue of his friend Stephen Dedalus. He wants Stephen to rush to the school and get his monthly pay of “omnipotent sovereigns” so that they can take drinks to astonish the “druidy druids.” Mulligan, here and elsewhere, talks of the importance of drinks in liberating their speech. He calls the uneducated milk woman in endearing terms and makes a discourse to her on the importance of good food at their breakfast table:

-If we could only live on good food like that, he said to her somewhat loudly, we wouldn’t have the country full of rotten
teeth and rotten guts. Living in a bogswamp, eating cheap food and the streets paved with dust, horse dung and consumptives’ spits. (14)

Mulligan, the medical student, can talk very freely and loudly to the illiterate milkwoman only in a carnival atmosphere. He is never a solitary figure like Stephen. He is always in the midst of some company and loves mirth and humour. He never eats alone. Whenever he eats, he is seen inviting or joining someone for company. Thus all the deeds and the very nature of Mulligan are in tune with the gay carnival spirit. The old milkwoman bows her head to the merrymaker doctor, while she slights Stephen, the more serious and religious minded of the two. Carnival and carnival feasts accept only those things that are gay in spirit. Everything gloomy, religious and dogmatic are avoided in carnival feasts.

The eating crowd at the Burton restaurant forms a real carnival throng with its lack of discipline and etiquette on the dining table. People are chewing and talking with their mouths full, some are shouting for more and more food, some are devouring food, eating, spitting, licking from plates, drinking, swallowing, chewing, sharpening their knives and so on. One can watch them munching “hum un thu Uunchester Bunck un Munchday” with food in their mouths (162). These are all activities of the wide-open mouth.
None of the other characters in the novel have their thoughts away from food. Molly begins her day eating her breakfast and throughout the book she is seen eating something, the neighbourhood servant girl goes to buy pork kidney, the medics at the Maternity hospital make a drunken revelry, Milly serves Bloom with a sprig of parsley, the citizen and his company drink at the Barney Kiernan’s inn, the sailor whom Bloom and Stephen meet drink a large quantity of ship’s rum, and Simon Dedalus makes an excuse for drinking. Stephen’s sisters make a hard effort to keep themselves from starving, the women on Nelson’s pillar eat plums and throw down the plum stones from the pillar, Bloom sees the sweetshop where he meets a girl serving “scoopfuls of creams” for a Christian brother, Bloom is seen going to purchase baby food for his unborn son, the cat and gulls eat the food Bloom throws for them, the dog Garryowen eats the food thrown to him—thus all without the exception of man or animal are seen to participate in the carnival spirit of the text. There is not a single character in the novel who is not mentioned with reference to food in some way or the other. It seems food is always there in the minds of the characters as well as the author and the reader is also made aware of the importance of food for the body. The “Hades” episode, the “Lestrygonians” episode and the “Sirens” episode are full of banquet images whose importance in the total design of the work can hardly be ignored. The “Lestrygonians”
episode with the esophagus as its organ and its peristaltic movement is a very good example for the banquet theme.

Examining the text as a whole we can see that eating and drinking take place at regular intervals in the novel. Each episode begins with some sort of eating and ends with an exhortation to drink as in Rabelais' novel. We often hear in Rabelais' novel the call to drink, “let us drink.” This call is repeated at the beginning of *Ulysses* when Buck Mulligan invites Stephen and Haines for breakfast: “Kinch, wake up. Bread, butter, honey. Haines, come in. The grub is ready. Bless us, O Lord, and these thy gifts. Where’s the sugar? O jay, there’s no milk” (12). At the end of this episode we again hear Mulligan shouting the “Ship,” meaning they will meet again for a round of drinks at the “Ship.” “The Odyssey” begins with a description of Bloom’s preferences in food. Later we watch Bloom, Molly and the cat eating breakfast at different places in their house. In the middle of this lengthy episode we hear Ned Lambert and Stephen shouting to go to the “Oval” for a drink. We also hear another shout of Stephen to go to the “Burkes,” another pub. The final section “Nostos” begins with Bloom and Stephen taking tea. This section also ends with another request for food by Bloom, who is full of the banqueting spirit. In the same way Molly who wants everything in her mouth and who thinks all men like “everything in
their mouth” too is not far removed from the banqueting spirit of carnival (705).

All these drinking and eating mean only one thing: let us eat, drink and be merry, for this is the carnival time. This is a “banquet for all the world” where everyone is a participant. The banquet images are different from the images of private eating or drinking that represent the ethos of an individual human being. The private eating habits are torn off from the market place and the folk tradition and they do not represent in them any process of struggle of man against the world, which is what we have in the carnival feasting.

Degradation, the essential principle of grotesque realism, takes high and exalted objects to the material level. This in a way is the uncrowning of all those that were once crowned. This principle lies at the base of all carnival festivities. The crowning/uncrowning ceremony of the “feast of fools” which is a popular festival of the carnival time follows the principle of degradation.

There is an inherent duality and ambivalence in the nature of man. He is sober and serious at one side and is humorous on the other side. The Middle Ages permitted only the serious aspect of man to reveal itself and humour was totally banned from the official and ecclesiastic realms. But
perhaps by understanding the need for a vent for the humorous aspect of
man some types of occasional festivals and games were permitted by the
authorities. These were strictly unofficial in nature but they went side by
side with the official culture. These festivities were allowed only for a short
period during the carnival. It is possible that Joyce was unconsciously
responding to the carnival spirit within his creative personality when he
wrote *Ulysses*. He could as well have been influenced by the carnival
aspect of his own culture. The most prominent among the carnival
festivities which must have influenced Joyce in the writing of *Ulysses* are
the “feast of the Corpus Christi,” “the festival of fools” or “fetes des sotes,”
“the cattle slaughtering feast” and the general carnival atmosphere that
pervaded memorial services.

The feast of the Corpus Christi has a bodily note in it even in its
name. This feast parodied the church ritual of the Corpus Christi and hence
became an integral part of carnivals. Banquets are an essential part of these
feasts. In *Ulysses* at the culmination of the forty hours of adoration of the
Blessed Sacrament that concluded the temperance retreat, Bloom’s “water
works” get out of order. This holy church ceremony thus gets a debasing
tone with the mentioning of “waterworks.” As mentioned in the text the last
feast of ascension was on May twenty sixth. Accordingly the feast of
Corpus Christi must have fallen on June sixteenth, that is, on the day on
which the events of the novel take place. The above-mentioned events are
enough to produce the festive carnival setting in the whole text.

The "cattle slaughtering feast" is a great event in Rabelais’ novel. During this feast there is abundant and excess quantity of meat to be eaten and people consume large quantities of it with great enjoyment and merry making. Though not of the dimensions of the "cattle slaughtering feast," a minor incident which has great semblance to this event in Rabelais takes place in Ulysses also. Bloom speaks of the fast approaching "slaughtering day" (Friday) and sees a huge number of cattle taken for this. He thinks of the good meat one might get on this day. The events of this novel take place on a Thursday and in accordance with "the third precept" of the holy Roman Church that demands its followers to abstain from eating meat on the days recommended by the church the Catholics all over the world abstain from eating meat on Fridays. As the next day is Friday, the day on which the events in the novel take place has the spirit of an Ash Wednesday (Mardi Gras) during which large quantity of food and drink are consumed by the people. Thus this is a carnival day.

