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Stephen Dedalus and the Mind as Hypertext in *Ulysses*

A Thesis by

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Submitted in partial fulfillment of the requirements for the degree of

Master of Arts in English

August 2020

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August 2020

Stephen Dedalus and the Mind as Hypertext in *Ulysses*

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ABSTRACT

Stephen Dedalus and the Mind as Hypertext in *Ulysses*

by Ariel N. Banayan

While there has been a considerable effort to contextualize James Joyce's *Ulysses* in a hypertext format for the internet and its users, this paper explores how the novel itself presents a prototypical form of hypertext for its readers.

Instead of using hypertext to elaborate the novel's many references and difficult sections towards a coherent understanding of its plot, this paper argues that *Ulysses* suggests an early form of hypertext through the written presentation of the interior mind and described interactions with the physical world. Specifically, within Stephen Dedalus' chapters, a physical or visual interaction with an object pushes him away from his immediate place in Dublin and further towards his mind so the reader may untangle and interpret its meaning. For Stephen, Dublin becomes a text to navigate and read as his mind becomes a hypertext, a removed entity looming above the physical world, influencing his every step. Likewise, the reader is also pushed away from the text in a similar way after interacting with Stephen's inner thoughts written as text, allowing the mind to become a removed hypertext space untangling Stephen and his thoughts apart from Dublin.

This paper derives from the hypertext theories pioneered by theorists such as Jay David Bolter and George P. Landow, who were very much influenced by Joyce's writing and the revolution of the written word in the early 20th century.

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1 Introduction

1.1 Introduction

As a text, James Joyce's *Ulysses* is well known for its boundary-breaking writing style that miraculously baffles and enchants new and old readers alike. The novel, possessing a narrative voice that morphs into a new anomaly every chapter, bombards the reader with a revolutionary presentation of consciousness and information translated into the written word. Moreover, within the world Joyce recreates, the reader is subsequently shown a complicated network of consequences with actions initiated by Stephen Dedalus and Leopold Bloom as they wander throughout Dublin on a single day. Likewise, the overwhelming attention to detail situates the reader into a unique and demanding position as they progress through the novel. While the linked points of action experienced all evoke a fairly insignificant story, such as Bloom attending a funeral or Stephen delivering a lecture on Shakespeare's father, the reader is forced to untangle and process the overall meaning of the described events as the characters walk through Dublin. Alongside this tsunami wave of tangled storytelling, the reader is also subjugated to the interior thoughts of those characters as they wander and interact with everything and everyone in the city, contributing to the novel's larger network of events occurring throughout the novel. The mixture of the characters' interior thoughts alongside their overall interactions throughout the day has brought certain scholars to understand *Ulysses* as an early form of hypertext, where a majority of the reader's understanding exists beyond the presented text itself. In the second edition of *Writing Space: Computers, Hypertext, and the Remediation of Print*, Jay David Bolter writes:

The early modernists in literature and visual arts also created works whose surfaces drew attention to themselves, works that demanded the reader or viewer acknowledge the reality of the genre or medium itself. The reader of *Ulysses* does not lose himself in the story for long periods, as is (naively) supposed to happen with Victorian novels: *Ulysses* is not transparent in this sense, but rather hyper-mediated. (Bolter 44)

Using this perspective of the novel, where the overall attempt to immerse oneself into the text coherently evolves into an engaged act of interpretation, the various moments of interaction and written consciousness become a form of removed reading from the text itself. This engagement of the text by the reader—the grappling to understand the shifting levels of narration and written consciousness—has subsequently brought plenty of scholars to theorize *Ulysses* in a digital space as a hypertextual novel.

