

Ulysses: Lost Homosocial Desire in Ambiguous Identity

Hamid Farahmandian

Department of English, Faculty of Modern Languages and Communication, Universiti Putra Malaysia, Malaysia

Abstract—This paper aims to analyze the homosocial desire and the lack of it in two protagonists and heroes of James Joyce in his *Ulysses*. Unlike the fame of this novel and the extensive research done on this novel, the theoretical relevance of Homosociality in *Ulysses* has not been widely discussed. This is mostly due to the fact that although, the theory first became popular in the 1990s, it is still a relatively new perspective. This study analyses various views of the social bonds and private lives beside their effects on social behaviors – to determine the reasons of lack of homosociality and the ways in which it is regained – in two Joyce protagonists. Furthermore, this study will seek to argue that if the characters endeavour logically to solve the problems in their lives and mind, their homosociality will be boosted. For example, according to the plot of the story, if Stephen and Bloom as the main characters find their paternity and the root of fatherhood, their relationships and associations with other males in society will be changed accordingly. In order to achieve the mentioned results, the theory of homosociality which was coined for the first time by Jean Lipman-Blumen in 1976 and became popular by Eve Kosofsky Sedgwick, will be applied to the novel.

Index Terms—homosociality, masculinity, paternity, triangle love, male-male relationships

I. INTRODUCTION

James Joyce's controversial novel, *Ulysses* is the story of male social relationships particularly between two Irish men on a particular day (June 16, 1904) in Dublin, Ireland, as they wander around from place to place from early morning to late at night. There is an obvious show of male dominance in this novel while the dominant presence of males is also conspicuous, particularly in relationships outside the home. (Other than Molly Brown, the wife of Leopold Bloom, one of the two major characters, the rest are male.)

This novel, unlike any other novels, concentrates on two characters - Leopold Bloom and Stephen Dedalus - as its major characters. Stephen and Bloom are both males who encounter problems and issues in the social setting through their interaction with other minor male characters who lead the motifs and themes of novel to their accomplishment. For the above two reasons, it was decided that the theory of homosociality would be a suitable analytical tool in a study of *Ulysses*.

Joyce saw *Ulysses* as the confluence of his two previous works. From *Dubliners* Joyce borrowed the fatalistic and naturalistic depictions of a gritty, urban centre and on the other hand, he took advantage of the protagonist from *A portrait of the Artist as a Young man*, Stephen Dedalus, in his interplay of relationships between two major characters of the novel.

Ulysses is widely regarded as the most revolutionary literary effort of the twentieth century, if only for James Joyce's stream of consciousness technique. In his efforts to create a modern hero, Joyce returned to classical myth only to deconstruct a Greek warrior into a parody of the *Wandering Jew*. Joyce's hero, Leopold Bloom, must suffer the emotional traumas of betrayal and loss from both society and his wife, Molly, while combating the anti-Semitism of 1904 Dublin. In place of Greek stoicism and power, Joyce presents a flawed and endearing human being. (<http://www.vahidnab.com/ulysses.htm>)

While Bloom is the major character of the work, Joyce spends considerable time focusing on Stephen Dedalus, the protagonist of his first work, *A Portrait of the Artist as a Young Man*. It is through Stephen, that Joyce is able to debate the contentious religious and political issues that dominated the novella (*A Portrait of the Artist as a Young Man*). Joyce, as a non-conformist continues his argument from *A Portrait of the Artist as a Young Man* in *Ulysses*, that the Roman Catholic Church's structure facilitated corruption and more generally contributed to the alienation and the rot of the human soul as opposed to its uplift.

II. METHODOLOGY

Therefore, thematically similar to Joyce's previous works, *Ulysses* examines the relationship between the modern man and his myth and history, focusing on contemporary questions of Irish political and cultural independence, the effects of organized religion on the soul and the cultural and moral decay produced by economic development and heightened urbanization. While Joyce was writing the epic work, there were serious doubts as to whether *Ulysses* would be completed. Midway through his writing, Joyce had the first eleven eye operations to salvage his ever-worsening

eyesight. At one point, a disappointed Joyce cast the bulk of his manuscript into the fire, though Nora Barnacle (his wife) immediately rescued it.

As it comes from its definition homosociality is the associations and bonds of same-sex people in the social environment. Homosocial desire in its normal route evokes a kind of homophobia, which can be beneficial to the person in charge. To have the fear of being observed carefully by others (same-sex people) may encourage the members of a group to pay attention to their life much better than before. And this attention may influence them to be socially attentive and more active. However, contrary to this definition, we find that both the main characters are far removed from the defined stereotype, and as a result of this are ignored and considered as outsiders.

Ulysses, due to its universal reputation has been analysed from various angles by many critics and scholars since its publication, using most of the literary, psychological, and other theories. Nonetheless this paper will just focus on the social relationships of the two main characters, Stephen Dedalus and Leopold Bloom, with the latter receiving most attention due to his dominance in the novel. This paper aims to indicate the reasons of masculine aloofness and social faults engendered in the two main characters in an effort to show their social relationships with other males and their effect on each other.