The origin of the "feast of fools" must have definitely been in the biblical story of the crowning, abuse, decrowning and scourging of the king of Jews. Every festival or game of the carnival type had the ritual of a mock crowning and decrowning of a carnival king. There is also the election of
mock Popes, mock bishops, etc., during carnivals. A fool or a clown is elected as the king, Pope or bishop. His election is only for a very short period and immediately after the carnival period is over, he is decrowned, abused, mocked, thrashed and stripped of his regal vestments and is given the old garb of the clown or fool.

A situation parallel to the "feast of fools" is present in *Ulysses*. In the "Circe" episode, Bloom who has just been declared a wanderer, dynamitard, forger, bigamist, bawd, cuckold and public nuisance to the citizens of Dublin is elected as a good candidate to the post of the Lord Mayor of Dublin. The election of Bloom as the carnival hero requires no special ceremony because carnival begins suddenly and ends abruptly. Every distinction between the spectator and performer is broken down in the carnival atmosphere. The bells chime to declare Bloom the Lord Mayor of Dublin. This is a debasing gesture for church bells here ring not for the Almighty but for the outlaw, Leopold Bloom. Here also begins the travesty of Bloom. He loses his workman's corduroy overalls and apache cap and now wears an alderman's gown and chain. A torchlight procession of several living and dead eminent personalities takes place. Everyone greets Bloom and shakes hands with him. Handshake is a typical carnivalistic gesture as this is done only among equals. In carnival all forms of rank and hierarchies are broken down and there is a free intercourse among people.
Bloom makes an introductory speech in the manner of one in authority and his speech is received by a thunderous applause.

Bloom’s coronation is a parody of the coronation of Edward VII. The coronation ground is decorated with Venetian masts, maypoles and festal arches. A throng of people including the guilds and trades and trainbands of England join other eminent personalities in the procession proclaiming Bloom the Lord Mayor. This carnival crowd according to Bakhtin is not just a crowd but the people organized in their own way forgetting all forms of order. Here each “individual feels that he is an indissoluble part of the collectivity, a member of the people’s mass body” (Rabelais 255). The climax of the crowning ceremony comes when Bloom makes his appearance under a triumphant arch bareheaded, in crimson velvet mantle, trimmed with ermine bearing Saint Edward’s staff, the orb and the sceptre with the dove, and the curtana. He sits on a milkwhite horse with a long flowing tail, richly caparisoned with golden headstall. Bloom is renewed through this travesty and change of costumes to the new status of Lord Mayor. Bloom is named Leopold the First who is now the “most serene and potent and very puissant ruler” of the realm (455).

Bloom takes his oath of office placing his right hand on the testicles. This was also the ancient scriptural form of taking oath. Testicles belong to the lower stratum of the body, the area of rebirth. Here, the old Bloom dies.
in the swearing in only to be reborn as the Lord Mayor of Dublin. After the
swearing in ceremony Bloom is adorned with a mantle of gold cloth and he
puts on a ruby ring. Again churchbells ring in the nearby churches and a
display of fireworks in phallopyprotechnic designs takes place at Mirus
Bazar. All peers come and kneel in front of the newly anointed Lord
Mayor. This genuflection is again a debasing gesture for it is a lowering of
the body to the earth.

Finally, in a gesture parodying the Roman emperor Caligula, Bloom
elevates his horse Copula Felix to the public office. This debasing gesture
raises the ordinary animal to a higher status. Also the parodically inverted
name of the horse as Copula Felix is also a debased version of Felix Culpa
(Happy Fall). The act of denouncing one’s former wife to woo another
woman is another feature of carnivals. Accordingly, Bloom denounces his
wife to marry princess Selene, the splendour of night. Here, in the carnival
atmosphere, the old wife is temporarily killed to be reborn as the new wife.

With Bloom’s ideas of the reformation of “municipal morals and
plain ten commandments” and his assurance of “new worlds for old” with
“a Union of all, jew, moselm and gentile,” with all “parks open to the
public day and night,” with a Bloomusalem where “Tuberculosis, lunacy,
war and mendicancy” will cease, where there is “general amnesty,” weekly
carnival with masked licence, bonuses for all, esperanto “the universal
brotherhood,” where “Free money, free love and a free lay church in a free lay state” are permitted and where “mixed races and mixed marriages” are allowed, Bloom was very near to creating a carnival atmosphere with his ascension to the throne as the new Lord Mayor of Dublin. The days of carnival are back here. As Crofton says in Ulysses: “This is indeed a festivity” (462).

The new city is a parody of the biblical city of God. The new Bloomusalem is constructed in the shape of a pork kidney. Everything is degraded and brought down to the level of food here. The new Bloomusalem will be a place for dynamitards, forgers and bigamists like Bloom and his followers. But it was from the holy temple of Jerusalem that Jesus evacuated people of this category. Hence the new Bloomusalem turns out to be the parody of the New Jerusalem mentioned in the book of Revelations. The New Jerusalem of the book of Revelations in the Bible shone “like a most precious stone, like a jasper stone, clear as crystal. Also she had a great and high wall with twelve gates, and twelve angels at the gates, and the names written on them, which are the names of the twelve tribes of the people of Israel” (Rev 21:11-12). In the new Bloomusalem, one hears references only to the lowly animal, the pig, whereas the New Jerusalem talks only of the sacrificial lamb. The inhabitants of the New Bloomusalem are marked in red with the letters “L. B” whereas the
inhabitants of the New Jerusalem are marked with the Blood of the lamb. Thus everywhere we see an uncrowning of the cherished values and norms. Bloom imitates the authority of a Pope in distributing Maundy money and 40 days’ indulgences to his devotees. He parodies the gestures of the Pope who distributes these during jubilee years. Again Bloom imitates the gestures of a king in distributing gifts to his subjects. Bloom, for an instant acts like Christ to the women who press forward to touch the hem of his robe in appreciation of his compassion to them. This is a parody of the biblical incident of sick women rushing forward to touch the hem of Christ’s garment in order to be cured of their diseases (Matt 9:20).

The “feast of fools” gets over with the “decrowning” ceremony which takes the crowned persona to his former self. The first voice of protest against Bloom comes from M’Intosh. But Bloom here wields authority and gets M’Intosh shot. The “feast of fools” gets over with the disrobing of Bloom. On disrobing Bloom’s grotesque obese figure is revealed. Bloom who was until now venerated by all becomes the apocalyptic beast mentioned in the Bible for whom only “stake faggots and caldron of boiling oil” are apt (464). The mob decides to lynch him and roast him. Mother Grogan throws her boots at him. Several shopkeepers throw at him objects of little or no commercial value like hambones, condensed milk tins, unsaleable cabbage, stale bread, sheep’s tails and odd
pieces of fat. Everything required for the "feast of fools" like crowning, abuse, mockery, thrashing and decrowning are present in this episode. Bloom's final debasement comes when he is seen sitting with asses' ears on a pillory with crossed arms. This is the typical ending of the festival of "feast of fools." The ass is a biblical symbol of debasement and pillory is the place where wrongdoers are punished. Also the ass is a symbol of regeneration, for it is the ass which the Lord chose as his vehicle to undertake his kingly procession to Jerusalem before his crucifixion. It was also on an ass that Joseph, Mary and infant Jesus made their flight to Judah to save the life of baby Jesus from king Herod.