However, the purpose of this paper is not to plot out a hypertextual network of events presented within an electronic version of *Ulysses*. I do not wish to treat the novel's meaning as a substance existing beyond the reader, a lost liquid spilling off the page, only to have a hypertext website act as the necessary vessel or tool to guide readers towards a more thorough understanding. For more information on this subject, I highly recommend reading Mark C. Marino's "Ulysses' on Web 2.0: Towards a Hypermedia Parallax Engine," published in 2007. My goal is to instead argue towards another understanding of the text in its written form. In this paper, I argue that Joyce's narration and presentation of the mind, specifically Stephen Dedalus' mind, evokes a space akin to hypertext itself (albeit in a prototypical form) onto the flattened stage of the novel. When Joyce presents Stephen Dedalus and his interior thoughts as readable sentences, there is

always a moment of interaction, a physical or sensory connection of touch or sight, dividing an outer environment and the perceiver's inner thoughts and pushing away from a more realist aesthetic. Likewise, Joyce continually depicts the sensory experience and interior thoughts of his characters in relation to their environment, forcing the reader to undergo a similar navigation through the text; the readers are removed from their reading experience in order to interpret and understand Joyce's writing. The hypothetical space of the characters' minds is presented to the reader as a form of narrated hypertext existing moments after an interaction takes place within their world. The reader then experiences a similar removal from the text to understand the novel in their mind, which is essentially treated as a removed hypertext. Simply put, the mind acts as a hypertext looming above the physical text for both the reader and the characters in *Ulysses*.

1.2 What is Hypertext

However, before I continue this paper, I believe it would be beneficial to explain and contextualize hypertext for my argument briefly. Hypertext, beyond its contemporary understanding as a tool embedded into online news articles, is simply the notion that a supplementary framework exists beyond the main body of writing to establish a connection between various points in that text itself. In "Nonlinearity and Literary Theory," Espen J. Aarseth describes hypertext to be "a direct connection from one position in a text to another" (Aarseth 67), suggesting that hypertext evokes a linked structure or design looming above a piece of writing. While a text without any explicit sort of linking evokes a linear progression, hypertext solicits a different sense of navigation and exploration to evoke those "direct connections." Regarding hypertext, Aarseth continues with, "a text is not what we may read out of it, nor is it identical with what someone once wrote into it. It is something more, a potential that can be relied only partially and only through its script" (Aarseth 59). Through this capability to elicit a

larger potential above a text, hypertext provides that hypothetical space for the readers to enter and ultimately remove themselves from the novel's linearity. For *Ulysses*, the potential looming above the text can be understood in as many forms as Dublin itself is experienced by the novel's many characters. From its overwhelming references to real events, all the connections made to various points within the novel itself, and even its presentation of interior thoughts, a possibility exists beyond the text; the novel's possibilities can be understood as hypertext since the reader is placed in a removed space in order to untangle *Ulysses* and its multitudinous presentation of information.

As mentioned above, the interaction and subsequent presentation of interior thoughts continually solicits a hypertextual space once the reader perceives a sudden shift between levels of written consciousness, situating their comprehension of the text in a "hyper-mediated" space above the novel. Regarding this level of interaction and hypertext, Maurie-Laure Ryan compares the space of hypertext to possess elements of visual exploration akin to peering inside a kaleidoscope, where the reader is presented a colliding series of signs in a sequential order to elicit the higher network of images and links. In *Narrative as Virtual Reality 2*, Ryan writes, "the metaphor of the kaleidoscope presupposes that sequence is significant, otherwise the system would not be able to produce ever new images. Hypertext, we must remember, is not literally spatial; all segments must be read in succession. The signification of sequence is easily demonstrated in a narrative framework" (Ryan 197). For a novel like *Ulysses*, the presentation of the mind in writing evokes that emphasis on sequence regarding the specific act of reading a text. Since the reader is both immersed and removed from the text when Joyce seamlessly switches between a physical description of the outer world and the interior cognition, the space where the reader attempts to parse out the information on the page can best be understood as this hypertextual kaleidoscope.

Ryan continues with, "... spatiality is simply the space of the world poked by the text, if indeed the textual information coheres into a world, and it is a feature shared by all representational texts. It is only on the level of the story world that the reader's experience can be called immersive in a reasonably literal way" (Ryan 201). Since the characters of *Ulysses* are literally immersed when exploring Joyce's written Dublin alongside the reader, who is exploring the text with a similar shift of immersion, the text uses the sudden shifting sequence of kaleidoscopic words to "poke" out a hypertext—the space where the characters and the reader hypothetically meet. For example, the text briefly "pokes" out a hypertextual space when Mr. Deasy hands Stephen Dedalus some coins. When Stephen receives the coins, Joyce writes, "Stephen's hand, free again, went back to the hollow shells. Symbols too of beauty and of power. A lump in my pocket: symbols soiled by greed and misery" (Joyce 25). Both the reader and Stephen are taken away from their present reality of Mr. Deasy's schoolhouse by following the inner consciousness "poked out" from the touch of the coins themselves. The coins essentially trigger a hypertext by pulling Stephen and the reader away from the present situation towards a realm where its inherent value is questioned and untangled. The coins quickly become hollow shells as Stephen and the readers subsequently sit in a hypertext above the text to perceive the kaleidoscope of words soliciting beauty, power, soiled greed, and misery.

