

## *Who's Afraid of Reading Joyce's Ulysses: Unravelling the Joycean Labyrinth in "Eumaeus"*

### *Quem tem medo de ler o Ulisses de Joyce: Desvendando o labirinto joyceano em "Eumaeus"*

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**Abstract:** *Reading Ulysses, James Joyce's novel which was first published in 1922, may not be an easy task. In the text, Joyce does not apply his narrative to traditional, chronological, structures. Instead, the reader is challenged to dive into the stream of consciousness of its main character, Leopold Bloom. This means reading through disconnections, fragmented thoughts, Bloom's distractions, the synesthetic elements within the narrative, and encountering a language that is full of neologisms, allusions, agglutinations, polyphonies, among other characteristics. However, such a challenge often represents a barrier to many who may feel lost or overwhelmed by that reading. For the centenary of the publication of Ulysses, this essay aims at unravelling the Joycean labyrinth through the sixteenth episode of the novel, "Eumaeus". Following the technique of the content analysis, defined by Lauren Bardin in L'Analyse de Contenu, it is possible to present an overview of the chapter. The description and interpretation of the key aspects of the chapter will guide the readers' navigation through the literary virtuosities, allusions, and puzzles of the book.*

**Keywords:** *Ulysses; James Joyce; Reading; L'Analyse de Contenu.*

**Resumo:** *Ler Ulisses, romance de James Joyce publicado pela primeira vez em 1922, pode não ser uma tarefa fácil. No texto, Joyce não aplica à sua narrativa estruturas cronológicas tradicionais. Em vez disso, o leitor é desafiado a mergulhar no fluxo de consciência de seu personagem principal, Leopold Bloom. Isso significa ler por meio de desconexões, pensamentos fragmentados, distrações de Bloom, elementos sinestésicos dentro da narrativa e encontrar uma linguagem repleta de neologismos, alusões, aglutinações, polifonias, entre outras características. No entanto, esse desafio muitas vezes representa uma barreira para muitos que*

*podem se sentir perdidos ou sobrecarregados com essa leitura. No centenário da publicação de Ulisses, este ensaio tem como objetivo desvendar o labirinto joyceano por meio do décimo sexto capítulo do romance, “Eumaeus”. Seguindo a técnica da análise de conteúdo, definida por Lauren Bardin em L’Analyse de Contenu, é possível apresentar uma visão geral do capítulo. A descrição e a interpretação dos principais aspectos do capítulo guiarão a navegação dos leitores pelas virtuosidades literárias, alusões e enigmas do livro.*

**Keywords:** Ulisses; James Joyce; Leitura; L’Analyse de Contenu.

To write about the work of great authors is, undoubtedly, a challenging task, even for those who have inherited a sharp and impetuous critical vein. As a matter of fact, such individuals are not common readers or interpreters, but they can see beyond what a mere mortal cannot. In terms of literary criticism, it is fair to say that critics know the ins and outs of the art of writing as deeply as any good writer. Criticising any literary work demands knowledge of the different processes of its production together with the artistic impulse. Positive and negative analyses depend upon an extensive theoretical and artistic repertoire.

Literary criticism is not merely an analytical effort, but it is filled with subjective aspects and the issues of identity, such as, for example, with gender, a sense of the aesthetic, political inclinations, nationality, and the influence from reading choices and academic background. On fictional and artistic levels, the literary critic acts as a mediator between the reader and the creation through description, analysis, interpretation, and assessment. Nevertheless, the critic’s job is as reflective as artistic. Rather than only criticizing a literary text for its themes, writing techniques and impact, which is the reflective part of it, critics write to be read and to persuade. That is, critics show a concern with form and style in their creations. They also create a fictional, subjectivity-imprinted view of the literary work. These two factors involving style and creativity could be considered the artistic part of criticism.

The famous Irish dramatist Oscar Wilde, in his essay *The Critic as Artist*, highlights the importance of the critical faculty and its artistic vein. The work is a dialogue between two characters through which it is clear that criticism merges with art: “For it is the critical faculty that invents fresh forms. The tendency of creation is to repeat itself. It is to the critical instinct that we owe each new school that springs up, each new mould that art finds ready to its hand.” (Wilde 901).

