

**A Reading of the Creativity and Skills of Irish
Novelist James Joyce “Ulysses Novel as a Model”**

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**قراءة في ابداع ومهارات الروائي الايرلندي جيمس
جويس ”رواية اوليسيس انموذجاً“**

المخلص : عرضنا في هذا البحث طبيعة ومنهجية الاسلوب السردى للروائي الايرلندي جيمس جويس ، وسلطنا الضوء على مهاراته في توظيف كثير من العوامل التي تعكس اعماله كأيقونات ومصادر ثقافية لمجتمعه ، كونها عكست ثقافة المؤلف الكبيرة والشاملة لثقافة بلاده وموروثه الثقافي المرتبط بجميع ملامح الانتماء ، والتي كانت سببا في تعزيز الروح الوطنية لمواطني بلده ايرلندا ، اضافة الى توظيفه لكثير من العوامل ولا سيما الموسيقى كونها جسدت محاكاة للمشاعر المرتبطة بزمان الاحداث ومكانها ، واضفت نوع من التلازم الروحي والعاطفي مع جمال تلك لصور الكامنة في الوعي الداخلي للانسان ، ثم تعود لتتكامل في مخيلة القارئ وعيونه وهو ينظر الى صفحات اعمال جويس ..

Abstract: The study aims at showing the nature and methodology of the narrative style of the Irish novelist James Joyce, shed light on his skills in describing many factors that reflect his works as the gods and cultural sources of his society. As it reflects the author's large and comprehensive culture of his country's culture and cultural heritage, linked to all the features of belonging, which was a reason to strengthen the patriotism of the citizens of his country of Ireland, in addition to his employing many factors, especially music as it used in emotions associated with the time and place of events, and added a kind of spiritual correlation. And the emotional with the beauty of those images lurking in the inner consciousness of the human being, then returning to integrate in the reader's imagination and eyes as he looks at the pages of Joyce's works.

Introduction

The study tries to discuss the artistic skills of the Irish novelist, James Augustine Aloysius Joyce (1882 – 1941) , which was characterized by the elaborate artistic style parallel to the rhythm of the music that reflects the historical moment in all its manifestations. Joyce was , short story writer, poet and literary critic. He is regarded as one of the most influential and important writers of the 20th century. Joyce is best known for Ulysses (1922), It was more like the famous Greek epics, which reflected the writer's skills and distinct style.

Other well-known works are the short-story collection Dubliners (1914), and the novels a Portrait of the Artist as a Young Man (1916) and Finnegans Wake (1939). His other writings include three books of poetry, a play, his published letters and occasional journalism.

Joyce grew up in a Catholic family, and studied Christian theology when he was young. Most of his works were centered around the city of Dublin, and he expressed this interest by saying. "For myself, I always write about Dublin, because if I can get to the heart of Dublin I can get to the heart of all the cities of the world". In the particular is contained the universal." (Gibbons, 2015, p.23).

In the context of the development of the modern literary process, it became clear that modernity and modernist trends in the twentieth century are the most important component of research and scientific research. In this regard, there is an active desire to define and understand the main tasks that arise in the study of modern literature, it relates to various problems of writing technology, expanding the possibilities of forming words, text structure, building plot, strengthening the role of the dynamic factor in the system of means of expression, etc.

From this point of view, Joyce's works are undoubtedly valuable material for study and generalization. The originality concerns many critics, especially Westerners. Therefore, knowledge of the main stylistic features of Joyce's work and the most distinctive techniques in his writing will help in conducting further research on the writer's works from the point of view of the specifics of their subject and their images, form and type, and an understanding of the specified style about the features and problems of interpretation and interaction tradition and innovation.

All this falls within the same line of understanding of the general historical development of modernity in the twentieth century, and reveals the formation of one of its many aspects. Modernism, as the most important artistic trend of the first half of the twentieth century, had an enormous influence on the development of literature in many countries. Thus, the forgotten genres and forms in Romanticism and Realism were revived, with their unique images and style in twentieth century literature, and forms of polyphonic genres began to be widely used in the book's works.

The works of James Joyce (1882-1941) reflect various aspects of the global literary process of the past century. Joyce's legacy is so rich, complex, and monumental in his aspirations, contradictions, and discoveries that they are absolutely inexplicable. Joyce's artwork is an example of rare creative skill and originality in the level of meanings of words.