Travesty, that is, change of social image and costume is an indispensable part of every folk merriment, and especially of the "feast of fools." The Feast days were marked by their abundance in food, dress, and decorations. Bloom seems to be participating in a carnival pageantry as one sees him getting ready for the feast with his change of costumes several times during the scene and remaining an "anythingarian" (463). Joyce himself says that "Circe" is a "costume episode" (Budgen 234). There are about fifty-nine references to the dress of different characters and Bloom alone changes dress at least eighteen times while passing through various stages of his life from childhood to the present day in this episode. During
each of his transformations he is seen wearing dresses appropriate to his role.

Let us examine how Bloom’s travesty is carried out in this episode. After his elevation to the throne of Lord Mayor, Bloom is seen wearing a crimson velvet mantle trimmed with ermine, and bearing saint Edward’s staff, the orb and sceptre with the dove befitting his mayoral status. At the coronation ceremony, Bloom assumes a mantle of gold and puts on a ruby ring. At the time of decrowning, he is made to wear a yellow habit with embroidery of painted flames and a high pointed hat giving him a clownish appearance. With the temporary conversion of Bloom to a charming soubrette with dauby cheeks Bello orders him [her] to dress accordingly:

Bello

(Points to his whores.) As they are now, so you will be, wigged, singed, perfumesprayed, ricepowdered, with smooth shaven armpits. Tape measurements will be taken next your skin. You will be laced with cruel force into vicelike corsets of soft dove coutille, with whalebone busk, to the diamond trimmed pelvis, the absolute outside edge, while your figure, plumper than when at large, will be restrained in nettight
Frocks, pretty two ounce petticoats and fringes and things stamped, [...]. (502)

Since degradation/debasement means taking one to the lower bodily stratum, downward movements are common in popular festivities and in grotesque realism. This debasement and downward thrust into the womb of the earth and into the bodily depths can be seen in Rabelais and other writers of folk literature. They are also seen in fights, beatings, blows, uncrowning, curses and abuses.

Thrashing contains certain features of the crowning/decrowning ceremony. Bloom seems to be a masochist in the silent suffering he undergoes on account of his wife’s adultery. The “relief” for Bloom comes after he narrowly escaped hitting at the bar. Thus the slightly missed hitting of the “Cyclops” episode of Ulysses is only a portal to a sexual relief for Bloom. The stress from Molly’s adultery also leads to a partial relief for Bloom. Both these incidents help Bloom regain his sexual activity and reach an approximate erection near Molly. The stress and suffering lead to the arousal of sexual stimulus in Bloom. All these activities are grotesque in nature since all of them result in productivity. Thus abuse, blows and cuckoldry have a different meaning here.
Defecation from fear is a traditional debasement image. It is not the coward but the fear that is debased in this gesture. Bloom is relieved of his slight constipation under the combined effect of various situations of stress and anxiety like his wife’s imminent adultery, the death of his friend Dignam, the altercation at Barney Kiernan’s inn and so on. In carnivals, the abuses and blows are targeted against those “agelasts” who think that there is only an ultimate truth and who strongly oppose laughter. This does not mean that Bloom is here an “agelast” opposing the “gay truth.” Instead it is only in the purging of all those elements that belong to the “agelasts” that Bloom becomes a true representative of “gay truth.”

Gargantua and Pantagruel has a scene in which little Gargantua tells his father about a very new and efficient kind of swab that he found out after several experiments. He uses everything from a velvet scarf of a damozel to different types of plants and herbs. He tries various articles both smooth and rough and finally comes upon the neck of a plump downy goose, which he thinks is the “paragon arse cloth.” He thinks that the gods and goddesses in the Elysian field get pleasure by swabbing their rumps with a goose (Rabelais 90). Bloom’s reflections about the possible prize story or article he might write come to his mind when he sits on the cuckstool. Bloom uses a part of the edition of Titbits that contains Philip Beaufoy’s prize story, “Matcham’s Masterstroke” as arsewiper. Bloom
feels very well after this incident. Thus the intellectual thoughts and activities of the upper bodily stratum meet here with the activities of the lower bodily stratum. This again is a sort of debasement of the intellectual thought. What we see here is a debasement of the purpose of the newspaper and of the prize article. As Bakhtin says, the “transformation of an object into a swab is essentially its debasement, uncrowning, and destruction” (Rabelais 372). Though the expression “not good enough for a swab” is commonly used in a derogatory sense, in Rabelais and Joyce this has a positive meaning. In both cases, the objects used as swabs are uncrowned only to be regenerated and presented in a new light. In transforming and bringing these objects of the upper bodily stratum to the lower bodily stratum, their functions are debased. Together with them the body also turns upside down. Even though Joyce does not use as many items as Rabelais chose to describe his swab episode, the meaning they both convey is the same.

Similar incidents of substituting the top by the bottom can be seen in other places in Ulysses. Towards the end of the novel we see Bloom going and kissing the “plump mellow yellow smellow melons” of his wife and attaining a proximate erection. Constantine Theoharris sees “the seat of bliss” for Bloom in “Molly’s adulterous rump” (193). The kissing of his wife’s rump i.e. the “back of the face” or her “face turned inside out” thaws
the long frozen and forgotten physical relationship between the husband and the wife. Thus this topsy-turvy action of kissing the rump has a regenerating and curative power.

Bloom sees beauty in everything associated with Molly’s body like her urine, menstrual blood, vaginal discharges and feces. He writes to her, “my Precious one everything connected with your glorious Body everything underlined that comes from it is a thing of beauty and of joy forever” (721). One may note here, as John Henry Raleigh does, the grotesque use of the aphorism “A thing of beauty is a joy forever” by Bloom in his letter to Molly (Raleigh 101). Everything connected with the lower stratum of the body obtains a new significance in the grotesque. The Body of Christ is debased by calling Molly’s body in all its “vulgarities” a “glorious Body.”

In another part of Ulysses we see Bloom trying to find out the posterior rectal orifice of the statue of a goddess. Orifices and holes are important to the grotesque. In folk culture the word “hole” always has two meanings: it is the entrance to the underworld and it also has some sexual connotations. The Underworld is a happy place in folk literature for it is a place that celebrates all the carnival categories. Accordingly, there were many “holes” in Europe, which were believed to be entrances to purgatory or hell. “Saint Patricks’s hole” in Ireland is one such hole that is believed to
be the entrance to the purgatory. “Sibyl’s hole” is another famous hole. In
*Gargantua and Pantagruel* the Sibyl of Panzoult shows her scut to Panurge
and his friends. Molly is always obsessed with “holes.” She likes to feel
“full up” in the “big hole in the middle” of her. Gerty, like the Sibyl of
Panzoult reveals her bottom to Bloom. With the shooting up of a long
Roman candle above the trees, Gerty leans back to have a look at it:

> And she saw a long Roman candle going up over the trees up,
up, and in the tense hush, they were all breathless with
excitement as it went higher and higher and she had to lean
back more and more to look up after it, high, high, almost out
of sight, and her face was suffused with a divine, an
entrancing blush from straining back and he could see her
other things too namsook knickers, the fabric that caresses the
skin, better than those other pettiwidth, the green, four and
eleven, on account of being white and she let him and she saw
that he saw and then it went so high it went out of sight a
moment and she was trembling in every limb from being bent
so far back that he had a full view high up above her knee
where no-one ever not even on the swing or wading and she
wasn’t ashamed and he wasn’t either to look in that immodest
way like that because he couldn’t resist the sight of the
wondrous revealment half offered like those skirtdancers behaving so immodest before gentlemen looking and he kept on looking, looking. (349-50)