In that sense, how does criticism for Joyce's *Ulysses* work? Joyce seems not to have been concerned with it and produces complex pieces that were totally outside the literary rigour of his time, deviating and transgressing norms. Thus, *Ulysses* disoblige the practices established by a model of literature. That is, the writer does not constrain his production to the aesthetics of time to reach posterity and diverge from the traditional narrative structure in which a story is built with a beginning, a middle and an end. In this way, he embraces the disconnected, the fragmentary, the stream of consciousness technique, the rich paths of neologisms, allusions, synesthetic elements, agglutinations, polyphonies, and a different narrative style for each chapter, among other literary virtuosités. Neither the severe critiques nor the prohibitions stimulated by European Puritanism (e.g. pornographic and religiously non-conforming material on his work) leave Joyce's *Ulysses* out of the world's literary scene, a work that was at the forefront of the beginning of Modernism.

This essay does not aim at producing a critical analysis of Joyce's literary work, even though it is, in a certain way, a reflective piece on elements that are part of its architecture, such as characters, plot, time, setting, narrative style and sensorial features, as a means to stimulate readers' interest and help them in the reading process. The main strategy here to interpret Joyce's text is through the content analyses of Laurence Bardin, defined in the book *L'Analyse de Contenu* as a technique for qualitative research based on deductions and inferences guided by the content itself and theoretical material related to it (Bardin 15). Thus, the ambition is to approach the text in light of the construction of the narrative, unravelling its allusions and intricacies, reviewing and highlighting others as references.

In this essay, we are ready to give special attention to the study of Episode 16, "Eumaeus", in *Ulysses*. The task does not seem so easy when one dives into a wide range of publications that argue about the enigmatic and complex structure of the story. Such a path tends to discourage the reader. Difficulties may range from language and style to literary and biblical allusions, among others. These elements that distinguish *Ulysses* might manage to drive the reader away from the Irish novelist's universe. However, the barriers are broken when the novel completes a hundred years since its publication – a unique opportunity for those who have postponed for so long the pleasure of probing the unfathomable and enjoying what the peculiar and the revolutionary can teach us. Therefore, as the character Molly Bloom did in the final episode of the novel, it is our opportunity to accept it and say "Yes" to *Ulysses* (Joyce 732).

The first part of Joyce's *Ulysses*, that is, the first three episodes of the novel, is when the reader meets Stephen Dedalus, the embittered and marginalised history teacher, who surprises everyone with his astonishing erudition (philosophical and theological

reflections and knowledge of many languages). The Martello Tower is the space where the reader encounters him at the beginning of the story. One is introduced to his mocking and usurping friend, Buck Mulligan, to the pain of mourning the loss of his mother, to him leaving for school, then talking to the principal Mr. Deasy. As in other novels, the story contains all the ingredients to represent or reinvent life, reality, and individuals. However, *Ulysses* frames the Dublin space to present a microcosm of the multiple aspects of human experience, through all of the author's imaginative efforts under the guise of fiction. The stylistic resources, and the stream-of-consciousness narration technique (also called interior monologue) – a revolutionary aspect of the novel – confuses the reader, along with other complexities, such as allusions to Greek literature, the Bible, Shakespeare, among others.

The book from episode four to fifteen is the longest part of the narrative, with the constant presence of the protagonist, Leopold Bloom, married to Molly Bloom, a cabaret actress. After Bloom's morning routine, the reader will follow his journey through the streets of Dublin on June 16th (the date that the novel takes place), performing various activities, particularly that of an advertising agent, until the moment he meets Stephen Dedalus at the Bella Cohen brothel, a grotesque den. This meeting corresponds to the high point of the novel, as what takes place, in a symbolic way, is the union of a father (Bloom) who lost his firstborn son, and a son (Stephen Dedalus) in search of a father. The narrative delineates a detailed geographic map of the city of Dublin, conducting the reader through the streets and places where the story is developed. It is marked by memories, desires, frustrations, anguish and sensations. There is also a constant concern with the chronological time in which each piece of action takes place. Moreover, the text has no normative claim. Rather, it privileges the sordid, the vulgar, and the coarse, interspersed with a series of literary genres.