Despite the extensive attention that has been paid to *Ulysses* by many as mentioned above, the social impact of the characters on each other and its effect on their private life and future thoughts have been somehow ignored or played down. In this paper, the characters are analyzed from different angles. The centre of this analysis will be Stephen Dedalus and Leopold Bloom encountering other male characters that have influence on them and their situation in society. In one of the crucial parts for this novel, female character Molly Bloom, Leopold Bloom's wife comes under focus as one component of a love triangle that also includes Blazes Boylan and Bloom himself. As Eve Kosofsky Sedgwick explains in her theory, triangle love plays a significant role in social relationships and its impact on male members, since this triangle creates a kind of competition for the favour of the target member, who usually is a female.

III. RESULTS AND ANALYSIS

In the first step of this analysis, Stephen is the focus as he has come from *A Portrait of the Artist as a Young Man* and carries his ideas and behavior from that novel; he brings along a somehow different attitude, looking for a person representative of fatherhood characteristics, which he has not found in his biological father. Then, the attention shifts from Stephen to Bloom, while Stephen is still kept in the picture. Bloom is analysed, both based on his friends around him, his colleagues and walking friends and on his private life and the males who influence his private life dramatically. Like the novel that has been divided into three periods, this study will divide these two character analyses into three different parts: morning, afternoon, and evening (night).

Stephen Dedalus

"Touch me. Soft eyes. Soft soft soft hand. I am lonely here. O, touch me soon, now. What is that word known to all men? I am quite here alone. Sad too. Touch, touch me" (Stephen, 70).

Stephen Dedalus enters *Ulysses* as a young medical student introduced from the novel *A Portrait of the Artist as a Young Man* in which he is the protagonist. Therefore, there is ample evidence of his behavioral and social background and we can partially expect in advance the sociality and bonds he is going to have with the people around him and what reactions he will receive. In both *Ulysses* and *A Portrait of the Artist as a Young Man* is a recall of James Joyce's biography and Stephen Dedalus is an almost bleakly drawn version of Joyce himself from childhood to youngster. Stephen is twenty-two years old in the beginning of *Ulysses*, i.e. one year after coming back from Paris to Dublin. The first three chapters of the novel are allocated to Stephen, to his dwelling and career.

In the previous novel (*A Portrait of the Artist as a Young Man*) Stephen was in solitude and had many questions in his mind about his religion, education, country, life, etc. This bewilderment makes him leave his country, Ireland in quest of his independence in thinking and his ambitions. He settles in Paris for a while but when informed about his mother's illness and near death, he returns to Ireland to be near his mother before she dies. So the time he is back in Dublin is described in *Ulysses*.

The characteristics that Stephen brings from *A Portrait of the Artist as a Young Man* are boosted. They are expanded into a kind of arrogance and lost identity that causes him internal suffering. In the other words, he chiefly exists within his own world of opinions that is, his actions and behavior in his world intend to potentially detach him from others and from the real world. These features lead him to wander in life and force him to be impatient in almost all parts of *Ulysses*. This occurs in a way that his teenage aloofness makes him quite weak and fragile in front of others that leads them to take advantage of him and tease him.

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

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

—Italian? Haines said.

A crazy queen, old and jealous. Kneel down before me.

—And a third, Stephen said, there is who wants me for odd jobs.

—Italian? Haines said again. What do you mean?

—The imperial British state, Stephen answered, his colour rising, and the holy Roman catholic and apostolic church (28, 29).

One of the most important problems that occupies Stephen's mind throughout the course of the novel is his interactions with his compulsory housemates Buck Mulligan and Haines (Mulligan's friend from England) in a way that Stephen calls them usurpers. Even they abuse and exploit Stephen's weakness in such a way that Mulligan wants the house keys when Stephen wants to leave the house, which is very painful for Stephen. His lack of comfort and sociality with Mulligan and Haines becomes a sort of homophobia and he cannot speak frankly with them about his problem with them. Stephen is not comfortable with Haines who is a free loader, paying for neither rent nor food. This discomfoting situation makes Stephen restrain himself from saying what is in his heart and at the same time leads to Mulligan and Haines making fun of him, teasing him and treating him like a child:

Buck Mulligan suddenly linked his arm in Stephen's and walked with him round the tower...

—It's not fair to tease you like that, Kinch, is it? he said kindly. God knows you have more spirit than any of them (8).

Stephen shows such weakness in front of Mulligan that the latter behaves rudely towards him and mocks his family issues and members, including his mother. Mulligan's behaviour towards Stephen's mother saddens Stephen in such a way that sets him thinking of most of the time about what Mulligan says and about his behaviour. Mulligan calls his mother's death a beastly death because of Stephen's refusal to kneel and pray for his mother at her deathbed and spreads it around to others and that annoys Stephen. However, he is totally incapable of uttering anything in defence against Mulligan's words, which are very painful for him:

—You were making tea, Stephen said, and went across the landing to get more hot water. Your mother and some visitor came out of the drawing room. She asked you who was in your room.

—Yes? Buck Mulligan said. What did I say? I forget.