Bloom watches the undergarments of Molly, the warm stays displayed in shops and the garter of the woman in Grosvenor Street. He even keeps a piece of Molly’s underwear in his trouser pocket. Molly remembers how Bloom used to be “mad on the subject of drawers” and how he used to watch those girls on bicycles whose skirts blew up to their navels and of those wearing very thin muslin clothes which gave him a view of their undergarments:

[...] hes mad on the subject of drawers thats plain to be seen always skeezing at those brazenfaced things on the bicycles with their skirts blowing up to their navels even when Milly and I were out with him at the open air fete that one in cream muslin standing right against the sun so that he could see every atom she had on [...]. (697-98)

Molly is fully aware of Bloom’s tricks of trying to keep his hands near her drawers and finally she had to give him a pair of her doll’s drawers to stop him from pestering her for her drawers. “drawers drawers the whole blessed time till I promised to give him the pair off my doll to carry about
in his waistcoat pocket" (698). Bloom’s unnatural fancy for drawers which is constantly in touch with the lower bodily stratum shows his desire to be always near the region of birth and procreation and hence to be very close to the region assuring immortality to mankind. Like the Sibyl of Panzoult in the Rabelais novel, Molly “lifts her skirts and shows the parts through which everything passes (the underworld, the grave) and from which everything issues forth” (Rabelais 240-41). In all the above instances the revealing of the lower bodily stratum brings a relief and regeneration to the thoughts of Bloom.

Let us examine in some detail the importance of the swab episodes in Ulysses. Bakhtin quotes an incident from Rabelais’ Gargantua and Pantagruel where he speaks of the sinful poet, Raminogrobis’ soul as doomed to go straight “under Proserpine’s cackling stool” (Rabelais 377). This is a place more terrifying for him than the jaws of death or of satan itself.

In Ulysses, Bloom, transformed into a female, is given all menial work by Bello. He is asked to souse and bat their smelling underclothes even when the ladies are unwell and swab out their latrines with his dress pinned up and a dishclout tied to his tail. He is also asked to make their beds and get Bella’s tub ready, empty the pisspots in their room including that of the cook Mrs Keogh and rinse them all well or lap them up like
champagne. Bella threatens to reveal all his secrets if he doesn’t do all these. Thus Bloom is given punishments similar to the punishment given to Raminogrobis. Here the cook Mrs. Keogh’s pisspot is described as worse than the pisspots of other women. This is the most frightening punishment for Bloom.

Also the writer Paul de Kock of the pornographic novel *Sweets of Sin* is accorded no better place than the chamberpot of Molly. His book is seen lying against the bulge of the orangekeyed chamberpot of Molly (61). The *Freeman’s Journal* and *Weekly Newspaper* become *Freeman’s Urinal* and *Weekly Arsewiper* respectively (434). Thus the debasing free play with objects and concepts, reducing them to the position of swabs and taking them to the lower bodily region, is treated by writers like Rabelais and Joyce in all its regenerative aspects.

The swab episodes in Rabelais and Joyce should not be seen as representing the obscene sensibility of modern times but is to be viewed as an organic part of the large and complex world of popular culture. These images will appear dirty and obscene only if they are taken apart from the universal and seen in the light of the modern world. We can see that the images of the material bodily stratum have a very cosmic connotation for it is in “the material acts and eliminations of the body—eating, drinking, defecation, sexual life—that man found and retraced within himself the
earth, sea, air, fire and all the cosmic matter and its manifestations, and was thus able to assimilate them” (Rabelais 336).

In *Rabelais and His World* Bakhtin discusses a few examples from *Gargantua and Pantagruel* that deal with the underworld (368-436). Panurge resurrects Epistemon by keeping Epistemon’s head on Panurge’s codpiece. In the banquet atmosphere in which Epistemon was resurrected, he “began to breathe, then opened his eyes, then yawned a little, then sneezed, and finally let a good life-sized fart” (Rabelais 344). The final signal of farting was the real sign of his resurrection. Thus we see here the anus, again the region of lower bodily stratum, acting as the region of rebirth. It is the codpiece that resurrects him from the underworld. The swab episodes take us to the underworld.

The resurrected Epistemon of *Gargantua and Pantagruel* talks of his visions of the underworld. According to him hell is a very good and happy place and the devils are very friendly people. Again, as he says, in hell, all those who remained in high positions in life are debased whereas those who occupied the lowest positions are crowned (ibid 345-51). All the antique and medieval heroes are mocked and travestied. Accordingly, he saw Alexander the Great patching old shoes, and the writer Jean Lemaire who disliked the Popes, living his life as a clownish Pope in the netherworld, and making former kings and Popes kiss his feet.
Soon after the swab episode, Bloom is also seen making an odyssey to the underworld, i.e. the Hades. It is very common in folk literature for the heroes to descend into hell. The “Hades” episode in Ulysses is similar to the “Hades” episode in Gargantua and Pantagruel and contains in it a lot of lively humour. The reader finds it very difficult to step out of this gay world, but this is not a very happy place for Bloom for we see him getting disgusted with this place and wanting to rush “Back to the world again” (110).

The world of science and folk culture are organically combined. The conquest of the world by man brought the natural phenomena closer to him. This happened not only to the scientific phenomena but also to all other attitudes, thoughts and beliefs. Bloom, as is often mentioned in the novel, has a scientific bend of mind. One sees him always pondering upon inventing some contraptions useful for practical life. He even longs for a place where scientists and perhaps even people like him could go and invent things freely. Bloom is very fond of stargazing. He buys a book on astronomy with a number of plates in it. But what happens during Bloom’s stargazing is his wife’s flirtation with Lenehan. Lenehan himself mentions of this episode later. While Bloom is interested in matters high above in the sky, his wife and Lenehan are purely concerned with bodily matters. This indeed is a debasing of the whole situation.
Death in folk literature is always gay since it is the portal to a new world. This is also the concept of death in Christianity. The difference is that death is the portal to the underworld, a gay place for folk literature, though Christianity would think otherwise. The underworld and the earthly matters are always interrelated and therefore the image of death again takes us back to the images of the material bodily stratum, the swab episode and so on. Hence in folk literature death and birth are always intertwined. In Rabelais and His World Bakhtin talks of an instance from Gargantua and Pantagruel, where Badebec, the wife of Gargantua, dies in confinement, leaving behind the baby. Gargantua is in doubt whether to rejoice in the birth of his son or to weep for the death of his wife and he decides to do the former. He immediately orders a feast to celebrate the birth of his son:

Ho, ho, ho, ho! how content I am! Let’s drink up, ho! Away with all melancholy. Bring on the best there is, rinse the glasses, lay the cloth, chase those dogs away there, stir up the fire, light the candles, close that door, bring on that soup-bread, give those poor beggars what they want and send them on their way, and take my cloak, for I’m going to strip to my doublet, that I may be the better able to show these old ladies a good time.
As he said this, he heard the Litany and the *Memento's* of the priests, who were putting his wife into the ground (Rabelais 240).

Thus we see Gargantua dismissing everything that does not pertain to the spirit of carnival. Death, birth, banquets and everything of the material bodily stratum meet in this scene. Death represents the other side of birth in folk literature.