The presentation of interior thoughts is itself a unique yet brief moment of hyper-mediation for the characters; they are more immersed in the phenomenon of their thoughts than their actual physical reality. The same can be said for the readers perceiving a sudden shift away from the physical reality described within the novel and into the interiority of the characters. The hypertext becomes the space or arena for gaining and losing that sense of immersion through repeatable yet sequential exploration. In *Papyrus to Hypertext*, Christian Vandendorpe elaborates

on this detachment in hypertext. Vandendorpe writes, “since the hypertext fragment is an element detached from context, a flower cut off from the environment in which it was rooted, readers have to recreate the contextual elements that give it life and enable it to be understood. They have to rediscover the flower in the petal, and the garden behind the flower” (Vandendorpe 145). The written mind of a character becomes a single detached petal for the reader to pick up, smell, and be taken into that immersive play with the physical text and the hypertext of the mind as the characters commit a similar engagement with the petals of Dublin. This play is seen when Stephen drags his “ashplant” walking stick and lets his imagination take over the narration. Joyce writes, “He walked on, waiting to be spoken to, trailing his ashplant by his side. Its ferrule followed lightly on the path, squealing at his heels. My familiar, after me, calling, Steeeeeeeeeeeephen! A wavering line along the path” (Joyce 17). The interaction with the ashplant pushes Stephen to detach from his physical situation and enter his imaginative mind. Similarly, the reader is also removed when reading the sudden shift away from Stephen’s context by perceiving his actual imagination written out into words. Since both Stephen and the reader both know his ashplant cannot literally call out for his master, Stephen’s mind becomes evident as the hypertext looming above his surroundings, influencing his perception of the world.

2 Why Ulysses

2.1 Why Ulysses?

However, the definition of hypertext as a hypothetical space of *Ulysses* beckons the question: Why use hypertext to understand this dimension of *Ulysses* at all? Aside from my own personal passion for the novel, *Ulysses* upholds a unique aesthetic regarding the information given to the reader that deserves to be explored and valued. As stated earlier, the novel presents a nearly encyclopedic stream of information alongside the connections it makes to other points both within and beyond the text itself, giving the reader as much agency in navigating the text as the characters themselves. With this agency, the novel feels like a powerful space to utilize theories of hypertext and interactive immersion, pushing the novel towards greater relevancy for a contemporary audience. Likewise, even though Joyce definitely plotted out a larger framework and structure to compose the novel, the interweaving of consciousness and narration greatly emphasizes interaction, immersion, and perception—values which are overlooked or absent in other novels and scholarship. As Marie-Laure Ryan writes:

In hypertext, the prototypical form of interactive textuality (though by no means the most interactive), the reader determines the unfolding of the text by clicking on certain areas [or in the case of *Ulysses*, perceiving the sudden shift to the interior mind], the so-called hyperlinks, that brings to the screen other segments of text. Since every segment contains several such hyperlinks, every reading produces a different text, if by *text* one understands a particular set and sequence of signs scanned by the reader's eye. (Ryan 5)