Thus far, it is strenuous to neglect the parallel between the scenes narrated in *Ulysses* and episodes from Homer's Greek poem, *The Odyssey*, from around the seventh or eighth century BC. Homer's main character, Odysseus, yielded a lot for the construction of Joyce's *Ulysses*. We should briefly mention that the episodes recount the travels and adventures of the Greek hero, or, as he became known, Odysseus/Ulysses. Odysseus is forced to fight in the Trojan War, leaving behind his wife Penelope and their son Telemachus. The war lasts ten years, although Odysseus only returns seventeen years later, when his son goes looking for his father with some companions. The narrative is filled with many adventures and setbacks. Whilst Odysseus is not at Ithaca, his home, Penelope, who has always believed in her husband's return, also equips herself with her own strategies to dribble the harassment of those who wanted to replace the hero. To think of a parallel between the two works is to

compare Homer's character Odysseus/Ulysses to Joyce's Bloom; Stephen to Telemachus; Molly Bloom could be both the deluded Calypso and the faithful Penelope. Therefore, we have the central focus of the two works: Ithaca and Dublin, Ulysses and Bloom, Penelope and Molly, Telemachus and Stephen.

In primitive societies, myth is the vector of the origin of things in the universe. From myths, man becomes aware of his human condition – of being in the world and marching towards death. Relating the mythical to literature is, therefore, identifying countless possibilities of contemplating myth, its different meanings, deconstructions, and constructions under new perspectives. Hence, we could not fail to name certain mythical entities in Homer's *Odyssey* that find equivalences in Joyce's *Ulysses*, however, in a modern guise. It should be noted that Joyce's Bloom does not have the mythical characteristics of Homer's hero. Both Bloom and Stephen are mundane constructs, ordinary citizens of a Dublin riddled with all sorts of problems.

There are the charms and promises of the nymph Calypso to imprison Odysseus, and the witch Circe who turned sailors into pigs. There are the mermaid's songs to devour men which finds their representations in the Sirens Episode of *Ulysses*, when Bloom is subjected to the temptation of the waitresses Miss Douce and Miss Kennedy, at the Ormond Hotel Bar, a metaphor of overcoming and resilience. In Joyce's *Ulysses*, Episode 15, the myth of Circe, as goddess of magic and also doubling for the power of attraction and transformation of creatures, is figuratively represented. According to mythology, Circe's magic potions were capable of turning enemies into animals. In Joyce's novel, her presence can be associated with Madame Bello. The two characters, Bloom and Bello, have the most bizarre experiences in terms of sex. She is also believed to be the seductive brothel woman in *Ulysses* corresponding to the goddesses Calypso and Ceres. As we can note, myth is an integral element in Joyce's and Homer's literary works.

In this line of equivalences, Molly Bloom and Penelope were perceived as two apparently antithetical female characters, though Penelope is considered to have flashes of infidelity when flirting with her suitors, a fact that relativizes her faithful status in relation to Molly. Another reason that puts Molly on par with Penelope is the fact that both do not consider adultery as an immoral act, but as something trivial, as long as there is no deceitfulness.

Throughout the pages of the novel, there is the presence of the hero Leopold Bloom, who, like the astute Homeric hero Odysseus/Ulysses, is far from his home. But it is no longer the Greek Sea but the streets of Dublin. The time that Leopold Bloom is away is not for many years like the hero in the *Odyssey*, but for 18 hours, and aims to return to

his wife, Molly, at the end of the day. The adversities faced and the multiple aspects of the hero undeniably refer the reader to the Greek poem. The parallel journey of Joyce's hero, although full of reflections and ramblings that are often impossible to decipher, stimulates the readers to become interested in the narrative when they realise that Joyce is more dedicated to what the characters think than with their actions. It is plausible to believe that Joyce is projecting his own concerns.

After this brief commentary and basic notes of interpretation on the preceding episodes, we now centre on the sixteenth episode – “Eumaeus” – with the task of presenting the narrative. The aforementioned chapter comes after the Circe Episode, when the two main characters, Stephen Dedalus and Leopold Bloom, met each other at Bella Cohen's brothel at midnight. Bloom realized that Stephen and his friend, Lynch, were drunk. The whole atmosphere of that environment led us to understand the reason for the title of Episode 15, that is, the space of disorder, seduction, fights and drunkenness. The red-light district in the city, referred to as “nighttown”, seemed to favour daydreams and fantasies. As metaphorical representations of the two characters, we saw, then, Stephen more connected to objective reality and Bloom to subjectivity, to the unconscious. Hallucinations, punishment, and sex with the owner of the brothel happen until his expulsion from there with his friend Stephen, who had destroyed a chandelier. When leaving, Stephen got involved in a fight with foot soldiers, one of whom punches him and knocks him down onto the pavement.