—You said, Stephen answered, O, it's only Dedalus whose mother is beastly dead" (10).

On the other hand, when Stephen is fully sober among his friends he takes solitude and prefers not to speak, share his ideas with them or involve himself in their discussions. However, when he does speak in these groups he speaks very arrogantly and does not like take kindly to those who disagree with him and acts in such a way that resents others, especially the elders. Furthermore, when he is sober he is into thinking about his own aloofness and the sins that this aloofness has brought him from his childhood up to his youngster and young adulthood days. This resentment influences others to be rude to him or to jokingly make fun of him, for example, when Mulligan mockingly applauds Stephen in front of other friends in the library or ignores Stephen's theory about Shakespeare and art.

However, when Stephen does emerge from his private world, which makes him aloof and distant from others, he starts to make social and homosocial relationships with his friends more deeply. However, this does not happen except when he is drunk, during which time he becomes a totally new person with a new personality, making himself busy to drink and occupy his mind with drunkenness and this drunkenness makes him involve himself with his friends, far away from thinking of his problems or other issues that usually occupy him. He sings with others, laughs with others and spends good times with them.

STEPHEN: (Mincingly) I love you, sir darling. Speak you englishman tongue for double entente cordiale. O yes, monloup. How much cost? Waterloo. Watercloset. (He ceases suddenly and holds up a forefinger)

BELLA: (Laughing) Omelette ...

THE WHORES: (Laughing) Encore! Encore!

STEPHEN: Mark me. I dreamt of a watermelon (758).

This indicates that Stephen has the ability and potentiality of being normal, acceptable company as and when he emerges from his own dark and ambiguous world, However, these associations and occasions of happiness are very temporary for him since he will become sober again in some hours and will retreat again into his previous private personality and behaviour. This personality, adapted from his childhood alienates him from the company of the others leads to his solitude and unhappiness. The lack of homosociality in Stephen's behaviour is somehow because of his mental obsessions that psychologically and emotionally imprison him.

By a careful attention in his behaviour from his childhood in *A Portrait of the Artist as a Young Man* to his young adulthood in *Ulysses*, we can trace back all this obsessions and his weakness when encountering the male individuals in his family, especially his father as the head of the family. This is in such a way that in his family in his childhood a lot of limitations regarding religion and relationships were posed for him by his father, who somehow has failed with his only son, Stephen. This distance from his father in childhood prevents Stephen from understanding the meaning of father from the beginning and this lack of understanding causes him to have ambiguous interactions with his outer world male relationships especially among his friends. This is proven at the end of the novel when Stephen decides not to go to his house anymore because of the presence of Mulligan and Haines.

Simon Dedalus, Stephen's father, unlike Stephen himself has good enough homosociality among his friends to make himself a socially popular character in a way that most of his pals enjoy being in his company. He is almost always energetic and full of fun; he sings and makes a lot of jokes and makes his mates busy with him. Furthermore, he is a talented singer and is good at telling funny stories. He once used to be wealthy person but this wealth did not stay long with him although, that did not prevent him from having a jolly time with his friends. This is the significant reason why he is ever popular among his friends and is very much loathed in the family because he spends all his money on his fun and mates while his family faces financial difficulty. Stephen also does not like his father and sees him only as a

biological father since he does not have anything to be proud of his father due to Simon's bad behaviour and his harsh discipline for his children.

This lack of connection between father and son for Stephen brings several psychic obsessions and problems. This issue affects Stephen in such a way that leads him to think of a new approach about Shakespeare's *Hamlet* regarding Son and father relationship. He poses numerous questions regarding this issue in most of the discussion forums and mainly in his mind even though it is quite funny for his audience; however, he insists on his idea very strongly. Therefore, from this relationship (Stephen and his father) it can be concluded that his father has hurt him badly emotionally and psychologically.

If his father had had a suitable relationship and association with his son from the beginning, Stephen might have had suitable relationships with his peers in society as well; be free from any homophobia which has isolated him in solitude and led to his aloofness beside making him undeniably weak and vulnerable for others to mock and make fun of him. This lies at the heart of his bewilderment in his life and environment in the real world while he is sober, although, as mentioned, not so when he is drunk and not really in full control of himself and is distanced from the reality of his obsessions.

The transformation of Stephen's character from one extreme to another can be traced back to *A Portrait of the Artist as a Young Man*. Being brought up in a strict Catholic family, Stephen primarily subscribes to an absolute faith in the morals of the church. As a teenager, this faith causes him to be pulled in two opposite extremes, both of which can be destructive. At first, he falls into the extreme of sin, repeatedly sleeping with prostitutes and deliberately turning his back on religion. Though Stephen sins wilfully, he is always aware that he acts in violation of his religion. Then, when Father Arnall (character in *A portrait of the Artist as a Young Man*) in a prompts him to return to Catholicism, he flies to the other extreme, becoming a strict, near fanatical model of religious devotion and obedience. Eventually, however, Stephen realizes that both of these lifestyles – the completely sinful and the completely devout – are extremes that have been false and harmful.

