

A NEW READING OF JAMES JOYCE'S ULYSSES

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ABSTRACT: This approach aims to analyze the use of Latin utterances in *Ulysses*, by James Joyce, displaced from their original context, attempting to provide a new reading of this work. It is known that among its features are the introduction of the stream of consciousness technique, a range of quotations in different languages and an intertextual process that interweaves it with many other works from the literary tradition.

Keywords: Ulysses; Dedalus; Bloom; Ireland; Latin.

- *What is a ghost? Stephen said with tingling energy. One who has faded into
impalpability through death, through absence, through change of manners.*
Stephen Dedalus

If someone logs on the Internet or goes to any bookshop in any of the world's major cities and checks the books on literary criticism, he/she will understand why it is so difficult to provide the world with something original concerning James Joyce's *Ulysses*, a view that had not been approached before despite all the complexity attributed to the work. The dialogue between Joyce's *Ulysses* and Homer's *Odyssey* should suffice to show the greatness of a modern literary work that brings back a classical text to the twentieth century literary scene. Joyce's *Ulysses* is a clear demonstration of the fragility of some *avant-garde* theories that claim a complete obliteration of the past in favor of a future to be achieved through the investment in the realm of machine that, in turn, stands for an industrialized way of life whose counterpoint may be found in Joyce's work, in which tradition is always at stake.

Ulysses has been studied under different approaches, such as the Jewish condition, the biography of Joyce, the question of Ireland's independence, human sexuality and a host of other kinds of analyses, including the linguistic one. Those established investigations turn very difficult for any scholar to provide a reflection whose scope intends to be new. This is the reason why I chose a brief discussion about some of the Latin utterances used in the speeches of *Ulysses*'s characters, which are displaced from their original context, i.e., they are transferred from their holy and judicial spheres through the profane semantic area.

I think it is rather unprofitable to repeat what everyone that studies literature already knows, i.e., the correspondence, the analogy or even the parody of *Odyssey*, by Homer, that *Ulysses* represents. Thus, instead of repeating the remarks in the study developed by Professor Bernardina Pinheiro, a specialist in Joyce, I prefer addressing the readers to her text published in 1999.

Yet I begin stressing, in accordance with Bernardina, that the third episode of Homer's *Odyssey*, for example, serves as a basis to the first two episodes in Joyce's

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Ulysses. By the same token, the ninth episode of Homer's masterpiece brings to light the episodes five and twelve in Joyce's. The tenth chapter of *Odyssey* nurtures its correspondent seven, eight and fifteen in *Ulysses*, whereas episode twelve in Homer's book inspired Joyce in the episodes nine, ten, eleven and fourteen. Three scenes from the old book, fourteen, fifteen and sixteen are the sources for the sixteenth event in *Ulysses*. The sections by Homer in episodes seventeen, eighteen, nineteen and twenty-two model the seventeenth chapter in Joyce's narrative. The last two chapters of *Odyssey*, twenty-three and twenty-four, are the bases for the last scene of Joyce's *Ulysses*.

The quotations on literary and cultural traditions contained in the intertexts used by Joyce are linguistic strategies of the novelist in order to achieve his aesthetic goal. Nevertheless, I would like to say that I am trying out a random reading, which implies a reading based on the movement of going back and forth to stress something left behind and I think this method is suitable for a novel devoid of plot like *Ulysses*.

The references in Latin, *per se*, should be enough to guarantee the presence of tradition in *Ulysses*. Moreover, the development of Stephen Dedalus's intellectuality shows how Joyce portrays him conjecturing on Shakespeare's plays, especially *Hamlet*, whose internal psychological conflicts echo in Dedalus himself. Here, Joyce uses parody to depict a kind of Hamlet inside out, in other words, Shakespeare's character is tormented by the ghost of his late father while Dedalus is disturbed by his late mother's apparitions in his dreams.

Anyway, ghosts and dreams apart, the discussions among the young men at Ireland's National Library turned Buck Mulligan's statement into an indication that the discussions about Shakespeare existence and authorship are under attack, as we can see from the following lines.

It's quite simple. He proves by algebra
that Hamlet's grandson is Shakespeare's
grandfather and that he himself is the
ghost of his own father (*Ulysses*, p. 18).

We know that Joyce's work revisits the Western Tradition, from Homer to his own days at the outbreak of the twentieth century. He uses the features and styles of the poets and writers of our Western history in order to present them as samples of parody or rhetoric devices. Due to this strategy, we can read the Western Tradition in James Joyce's approach, and the outcome is one of the greatest readings a person can make.