Death from laughter is one of the forms of gay death and Rabelais often mentions this in his book. Rabelais even devotes a chapter to describe such deaths caused by happiness and laughter. If the deaths described by Rabelais are literal ones, the deaths in *Ulysses* are of a different dimension. The word "die" has, apart from its lexical meaning, its natural meaning, a sexual meaning, that is, to "die" in the sexual act. *Ulysses* seems to use the second meaning of the word "die," though the two meanings are closely interrelated in text. One "dies" in lovemaking only to receive a new life. Bloom remembers the occasion for Rudy's conception thus:

Must have been that morning in Raymond terrace she was at the window, watching the dogs at it by the wall of the cease to do evil. And the sergeant grinning up. She had that cream
gown on with the rip she never stitched. Give us a touch, Poldy. God, I'm dying for it. How life begins. (86)

Here Molly is "dying" for a sexual embrace, which is the beginning of a "new life" within her. Here, again we can see "death" and life coming on the same plane.

Ms. Douce and Ms Kennedy are vying for the attention of Bloom. Ms. Kennedy says: "Don't let me think of him or I'll expire" and Ms Douce wishes she hadn't laughed so much for now she feels all wet (248, 250). In the former case, Ms Kennedy "expires" only if her heart "breaks" on account of her love for Bloom. In the latter case Ms Douce's love for Bloom makes her feel "wet." This is an immediate debasement of the situation by taking it to the lower bodily stratum but the former "expires" (dies) and the latter gets wet only out of joy. In both instances, the young women are emotionally choked with their love for Bloom and they both want to be "married to the greasy nose" to "die" in an ecstasy in the act of consummation of love.

Thus everywhere we can see a death and a rebirth, i.e. the two extremities of life meeting each other on a plane where one is just the reverse of the other. The logic in carnival seems to be viewing the reverse side of things or even seeing things in very contrasting pairs. This accounts
for the duality and ambivalence of carnival figures, the mixing up of abuse and curses and so on. We can see men and women acting as transvestites, writing from back to front, wearing dresses inside out, curses used instead of endearing terms, caps worn from back to front and so on, so that the utility and purpose of everything is seen in a reverse aspect. Bloom acts as a transvestite at least for fun (502), he goes and defecates in a bucket mistaking it for a cuckstool, the "missus is the master" in the Bloom household (495), Stephen is seen wearing his cap backwards (474), Rudy's ghost writes from right to left (565)—all these are instances in Ulysses of carnival reversal.

Bloom remains a foil to Stephen in the text. Bloom bears in him carnivalesque traits in eating, drinking and defecation. Bloom's thoughts and deeds hover around his mouth, genitals or buttocks. The bodily parts of Bloom that receive detailed attention in the text are his devouring mouth, his organs of defecation and his procreative organ. The activities of these organs are often elaborately described in the text. These organs always transgress the bodily limits. He is portrayed as a pot-bellied demoniac figure "papli" in the childish drawing of his infant daughter, Milly. Her picture of Bloom showed "a large globular head with 5 hairs erect, 2 eyes in profile, the trunk full in front with 3 large buttons, 1 triangular foot" (673). This is a grotesque representation of Bloom. Stephen remains an idealist
who refuses to eat or drink or even to wash. Thus the most essential features of the grotesque body, the open mouth that devours and drinks and the lower bodily stratum have very little relevance to Stephen. These organs and their activities are closed in Stephen. Bloom’s dreams about the acquisition of wealth or his dreams for the future or his notions of universal brotherhood and love or his ideas on the possible past times for his wife or his sexual life or his politics or his religion or the articles in his household or his thoughts and ideas or his eating, drinking and defecating do not have a private or individual nature but are universal by implication and this is typical of grotesque realism.

The Middle ages and the Renaissance followed two concepts about women and marriage. The “Gallic tradition” showed a negative attitude towards women but the “Idealizing tradition” supported by “platonizing” poets supported women. Molly Bloom definitely belongs to the Gallic tradition of which Rabelais himself is a part. According to this tradition, woman has an ambivalent character. She is often associated with the lower bodily stratum and thus she is the image of debasement as well as regeneration. She is the womb that gives birth and hence is the vessel for procreation. She is shown as a foil to her partner as husband, lover or even suitor, who in turn is an incarnation of heroism and abstract idealism. It is on this tradition that the theme of cuckoldry is developed. In cuckoldry is
seen the uncrowning and rejecting of the old husband for the receiving and crowning of a new husband.

In *Ulysses* Molly represents all that women in the comic Gallic tradition embody. We can see in the soliloquy of Molly a typical example of the grotesque where everything that is considered taboo in refined literature is dealt with with very great freedom. Molly speaks with great candour about her amorous relationships but the ordinary reader is shocked to hear of such “unfeminine” talk from Molly. We can see a blurring of the distinction between a lifeless statue and a human being in Molly’s desire to kiss the statue of Narcissus as if it were a real human being:

[…] that lovely little statue he bought I could look at him all day long curly head and his shoulders his finger up for you to listen there’s real beauty and poetry for you I often felt I wanted to kiss him all over also his lovely young cock there so simple I wouldn’t mind taking him in my mouth if nobody was looking as if it was asking you to suck it […] (725)

Molly’s passion for good food and sex is endless. She is not even satisfied with her latest adultery and is eagerly waiting for Boylan’s or for that matter anyone’s or at least Bloom’s arrival. For her, indulging in free sex is not adultery but only giving vent to her true feminine nature. Molly
talks of Bloom’s “giant phallus” that has made her feel “full” (694). She
knows of her capabilities for seducing men. Her full breasts, which Bloom
has often sucked and softened have not only tempted other men but even
herself. She even likes to be a man to feel the pleasures that men enjoy. All
types of sexual perversion are mentioned without any qualms in the
“Penelope” episode. She knows that she is “a little like that dirty bitch in
that Spanish photo” she has (704). The priest to whom Molly goes for
confession seems to be a lustful character and she even desires to be
embraced by him. Thus Molly is very different from mythical Penelope
who stood for loyalty and fidelity and other virtues. If Molly stood for the
values of grotesque literature, Penelope stood for the values of the classical
literary canon. Joyce’s comment on Molly is that she is “das Fleisch das
stets bejaht” (the Flesh which always says yes) (Budgen 272).

Thus, Molly stands in contrast to the idealist Bloom who doesn’t mind
her going her own way. His abstract idealism is shattered and he comes to
terms with his wife only after her cuckolding him. So, Molly’s adultery is
essential to renew and restore the old Bloom to a new and understanding
husband. Only if Molly’s image is treated trivially can she become the
“thirty shillings” whore or a slut or a home-breaker or even a highly sensual
adulterous woman (O’ Brien 212). Otherwise, she is the embodiment of all
material and earthly values. She is the fertile womb.
The discussion of the lower bodily stratum takes place in a very vulgar and unconventional language. The special type of language used in mentioning the lower bodily stratum is called the "billingsgate" or the "marketplace" language. By billingsgate or the marketplace language is meant the forms of familiar speech like abuses, curses, profanities and oaths as well as the colloquialisms of the marketplace like the "cris" and the announcements of quacks and vendors during fairs. They are devoid of any type of convention or etiquette. The users of this unconventional type of language became a peculiar group and they expressed themselves very freely in this language. In the Middle Ages and the Renaissance, the official culture and the unofficial folk culture were in opposition. The folk culture represented by the marketplace used a language different from the one used by the church, the palaces and other official institutions including literature. It was only in the licensed "feast of fools" during carnivals that the language of folk culture was permitted by the official realm.