He does not intend to lead an entirely debauched life, but also rejects austere Catholicism because he feels that it does not permit him the full experience of being human. Stephen ultimately reaches a decision to embrace life and celebrate humanity after seeing a young girl wading at a beach. To him, the girl is a symbol of pure goodness and of life lived to the fullest. These doubts lead him to be far from reality about his religion; and this distance prompts him to refuse to pray for his mother at her deathbed as dictated by catholic traditions. This ignorance makes him more hateful of some people such as who Mulligan utters at the beginning of the novel:

—The aunt thinks you killed your mother, he said. That's why she won't let me have anything to do with you.

—Someone killed her, Stephen said gloomily.

—You could have knelt down, damn it, Kinch, when your dying mother asked you, Buck Mulligan said. I'm hyper-borean as much as you. But to think of your mother begging you with her last breath to kneel down and pray for her. And you refused. There is something sinister in you ... (5).

This obsession makes him accuse himself of being the murderer of his mother, which hurts him more and more. Even though he admits to his wrong behaviour with his mother, he still persists with his arrogance and will not admit to this misgiving to others.

Leopold Bloom

Leopold Bloom as the other main character in *Ulysses* is introduced in Chapter Four and remains present in all the other fifteen chapters which are allocated to him and his wanderings in the city of Dublin for the day and night of June 16, 1904. In this novel, Bloom functions in parallel with Homer's Odysseus but as a modern character of the twentieth century. His personality and mind are so elaborately described that Bloom can surely be one of the most detailed characters in literature. Bloom is a thirty-eight-year-old advertising canvasser and a Jew. Yet the social marginalization of Bloom is not simply one-sided. Bloom is clear-sighted and mostly unsentimental when it comes to his male peers. He does not like to drink often or to gossip, and though he is almost always friendly, he is not sorry to be excluded from their circles in the daily discussions and associations.

Bloom's comfort with the physical world - unlike Stephen who lives in his personal and inner world - also manifests itself in his sexuality, an aspect mostly absent from Stephen's character. There is ample evidence of Bloom's sexuality - from his desire for voyeurism and female underclothing to his masturbation and erotic correspondence - while Stephen seems sexually inexperienced and celibate. Furthermore, other disparities between the two men further outline Bloom's character; where Stephen is depressive and somewhat dramatic, Bloom is almost mature and level-headed. Bloom possesses the ability to cheer himself up and to decline practically to think about depressing subjects.

Two emotional crises infect Bloom's jolly demeanour throughout *Ulysses* – the collapse of his male family line and the infidelity of his wife, Molly. The untimely deceases of both Bloom's father (by suicide) and only son, Rudy (days after his birth), cause Bloom to feel deeply lonely and powerless. Bloom enjoys a brief break from these emotions during his union with Stephen in the latter part of the novel - which will be discussed in the following sections. It can be gradually recognized over the course of *Ulysses* that the first crisis of family line is related to the second crisis of marital infidelity: the Blooms' intimacy and attempts at procreation have broken down since the death of their only son eleven years ago. Bloom's feedback on Molly's decision to look for sex elsewhere (in Blazes Boylan) is quite complex.

Bloom adores the fact that other men appreciate his wife, and he is generally a passive and accepting person in this situation. Bloom is clear-sighted enough to comprehend, though, that Blazes Boylan is a paltry replacement for himself, and he eventually satisfies himself by re-contextualizing the problem. Boylan is only one of many, and it is on Molly that Bloom should focus his own energies instead of the others. In fact, it is this ability to change a viewpoint by sympathizing with another viewpoint that renders Bloom heroic. His kind-heartedness is obvious throughout – he is generous to animals and people in-need, his compassion extends even to a woman in labour. Bloom's masculinity is recurrently called into play by other characters; hence, the second irony of *Ulysses* is that Bloom to some extent is also feminine. And it is exactly his fluid, androgynous capacity to sympathize with people and things of all sorts – and to be both a symbolic father and a mother to Stephen – that makes him the hero of the novel (Symbolic father will be discussed in the following sections).

By this quite extended introduction regarding Bloom, this paper seeks to unearth the reasons that lead him to be excluded from other male mates and the reason he is questioned on a lack of masculinity by his peers in society. In order to analyse this lack of homosociality and to somehow understand Stephen's weakness, this paper starts from the beginning and focuses on his behaviour in the house in the early morning in Chapter Four, which describes his personal and intimate behaviour at home in front of his wife Molly.

On quietly creaky boots he went up the staircase to the hall, paused by the bedroom door. She might like something tasty. Thin bread and butter she likes in the morning. Still perhaps: once in a way (Bloom, 76).

Bloom indicates his femininity in the house where he prepares breakfast for his wife and serves her in bed. It is clear that femininity and masculinity are both opposites and an increase in one causes the other's decrease. The same happens here for Bloom with full desire for femininity instead of masculinity, which prevents him from enjoying the company of males. Bloom is very careful not to make any noise while he is making Molly's and his own breakfast. Then he brings her breakfast and her letters; one of the letters is from Blazes Boylan, Molly's colleague in the song industry, in which he indicates that he would like to come and visit Molly about their singing career, creating a quite assurance in Bloom about their sexual affair which is going to happen that afternoon at 4:30.