As an example of this intertextual plan, the following passage portrays, in a funny way, one of the first modern novels of the English literary tradition:

... Bury the dead. Say Robinson Crusoe was
true to life. Well then Friday buried him.
Every Friday buries a Thursday if you came
to look at it.
O, poor Robinson Crusoe,
How could you possibly do so? (*Ulysses*, p. 109).

Dedalus's artistic ambitions drive him towards poetry and, to a lesser degree, towards music, but he becomes a fine literary critic whose sensitiveness has flourished in each lesson he teaches or each discussion he takes part.

On the one hand, Dedalus is a specialist in Shakespeare, on the other, he may be regarded as a great philologist as Joyce uses, at least, six European languages to allow Dedalus to express his condition as a great artist and a future scholar. His language is

teemed with expressions from Latin as we can see in the passage he dreams about his late mother, who appears saying “Liliata rutilatum te confessorum turma circumdet: iubilatium te virginum chorus excipiat”¹ (p. 10).

Just the same, it is important to emphasize that although being the speech of Dedalus’s mother, it is produced by Dedalus himself, taking into consideration that the dreamer is the creator of all images and words that circulate in the dreams. Another character, Mulligan, also expresses himself in the language of Horatio and Cicero, saying “Ora pro nobis”², (p. 205).

The show of erudition carries on with a host of sentences coined in the Italian language, especially when the characters talk about opera, not to mention the statements in other European languages such as French, German, and Spanish or even in Irish dialect. I think it is not necessary to underline the advanced English and the complicated syntax developed to express the psychological *phenomena* produced by the characters. Still, the use of the stream of consciousness allows us to enter the minds of Dedalus, Bloom and Molly.

Yet some kinds of intertexts work as links between *Ulysses* and the biblical culture. It is possible that Joyce uses Latin as a vehicle that could transport him in the direction of Cardinal Newman. Joyce never hid his admiration for the writings of Cardinal Newman and I daresay that both the writer and the character, *i.e.*, Joyce and Dedalus, are influenced by the catholic thought advocated by Newman as well as by the usage of Latin as a form of artistic expression. We also know that Joyce and Dedalus are devoted to the Catholic Church and that they quit afterwards. However, Cardinal Newman’s fine style remain in both.

The number of quotations in Latin exceeds a hundred and seventy, and most of them had been used in the liturgy of the Catholic masses. Sometimes, the idioms are used just for fun, particularly when the utterances are pronounced by the drunken boys like Mulligan in: “- In nomine Patris et Filii et Spiritus Sancti”³ (p. 12).

Latinisms not only stand for possible echoes from Cardinal Newman but they also reinforce a premise developed by the poet and critic Matthew Arnold. In the nineteenth century, he studied and made comparisons between the educational and cultural systems of England and France and advocated that British culture and education should adhere to Hellenism and Latin culture. Concerning Hellenism, Joyce agrees with Arnold and allows Mulligan to say: “God, Kinch, if you and I could only work together we might do something for the island. Hellenise it” (p. 7).

Joyce, following John Milton, not only uses Latin idioms but also coins sentences in English based upon the Latin syntax he picks up from Virgil, as in *Book VI*, verse 788: “In Heavenly Spirits could such perverseness dwell?” (p. 162). In Virgil’s: “tantaene animis caelestibus irae?”⁴ (*Aeneid*, I, 11).

Religious expressions are constantly displaced from their original context to fill in the conversations with funny topics or in a situation where any kind of criticism is required, like when Dedalus and Martin Cunningham are strolling around Berkeley Street. After singing a tune, Dedalus exclaims: “Mater Misericordiae”⁵ (p. 97).

During Dignam’s burial, Joyce uses the stream of consciousness technique to enter Bloom’s mind. He uses Latin sentences in an exercise which linguists call “code switching”. The aim of such operation is to insert sexual images by means of the old metaphors or parody, like in “- Et ne vos inducas in tentationem”⁶ and “- In paradisum”⁷ (p. 104).

I daresay that the use of Latin in *Ulysses* also aims at promoting links with some social and ideological features. Even the sexuality of the main characters is expressed in the official language of the Catholic Church, which is the church of most of the Irish. Irish

women use Latin words to create sexual fantasies with the divine label as in “eiaculatio seminis inter vas naturale mulieris”⁸ (p. 223) and in “corpus paradisum”⁹ (p. 277), as well as in “corpus nomine”¹⁰ (p. 284), “corpora cavernosa”¹¹ (p. 305), et cetera.