Everything related to copulation, pregnancy, birth, death, devouring, elimination and defecation are discussed in the unofficial marketplace talk. The manifestation of the grotesque body can be seen in this unofficial speech of men, which is flooded with bodily images. Abuses, curses and oaths are based on the grotesque concept of the body. Literary parody follows the grotesque principle for in parody and other forms of grotesque
realism we can see the degradation and turning of the subject into flesh. Debasement and mockery are idealized in grotesque realism. The marketplace shows of jugglers, clowns and quacks contain vestiges of the grotesque element. Many of these gestures and tricks mimick the three main acts of copulation, childbirth and death throes in the life of a human being.

Joyce, like Rabelais, seemed to be aware of the marketplace and fairs of his time and he used this knowledge amply in his novels. It is the excessive use of the marketplace language in their novels that the official culture tried to expurgate from their works. Their works were initially banned on account on this. In *Ulysses*, Mulligan makes some lewd gestures to Stephen in the library, which obviously has a sexual meaning. The implication of this gesture is that Bloom has come there to lust after Stephen. Bloom is again insulted by Dixon with an obscene joke about his swollen belly in the “Oxen of the Sun” episode. Stephen is seen making certain “grotesque gestures” to Lynch and other whores to which they reply in the “Circe” episode.

The billingsgate is an essential part of the imagery representing the material bodily stratum in folk literature. It has the same unofficial nature as other forms of popular festive literature. But the billingsgate should not be treated as being synonymous with popular festive literature. Instead, it is
only a part of folk literature and is very crucial to the imagery in folk literature. All billingsgate genres made a great impact on folk literature as well as in the development of the official literature of the time. The greatest influence on literature was made by the street cries. The “cris” are very loud advertisements called out by vendors. They were composed in a certain verse form. Each cry has four lines offering and praising a particular commodity or product. The marketplace rang with these cries announcing food, wine or any other such commodity in special tunes or melodies. Commercial advertising and the loud cries of the actors, quacks, apothecaries and astrologers were also heard in the marketplace. Bloom, the advertisement canvasser of *Ulysses* belongs to the category of these criers of the market. The “cris” made a great impact on the culinary terms, habits and items of the period. This is what Bakhtin writes of the famous “cris de Paris”:

 [...] the cries of Paris represented in themselves a noisy kitchen and a loud, abundantly served banquet; every food and dish had its own rhyme and melody. Together, they made a never-ending symphony of feasting, a symphony that obviously influenced literary images, and those of Rabelais in particular. (*Rabelais* 183)
During this period, the banquet and kitchen imagery had a universal meaning instead of the narrow meaning of everyday life. Bakhtin writes of the Protestant satire “The Satire of the Pope’s Kitchen” which represents the Catholic Church as a gigantic kitchen spread all over the earth (ibid 183-84). The belfry of the kitchen is the chimney, the bells form the cooking pans, the altars are the dining tables and various prayers and rituals are the different items of food. Thus the whole Catholic Church and its ceremonies are described in terms of culinary nomenclature. This debasing of the Church and its rituals by bringing them to the lower bodily stratum symbolized by food and kitchen is a trait of grotesque realism.

Bloom’s idea about the communal kitchen to come in the future is also a variant of the above mentioned theme:

Suppose that communal kitchen years to come perhaps. All trotting down with porringers and tommycans to be filled. Devour contents in the street. John Howard Parnell example the provost of Trinity every mother’s son don’t talk of your provosts and provost of Trinity women and children, cabmen, priests, parsons, fieldmarshals, archbishops. From Ailesbury road, Clyde road, artisans’ dwellings, north Dublin union, lord mayor in his gingerbread coach, old queen in a bathchair. My plate’s empty. After you with our incorporated drinkingcup.
Like Sir Philip Crampton's fountain. Rub off the microbes with your handkerchief. Next chap rubs on a new batch with his. Father O' Flynn would make hares of them all. Have rows all the same. All for number one. Children fighting for the scrapings of the pot. Want a soup pot as big as the Phoenix Park. Harpooning flitches and hindquarters out of it. (162)

In this communal kitchen everyone from layman to the archbishop forgets his rank and comes rushing to eat from gigantic soup pot as big as the Phoenix Park. Here Phoenix Park is debased and reduced to a huge soup pot.

The declamations of various drug vendors are also similar to the cries. Gout and syphilis are "gay diseases" that originate from an excessive indulgence in food, drink and sexual intercourse. Hence they are concerned with the lower stratum of the material body. Sufferers of these diseases often appear in the comic literature of the Middle Ages. Hence it became very necessary to represent doctors for treating these diseases and druggists for providing medicines. It is because of this that quack doctors who created a lot of humour often appeared in literature:

The physician is essentially connected with the struggle of life and death in the human body and has a special relation to
childbirth and the throes of death. He participates in death and procreation. He is not concerned with a completed and closed body but with the one that is born, which is in the stage of becoming. The body that interests him is pregnant, delivers, defecates, is sick, dying, and dismembered. In one word, it is the body as it appears in abuses, curses, oaths, and generally in all grotesque images. (Rabelais 179)

The marketplace thus became the place for the discussion and treatment of these “gay diseases”. Buck Mulligan, who is a medical student, assumes the role of a quack in Ulysses advertising his remedy for impotency, a “gay disease.” The remedy he suggests for this malady takes the reader to the region of the lower bodily stratum. This is how Malachi Mulligan cries out a cure for impotency in his notice printed in fair italics: he calls himself “Fertiliser and Incubator,” of Lambay Island who would fecundate any woman irrespective of their financial status or position. Then, like a typical marketplace juggler, he, “in a trice put off from his hat a kerchief with which he had shielded it” (384).

The chemist Sweeny is a figure of the marketplace drug vendor. Though he is not a representative of the boisterous and noisy marketplace, yet his figure evokes in the reader the image of the drug vendors of medieval fairs.

In this passage, it is Bloom, who more than Sweeny acts like a drug vendor. Bloom is here seen thinking of several prescriptions for various general diseases especially of children. In a later episode he is again seen making a quick reply like a typical quack to Pisser Burke who asks him for a cure for bladder trouble:
Bloom

*Acid. nit. hydrochlor dil, 20 minims*

*Tinct. Mix. vom, 5 minims*

*Extr. taraxel. lig. 30 minims*

*Aq. dis. ter in die. (461)*

Bladder trouble is a disease of the lower bodily stratum. In the course of the novel, we meet the advertisement for a doctor treating clap and the vaccination mark on Zoe—perhaps the vaccination taken for some venereal disease. The medical testimonies given by Dr Mulligan, Dr Madden, Dr Crotthers, Dr Punch Costello and Dr Dixon on Bloom are again reminiscent of the “cris” of quacks (465-66). Bloom, like a physician, gives an explanation to the cause of erection in males during hanging (292). These are all instances of the lower bodily region entering the text of *Ulysses.*

In the marketplace we hear not only the “cries” of apothecaries but also other “cris” like the cries of the booksellers, auctioneers, public criers and other vendors. There are praises that alternate with curses. This is seen only in folk culture and folk literature and is quite alien to the official culture. Dilly Dedalus listens to the loud cries of the auctioneer for beautiful curtains:
Dilly Dedalus, listening by the curbstone, heard the beats of the bell, the cries of the auctioneer within. Four and nine. Those lovely curtains. Five shillings. Cosy curtains. Selling new at two guineas. Any advance on five shillings? Going for five shillings.

The lacquey lifted his hand bell and shook it:

-Barang! (227)

It is the public crier of the marketplace who announces Leopold Bloom a public nuisance to Dublin.