However, his weakness towards Molly prevents him from arguing about it. He leaves home for work but after closing the door he realizes that he has left the keys in his previous trousers. So he cannot go back home since Molly is sleeping and he does not dare to disturb her sleep. Thus, like the keyless, Stephen, Bloom wanders the whole day in the streets of Dublin. Therefore, this mentioned femininity and lack of masculinity would make others distance themselves from him in the course of his day's wandering. Keys in this novel play quite a significant role as a sign of both Stephen's and Bloom's wanderings. Stephen has left his keys for Mulligan and does not intend to go home anymore; on the other hand, Bloom has forgotten the keys, which leads him not to think of going home until night.

Furthermore, there is one more key, which makes Bloom wander and it is the key of the advertisement, which he wants to put in this work but is lost. He looks for it, from his office to the library where he encounters first eye contact with Stephen. Therefore, these keys are the issue that draws Stephen and Bloom close to each other as they need each other somehow in a way that they do not realize this desire of having each other in a close relationship like father and son. It is a relationship that satisfies both of them, even though this satisfaction is very temporary since they have got to depart from each other at the end of the night (this issue will be closely analysed in the fatherhood section).

Leaving the house, Bloom is dressed all in black like Stephen - however Stephen is in black because of his mother's death - since he wants to attend his friend Paddy Dignam's funeral with other male friends, including Stephen's father, Simon Dedalus. The first signs of a lack of homosociality in Bloom appears when he is with his friends on the way to the cemetery. Like Stephen, Bloom is in his own world and most of the novel is filled with his thinking and monologues in his mind. This speaking-with-himself leaves him in solitude even though he attempts to win a chance to show himself in the group. Bloom's outsider status is exposed even in the stilted congeniality of the cramped carriage.

It is not quite clear how much Bloom recognizes his solitude and exclusion in this circle. Power and Dedalus (Bloom's friends) are exceptionally brief in their comments to Bloom, though Cunningham (Bloom's other friend) does make an effort to express his compassion. Still, the conversation is triangular and Bloom devotes most of his time thinking of ways to jump into the conversation. His endeavour to be sociable is more of a faux pas than anything else and his comments paint him as a non-Catholic. Moreover, his religion causes him to be rejected by some people as he is a Jew in Ireland, a problem that adds to his solitude and his loss of desire for homosociality:

—Mark my words, Mr Dedalus, he said. England is in the hands of the jews. In all the highest places: her finance, her press. And they are the signs of a nation's decay. Wherever they gather they eat up the nation's vital strength. I have seen it coming these years. As sure as we are standing here the jew merchants are already at their work of destruction. Old England is dying (47, 48).

Chapter Seven is the first chapter in which Stephen and Bloom actually cross paths (at the very end of the chapter). From this beginning it is possible to understand a sort of foreshadowing about Bloom's attention to Stephen and Stephen's indifference to Bloom. Remarkably, Stephen ignores Bloom, while Bloom pays attention to Stephen's newer boots and, with displeasure, that Stephen has muck on his shoes and is leading the way to the pub. Bloom's and Stephen's separate but equal time in the chapter offers contrast between their appearances in the Freeman offices (where Bloom works and where Stephen has attended to have his school boss's letter published).

Bloom is unsuccessful in his task to secure the Keye's (advertising customer) advertisement for three months, while Stephen does well in getting Deasy's letter printed. Stephen has the centre of the room, physically and symbolically, while Bloom remains unseen on the margins, bumped more than once. Bloom is humorously referred to as a representative for the art of advertising, while Stephen is treated like a near-equal by the men and is even offered the chance to write for the paper. We also notice the two men's contradictory attitudes to the domain of public expression. Bloom, as we have seen, has a pragmatic approach to the art of writing, oratory, and advertising as his career.

—I just wanted to say, he said. Ireland, they say, has the honour of being the only country which never persecuted the jews. Do you know that? No. And do you know why?

He frowned sternly on the bright air.

—Why, sir? Stephen asked, beginning to smile.

—Because she never let them in, Mr Deasy said solemnly (51)

Moreover, when it comes to discussing religion, Bloom feels his loneliness again. He is a Jew and lives among the Christians. When the argument between Bloom and Citizen (one of the individuals in the pub) arises, no one cares about him and this feeling makes him defend himself against Citizen. When Citizen's anti-Semitism emerges, Bloom is forced to assume a heroic role in defending himself. The antics of the aptly named Citizen, force Bloom to show some masculinity - from which he suffers a shortage of through most of the novel - at the same time that he must define himself as something other than an unknown nomad. By defending his Jewishness and his simultaneous Irish citizenship, Bloom efficiently throws off his "No man" status.

Bloom self-confidently preserves himself as an honest person before presenting Citizen a brief catalogue of Jews who have made noteworthy contributions to European and Irish culture. When Bloom notifies Citizen that his own God (Christ) was also a Jew, Citizen becomes furious and as Bloom exits the pub triumphant, Citizen follows behind and throws an empty biscuit tin at Bloom's head.