Another strategy that Joyce takes into account is the necessity of providing his complicated text with some musical aspects and Latin as well as romance languages are suitable for achieving such a goal. As a musician, I read some of *Ulysses*'s pages aloud to properly feel their melody, harmony and rhythm. Harry Blamires, an important scholar from Oxford, advises the reader doing the same when he dissertates about *Ulysses* in his *Twentieth Century English Literature* (1986, p. 105-107).

The words above cannot mean that I regard English as less musical than romance tongues but, in spite of English containing unquestionable musical features, Latin and Italian were very important for the development of the history of music. The musical language we use in Western Civilization, expressed in the score, has Italian origin and vocabulary. Italian is also the language of Opera, a musical genre of high level and too much appreciated by our hero Leopold Bloom.

Ulysses is indeed crammed with Latin expressions that denote musicality. An example is the idiom “ora pro nobis”¹² (p. 205 and p. 358). Molly, who is a singer, evokes or uses Latin expressions related to music as a habitual way of speaking in any particular situation in which they may be transformed into a metaphor or a symbol.

The words and idioms mentioned in the previous paragraphs are used to achieve musical effects. The words and expressions “ad libitum”¹³, “animato”¹⁴ and “ritirando”¹⁵ (p. 706) can be found in the score as components of the musical language, which reinforces Joyce's plan for providing his masterpiece with melodic elements. Thus, I am convinced that the scores Joyce introduces on pages 690 and 691 are not only for us to read but especially to sing.

The characters' prayers, independently of being said or just used as parody of something, may be regarded as tunes, like “Angelus”¹⁶ (p. 781) as they are sung by the Catholics at Masses on Sundays. The same remark applies to the *Psalms*, which were written to be sung and are largely recited among the Jews and the Christians.

The quotations in Latin, as well as in other foreign languages, are placed in the sentences to purvey *Ulysses*'s text with abundance of code mixing, which is used with in the following utterance: “- Per vias rectas, Mr. Deasy aid firmly, was his motto”¹⁷ (p. 31).

Latin is the language of Law in many Western nations and, according to the quotations in *Ulysses*, we can infer that idioms such as “habeas corpus”¹⁸ (p. 107) and “alibi”¹⁹ (p. 455), among others, are judicial expressions used by the characters when they are talking about some issues related to law, Cunningham in the first case (p. 107) and Second Watch in the second (p. 455).

Still dealing with parody, we know that this linguistic and literary device is on the basis of *Ulysses*'s composition. Furthermore, I will address the readers to the conception developed by Canadian scholar Linda Hutcheon, who claims that parody is a form of art in which self-reflection is at stake. It is a kind of conception that goes beyond the precise meaning provided by dictionaries. Accurately speaking, the *Oxford Advanced Learner's Dictionary* conceives parody as “a piece of writing, music, acting, etc. that deliberately copies the style of somebody or something in order to be amusing”. In this sense, it is just a comical imitation. Nevertheless, even if we keep our scope within the realm of parody, we observe that Latin plays an important role in such activity as I tried to show through the references and allusions to sexuality introduced by Latin idioms, which in Joyce's work are displaced from the original religious or judicious environments.

Another remark I may make upon the usage of Latin idioms lies in the fact that they produce an economy of language; Joyce uses just twenty seven long Latin sentences

out of a hundred and seventy or an approximate figure in the whole text. This style of writing requires paragraphs in which the sentences are short, like in journalistic writing, which is a kind of style writers like John Dos Passos and Ernest Hemingway would develop from the 1920s onwards.

In spite of being used as metaphors or forms of allusion to sexuality and other types of behavior, Latin idioms are also used to express some spiritual circumstances, such as the passage in which Dedalus is strolling on the beach and thinking about existential problems. He makes a reference to his late father saying that “A *lex eternal* 20 stays about him” (p. 38), in which the meaning is quite literal. It is also evident that he has in mind the spiritual law advocated by the Jew-Christian traditions, whose belief in an “eternal law” created and managed by God is part of the current religious discourse.

When asked about what commemorative Psalm should be sung in concert, Molly replies producing a bilingual statement in which the name of the Psalm is mentioned in English but the content is depicted in Latin. The title and the message are: “The 113th ... *modus peregrinus: In exitu Israëli de Egypto: domus Jacob de populo barbaro*”²¹ (p. 698).