While *Ulysses* is obviously locked into the printed text's flatness, there is a similar sense of interaction and unfolding shown within the novel and for the reader. Dublin's depictions in the written form act like a text read by the characters wandering through that city; the consciousness depicted in the novel subsequently becomes a reaction to that textual world. Although there may literally be a more extensive network of intertextuality at play within *Ulysses*, the presentation of one's interior thoughts through every moment of interaction removes the earnest reader as they sort through its overwhelming storytelling. On this relationship of hypertext to the fragmented storytelling, Jay David Bolter writes, "...modern literature has made such radical and obvious efforts to distort the space and so to manipulate the reader's time. In modern prose as well as poetry, the narrative is often purposely fragmented. The step-by-step development of the story is ignored; casual relationships among events may also be omitted" (Bolter 174). With Joyce disrupting the story's step-by-step development through an amorphous writing style, that sense of distorted space evoked situates the reader into a unique and demanding position. A reader of *Ulysses* cannot simply sit down and read the novel without experience a disorienting yet melodic voice singing its events. The novel subsequently becomes the ideal text for exploring these shifted levels of immersion and engagement. This immersion can even be found in the origins of hypertext theory, whose writers openly appreciated Joyce and his ability to manipulate the reader of a text. Bolter writes, "modern prose and hypertext come together again, and this convergence should not be surprising. Hypertext as the remediation of print has relied on the techniques that were pioneered in the modernist literary revolt" (Bolter 174). While *Ulysses* obviously does not remove pages from its body in some self-destructive act, its techniques in remediating print pushes a hypertext to frame another understanding of the novel. In this sense, hypertext treats the

solid and stable text as a malleable field with many paths where one can roam and experience a different reading of the same place over and over again.

2.2 Not Going to Argue

As mentioned earlier, this paper will not be arguing towards a hypertextual superstructure or database linking every reference and event mentioned within *Ulysses*. That argument has already established a plethora of websites in our contemporary world of ubiquitous internet access. As seen in Columbia University's ongoing annotation of the novel as a website, as well as the Hypermedia Joyce Studies website, there are plenty of dedicated individuals working to turn *Ulysses* into an actual electronic novel rife with embedded hypertexts decorating every page. While I appreciate these versions (and eagerly hope to utilize them all when I reread the novel), the existence of an electronic form of *Ulysses* somewhat robs the reader from experiencing Joyce's virtuosic writing. I understand and relate to the sentiment behind a hypertextualized *Ulysses* in an electronic form; it is both convenient and innovative for the passionate Joycean wishing to experience the novel with an unimaginable totality. As George Landow writes in *Hypertext 3.0*, "a hypertext presentation of the novel [*Ulysses*] links this section not only to the kinds of materials mentioned but also to other works in Joyce's career, critical commentary, and textual variants. Hypertext here permits one to make explicit, though not necessarily intrusive, the linked materials that an educated reader perceives surrounding it" (Landow 55). However, a contemporary reader does not have the patience for this hypertextual removal from the text offered in an electronic space. The novel itself already invites enough difficulty and removal when deciphering the tangled web of references and links suggested beyond the novel itself. An enormous amount of value is lost when one continually pivots in their chair (which is itself a demanding workout for those without a chiropractor) to stop reading a book and consult a

website or supplementary text every few sentences just to feel aware of everything going on in the text. This attempt to read *Ulysses* is an overwhelming and exhausting task that greatly stifles the reading experience. In “Rhizome and Resistance: Hypertext and the Dream of a New Culture,” Stuart Moulthrop explains the potential to overwhelm with hypertext. Moulthrop writes:

... because of this [categorization relying the inherent text], although the taxonomy may comment on the pastiche, it cannot achieve any discursive separation from the original structure. It is, indeed, irresistibly joined to the object of its commentary not by a logical but by a nomadic relationship, a pathway laid out in writing space. (Moulthrop 314-5)

Before the advent of the internet with a coherently annotated version of *Ulysses* and its every reference, plenty of people have read the novel to (hopefully) enjoy and value its writing despite not understanding every single sentence and reference. The sheer volume of these supplementary annotation in the form of hypertext bogs down the entire reading experience by assuming the reader should uphold the text as vast ocean of familiar yet obscure waters where one should sail around endlessly with a compass, map, or sextant. I personally felt this burden the first time I tried reading *Ulysses*; I expected one needed to master all of Homer to know the presence Odysseus held over *Ulysses*. Thankfully, that expectation was shattered as I read the book.