Joyce is considered an innovator in all its creative manifestations. He has enriched the world, especially Western European literature with distinctive new emotional and imaginative fields, opened previously unknown opportunities for expression, gave the literary text its unique "voice".

The experimental and innovative nature of Joyce's work has influenced many modern-day writers (Faulkner, Hemingway, Lawrence, Wolf, and others).

Today, no one doubts that *Ulysses* is one of the most important works of world literature. The number of papers devoted to "Ulysses" is in the tens of thousands and they already make up entire libraries, and the literary scholars who deal with Joyce are almost more than literary scholars on Shakespeare. There are numerous interpretations of this narrative throughout the twentieth century. All literary schools, without exception, tried themselves starting with traditionalism and ending with deconstruction. However, unlike many works that have received great interest from readers and critics, *Ulysses* is famous in its own way.

Narrative skills

If the beginning of the writer's path is directly related to Irish life at the end of the nineteenth century, then the formation of modernist trends does indeed reflect the general stylistic orientation of Western European literature in the 1920s.

As one of the brightest actors, Joyce turns to self-dominant writing style. The stylistic contrast is reflected in his work and is particularly concentrated in his prose.

Despite the lack of original prose and poetic works, they not only clearly show the main directions of the writer's style, but also reveal the characteristic trends of the complex and mysterious development of modern literature in the twentieth century.

This is verified by its figurative and objective content and the specificity of the genre, and in the penetration of the original notes into the "musical" fabric of the work. The writer's works hold great prospects for modern literary art, because, thanks to their diverse artistic motives, they expand the creative potential of the artist. Understanding Joyce's style, rhythm, and phrasing, building word combinations, period structure and plot dynamics will undoubtedly bring young writers closer to understanding the modernist tendencies of the twentieth century, and contribute to mastering modern writing skills and techniques, and broadening the range of artistic means.

The writer's technical skill is based on the technique of "stream of consciousness" that he has masterfully developed.

The traditional elements of the classic novel structure in his famous novel *Ulysses* (*Ulysses*, 1922) have been replaced by new techniques and principles of artistic photography. Joyce linked his understanding of the artist's tasks with seeking to depict comprehensive forms of the basic laws of existence, in order to create a "cosmic" of life in its eternally rooted appearances with interacting emotions, inner impulses, sensory impulses, and instincts.

When you give a general description of Joyce's prose, the writer's character, in all its weirdness and contradiction. The writer's development through a constant search for new forms of depicting reality and the inner world of man led to a radical change in the way Joyce wrote, as he clearly identified the signs of the new direction in it. From a slightly different perspective, modernist tendencies are evident in the novel *Ulysses*. The novel objectively reflects all the ideas that have captured the mind and mood of the writer. Besides the novel's bright emotional vibes, there are echoes of Homer's *Odyssey* in its tone structure.

Noticed in the polyphonic show of all episodes, and is reflected in the show and in the final part. Joyce refers to the classical principles of formation used in ancient literature, in the formation of its forms, and was able to make the main and minor parties not contradict the characteristics of similarity as well as contradiction in compatibility and dynamics. Joyce also refers to classic shapes in the constructions of his rings. He often uses a different model. Parts of Joyce's novel appear in polyphonic form. The writer revives antique figures in his novel, giving them special individual traits rooted in his innovative line.

He uses one organizing principle for the various polyphonic forms, which are to reveal the plot through mythology. As it appears in "Ulysses", the principle of dialogic and monolithic development of the plot is clearly traced. Perhaps some aspects such as the transparency, sometimes the hidden story, and the dynamic polyphonic narration coincide with the hallmarks of Joyce in "Ulysses" perfectly, in addition to the flexibility and diversity of Joyce's style which stimulated the result to the emergence of a unique and deeply unique color palette. In the rhythm and dynamics of the plot, the original distinctive features are clearly revealed, along with the general typical features that are a solid foundation for the literary tradition in Joyce's



work. Where he showed his creativity in the process of modifying and transforming it and forming a wide and integrated system of means expressing philosophy and the arts.