The passage above is a clear sample of the use of Latin as a vehicle of interchange between cultures. The Psalm in question here was originally written in Hebrew but accessed through the translation into *Vulgata* and *King James Bible*. Consequently, Latin is the medium Joyce finds to allow Molly to express with a little bit of culture. He quotes a Psalm that may be read and seen as a factor of cultural integration proportioned by the use of language, and Latin is central in this kind of cultural operation.

In the long scene in which Bloom is reasoning on the issues about his sexual life, he creates a mental picture showing that he is conscious of Molly’s extra-marital affair with Boylan. When he thinks about Stephen, he uses a Latin expression: “Et exaltabuntur cornua iusti”²² (p. 569), as part of the parody that consists in the opposite if we compare Bloom’s behavior to the one of his counterpart, Ulysses, the character of Homer’s *Odyssey*. Differently than the ancient hero who kills his wife’s pretenders, his modern parody, Bloom, seems to be excited with the idea of seeing her wife having sexual intercourse with another man, one strong like a horse, in a kind of behavior that Freud would classify as voyeurism.

When Bloom is resting on the beach, he allows his thought and imagination to fly and, at the core of his reasoning, he mixes his sexual desires and conclusions with the condition of the family at his time and place. One more time Latin proportions him the means for disguising his tendencies. The following quotation displays Bloom’s conjecture:

“Talis ac tanta depravatio hujus seculi, o quirites,
ut matres familiarum nostrae lascivas sujuslibet
semiviri libici titillations testibus ponderosas
atque excelsis erectionibus centurionum
Romanorum magnopere” (p. 403). 23

Some other sentences in Latin may bring us a sense of humor or an intention to formulate any criticism as in Bloom’s thought on page 424, on which he states: “Per deam partulam et pertundam nunc est bibendum”²⁴. Bloom conceives, mentally, some utterances that resemble apothegms or proverbs, whose contents sound like warnings, e.g., “Nos omnes biberimus viridum toxicum diabolus capiat posteriora nostra”²⁵ (p. 427).

Despite being a common idiom in English and in many other Western languages, *Aurora Borealis* is a Latin expression used by Bloom to distinguish a kind of noise he hears from the streets. After some moments of strangeness, he concludes, in a funny way,

that it is the fire brigade: “Aurora Borealis or a steel foundry? Ah, the brigade, of course” (p. 434). As it comes about with most of Latin expressions in *Ulysses*, the one above is also transported from its original context to work as a metaphor in the mouth of Leopold Bloom. For the same reason, many religious expressions are turned into daily exclamations, such as “Agnus Dei”²⁶ (p. 438), “Nebrakada! Femininum”²⁷ (p. 440).

I think that writers like James Joyce, and they are few, may be considered postmodern *avant la lettre* if we bear in mind that their works develop a kind of discursive strategy that becomes vogue in the literature produced after the advent of the Second World War. One of Joyce’s contributions lies in the displacement of the religious expressions coined in Latin to a new semantic area. As another example, I quote the scene of Dignam’s burial when Bloom is silent, thinking. His stream of consciousness denounces that he is blending thoughts on sex with his mental way of mourning his late friend, who should be “In paradisum”²⁸ (p. 104). But, previous to that supposed conclusion, Bloom mixes his libidinous thoughts with the speech he is hearing at the Mass: “- Et ne nos inducas in tentationem”²⁹ (p. 104).

The long and meaningful scene of Bloom on the beach, where he rests, fantasizes and desires Gerty Mac Dowell, shows another usage of the stream of consciousness technique. The settings and atmosphere are juxtaposed and, at the same time that Father Conroy says a prayer in a nearby church, the choir of the church chants “Tantum Ergo”³⁰ (p. 360) and Bloom is looking at Gerty with lascivious eyes and thinking about temptations.

This passage is full of Latin idioms. We observe that the utterance is not displaced from its original context by the speech of Father Conroy, but it is juxtaposed, allowing the contexts to crisscross each other to produce a complex kind of parody. The context of the church, which stands for the holy one, is juxtaposed with the beach, the natural temple of pleasures. As Father Conroy evokes, in Latin, a condemnation of the mythological gods in “Panem de coelo praestitisti eis”³¹ (p. 362), Edy and Cissy are talking about the time in a complete abstraction from the sermon and Gerty is wincing sharply at them as Bloom lets his mind drifts over libidinous valleys. So, we conclude from this episode that the Latin words pronounced at the Mass do evoke exactly otherwise, i.e., what is coming about with the other characters on the beach.