Joyce obviously wanted to create a work that exhibits a new experience every time a reader decided to take another journey back through Dublin and experience June 16, 1904 all over again. As Bolter writes, “Joyce expects that the reader of *Ulysses* will have to work his way back and forth through the pages of the book in order to perceive the references; the reader will have

to abandon their linear experience of the story” (Bolter 174). And while a dedicated re-reader of *Ulysses* would use and enjoy the electronic superstructure of all of Joyce’s references to their advantage, I hope to emphasize the importance of the completed text itself and the experience of getting lost then found in its unique writing. A reader cannot obtain a total understanding of *Ulysses*. Nor will they be able to grasp at link and reference mentioned in the novel. Regarding the overall experience of reading *Ulysses*, hypertext should merely be understood as a suggestion, a possible branch of inquiry, not as a crucial step to completing the novel. The novel itself organically solicits a hypertext without demanding the reader to explore its every reference. In the preface to *Techne: James, Joyce, Hypertext & Technology*, Louis Armand writes about solicitation. Armand writes:

The question here centres on the notion of *solicitation*—the extent to which Joyce’s text can be said to both *call for* and *motivate* a hypertextuality irreducible to a stable field, or placement, whereby a text could be defined in relation to a structural *episteme*. At the same time, solicitation is shown in Joyce’s text not to be merely an affect or even a strategy of writing, but rather as something inherent to language itself. (Armand xii)

By maintaining focus on the novel itself as finished text while also embracing the narrative excursions it introduces after every a moment of interaction, the reader can celebrate and enjoy *Ulysses* without feeling a heavyweight of research sinking them beneath a sea of incoherence, frustration, and boredom. Treating the novel’s removal as intentional yet irreducible invocations of a hypertextual reading becomes the best method to maintain the novel as the center of its

network of allusions. As Armond suggests, “the language itself” already removes the reader from the text's reality in written interaction to solicit that hypertext.

3 Stephen Dedalus

3.1 The Opening First Sight

The first three chapters, which focus on Stephen Dedalus as he reacquaints himself with Dublin, present the strongest examples of interaction soliciting the mind as a form of hypertext. While Stephen navigates through Dublin while interacting with its people, the reader also navigates to untangle Stephen's thoughts alongside the presented world presented. This immersion begins right in the novel's opening lines. Stephen's perceivable environment is rife with the potential for manipulation and interaction. Before Stephen's name is even mentioned, the novel begins with, "Stately, plump Buck Mulligan came from the stairhead, bearing a bowl of lather on which a mirror and a razor lay crossed. A yellow dressinggown, ungirdled, was sustained gently behind him on the mild morning air. He held the bowl aloft and intoned" (Joyce 1). Already, within the first few sentences, the reader is given an interactive kaleidoscope of images and sensations before a realistic presentation of the world itself. First, there is a projection of motion and size once Buck Mulligan enters the room. He is perceived to be "stately," suggesting a performative air of self-importance and regality for Stephen. Likewise, his "plump" body becomes a point of contrast against Stephen, the individual perceiving that plumpness. And as Buck Mulligan "came from the stairhead, bearing a bowl of lather on which a mirror and a razor lay crossed," both Stephen and the reader are immediately immersed by visually interacting with the kaleidoscopic presentation of manipulatable and navigable objects—the stairhead, the bowl of lather, the mirror, and the razor. Stephen and the reader are also shown Buck Mulligan's moving entrance into the book and the mind all as those objects are revealed.

The attention then shifts from Buck Mulligan to the immediate surroundings drenched with a perceptive potential of interaction. The dressing gown is perceived to be yellow and ungirdled, further suggesting the looming presence of Stephen's thoughts as a hypertext influencing his physical world. While yellow paints the gown to possess a physical radiance and glowing image for the reader and Stephen, its "ungirdled" state reveals that an interaction had previously occurred. Since the gown's material is no longer in a pristine and untouched state, the still image of the ungirdled yellow gown allows the perceiver's mind to step away from the physical place of the gown and enter a hypothetical space above the text in order to intuit how the gown was ungirdled before the novel even began. As the passage continues, the suggestion of interaction and the hypertext of the mind are shown. The sustained gentleness of the gown "on the mild morning air" immerses the reader and perceiver by visually situating its position within the room. The gown does not merely hang as a stitched piece of fabric; it seductively beams into the novel's opening lines despite not holding any specific relevance to Stephen's exact situation, positioning Stephen and the reader to think of the gown's presence beyond its physical appearance within the text.