His style of dialogue formation is characterized by a deep penetration into the inner world of the protagonist, an accurate description of the situation, the creation of the necessary background, by modifying the dynamics of the plot and its formation under the direct influence of a change in style.

As well as by changing the course of the story skillfully in developing themes, and in this way, the author achieved brightness and stylistic diversity by placing different shapes side by side, as each new change in the theme of events reflects on a different level.

The diversity and abundance of artistic methods of depicting reality, and the artistic means to achieve a special expression, in its effectiveness, emotion, and clarity of structure, all this allows us to view "Ulysses" not only as an encyclopedia of the modernity of the twentieth century, but also as a focus of the features of Joyce's style, which is the kind of basis for the formation of individual characteristics For his work.

The apparent innovation in Joyce's style appears in his choice of a certain way to organize the plot and the subject line in enriching the event when he uses a variety of techniques ("stream of consciousness", polyphony, clear loop structure, intertextuality).

In his portrayal of heroes, he places them side by side with the significance that he undoubtedly embodies ,a special expression, especially in giving a large role that belongs to the inclusion of the plot of the plot, the panorama of the city, amazing landscapes, specific historical figures, pictures, which is the most important factor in developing the events of the novel.

Joyce's innovative methods are reflected in the process of uncovering the individual structure of the entire novel, where the consistency and ripples sometimes collide and merge, as they are organically integrated, and at the same time, the sharp contrast in the lines of the complex event structure is enhanced. The structural skill of the novel, its stylistic characteristics, and the peculiarity of the layout are reflected in a clear delineation of all lines of narration, when the contradictory elements harmonize to give an integrated picture. Perhaps the reason for the importance of this work, which opened a new page in the history of world literature, is primarily due to the fact that Joyce continued to invent and develop the traditions of the classics of ancient and Western European literature.

So it can be said that Joyce, who had a great influence on Joseph Conrad, Marcel Proust, Virginia Woolf, and other modernist writers ,as he believed that the term "art for art" was ridiculous and far from reality . As for him, art is a deeper and richer life, It is open to understanding and expressing in words only by artists on a large scale.

As is well known, Joyce, with his discovery and application of a whole series of techniques to his novels, has developed and promoted the mythological method which consists of arranging the narrative in all its details according to a myth so that concrete experiences are generalized. That I told, and this method, which postulated a revolution whose significance was considered a great scientific discovery, as Elliot compared it (Kenner, 1978: xii [Prefatory])

First of all, it is worth noting that it is clear that Joyce did not start his career as a legendary writer, but rather, that he was in his work step by step to develop it into legend.

Whereas, Joyce achieved the perfect treatment for the myth in his novel Ulysses, but before he prepared for the road with his other works: Stephen Hero, the Dubliners, and a picture of the artist as the young man, a work in which he is still researching and testing these mythological techniques and in which he gradually mastered their mastery of them.

Rather, Joyce himself, went so far as to say, (My work is complete and cannot be divided into chapters) .It follows a straight line of development; my entire work is always in progress is closer to the conquest of myth. This work paves the way, but it hasn't reached it yet.

As we already know, such works, which tend to build a gigantic metaphysical model of the world, are rare but not unique. Therefore, the plot of Ulysses, which depicts the endless journey through the world of the three main characters in the novel, turns out to be more interesting in the way this plot is depicted.

Upon discovering this, we shall see that the mythological scheme is nothing but a framework, an external basis, which gently connects the narrative, and which, as it develops, finds its life in a colossal number of hidden quotes, allusions, name calls, and turns, turning away from the standard path, so that the reader soon loses Thread indicative.

In a nod to Joyce's multiple skills, "in critical terms we encounter Joyce the encyclopedia, incorporating hundreds of musical allusions and effects into his writing, especially Ulysses and Finnegans Wake; while



in aesthetic terms there is Joyce the philosopher who finds in music a symbol of the flow and return that he discovers at the heart of human experience". (Bucknell 2001)