—Mendelssohn was a jew and Karl Marx and Mercadante and Spinoza. And the Saviour was a jew and his father was a jew. Your God.

—He had no father, says Martin. That'll do now. Drive ahead.

—Whose God? says the citizen.

—Well, his uncle was a jew, says he. Your God was a jew. Christ was a jew like me.

Gob, the citizen made a plunge back into the shop.

—By Jesus, says he, I'll brain that bloody jewman for using the holy name.

By Jesus, I'll crucify him so I will. Give us that biscuitbox here (497, 498).

Here, Bloom's outsider status in social issues is obvious one more time and this makes him being resented even more. Therefore, like Stephen, Bloom is affected by the issue of religion in homosocial circles, which makes him, wonder about the reason for his exclusion from his peers and whether it is only because of religious differences. So once more, Bloom sullenly feels the solitude and the loneliness.

A crucial issue, which is quite significant, is the social relationship between Bloom and other female characters in the novel. He has a pen pal in Martha Clifford, whom Bloom is very attracted to even without meeting. On the other hand, in the street he visits a woman, Josie Breen, who used to be his girlfriend in his younger days. She speaks with great passion to Bloom and condemns a husband gone crazy. Furthermore, Bloom has a kind of sympathy for females rather than men. Having visited Breen, he decides to visit Mina Purefoy (one of their acquaintances) during her labour, having been admitted to hospital for three days. This femininity, once again, confirms the lack of masculinity in Bloom, which reduces his sociality with his same-sex peers in society. This lack of masculinity as mentioned earlier in this paper is foreshadowed in Chapter Four in the house of Bloom where he serves his wife breakfast and is very obedient husband. As such, this paper recaps the idea of Bloom's masculinity being the opposite of femininity; that if one of these desires increases the other one will surely decrease proportionally.

Sense of Fatherhood

Men attempt to improve their position in masculine social hierarchies, using such 'markers of manhood' as occupational achievement, wealth, power and status, physical prowess, and sexual achievement (Kimmel 1994, p. 129; Turner 2001).

Based on Eve Kosofsky Sedgwick's approach about homosociality and the above cited idea, males are into caring for their bonds and behaviours with each other and like to promote their position in these associations. This happens because there is a kind of observation by the other members for their behaviour as mentioned earlier. The same happens in this novel when the feeling of fatherhood for Bloom and the sense of need for a real father for Stephen become apparent from the early parts, albeit indirectly. Fathers mainly intend to see their children progress in their lives. They always pay special attention to their kids' behaviours so that if a fault occurs they are corrected or taught to correct themselves properly. This is a most pleasurable feeling especially in male children since the aim is to train them with masculinity features.

As mentioned in a previous paragraph, the sense of paternity is obvious from the early chapters of the novel. Therefore, at its most basic level, *Ulysses* can be counted as a novel about Stephen's search for a symbolic father and Bloom's search for a son. These senses come from their early years of life when Stephen lost his relationship with his father and Bloom saw his father commit suicide and a young child's death, which affected them for the rest of their

lives. In this respect, the plot parallels Telemachus's (Odysseus's son) search for Odysseus, and vice versa, in Homer's *Odyssey*: "Paternity may be a legal fiction. Who is the father of any son that any son should love him or he any son?" (299)

Bloom's quest for a son stems at least in part from his necessity to strengthen his identity and heritage through progeny (one of the other issues regarding homosociality as the individuals of this circle attempt to take advantage of the others to promote their own position in society. Stephen already has got a biological father, Simon Dedalus, but considers him a father "only in "flesh" not more than that. Stephen feels that his own ability to mature and become a father himself (of art or children) is constrained by Simon's criticism and lack of understanding, found in both *A Portrait of the Artist as a Young Man* and *Ulysses*. Therefore, Stephen's exploration and search includes finding a symbolic father who will, in turn, permit Stephen himself to be a father. Both men, in fact, are searching for fatherhood as a way to strengthen their own identities: "If the father who has not a son be not a father can the son who has not a father be a son?" (300).

Stephen in contrast is more cognizant of his search for paternity than Bloom, and he mentally persists through several important motifs with which to recognize fatherhood. Stephen's thinking about the Holy Trinity involves, on the one hand, Church doctrines that endorse the unity of the Father and the Son and, on the other hand, the works of heretics that challenge this doctrine by arguing that God created the rest of the Trinity, and that each subsequent creation is inherently dissimilar. Furthermore, it is found that Stephen's second motif includes his Hamlet theory, which strives to demonstrate that Shakespeare characterized himself through the ghost father in Hamlet, but also - through his translation of his life into art - became the father of his own father, of his life, and "of all his race." This theory about Hamlet is posed by Stephen from the beginning of the novel (from first chapter), where he wishes to prove a point to Haines and Mulligan (his compulsory housemates) but he did not receive any reaction from them:

"father, Stephen said, battling against hopelessness, is a necessary evil. He wrote the play in the months that followed his father's death. If you hold that he, a greying man with two marriageable daughters, with thirty-five years of life, *nel mezzo del cammin di nostra vita*, with fifty of experience, is the beardless undergraduate from Wittenberg then you must hold that his seventy-year-old mother is the lustful queen. No. The corpse of Shakespeare does not walk the night. From hour to hour it rots and rots. He rests, disarmed of fatherhood, having devised that mystical estate upon his son. Boccaccio's Calandrino was the first and last man who felt himself with child. Fatherhood, in the sense of conscious begetting, is unknown to man. It is a mystical estate, an apostolic succession, from only begetter to only begotten. On that mystery and not on the Madonna, which the cunning Italian intellect flung to the mob of Europe, the church is founded and founded irremovably because it is founded, like the world, macro and microcosm, upon the void - upon uncertainty, upon unlikelihood. *Amor matris*, subjective and objective genitive, may be the only true thing in life. Paternity may be a legal fiction. Who is the father of any son that any son should love him or he any son? (298, 299).

The Holy Trinity and Hamlet motifs strengthen our wisdom of Stephen's and Bloom's parallel quests for fatherhood. These searches seem to end in Bloom's kitchen, with Bloom distinguishing "the future" in Stephen and Stephen distinguishing "the past" in Bloom (Chapter Sixteen). Though combined as father and son in this moment, the men will soon part ways, and their fatherhood searches will unquestionably carry on, for *Ulysses* demonstrates that the search for paternity or fatherhood is a quest for a lasting appearance of self. Therefore, they depart from each other to keep on their wanderings in their lives.

Bloom and Stephen depart; however, they are happy in their minds from this temporary association since this has been, somewhat, the first homosociality for them. Bloom gets positive energy from this bond and tries to think much more positively about the affair that his wife has had with Blazes Boylan and decides to replace his divorce idea with continuing his relationship with his wife. On the other hand, Stephen, after departing, comes to himself and strives to think and decide for himself unlike before, when others decided for him. He decides not to go home since he does not like to live with Mulligan and Haines anymore.

In concluding this part, we come to this result that one other reason for the lack of homosocial desire in both Stephen and Bloom can be traced back to their feelings for paternity and fatherhood. If both Stephen and Bloom fulfil this desire and become father, they will not occupy their own minds any more with the issue of fatherhood and kindness for each other; they might surely gain or regain the desire of homosociality. Besides, they may feel more positive and more energetic in their life, having removed an obsession that has played on their minds and affected their daily lives.

Triangle Love: Split-object triangle

The triangle is useful as a figure by which the "commonsense" of our intellectual tradition schematizes erotic relations, and because it allows us to condense in juxtaposition with that folk-perception several somewhat different streams of recent thought (Sedgwick, *Between Men: English Literature and Male Homosocial Desire*, 25).

A love triangle based on dictionary definition as its easiest definition "is usually a romantic relationship involving three people. While it can refer to two people independently romantically linked with a third, it usually implies that each of the three people has some kind of relationship to the other two. The relationships can be friendships, romantic, or familial (often siblings), and often trigger jealousy and hatred between the rivals involved

Two main forms of love triangle have been distinguished: "there is the rivalrous triangle, where the lover is competing with a rival for the love of the beloved, and the split-object triangle, where a lover has split their attention between two love objects". The latter one is very applicable to *Ulysses*, where Molly, Bloom's wife, shares her attention

and feelings between her husband Bloom and Blazes Boylan, her manager for her upcoming concert in Belfast. In a love triangle especially if it is the kind of split-object triangle the target is mainly female, as is the case with a rivalrous triangle.

In the rivalrous triangle, on the other hand, the director of this circle is Molly, a female who directs the mentioned relationships with her husband and her manager simultaneously. In this situation, the person who sees the most damage is her husband, Bloom. In a wife-husband relationship normally all feelings and attention, especially the sexual one should be for each other, but it does not happen in *Ulysses*. When this relationship deviates from the norm, abnormal outcomes can be expected. This lack of sharing in feeling causes Bloom as the main character of the novel to behave abnormally.

From the death of Bloom and Molly's first child eleven years ago, this couple had lost their sexual closeness, thus creating a void that they fill in other ways: Molly engages in a new sexual relationship with her manager, Blazes Boylan; Bloom's solution is in voyeurism and masturbation. This voyeurism happens several times in the novel, even from the early part when he goes to buy kidney for his breakfast and sees a lady at the butcher's, and tries to follow her to have a glimpse of her butt. For Molly, the sexual relationship with Boylan which is going to happen at 4:30 pm is obvious to Bloom from the early morning through the letter from Boylan to Molly.

The Molly-Boylan relationship has a negative effect on Bloom's mind and behaviour similar to the feeling from his lack of fatherhood. Bloom's lack of homosociality stems from the point that he knows his wife is going to have an affair with her manager. But he cannot defend his spousal rights and even when he sees Boylan several times in various settings, instead of confronting him, he tries to hide himself from Boylan because he does not have enough courage and social desire to stop him when he has these numerous opportunities to do so. One positive effect of Boylan on Bloom though, is how the man's relationship with his wife affects his future thoughts on Molly and their relationship and what follows.