An overview of Episode 15 was necessary to introduce the process of Bloom's walk, now going alongside Stephen. Did Stephen's presence prevent him from making his inner journeys? The narrative tells us about the state of the two: sleepy and with their tongues hanging out. Stephen had a very pale face, while Bloom, in turn, tried to boost Stephen's morale. He also strived to find a vehicle that could take them at that time to the shelter of plaza drivers, near Butt bridge. Once there, they drank coffee and chatted with a sailor called W.B. Murphy. Through the narrative, it is possible to visualise streets and places through the directions indicated in the text. They function as a GPS mapping every turn in order to arrive at their destination from where the characters were. Beaver Street, Amiens Street (the train terminal), North Star Hotel, Mullet's shop, the Great North Railway main entrance, Tavern Dock (police station), Talbot Place, and Pembroke Road are some of the many references pointed out by the narrator. Presenting the cartography of a certain area of the city of Dublin serves as a tool to objectively understand the urban landscape and the social relations of the individuals who inhabit it. From this perspective, not only the set of experiences of its individuals are revealed, but also the power relations,

issues related to production and culture, personal trajectories, violence, among other symbolic concepts relevant to the spatial context.

Episode 16 has the same title as Homer's canto 12 – Eumaeus. It narrates Odysseus' disguised arrival at the hut of his former swineherd, Eumaeus, at Ithaca. The loyal friend, even without recognizing him, welcomed the foreigner, prepared a meal (pork), and praised the great hero who used to be his master – Ulysses himself. In Joyce's *Ulysses*, the hut corresponded to the "coachman's shelter". It is worth recalling that the friends (Bloom and Stephen) walked along the streets of Dublin after midnight trying to get to this place and were not totally sober after the night in the brothel. The narrator provides a topographical description of this city where streets carry a strong feature of its culture. The city became not only the setting, but also the character of the narrative.

At this point of displacement, the red-light district gains dominance, as well as the macabre places, alongside the ills, dangers, vices, corruption, ambushes, transport difficulties, violence and hunger, that assail the nightlife in Dublin – a not too distant reality from other international capitals. The description of the spaces is so accurate and detailed that allows the reader to identify each place mentioned in urban maps or/and in visits to Dublin. Yet, this accurate description, which reaches the limit of saturation, allows one to be conducted through the streets, avenues, bridges, corners, squares, warehouses, train station, shops, tavern and bakery through the narrator's words and precise information on how to arrive at each one of them. Police officers, a city hall sentinel, verbs of movement, such as "stop", "arrive", "bend", "pass", "reach", "walk", "ramble", "start the way", followed by directions, such as "right", "left", "direct", "underneath" act as a guide through the urban sociocultural and synesthetic landscapes of the city, e.g. "very palatable odour indeed of our daily bread" (Joyce 570), and "strong breath of rotting cornjuice" (Joyce 572).

Furthermore, the production of a geographic map of Dublin's streets is not only contextual, but also relational. It guides and facilitates the reading. It is observed, in the position of the *flâneur*, that the narrator is not interested in portraying only noble areas of the city, but also in registering establishments and activities of the various social strata. Throughout Episode 16, the reader lives with spaces that compose the organisation of a city, in addition to experiencing the tourist places of Ireland, "when Dame Nature is at her spectacular best . . .". (Joyce 583). Yet, the narrative provides the description of the individuals related to each location, their nocturnal activities, and, sometimes, their genealogy, without forgetting the life of the marginalised and homeless who roam the streets hoping to attack the more distracted individuals. Still following the individuals in *Ulysses*, it does not seem that there are many who dare to venture into late-night drunkenness,

wandering the underworld or having unusual experiences to escape undesirable situations. Bloom has a special reason to wander there at that hour, which is only returning home at the time when he knows his wife is already asleep. He fears catching her in the act of adultery. There you have the urban space as the basis of daydreaming, imagination, detachment from reality.