Various options are possible here: reading cast; He tries to cross the barrier of unknown and incomprehensible facts, and resorts to comments; Cycle through multiple pages to find featured continuation, etc., etc. Yes, the rare reader, with this approach to reading, would at least get to the middle of Ulysses. And a completely perverted mind, suffering from increasing perplexity, will read the novel tenaciously to the end, but it makes no sense to look for the traditional path of things in Ulysses. You have to read in a completely different way, to free the imagination, put aside stereotypical expectations and immerse yourself not in yourself, but in the text, falling in love with him, like Joyce himself. Then, the text will open, like a magic box, with unprecedented wealth and beauty, especially if the reader is fluent in English. According to Richard Ellmann, the very choice of the name "Stephen Daedalus" was for Joyce part of a plan "to create a kind of labyrinth, a kind of mysterious art based on tremendous cunning". (Ellmann, 1982, p.146)

Savor every word, every sentence, every quote, the style of each episode of "Ulysses", surrender to the will of this verbal element, now enveloped, now charming, now pungent irony, now rudely assertive, now gentle and shy, the reader no longer thinks about the adventures of the heroes that His other works occupied, but he suddenly realized that the adventure of language itself in this strange text was occupying his most plot twist.

Where it offers to listen to each sound separately, offers to discuss this pleasure together, and, finally, awakens a sleeping consciousness, which, starting from the proposed images and associations, will bring to life new meanings no longer born from the author but from the reader himself. Joyce makes the reader co-author of his work and enjoys the process of reading with him. It is when the reader suddenly realizes that Ulysses is nothing more than a metaphorical and fairly accurate simulation of our thought process.

According to Burgess himself, "Joyce - like few people - is not just a writer, but rather a complete literature" (Borges, 1994, p.132). And "Ulysses" is a unique work where the days of all times are hidden in a single day since the time of their source is God's intention. (Ibed, p.481)

We can summarize Joyce's technical method in the following ways.

The first technique Joyce uses to create this mythical world is the intertwining of the imagination through allusions or repetitions. For example, we find many characters that appear in many of his works, such as Martin Cunningham, the Morcan sisters, Julia and Kate, . Of course, is what distinguishes Joyce's approach to the myth, in an effort to restore its impact on the reality of society and the human being in an elaborate manner that reflects harmony in the narration of events. "Joyce destroys the established codes of the western tradition in his own way and rewrites the myths for the modern man" (Öktem, 2016, p.178)

The second method that Joyce adopts in his novels is to reduce that common space in which all his novels revolve, to turn it into a mythical space that becomes, in the end, a representation of the global space. This means that the miniature world can reflect the larger world. This is what Joyce did with his native Dublin.

The third method is to focus or reduce the time on his work. Joyce was a keen follower of Henrik Ibsen, and like him he managed to shorten the presence of his characters in many of his works such as The Dead, Exiles, Ulysses and maybe even Finnegans Wake in a few hours or in a day or two. With the search for myth in Joyce's work, we see his style and structure becoming progressively more complex, particularly in the form of to reproduce the performance of memory ,it is the idea of "eternal return" that came to Joyce through Nietzsche and which shows the repetitive time that suits the lived time.

Finally, we come to Joyce's fourth style, which is to focus the entire novel around a single thematic axis and work. Thus, we can say that Joyce built most of his novels by means of an objective and stylistic extension of what was presented in the first pages. This technique can be clearly seen in the stories that make up Dubliners or in A Portrait of the Artist as a young man.

We have seen how the author organizes his work around a triple axis: spatial, temporal, objective, or action, and this links it directly to the Aristotelian technique of the Greek tragedy and to the rule of the three units derived from it.

This indicates that he is very influenced by this type, in fact, this effect is understandable and clear, because the Greek tragedy was based on myth to achieve the catharsis effect that it was looking for in the audience, so if the author organized his work around the myth, then it makes sense to look at the better type that Knows how to handle it.

The truth is that we can continue to speak at length on many points of Joyce's style, such as the use of both Greek and Roman mythology, or the use of Christian myth based on the Bible, which plays a large role and influence in Joyce's work.

Nevertheless, we believe that the aspect that we reviewed in our research, that is, the techniques that Joyce promoted about the mythical model, was the most important and clearest among them, embodied in his early novels, where she revealed his very great interest in treating the myth, Joyce's evolution from the eleventh episode of Ulysses called "Sirens" and especially in Finnegans Wake is towards experimentation with language Kenner, (1957: 41-42),

Music synthesis:

James Joyce loved music and let the sounds of music and songs enter his writing nearly every page and incorporate music into his novels whenever possible.