It appears at the end of the novel when Bloom changes his idea about divorce by remembering the days that he has spent with Molly and the glimpses of love that he has for Molly. He kisses her butt and sleeps with the idea to change his behaviour and point of view regarding Molly and their life together. He calls Molly to prepare breakfast for him and bring it to his bed, which surprises Molly but she accept sit as well when she thinks of the past and concludes that nobody can love her more than Bloom. This shows that Boylan brings a kind of competitive feeling to Bloom. Boylan is very handsome and attractive to Molly, which disappoints Bloom at the beginning. However, by considering the past and their love, Bloom tries to be better than Boylan in a way not to let Molly think about Boylan. This rivalry makes Bloom regain his masculinity towards his wife at home and from then on, which is very promising and one of the positive results of this novel. On the other hand, Molly also reassesses her relationship with her husband and realizes that Bloom is better than any other man to love or be loved by:

I thought to myself afterwards it must be real love if a man gives up his life for her that way for nothing I suppose there are a few men like that left its hard to believe in it though unless it really happened to me the majority of them with not a particle of love in their natures to find two people like that nowadays full up of each other that would feel the same way as you do they're usually a bit foolish in the head his father must have been a bit queer to go and poison himself after her still poor old man (Molly, 1021).

Moreover, a general idea in homosociality is that the members of such circles intend others to focus on their target (like wife) and centre discussion on the target. An example is when we see that Bloom is very pleased that the others like his friends in the pub or in other settings ask about Molly's career, future acts and her health. When Bloom comes across Molly's girlfriend from the old days, who is now nearly old who speaks about Molly and wants Bloom to remember her to Molly, Bloom is very proud of his wife. He is very proud of Molly when others speak about her very passionately, which affects Bloom positively since his peers who might have been rivals for his wife – Molly is very beautiful and attractive even in her adult years – speak about her very positively. We can therefore conclude that if Bloom had enough homosociality he might have stopped Molly and Boylan's affair. However, on the other hand, not only Boylan but also other males around Bloom bring him hope about the future and make him change his perspective on his wife, his life and his masculinity. All of which are promising for the increase of his homosocial desire.

IV. CONCLUSION

To close this research, *Ulysses* is the story of Bloom and indirectly Stephen who are wandering one whole day from 8:00 Am till 3:00 AM for their lost desires; however, at the end nothing special happens for none of them except changing their minds perspectives to people in around. It is noteworthy that most of this novel occurs in the minds of these two people and this why the result of the story just occur mostly in their minds as well. Stephen and Bloom start their days separately from early morning by argument and discussion regarding different issues with housemates for Stephen and in mind for Bloom. Then they each other for the first time at the door of library accidentally that Bloom is attracted by Stephen very in minor. Then this attraction goes deep when they meet each other in the hospital where Bloom has attended to visit one of his old friends' who is on labor for three days. After that Bloom's fatherhood feeling raises and makes him to fallow Stephen where ever he goes to protect him from social damages.

The above research was done based on male to male homosociality theory of Eve Kosofsky Sedgwick. I analyzed to most important characters of the novel 'Ulysses' young Stephen Dedalus and adult Leopold Bloom. In order to

accomplish this success different angles of these two characters were concentrated. For Stephen as the first person to analyze, first his relationships with his compulsory male housemates, then in the other social settings like library analyzed. On the other hand for Leopold Bloom, First his masculinity at home then his homosocial desire with his male friends in the carriage on the way cemetery for his friend's funeral went under analysis. Furthermore, fatherhood as the second step of this research discussed about Bloom's query for son and Stephen's query for a symbolic father.

At the end of this part we came to this conclusion that fatherhood issue is very important for them regarding regaining homosocial desire if they can get to this must. Finally the triangle love_ which has two branches: rivalrous Triangle and Spilt-Object Triangle_ analyzed to indicate that how lack how homosocial desire cause Bloom to stop defending him even about his own life and wife.

Finally, we comes to this conclusion from this article that lack of homosociality for men may cause them to be defeated in the society and this defeat makes them to create a virtual world in their mind and nominate some characters as their alter egos to speak. Moreover, lack of homosocial desire leads other males to be rivals for their wives as well according to Bloom's story, even though, this rivalry made Bloom to have some changes in his mind toward his own masculinity, wife and their mutual relationship in the future. On the other hand, the lack of this desire of homosociality causes a person to make a lot of problems in their sexual life as well.

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Hamid Farahmandian is an MA graduate of World Literature from Universiti Putra Malaysia since Sep. 2013. He prepares his proposal – which is about James Joyce selected works – to start his PhD studies by September 2014. His main Research is Modernism by a focus on Irish Literature and James Joyce. He was born on Feb8, 1986 in Urmia Iran. He did his BA in English Literature at Urmia University by 2010 and one year later moved to Malaysia to continue his higher education.

He has been English Lecturer and Journal editor both in Iran and Malaysia for about eight years. He has published eleven papers about modernism from the beginning of his Master's studies.