Thus, after travelling through various parts of the city of Dublin in the early hours of the morning, Bloom offers Stephen unsolicited advice until their arrival in the cabman's shelter at one o'clock in the morning – “an unpretentious wood structure” (Joyce 577), as the narrator describes it. They stop for a while to eat and have a cup of coffee there on the way. Afterwards, Stephen and Bloom meet Corley (a character who appears in Joyce's *Dubliners*). Corley takes Stephen “. . . on one side he had the customary doleful dirty to tell” (Joyce 572) and confesses “. . . He was out of a job and implored of Stephen to tell him where on God's earth he could get something, anything at all to do” (Joyce 572). Stephen tells Corley there will be a position open in a boy's school at Dalkey from the principal Mr. Deasy, considering he is quitting his teaching job the next day. As he realises that Corley is unfit for the job, he gives him money for a place to sleep.

Later, when the characters arrive at the shelter – a place for drivers of carriages and cabs to rest - they meet Skin-the-Goat Fitzharris and the sailor W.B. Murphy, whose wife he has not seen for seven years. Murphy says that he has been away at sea for a long time. In this episode, the reader might recognize, once again, correspondences and dissonances between Joyce's *Ulysses* and Homer's epic poem. When Bloom, in his inner journey, imagines Murphy returning home and meeting his wife, it may be referencing Odysseus' return to Ithaca to find Penelope. What is ironic and advanced for the time is when the character Bloom inversely mirrors the same theme of the story. How would it be if it were the opposite: “. . . the runaway wife coming back, however much devoted to the absentee. The face at the window” (Joyce 580). Still, considering that those who make the city are its residents, it can be affirmed that, while privileged individuals inhabit the world of Homer, of a high social rank – kings and queens, in Joyce's work, the marginalized and common men are the focus in the narrative, such as prostitutes, sailors, teachers, bohemians, advertising agents, to cite just a few.

Still, it is fair to recall here that the art of storytelling dates to the dawn of humanity. It is through narrative that the human preserves memory, promotes knowledge, shares culture, and expresses emotions, sensations, and impressions. In this episode under scrutiny, the stories told by the sailor cover a long narrative and deal with various topics, ranging from the art of navigation to semi-popular tales and Irish patriotism. It



is worth remembering, once again, that, in Homer's twelfth canto, Eumaeus welcomes Odysseus into his hut when he is returning to Ithaca. Without recognizing him, the servant goes on to tell the whole story of the hero, that is, everything that is believed about his whereabouts until his supposed death. In recounting his adventures at sea, Murphy, in Joyce's work, draws a map of the regions of the globe he had sailed through: the Red Sea, China, North America, South America, Stockholm, the Black Sea, Russia. The various stops mentioned show the narrator's awareness of geography and the lived experiences: "I seen a crocodile bite the fluke of an anchor same as I chew that quid" (Joyce 581), "And I seen maneaters in Peru that eats corpses and the livers of horses" (Joyce 581), until the moment Murphy exhibits a postcard with ". . . a group of savage women in striped loincloths, squatted, blinking, suckling, frowning, sleeping, amid a swarm of infants . . ." (Joyce 581). Such stories, supposedly imaginary, did not hold the attention of the public present because they doubted their veracity. Bloom, in particular, upon seeing the postcard presented by Murphy, recognized that it was not addressed to him, as he made everyone believe. While such fables took place to trick and entertain, Bloom rambled on to other travel stories. They did not reach as far as Murphy's, but crossed the Irish Sea to the port of Holyhead in Wales.

As the daydreams of travel were not enough, the sailor embraces those of others, like that of his friend Martin Cunningham. Such endeavours, of a more ambitious and planned nature, involved modern tours presented by large first-generation spas "with concert with first-generation music" (Joyce 582). Again, a list of places is given that "would benefit health on account of bracing ozone and be in every way thoroughly pleasurable . . ." (Joyce 582). This time, they are cities in England, such as Plymouth, Falmouth, Eastbourne, Bournemouth, Scarborough, Margate, and the Channel Islands. As a good travel agent, he suggests other attractive places to visit on holiday "in and around Dublin and including its picturesque environs" (Joyce 583). How can one not imaginatively embark on a journey to these locations and dream of learning the cultural aspects of each one of them? More examples include: the steam tram in Poulaphoca, "the garden of Ireland" in Wicklow, ideal for "old cyclists", Howth with its historical associations, Grace O'Malley, and others (Joyce 583).