The utterance “Rataplan Digidi Boum Boum”³² (p. 424) is, perhaps, produced with the intention of sounding like onomatopoeia, given the combination of sounds proportioned by the repetition of some phonemes plus a slight alliteration in the last two words of the sentence. To better Depict the Latin statement above, the first word “Rataplan” is divided into three syllables, all of them with the vowel /a/ in the center. The sonority of that word is also constructed through the use of the phonemes /t/ and /p/, which have two important features in common, in other words, they are voiceless stops, or explosives.

Similarly, the word “Digidi” is clearly centered on the sound of vowel /i/. Nevertheless, the expression “Boum Boum” stresses the same sound through the process of repetition that works as a kind of echo. Note that the word starts with a labial stop consonant and finishes with a nasal, labial consonant and in the false center a vowel, /o/, and another one that, sometimes, operates as glide with the value of consonant: /u/ (PYLES, 1964, p. 61-63).

All the resources above confer both a poetic quality and a musical taste to that sentence in Latin based upon the repetition of vocalic sounds. In fact, only the sounds derived from the vowels /e/ and /ɛ/ are not present in the statement. Taking into account these evidences, I regard that Latin utterance as a kind of onomatopoeia or a melodious sentence given the musical emphasis produced by its sounds.

Another Latin sentence used as a parody is put in the mouth of Michael, an Archbishop of Armagh, and inserted in Bloom's fantasy. We all know that the utterance "Habemus Papam"³³ is used by the speaker of Vatican to announce the election of a new Pope, but Bloom changed it into "Habemus carneficem"³⁴ (p. 482), in a conjecture that mixes Bloom's thoughts on sexuality with other issues. In the same episode, Bloom imagines Mulligan as a doctor witnessing in his favor in the court and the young physician ends up his speech with a declaration that Bloom is a "virgo intacta"³⁵ (p. 493). The words are clearly displaced from their original meaning and spoken here as a kind of defense mechanism that Bloom uses in order to avoid punishing himself, psychologically, for his hidden desires.

It is interesting to note that a parody or another attempt to create a scene full of humor or counterpoint may be introduced. Mulligan, a "profane" character, starts *Ulysses* intoning "Introibo ad altare Dei"³⁶ (p. 3), whereas Bloom's fantasy produces a parody through a mental picture in which Father Malachi O'Flynn, a holy character, intones: "Introibo ad altare diaboli"³⁷ (p. 599).

Going back to the episode of Dignam's burial, Bloom, during his stream of consciousness, inserts a Latin expression at the heart of his mental production to express a feeling that denotes respect and grandeur to the soul of the deceased. In Bloom's own words: "Nom intres in iudicium cum servo tuo, Domine"³⁸ (p. 103). We may also read that statement as a proverb or maxim, or even as an apothegm, and Bloom admits that the expressions in the language of Cicero, Ovid and Virgil sound more appropriate. Bloom says: "Makes them feel more important to be prayed over in Latin" (p. 103).

I think that it is not necessary to provide a database of all Latin expressions Joyce uses in *Ulysses*, but I hope the previous pages may have given an idea about the importance of classic languages, like Latin, in the development of the humanistic tradition we have inherited. I do believe that Joyce's work is an appropriate answer for those who suggest the abolition of the classics from the curriculum of our courses of Humanities.

Then, I will draw attention to the three main characters and narrators of *Ulysses*: Bloom, Molly and Dedalus. Despite being a real Ulysses inside out, Bloom is not only one of the main characters in this novel but the one that condensates in his psychology and experience some of the national and international dramas of his time, as the issues concerning the feelings for Ireland's independence and the growing aggression against the Jews in Europe.

Bloom is also a remarkable character even if we analyze him just as an individual once he portrays the worries and anxieties of any man in the street from the Dublin of his time. Bloom's desires and concerns about everyday life are the legitimate terrain where Joyce plants the seed of the stream of consciousness or the interior monologue.

Molly, in turn, anticipates some questions related to human sexuality that are at stake in our epoch. In other words, there is no more room for a simple analysis based upon Molly's adultery as her behavior must be read as an escape from a woman's way of life that does not fit reality. While many European and American women have stand up for their rights, others, like Molly, are discovering orgasm, sexual pleasure and other forms of sexual satisfaction besides the cares she lost in her daily routine and that is another important demand from modern and postmodern women.