The Crier

(Loudly.) Whereas Leopold Bloom of no fixed abode is a well known dynamitard, forger, bigamist, bawd and cuckold and a public nuisance to the citizens of Dublin and whereas at this commission of assizes the most honorable...(445)

Again typical marketplace cries can be heard while fixing the price for Bloom’s menial jobs.

A Bidder

A florin.

(Dillion’s lacquey rings his handbell.)
We also hear the shouts of the apple seller "Two apples a penny! Two for a
penny" (146), the book hawker shouting "Two pence each" (232) and
Bloom listening to the "Cries of sellers in the streets" (55) during his
morning walk.

Bloom is only a silent advertisement canvasser for the newspaper. His
canvassing lacks the sound and noise essential for marketplace cries. But
all advertisements, whether loud or silent, mean the same: "Buy from us. And buy from us," according to Bloom (360). He knows that for any
advertisement one needs repetition. Bloom's daughter is also now swimming in the advertisement business. Bloom, like a crier, tries to fix a
price for Molly to "sell" her to Boylan and Boylan tips Bloom for getting a
chance to sleep with Molly. These are all typical marketplace gestures.

Profanities and oaths together called "jurons" form another aspect of
the billingsgate speech. Jurons are concerned with sacred themes like "the
body of Christ," "the blood of Christ," saints, relics, holy days and so on.
The Church and the government always try to suppress them. Just as things
that are forbidden come out with greater force and vigour, jurons too find their forceful way into the speech of the common people. These are oaths that can be considered as a verbal protest against the official philosophy. These oaths create a setting for the parodies, especially on the names of saints. These parodical invocations have indecent connotations, which sometimes use the banqueting imagery too. Bloom thinks of the feast of our lady of Mount Carmel in terms of the sweet and tasty caramel. The name of the holy mother is parodied here.

A curse or an oath is a word or a phrase calling for punishment, injury or destruction of somebody or something. It is mostly used to express anger. "Curses always indicate a downward motion, directed to the ground, the legs, the buttocks" and they always offer a grotesque view of the body (Rabelais 166). Buck Mulligan and Simon Dedalus are two characters in Ulysses, who make their presence heard by their violent curses and oaths. The sight of Reuben J. Dodd bent on a stick elicits one of the usual curses from Simon Dedalus’ mouth: "The devil break the hasp of your back" is Simon’s characteristic expression (91). Simon Dedalus shouts to the lacquey "Curse your bloody blatant soul" (228). He is very annoyed that the "bastard of a nephew" Mulligan is spoiling his son (86).

The oaths in Ulysses are mostly concerned with sacred themes. Simon Dedalus swears with the help of "God and his blessed mother" to
write a letter to Buck’s aunt or mother (86). He wishes to “Christ” that Reuben J. Dodd’s son be drowned (91). He swears by the name of “holy Paul” (99). The citizen at the Barney Kiernan’s inn swears “by Jesus” to “crucify” Bloom for talking about the “holy name” (327). Lord John Corley is seen using the name of “God” often in his speech at every necessary and unnecessary juncture. Mulligan swears with the “blood and ouns” of Christ. A typical market place altercation reveals the obscenity of an oath used. The Italians near an icecream car adjacent to the men’s public urinal shouts: “Putanna madonna, che ci dia i quattrini! Ho ragione? Culo rulto!” (577). A loose translation of this, given by Jeri Johnson, goes like this: “Whore of the Blessed Virgin, he must give us money! I’m right? Busted arsehole!” (Johnson 947).

The thematic content of curses and oaths is the rending of the human body, for swearing is done with reference to the organs of the divine body, like the Lord’s body, his head, his blood, his wounds and so on. Swearing is done even in the name of the relics of saints and martyrs that are preserved in churches. The most sinful oaths are those involving the body of the Lord, but these are also the oaths that are most frequently used. A mixture of curses and oaths can be seen in Simon Dedalus’ talk to his daughter. He sees his daughter on the way from the auctioneer’s. He mimics and imitates her stooping figure:
-Stand up straight for the love of Lord Jesus, Mr Dedalus said. Are you trying to imitate your Uncle John the cornet player, head upon shoulders? Melancholy God!

Dilly shrugged her shoulders. Mr Dedalus placed his hands on them and held them back.

- Stand up straight, girl, he said. You’ll get curvature of the spine. Do you know what you look like?

He let his head sink suddenly down and forward, hunching his shoulders and his underjaw.

- Give it up, father, Dilly said. All the people are looking at you.

Mr Dedalus drew himself upright and tugged again at his moustache. (228)

Profanities that show contempt for God or sacred things are also plenty in the text. Mulligan uses “dogsbody” for “Godsbody” (6). Blessed Mary Alcock is Blessed Mary Anycock (193), the Old Testament God is the “collector of prepuces” (13, 192) and so on.

Another point of comparison between Rabelais and Joyce is their carnivalesque use of numbers. Rabelais uses numbers extensively in almost
all chapters of his two novels. Bakhtin sees that in Rabelais' world, the numbers were denied any special or unique status. He profaned them and they acquired a grotesque nature. Joyce is also seen using numbers in *Ulysses* to produce a kindred effect.

It is well known that the ancient and medieval culture believed in the use and importance of numbers and they used them well in their literature. According to them, the basis of every artistic and literary creation was the use of sacred numbers like 3, 5, 7, 9 etc. Finite, rounded and symmetrical numbers are the basis of the conception of the universe as a static whole. But Rabelais and Joyce did not believe in the stability or sanctity of numbers. Instead they both dealt with an infinite and asymmetrical set of numbers. In this conception of unstable numbers they saw a decrowning of the old idea of numbers and a regeneration of new theory in a truly carnivalesque spirit.

The number "3" is very sacred to the Christians, for there are 3 members in the Trinity, Jesus resurrected from the dead after 3 days and so on. This number is very often profaned and ridiculed in *Ulysses* as in the case of Mulligan blessing the tower thrice before beginning his Black Mass (1), Stephen listening to the bawdy and blasphemous ballad of the Joking Jesus "Three times a day, after meals" (19), Bloom paying three pence for
kidneys (57) and lending 3 bobs to Joe Hynes (115) and owing 3 shillings to O’ Grady (99).

Molly’s birthday falls on the Eighth of September and this date coincides with the nativity of Blessed Virgin Mary. The “eight beatitudes” of the Bible parodically appear in the form of Dixon, Madden, Crotthers, Costello, Lenehan, Bannon, Mulligan and Lynch (479). Ulysses talks of number seven which “is dear to the mystic mind” (177). This number is sacred to the Christians for there are 7 Sacraments, 7 Dolours for Mother Mary and 7 gifts of the Holy Spirit. Bloom is asked to wash seven piss pots of the whores (505). The mystical number “five” is parodied everywhere in the text. In Christian mythology there are 5 Stigmata on the Body of Christ. In Ulysses there are 5 children for Paddy and, perhaps to indicate the idea of perfection associated in the traditional love with number 9, there are 9 children for Purefoy. In all these instances the sacred and mystical numbers are disrobed of their sanctity and are tilted from their numerical stability. This reduces or nullifies their sanctity. But they are renewed as new numbers possessing a new vigour.

