

Session 3 Chapter 7, "Aeolus," confronts us with the book as *text*, not so much in its frequent and unannounced shifts in points of view (we've seen this earlier) but in the use of journalistic headings for its sections. This device does not just parody the format of a daily paper, it undermines any semblance of novelistic verisimilitude or of mythic power in the chapter. This undermining is consonant, of course, with the chapter's themes of frustration and disappointment. In addition, however, the use of a newspaper format in this section of an epic novel accords with its emphasis on empty rhetoric, gas, windiness, noise. The din of the opening section, with its clanging, ringing and bawling, ushers in the anti-artistic, anti-eloquent motifs that govern the chapter. Alongside the way the chapter works as text and as myth (with its emphasis on symbols), the episode works also in the narrative trajectory of *Ulysses*, as both Bloom and Stephen come to the newspaper offices to run menial errands—Bloom to place an ad and Stephen to deliver Deasy's letter.

The Jewish man of commerce is ignored, derided, hit by a door, and rebuffed. He's treated like a ghost (which is what Professor MacHugh call him; 102) and when he asks MacHugh "Whose land?" (103), we feel the poignancy of his exile even as Bloom does not. The Irish artist is reduced to a supplicant, who enters the offices in the service of his west Briton schoolmaster, and does so literally hat in hand: "Stephen Dedalus, behind him, uncovered as he entered" (108). Although editor Myles Crawford wants Stephen to write something for the paper that will "paralyse Europe" ("YOU CAN DO IT!"), Stephen feels distinctly out of place in the capital city of his own country: "Dublin. I have much, much to learn" (119). 5

Fittingly the episode ends with images of paralysis (the tramcar system is "becalmed in short circuit"; 122) and sexual frustration (as the two Dublin virgins fail to mount Nelson's pillar; 119-123). Stephen calls his vision a "Pisgah Sight of Palestine" (122). Pisgah is the mountain from which Moses was shown the holy land he was forbidden to enter. Although Bloom and Stephen are both Dubliners, they remain in exile in their own country.

The next two chapters, "Lestrygonians" and "Scylla and Charybdis," focus on Bloom and Stephen respectively. Bloom's chapter is typically associative and meandering, and takes place mostly in the street; Stephen's is dominated by discourse and reasoned argument, and occurs inside the director's office of the National Library. Bloom concerns himself with food, in both its inviting and repellant forms, and the process by which it both sustains life and partakes of a larger cycle of degeneration and nourishment: "And we stuffing food in one hole and out behind: food, chyle, blood, dung, earth, food" (144-45). Stephen engages in the "life esoteric" (152) even as he disavows it, and puts forth a complex philosophical-literary theory in which he does not fully believe.