Furthermore, the emphasis for recreating a visual world through the writing, or ekphrasis, in these opening lines suggests the mind as a hyper-mediated space. By repeatedly suggesting traces of interaction alongside these descriptions of the perceived world, Joyce's detailed description of the visual into the textual can only be realized once the reader is removed from the text. As Bolter writes, "ekphrasis indicates that the writer is preoccupied with the visual, for in order to rival the visual, the prose must become descriptive in an effort to find the equivalent of what is 'naturally' a visual experience" (Bolter 56). In novel's opening page, the descriptive presentation of objects pushes the reader and Stephen to remove themselves in order to view the

textual world presented before them as visual elements solely experienced in the mind. The gown is not seen as a gown; it is a manipulated ‘visual experience’ evoked in the mind through the words presented before the reader. The reader is not merely seeing every object as distinctly inseparable elements existing in a vacuum. The reader witnesses the textual invocations illuminating Buck Mulligan’s figure, his climb down the steps, the bowl of lather in his hands, the ungirdled gown “gently” positioned next to the mild morning air.

While the novel’s opening lines seduce Stephen and the reader with an interactive presentation of Stephen’s immediate world, the subsequent presentation of his memory alongside this world forces the reader to place themselves in a hypertextual space above the text in order to untangle the significance of everything perceived. This placement above the text is seen after Buck Mulligan enters from the staircase and Stephen is finally mentioned by name. When Stephen sits to speak with Buck Mulligan as he shaves, Joyce writes, “Stephen, an elbow rested on the jagged granite, leaned his palm against his brow and gazed at the fraying edge of his shiny black coatsleeve. Pain...” (Joyce 5). Much like the opening lines, we are given Stephen’s exact environment and his own engagement with his surroundings. His elbow rests on the jagged granite and his palms lean against his brow as he gazes at his shiny coat sleeve, all of which draws attention to his touch and interaction with his own physical body. By interacting with his own body, feeling himself and the world around him, Stephen’s touch pushes himself and the reader away from the textual world and into his memory. The reader is subsequently shown a glimpse of Stephen’s current mood and thoughts as a hypertext looming above the actual events unfolding before him. Joyce continues with, “Pain, that was not yet the pain of love, fretted his heart. Silently, in a dream she had come to him after her death” (Joyce 5). Despite still interacting with his physical body, Stephen’s pain is not a physical object existing before him and

the reader. His pain is instead understood as an abstraction, a quality of Stephen's very heart directing him away from his present world as a result of his engagement with the physical world. Likewise, as Stephen is taken away from the text by the memory of his mother's death, the reader is also placed into a hypertextual space due to an unexpected sequence of images interrupting their immersion into the novel. There is no transition or explanation given as leeway; the reader is mentally removed from their reading just as Stephen is removed from the granite countertop. In the first edition of *Writing Space: The Computer, Hypertext, and the History of Writing*, Bolter relates this removal in terms of Joyce's stream of consciousness techniques and its relation to the experience of hypertext. Bolter writes, "[Joyce sets] up new relationships between the moment-by-moment experience of reading a text and our perception of the organizing and controlling structures of the text" (Bolter 131-132). The quick moment-by-moment experience of the reader digesting Stephen's heart's physicality and the sudden description of his dream pulls the controlled structure of the text away like a stage curtain. The hypertext space, where both Stephen and the reader now loom in unison, is subsequently solicited. And as this moment progresses, the narration continually assails the reader with the kaleidoscope imagery in relation to Stephen's mind and the narration itself.

