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THE PLAY OF MUSEMENT IN JAMES JOYCE'S "ULYSSES"

The University of Tulsa

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T H E U N I V E R S I T Y O F T U L S A
T H E G R A D U A T E S C H O O L

T H E P L A Y O F M U S E M E N T I N J A M E S J O Y C E ' S U L Y S S E S

by
Mary Libertin

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ABSTRACT

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The Play of Musement in James Joyce's Ulysses

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The eighteen episodes of Ulysses, each written in a different style, constitute a radical, new approach to matters pertaining to fiction, language, and understanding, as Hugh Kenner has suggested in Joyce's Voices. Previous studies of the styles of Ulysses have been hampered by some of the very presuppositions which are overturned by the novel itself. These presuppositions concern concepts such as whether things-in-themselves can be cognized, whether there are a priori principles of knowledge, and whether there is a transcendental subject of cognition. The nominalistic bias of modern philosophy, found in traditional criticism of the novel, is transformed in the novel.

Previous attempts to describe the "progression" of styles in Ulysses thus have not considered Ulysses as a cognitive system. This study makes use of a Peircean approach to reveal the manner in which Ulysses asserts the infinite cognizability of things-in-themselves, three modes of inquiry (abduction, deduction, and induction) which

TABLE OF CONTENTS

Abstract iii
Acknowledgements vi
List of Figures viii
Chapters:
 I THE PLAY OF MUSEMENT IN ULYSSES:
 AN INTRODUCTION 1
 II THE AESTHETICS OF MUSEMENT 99
 III "CHRYSOSTOMOS": THE PROCESS OF BEGINNING . 197
 IV ABDUCTION, DEDUCTION, AND INDUCTION
 IN THE COGNITIVE SYSTEM OF ULYSSES 339
Afterword: "Curios of Signs" 508
Bibliography 515

LIST OF FIGURES

Fig. 1--	Diagram of interlaced spiral path which suggest the complementarity of knowing	121
Fig. 2--	The relation between the whole of perception and its immediate 'sensory core'	164
Fig. 3--	Sensation and perception	167
Fig. 4--	The relation of language to pre- and post-linguistic experience	171
Fig. 5--	A typology of modes of sign production	235
Fig. 6--	From perceptual model to semantic model to expression model	237
Fig. 7--	The functional circle	244
Fig. 8--	The situational circle	245
Fig. 9--	The symbiotic circle	245