PREFACE


What is unique about this dissertation is that within the constraints of a dissertation it attempts to make a study about Ulysses using the very
important critical concepts like “polyphony,” “dialogue” and “carnival” of Bakhtin’s literary theory. Even though Bakhtin uses the terms “polyphonic,” “dialogic” and “carnivalesque” almost interchangeably, some critics tend to see these terms separately. However, in this dissertation, we are viewing these concepts in the sense in which Bakhtin saw them. Polyphony is here used as a broad term incorporating both dialogue and carnival; i.e. a polyphonic novel cannot escape being simultaneously dialogic and carnivalesque and vice versa. The purpose of this dissertation is to examine the presence of these elements in Ulysses and to show that the novelistic genre is characterized by polyphony, the nature of which may vary from one writer to another depending upon the nature of the “double-voiced” discourse used. The works of Bakhtin that are mainly used for this study are Problems of Dostoevsky’s Poetics, The Dialogic Imagination and Rabelais and His World. These works are henceforth referred to in the dissertation as PDP, DI and Rabelais.

The dissertation is divided into five chapters. The first chapter is an introduction to the Bakhtinian concepts like “polyphony,” “dialogue” and “carnival” used in this dissertation. The central chapters are “Leopold Bloom: The Polyphonic Hero,” “Discourse Types in Ulysses,” and “Ulysses as Carnival.” Since polyphony is all about the independence of the highly self-conscious hero under a new authorial position, the chapter on
the “hero” helps to assess the position of *Ulysses* as a polyphonic novel in the special treatment of its hero, Leopold Bloom, and in the special positioning of the author. “Discourse Types in *Ulysses*” discusses the various forms of discourse arising in this novel out of the dialogic interactions of the characters. “*Ulysses* as Carnival” tries to re-establish the relevance of the folk culture in the development of the polyphonic novel.

The final chapter is a conclusion to this dissertation.