In another instance, Joyce writes of Bloom’s body weight in a very comical and round about way:
By his body's known weight of eleven stone and four pounds in avoirdupois measure, as certified by the graduated machine for periodical selfweighing in the premises of Francis Froedman, pharmaceutical chemist of 19 Frederick street, north, on the last feast of Ascension, to wit, the twelfth day of May of the bissextile year one thousand nine hundred and four of the christian era, (jewish era five thousand six hundred and sixtyfour, mohammadan era one thousand three hundred and twenty two), golden number 5, epact 13, solar cycle 9, dominical letter CB, Roman indication 2, Julian period 6617, MXMIV. (621-22)

This description of Bloom's weight is done in the manner of recording some very important historical detail. The allusion to the weight of Bloom, who is not an eminent person at all, written in very flamboyant terms creates humour. This has the effect of ridiculing very famous details from the pages of a history book. Bloom's weight thus acquires grandiose dimensions and the seemingly precise but confusing and unnecessary details cross even the limits of hyperbole.

The first sentence of the quoted passage alone would have been sufficient to get the actual information regarding the weight of Bloom. Bloom’s weight is too trivial a matter to be reported in such exaggerated
terms. Joyce has given the description in words and not in numbers in his typical circumambient style. With Joyce’s unnecessary “pretense at exactitude,” the reader is forced to take a lot of pains in digesting the details of Bloom’s weight. Further, the majority of the numerals cited in the passage 19, 5, 13, 6617 are incapable of producing any type of stability and are greatly carnivalseque in nature.

Another case of the grotesque use of numbers is seen in Joyce’s very long description stating the age difference between Bloom and Stephen. The difference in age between Bloom and Stephen is 16 years. But instead of simply stating the age difference Joyce presents it in the form of a great mathematical formula or a riddle to be solved. This is how Joyce presents this trivial matter:

16 years before in 1888 when Bloom was of Stephen’s present age Stephen was 6. 16 years after in 1920 when Stephen would be of Bloom’s present age Bloom would be 54. In 1936 when Bloom would be 70 and Stephen 54 their ages initially in the ratio 16 to 0 would be as 17 ½ to 13 ½, the proportion increasing and the disparity diminishing according arbitrary as future years were added for if the proportion existing in 1883 had continued immutable, conceiving that to be possible, till then 1904 when Stephen was 22 Bloom would
be 374 and in 1920 when Stephen would be 38, as Bloom then was, Bloom would be 646 while in 1952 when Stephen would have attained the maximum postdiluvian age of 70 Bloom, being 1190 years alive having been born in the year 714, would have surpassed by 221 years the maximum antediluvian age, that of the Methusalah, 969 years, while, if Stephen would continue to live until he would attain that age in the year 3072 A.D., Bloom would have been obliged to have been alive 83,300 years, having been obliged to have been born in the year 81,396 B.C. (632)

The reference to the biblical figure, Methusalah, in this context further intensifies the humour as all this is done to describe the difference in age of two very unimportant people of the Dublin city. However, this parody of the biblical style of writing in a way decrowns the Biblical style and crowns a new style of writing. Here Joyce is seen using rounded numbers in contrast to the previous examples where he uses only unstable numbers like those used by Rabelais.

Elsewhere Joyce refers to the rupture in the conjugal relation between Bloom and Molly, again in his typical circumambient style. Here is how he presents the facts relating to the strained relation between Bloom and his wife:
By the listener (Molly) a limitation of fertility inasmuch as marriage had been celebrated 2 calendar months after the 18th anniversary of her birth (8 September 1870), viz. 8 October, and consummated on the same date with female issue born 15 June 1889, having been anticipatorily consummated on the 10 September of the same year and complete carnal intercourse, with ejaculation of semen within the natural female organ, having last taken place 5 weeks previous, viz. 27 November 1893, to the birth on 29 December 1893 of second (and only male) issue, deceased 9 January 1895, aged 11 days, there remained a period of 10 years, 5 months and 18 days during which carnal intercourse had been incomplete, without ejaculation of semen within the natural female organ. By the narrator a limitation of activity, mental and corporal, inasmuch as complete mental intercourse between himself and the listener had not taken place since the consummation of puberty, indicated by catamenic hemorrhage, of the female issue of narrator and listener, 15 September 1903, there remained a period of 9 months and 1 day during which in consequence of a preestablished natural comprehension in incomprehension between the consummated females (listener
and issue), complete corporal liberty of action had been circumscribed. (687-88)

In very simple terms, this passage means that it is now 10 years, 5 months, and 18 days since their last coition. But Joyce’s exaggeration reaches such a dimension that these quantitative definitions acquire a grandiose and grotesque nature. It is not only the numbers that are decrowned in this style of writing but also the writing style itself. Those things that could have been presented in a straightforward manner are twisted, taken around a bend and finally shown us. The effect definitely produces laughter, which is the true trait of carnival.

In the text we often hear references to the number sixteen. The author constantly reminds the reader of this date that is crucial to his hero. The typist, Martha Clifford is seen clicking on her typewriter 16 June 1904 (220). The reader also hears references to this date at the Barney Kiernan’s inn (309). There is also a reference to this date in the “Circe” episode (421). The sixteenth of June is quite a normal day for all the characters of the novel including Leopold Bloom. The unusually ordinary nature of this day makes it different from other days. But this otherwise uneventful day becomes suddenly important for Bloom with the news about the arrival of his wife’s impressario, Boylan. But for the repetition of this date which
gives it an ominous and grotesque significance, any reader would find this
date to be a very simple or casual one.

The mathematics of the milkwoman calculating the money due to her
on account of the milk supplied is one that evokes laughter:

-Bill, sir? she said, halting. Well, it’s seven mornings a pint at
two pence is seven twos is a shilling and twopence over and
these three mornings a quart at fourpence is three quarts is a
shilling and one and two is two and two, sir. (15)

Her calculation makes ample use of the mystical numbers seven and three.
The repetition of the numbers two and four further makes for a grotesque
play with numbers.

Marilyn French is of opinion that the numbers sixteen and twenty-
two are of symbolic significance (French 194-95). Bloom “fell” twenty-two
years ago when he was sixteen (525). There is an age difference of sixteen
between Bloom and Stephen. Stephen is now twenty-two. The number six-
sixteen, which appears in the “Eumaeus” episode is symbolic of
homosexual solidarity.

Carnivalized literature plays an important role in the development of
the polyphonic novel. We can see the influence of Gargantua and
Pantagruel on Joyce’s polyphonic novel. There are many other similarities
between Rabelais and Joyce. Both Rabelais and Joyce were critical of the existing official, ecclesiastical and feudal cultures. Joyce is seen to make a Rabelaisian protest against the official language when he takes an “Irishman’s revenge against King’s English.” Both writers use a language different from the one used by the official class but which bears very close affinity with the language used in carnival. Both tried to represent in their novels even the minutest aspects of the reality that surrounded them. Joyce boasted that the city of Dublin, if disappeared from earth, could be reconstructed from the description provided in his novel (Budgen 69). Such was the precision with which Joyce portrayed reality in his novels. The books of both writers were full of popular songs and sayings. The historical and biographical details of the novels of Rabelais and Joyce cannot be separated from their folk culture base. These historical facts acquire new dimensions when they are viewed in the background of folk culture.

_Ulysses_ is deeply influenced by the culture of the carnival. It topples the order of a canonical novel in its free use of the parody of high literary genres, in its use of scatological references and in its glorification of everything that is opposed to the decorum of conventional life. Likewise, the numerous references to the banquet and the playful and relaxed attitudes to sex and bodily matters propel this novel into the realm of carnivalized literature.