The novel's narration is constructed to treat Stephen's mind and his perceivable environment as conjoined experiences linked to his surroundings, blending the world with its perceiver's thoughts to remove the reader from the text. This blended narration solidifies as Stephen continues narrating his mother's memory, situating him and the reader into a hypertext space, all while Buck Mulligan continues to shave. Joyce writes, "her wasted body within its loose brown graveclothes giving off an odour of wax and rosewood, her breath that had bent upon him, mute, reproachful, a faint odour of wetted ashes" (Joyce 5). Once again, Stephen and the reader are

drowning in the kaleidoscopic flashes of memory flooding everything Stephen perceives. The objects from Stephen's memory, such as his mother's body, the odor of her clothes and breath, do not linger as physical elements in his immediate surrounding. They instead act as suggestions, similar to the petal described by Vandendorpe earlier in this paper. Once again, Vandendorpe writes, "since the hypertext fragment is an element detached from context, a flower cut off from the environment in which it was rooted, readers have to recreate the contextual elements that give it life and enable it to be understood. They have to rediscover the flower in the petal, and the garden behind the flower" (Vandendorpe 145). Like Stephen, the reader is removed from the text searching for that petal's enticing aroma (or in Stephen's case, his mother's stench) existing beyond the immediate world itself. This search becomes evident as Stephen's mind continues blending in his mother's sensations into his immediate surroundings. Joyce writes, "... he saw the sea hailed as a great sweet mother by the wellfed voice behind him. The ring of bay and skyline held a dullgreen mass of liquid" (Joyce 5). Like the novel's opening lines, Stephen and the reader are not merely watching the sea as an object within a vacuum; there is a shift away from that physical reality due to Stephen's imagination. Instead, he longingly stares at the ocean while projecting his own interpretation onto its waters, drawing out a space beyond the physical world and the text itself. Simultaneously, the somewhat disoriented reader is forced to grapple with a familiar feeling of removal by untangling the meaning of the Stephen's narrated thoughts in their minds. In the first edition of *Writing Space*, Bolter writes, "Every written text occupies physical space and at the same time generates a conceptual space in the minds of the writers and readers. The organization of writing, the style of writing, the expectations of the reader—all these are affected by the physical space the text occupies" (Bolter 85). When the perception of green pulls Stephen and the reader away from the physical Dublin, the mind becomes a hypertext

influencing the novel's presentation of information. Joyce writes, "The ring of bay and skyline held a dullgreen mass of liquid. A bowl of white china had stood beside her deathbed holding the green sluggish bile which she had torn up from her rotting liver by fits of loud groaning vomiting" (Joyce 5). Even as Stephen examines the sea like some lighthouse keeper, his visual engagement with the environment drags him away from his physical body. The sea's "dullgreen mass of liquid" pulls Stephen back to the haunting memory of his mother, briefly shifting the entire presentation of the novel's events. Due to his mind superimposing over emotions over every physical object, her "green sluggish bile," created in a visceral and sensory filled fit of repulsion, now becomes the liquid we all conceptually imagine. The hypertext of the mind acts as verbal graffiti over the visual sea and its actual waters.

3.2 Ineluctable Modality of the Visible

While Stephen Dedalus' section of *Ulysses* is rife with moments of interaction that all solicit a hypertext, the third chapter's opening moments show Stephen to possess the greatest awareness of his physical world his mind as a hypertextual space. When he gestures towards the sea, Stephen abstractly questions his perception of the world, placing him and the reader into a space beyond the mere objects presented in the text. The chapter begins with, "Ineluctable modality of the visible: at least that if no more, thought through my eyes. Signatures of all things I am here to read, seaspawn and seawrack, the nearing tide, that rusty boot. Snotgreen. bluesilver, rust: coloured signs. Limits of the diaphane" (Joyce 31). Once again, Stephen becomes the reader of his world, intimately recognizing every "signature" and "coloured sign" evoked after every interaction. Upon realizing that everything is "thought through [his] eyes," his cognitive engagement subsequently pushes the qualities (snotgreen, bluesilver, rust) apart from the objects (seaspawn, seawrack, and rusty boot), the mental apart from the physical, the hypertext apart

from the text, the reader apart from the book. The pushing away from the text's physical presence forces Stephen to continue questioning how he perceives the world. Joyce writes, "but he adds: in bodies. Then he was aware of them bodies before of them coloured. How?" (Joyce 31). By coinciding with the "awareness of bodies," Stephen's immersion wavers between his thoughts and the world around him, defining his participation from his hypertextual vantage point. Likewise, the reader participates from that same hypertextual vantage point once they are forced to brought to balance between their reading experience and the text itself. Regarding that participation and immersion, Aarseth illuminates how the reader (or in the context of the quote, the user) participates with the artificial environment as if it were a real and concrete place despite knowing the potential falsehood attached to the experience. Aarseth writes:

Immersion [is] the user's convinced sense that the artificial environment is not just a main agent with whom they can identify but surround the user... we could say that the user assumes the strategic and emotional responsibility of the character, or the distances between the positions of main character, narratee, and user have collapsed. (Aarseth 81)

Together, Stephen and the reader align in this immersed moment of confusion. They are both forced to identify the artificiality of the environment from the situated perspective of a hypertext. The sudden confrontation of his intangible world, evoking confusion for Stephen and the reader, forces any "strategic and emotional" sense of cohesive involvement to collapse until the increasingly esoteric thoughts are untangled. While wading in the waters of his mind, Stephen thinks, "How? By knocking his sponce against them, sure. Go easy. Bald he was and a millionaire, *maestro di color che sanno*. Limit of the diaphane in. Why in? Diaphane, adiaphane.

If you can put your five fingers through it it is a gate, if not a door. Shut your eyes and see” (Joyce 31). After navigating within his memory, like a database or search engine linking Aristotle and Dante’s Italian to the current situation, the qualities of perceivable objects, such as the physical differences between a gate between a door, re-immerses Stephen back into the textual world. This is seen once Stephen shuts his “thinking eyes” to immerse himself within his surroundings. Joyce writes, “Shut your eyes and see. Stephen closed his eyes to hear his boots crush crackling wrack and shells. You are walking through it howsomever. I am, a stride at a time... Open your eyes now. I will. One moment. Has all vanished since?” (Joyce 31). Similar to the objects perceived in the beginning of the novel, such as Buck Mulligan’s razor and the ungirdled yellow gown, Stephen’s loud walk grounds the hypertextual mind into the physical world since the interaction itself illuminates the larger text of the world existing beyond of him and his perceptions. An imagined interaction becomes the only way for Stephen’s mind to untangle and land himself in his physical world. And once Stephen opens his eyes, realizing nothing is gone, he thinks, “I will see if I can see. See now. There all the time without you: and ever shall be, world without end” (Joyce 31), illuminating the existence of the perceivable textual world occurring outside the written experience narrated thus far. Furthermore, Stephen’s touch beyond his vision solicits an organization and order to his immediate physical surroundings through his hypertext of a mind. As Bolter writes, “a hypertext responds to the reader’s touch. The reader can move through a hypertext document in a variety of reading orders” (Bolter 42). At this point of the novel and in that exact location of Dublin, Stephen's mind essentially becomes a personalized yet ordered reading of his textual world. That ordered reading then changes once another character, such as Leopold Bloom, wanders and recognizes another perception, another reading of the same Dublin, another order to that same text.

4 Conclusion

At a surface level, *Ulysses* presents an uncomplicated and topical tale. Two individuals merely walk around Dublin, briefly meet each other, and then depart as that single day ends; nothing significant happens to change their lives or the greater world. However, as we all know, there will always be a certain level of difficulty linked to *Ulysses*, especially when one wishes to write on the vivacity of Joyce's words while also deciphering the balance between the interior mind and the physical world. As the reader navigates within Dublin, following the overwhelming yet stylistic presentation of Stephen and Bloom's interior thoughts, an interaction with their world, through nearly every sensory apparatus available to them, becomes the only means for the reader to untangle the meaning of the words presented before them. When the novel begins, the world is thrust unto Stephen and the reader with no extensive context besides a display of stairs, shaving tools, and an ungirdled dressing gown—all potential links for an interaction. And just as the physical interactions remove Stephen and Bloom away from their present place to the mental space above the current place in Dublin, the reader is removed in a similar fashion to witness and understand the novel's greater complexity and beauty. As Bolter mentions in the first edition of *Writing Space*, "In *Ulysses*, Joyce has written a second text over the first without bothering to write it out: we see and are meant to see more. Moreover, in *Ulysses*, it is not clear to the reader which writing is the overlay" (Bolter 135). As the overlaying text is thrust onto the reader, pushing them away from the text like Stephen is pushed away from Dublin as he recedes into his mind, a larger network of events solicits as a text above the text itself—the hypertext.

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