Nowadays, it is inconceivable, at least in the realm of the educated classes all over the Western World, that a husband does not behave sexually at home the way he does outside, when it is the case. On the other hand, Molly is a forerunner of the postmodern woman who demands completion in the relationship and, of course, the full satisfaction of her sexual fantasies and desires, which are in the center of the new order in human relations.

To what concerns Dedalus' psychology, it shows that he becomes a strange in his own nest. He goes out home to study in Paris and, later, he evokes the European tradition in his lessons and arguments during the conversations he has stricken up with his friends. In doing so, he legates us, through his narratives, his views of social history.

Dedalus is very young and suffers persecution from the ghosts of the past. The sexual experiences, mental or concrete, show that sex, family and religion form an amalgam of realities or sensations that drive him to incestuous will as he wishes his mother.

He is included in a complex social system without the presence of the closest relatives or friends in Dublin. His conflicts of sexuality, family issues and social history of the *locus* he is inserted drive him to his attempts at developing a great literary career. Dedalus is an intellectual and an artist and his condition as an artist allows him to find out an escape at the end.

Finally, considering *Ulysses* as a work of art, we cannot ignore its parodic relation with Homer's *Odyssey*, but, in Joyce's work, parody forces the reader to make the old dialogue with the new on the latest theoretical bases. By the same token, past and present, form and content, language and psychology, public and private, individual and social seem to be connected so that a good reading of *Ulysses* requires humanistic culture, linguistic and philological abilities combined with knowledge on Mythology, Psychoanalysis and a specific feeling for the British and Irish cultures. In terms of philological abilities, I would state, one more time, that James Joyce is sending us a clear message: Latin will never die!

UMA NOVA LEITURA DE *ULYSSES*, DE JAMES JOYCE

RESUMO: Busca-se enfocar o uso de expressões do Latim em *Ulysses*, de James Joyce, retiradas de seus contextos originais de modo a produzir uma nova leitura desta obra. Sabe-se que entre as características de *Ulysses* estão a apresentação da técnica do fluxo de consciência, uma gama de citações em línguas diferentes e um processo intertextual que o entrelaça com várias outras obras da tradição literária ocidental.

Palavras-chave: Ulysses. Dedalus. Bloom. Irlanda. Latim.

Notes:

* The translation of the notes was made by the author of this essay, except those whose authorship is inserted in the parenthesis.

¹ - May the troop of confessors, glowing like lilies, surround you. May the choir of Virgins, jubilant, take you in (joyceproject.com).

2 - Pray for us.

3 - In the name of the Father, and of the Son, and of the Holy Ghost. (The Gospel According to St. Matthew, 28:19).

4 - They are celestial minds.

5 - Merciful Mother.

6 - And lead us not into temptation (The Gospel According to St. Matthew, 6:13).

7 - In Paradise.

8 - ejaculate sēmen in the middle of the natural women.

9 - heavenly body.

10 - nominee body.

11 - cavernous bodies.

12 - vide note n. 2.

13 - do as you please.

14 - lively.

- 15 - withdrawing.
- 16 - Angels.
- 17 - through right ways...motto.
- 18 - habeas corpus – a law that states that a person who has been arrested should not be kept in prison longer than a particular period of time unless a judge in court has decided that it is right (Oxford Dictionary).
- 19 - alibi - evidence that proves that a person was in another place at the time of a crime and so could not have committed it (Oxford Dictionary).
- 20 - an eternal law.
- 21 - The 113th modus peregrine: when Israel went out of Egypt, the house of Jacob from a people of Strange language (Psalm 114:1).
- 22 - And I will break all the horns of the righteous person.
- 23 - Such and so great is the depravity of the age, O citizens, that our matrons very much prefer the lascivious titillations of some Gaelic half-man to the ponderous testicles of erections of the Roman centurions (Fritz Senn – Zurich James Joyce Foundation).
- 23 - Through the goddess Partula and punch for drinking water.
- 25 - We are all drunken, green devil, take back our cab.
- 26 - Lamb of God.
- 27 - The Wandering Rocks.
- 28 - In Paradise.
- 29 - vide note n. 6.
- 30 - Therefore, work.
- 31 - This is the bread made up in Heaven.
- 32 - Sound of drumbeat by fingers.
- 33 - We have Pope.
- 34 - We have decapitation.
- 35 - A girl or a woman who is virgin.
- 36 - I will go to the altar of God.
- 37 - I will go to the altar of devil.
- 38 - And enter not into judgment with thy servant, Master (Psalm 143:2).

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Data de submissão: 22/09/2020.

Data de aceite: 13/11/2020.