After such anecdotes, imaginary or not, the sailor or "vagamundo" turns to "the sea in all its glory", the "immense space of the globe" and "what it meant to conquer the seas" (Joyce 585), the relevant role and activities on and off the vessels. In this context, the different categories in the area of navigation form a new inventory of the narrative: lifeguard, snatch master, coast guard, mate, captain, sailor, along with related words. In the

midst of the talk about the sea, such as “accidents at sea”, “ships lost in the fog”, “collisions with icebergs”, “shipwrecks”, the economic situation of Ireland, its wealth diverted by England and the matter of English patriotism gain a special space in the narrative. In a similar vein, Homer’s Odysseus’ adventures at sea and their dangers are at the heart of the narrative constructed in the *Odyssey*. As we can see, every writer is a storyteller. Homer and Joyce, even though belonging to different epochs, are storytellers still.

In this male entourage, the discussion about the female form – “The splendid proportions of hips and bosom” (Joyce 592) – seen in antiques statues in the Museum on the Kildare Street, the relationship with its reproduction in the work of art (Hellenic statues), as well as a story of passion and betrayal “that had aroused so much interest at the time” (Joyce 592). This last issue came, especially, to stir and revive Mr. Bloom’s wounds, arising from his marital entanglement – a life drama that haunts and bothers him. Soon, a photo of his wife found in his pocket and shared with Stephen sparks the double memory: the attraction for her opulent curves and the frustration, moral and social shock caused by adultery.

Music, art and other topics of the same category come to be the theme of the conversation that the characters Bloom and Stephen have along their nocturnal walk back to Eccles Street, where Bloom lives with his wife. Stephen’s tenor voice during the course of the journey seems to surprise Bloom to the point of recognizing a bright future for his protégé, foreseeing his artistic participation in public events, remuneration and a possible agency for his artistic career.

We come to the end of Episode 16 with some aspects that stood out and that are worth recalling as a note for the reader: the attempt to connect Bloom to Stephen in terms of theological knowledge; patriotism and economic relations with England; the almost paternal treatment given to his friend Stephen (the idea of a father looking for a son, and a son looking for a father); intricacy in the writing style under penalty of a reader getting lost; disguised characters, disguises and lies.

Despite all the difficulties offered by the style, narrative, allusions, and vocabulary, one thing is certain, after advancing through the first three episodes, the readers no longer want to abandon the Joycean text. One example of this style is in the passage:

Besides how could you remember everybody? Eyes, walk, voice. Well, the voice, yes: gramophone. Have a gramophone in every grave or keep it in the house. After dinner on a Sunday. Put on poor old greatgrandfather Kraalraark! Hellohellohello amawfully glad kraark awfullygladaseeragain helohello amawfkopthsth. Remind you of the voice like the photograph reminds you of

the face. Otherwise you couldn't remember after fifteen years, say. For instance, who? For instance some fellow that died when I was in Wisdom Hely's (Joyce 109).

It is possible to identify onomatopoeias, invented words, interruptions in the speech and a flow of consciousness that may transform the reading activity into a hard task for the readers. However, the more they penetrate his universe, the more they feel attracted to it. It is as if a driving force pushed them forward towards a great knowledge of characters and experiences, together with the different paths of the city of Dublin and the multiple experiences that adorn the narrative:

Accordingly, after a few such preliminaries as brushing, in spite of his having forgotten to take up his rather soapsuddy handkerchief after it had done yeoman service in the shaving line, they both walked together along Beaver Street or, more properly, lane as far as farrier's and the distinctly fetid atmosphere of the livery stables at the corner of Montgomery Street where they made tracks to the left from thence debouching into Amiens Street round by corner of Dan Bergin's (Joyce 569).

As a storyteller, unlike Homer who deals with kings, almost godlike humans, and superhuman feats, Joyce is closer to us, which is a reason for not being afraid of reading *Ulysses*. Narrating the reality experienced by humans, their weaknesses, uncertainties, and insignificance allow us to look inside ourselves and understand ourselves and the world. Furthermore, the reader who is used to computer games or films with non-linear narratives, which require the use of a large capacity of memory, will not be afraid of playing with the pieces of Joyce's puzzles, because, at a certain point, the reader will be faced with more games than narrative. Anyway, as long as they do not get obsessed with the idea of immediately understanding every detail, they will certainly find the pleasure, rather than the fear, of wading through the labyrinths of James Joyce's *Ulysses*.

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