The idea here is to demonstrate how Joyce's musical knowledge became an important feature that Ulysses displays throughout his work in order to portray people and situations. The musical and musical allusions in Ulysses are complex and continuous. Music appears when people sing or quote songs in conversations. Some of the songs in the novel became points of identification for the characters. Some songs are dominant ideas and hence an indication of more meaning and appearance. Songs are used to sharpen situations and intensify moods. Therefore, it is no coincidence that Joyce demonstrates his interests in music by saturating his works with music. It shows the world that his personal passion can be combined with great ability.

Joyce can be considered the main "composer" of 20th century literature. The pursuit of music determined Joyce's writing style and purpose.

The author's dense prose, with its rhythmic organization and exaggerated anonymity, seems to try to transcend its own limits and become a musical substance.

In some cases, the author intentionally seeks to impart a musical dimension to his text; however, the music often appears automatically in his work. Like Freud's subconscious, barely surfacing but invisibly present all the time, The musical character of the writer's texts does not arise from nothing, as the music inevitably appears on the painting when trying to paint Joyce's portrait of the artist in his youth and in his maturity. Joyce began singing in college, where his excellent brilliance was demonstrated.

In his younger years he performed in Irish songs and poems. It was carried by English poetry and music in the sixteenth century, especially the works of John Doland, William Byrd and other musicians of the Elizabethan era. "These Elizabethan – style lyrics or songs express a varying emotional tone, and like his Elizabethan predecessors, especially Jhon Dowland, Thomas Camion, and Ben Jonson, Joyce achieves a graceful and delicate style difficult for readers" Fargnoli, (2014:21)

He toured the south of England as an early presenter. His early series of poems, Chamber Music (1904-1907), inspired by Madrigal poetry and Elizabethan music, is directly related to this hobby. Joyce himself wrote Song Lyrics 1, which means he was no stranger to literary creativity, which means musical personification.

Joyce's desire to write such poems that could later be turned into music was perhaps associated with an admiration for the character of the great Irish poet Thomas Moore, whose lyrics became "folk" songs. Joyce quotes Moore's poem from the Irish Melody Cycle ("O! ye dead"), which he heard at a concert in Rome, then Joyce wrote "The Dead" while living in Rome in

1906 and working as a bank clerk. This cycle is episodic: Moore's word, which merged with the music in the song, and specifically through the music with which Joyce became familiar, ultimately returns to the verbal component of Joyce's very musical prose.

Joyce was especially passionate about composition, he would have created JC Mangan's poem "Dark Rosalind" on music. Thus, when analyzing Joyce's work, we must not forget that Joyce's musical path was as possible as the literary track; it is appropriate here to talk about the sublimation of the desire to become a musician, which determined the direction of the writer's work.

It is not surprising, then, that almost all researchers on Joyce's creativity have noted the musical origin that was manifested in his novels at various levels, this means that Joyce was a great talent in music, and played many instruments professionally, but particularly brightly and for vocals, often performing at concerts. "Ironically, given his extraordinary innovations in narrative, Joyce disliked most of the contemporary music of his day. As a tenor, he was a die-hard fan of singable melody, and he approached music from a singer's perspective." (Scott W, 2008)

In doing so, we are well aware of Joyce's vocal performance characteristics, since he is well aware that many vocalists have such a widespread defect as poor vocalization, when it is impossible to understand what he is singing. Which is why Molly called one of her partners ,

Therefore, when we feel in a work of art the peculiarities of music, we consider them precisely as the carrier of harmony. And here we are dealing with the novel "Ulysses" as an example of harmony.

Despite its size, and all kinds of difficulties impeding the easy perception of the novel, Ulysses became a living symbol of 20th century art, embodying harmony in a disharmonious world. As he makes the same harmony in music completely and comprehensively. Many have noted the importance of this music.

Thus, Thomas Mann considered music to be a measure of world viewers, and that it is the core of culture. Many songs are quoted by Joyce in Ulysses, and each of them attaches significance to the action of the story. The song "The Holy City" gains a great importance in Circe. In this chapter, Leopold Bloom begins imaging himself as being the person who controls and has all the power in a place called "New Bloomusalem" which can be described as " a new celestial golden city"

Joyce presented the main reason for the presence of music in his work by saying: "Writing a novel is like making music.

He also says that music can be combined with writing, to have written work like Ulysses, which is strewn everywhere with famous pieces such as Mozart's "La ci darem". Joyce wanted to prove, using songs, that music is present in everyday things, whether public or private.

In Ulysses there is a line of relationships between the different elements through which characters are recognized and understood, i.e. their actions, words, thoughts, memories, ways of showing themselves and making them notice their tastes in music, and the melodies that appear at different times in their minds during the story. Thus, the songs emphasize different aspects of the story, and looking at the novel as a whole can be appreciated Joyce's musical prowess in the composition in each chapter.

For example, the song "The Bloom is on the Rye or My Pretty Jane" has a special effect to serve as the "musical signature or theme" - a technique Joyce borrowed from Richard Wagner - for Leopold Bloom's character, especially when he appears in Sirens which is considered more Musical classes.

In addition, Joyce reproduces with the words the sounds and voices of living things, not living things. They are audio lectures of the sounds of the world around him that emphasize and highlight elements captured by the senses, and through which Joyce's description of the world becomes clear. Composition Antheil uses text from Joyce's "Cyclops" chapter as a textual text. The only completed vocal part sings the opening sentence from Joyce's chapter, in a highly synchronized secondary melody: "I was just passing the time of day with old Troy of the D.M.P at the corner of Arbour hill there and be damned but a bloody sweep came along and he drove his gear into my eye." Joyce,(1998:280)

Music has been used in the novel in order to improve attitudes and characters and draw attention to them; Being especially influential links combinations of melodies with the anti-romantic joys of modernity. In the novel, Joyce plays music, not only using it to share what he hears in his private time, but he also does it in a way to show love and charm.

For example, by reviewing the song "Martha", the reader can comment on the special meaning that this song has for the characters because it is related to their experience, the song was performed by Simon Daedalus in the bar, who got himself in the position of "a noble hero sick with love, at the same time, this song reminds him of" Bloom's disease of love. "Perhaps that song was most specific to the female character in the novel is "The Last Rose of Summer" by Thomas More, which has become a very famous and traditional Irish song, since German composer Friedrich von Flotto used it in his opera "Martha" in 1847.

Another example is the song "The Last Rose of Summer" with "Go sleep thou with them", which expresses in the novel what is related to Molly and Boylan's case, a fact that Bloom cannot escape from because it is part of his reality.

Elsewhere, "The Croppy Boy" is one of the main things that are presented in many parts of the novel, as it brings together many different themes related to one of the harshest political stages in Ireland, in addition to Roman Catholicism, which represented states of loyalty, division, and self-sacrifice. That mixture of events Joyce collected and carefully arranged to appear consistently.

Moreover, the song "Silent O Moyle" has its origins in the song "Song of Fionnuala". Her story tells of some Irish myths, "Fionnuala, the daughter of Lir", who, due to a supernatural force turned into a swan and was doomed to wander a hundred years in Irish lakes and rivers until the advent of Christianity that helped release her at the first sound of the collective bell."

Among the other songs that are frequently mentioned in the novel: “The Seaside Girls”, was a short, simple, happy song. It appeared when Leopold Blume received a letter from his daughter, indicating that the poem was as if written by Blaze Boylan, but it did not contain correct information and was taken Wrongly, this misleading information made him keep in his memory a picture of Boylan throughout the events of the novel, and thus the song took the pattern of regular repetition that embodies the image of sexually attractive women, and made them the real reason in life that does not stop smashing men.

Conclusion

Throughout the study, it is certain that we can say the literary work, especially the novel, represents an embodiment of history and geography (time and place) in addition to that it expresses the features of national identity and belonging, when the writer enjoys a high culture of his country and society, and thus contributes to serving the community and introducing him to many things Which must be a part of the personality of members of society.

Joyce's elaborate approach to his country's cultural heritage and its narrative presentation in synthesis with music, undoubtedly, made him one of his country's national symbols. The bickering here is presented to all of the writers and readers, and where they can imagine that the ingenuity of the writer or artist becomes more important when he can simulate the past and deduce from it lessons that serve the present and the reality in his society, as he collects the meanings of beauty holistically to appear in a harmonious and beautiful way in his final form the reader.

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