
RESEARCH ARTICLE

An Analysis of the Chapter “Sirens” of *Ulysses*

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ABSTRACT

This essay explores three modernist elements in James Joyce’s “Sirens”, the eleventh chapter of *Ulysses*: textual form, gendered power, and the flux of time. The essay contends that Joyce, through his modernist experiments on form in this chapter, successfully integrates his thoughts on gendered power and the flux of time into a musical text. Despite being regarded by many as obscure, “male-gaze” tinged, and disjointed, Joyce actually expresses his sympathy for the low status of women at that time in his musical text, and with this kind of text his innovative narrative techniques deconstruct the traditional linear time and form an integrated whole in the meantime. This essay will analyze the “Sirens” chapter of *Ulysses* through close reading, with the aim of providing a better perspective for subsequent readers.

KEYWORDS

Ulysses; “Sirens”; gendered power; time and flux

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Modernist literature emerged at the end of the 19th century and ran through the first half of the 20th century, especially referring to the literary works with “new and distinctive features in the subjects, forms, concepts, and styles of literature after World War I (1914-1918)” (Abrams, 2009, p. 334). Irish writer James Joyce is regarded as one of the pioneers of Western modernist literature. His *Ulysses* is hailed as the greatest English-language literary work of the 20th century. Its subversive narrative experiments have completely redefined the boundaries of the novel art. This novel was once criticized by British writer Wyndham Lewis as “an excessive simplicity of mind” (Sherry, 2004, p. 1); Virginia Woolf, a pioneer of modernism and feminism in the 20th century, also directly stated that it was maddening, “I have been... puzzled, bored, irritated, & disillusioned as by a queasy undergraduate scratching his pimples” (Bell, 1978, p. 188); this literary masterpiece was even once banned for its overly explicit sexual descriptions. *Ulysses* has come to us through more than a hundred years of clamor, transforming from a “cultural heresy” to a “literary masterpiece”. Its innovative form, the author’s avant-garde ideas, and the superb stream-of-consciousness narrative technique have all contributed to this.

As controversial as *Ulysses* is its eleventh chapter: “Sirens”, which is renowned for its musicality. In this chapter, Joyce achieved a structural innovation: applying the “fuga per canonem” form to literary narration. From Joyce’s letters to his sponsor Harriet Shaw Weaver, we can see that Joyce pointed out that this chapter adopts the “fuga per canonem” form: “There is in the episode only one example of recitative, on page 12 in preface to the song. They are all the eight regular parts of a fuga per canonem” (Joyce & Ellmann, 1975, p. 242), but there are many disputes about the musical elements in this chapter. For instance, Susan Sutliff Brown claimed that Joyce confused the definitions of “canon” and “fugue”, thus this chapter is the result of Joyce’s “unserious” writing behavior; however, based on historical facts discovered through literature research, Michelle Witen refuted the claims of scholars who held skeptical opinions. Moreover, scholar Wang Han, by tracing the historical development of canons and fugues, proved that “Sirens” is “a literary creative rewriting rooted in the conventional fugue theory of classical music” (Wang, 2022, p. 228). From the above literature review, we can see that there are numerous studies on the fugue structure of this chapter so far. Therefore, the focus of this research is not to explore the counter subjects, themes, and answers within it, but to emphasize how Joyce utilizes musical elements to achieve formal innovation in this chapter, how he ingeniously expresses his thoughts on the status of women at that time in the fugue text, and how the stream-of-consciousness writing technique in the musical text deconstructs linear time.

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1. Formal Innovations: Modernist Musical Experiments

1.1 Use of Multilingualism

According to Tew and Barfield, modernist writers, who place greater emphasis on form, create various tools and techniques to enrich their works. Among them, language is a crucial one. "Language became musical, ... be it in the multilingual flourishes of Joyce..." (Tew & Barfield, 2009, p. 122) In *Ulysses*, dozens of languages appear, demonstrating the musicality of language on a formal level, much like playing the same piece of music with different instruments. Some may question whether Joyce's use of multiple languages is merely a show of skill, yet scholar Paige Miller justified Joyce's approach from a linguistic perspective, arguing that it was not "traditionally-held conceptions of multilingualism as post-Babelian chaos", but rather "the integrated use of multiple linguistic resources combine to enrich rather than disrupt their idiolect." (Miller, 2022, p. 263)

The author believes there are two possible reasons for Joyce's use of multiple languages, taking the "Sirens" chapter as an example: First, it is more in line with the corresponding plot. In "Sirens", Bloom hears numerous voices and finds them intolerably noisy, "waken the dead", and immediately he thinks of the deceased Dignam. He then prays "nominedomine" (Joyce & Johnson, 2008, p. 277), using Latin, which is the official and liturgical language of the Catholic Church. Another instance is when Lenehan urges Miss Douce to do a "sonnez la cloche!" (ring the bell), which is French, referring to a flirtatious gesture made by barmaids to customers. Tracing the history of development of bars, "the salons familiar to people today originated as an activity in the French court in the 16th century. ... In the 18th century, salons reached their peak, but declined after the French Revolution. Although some salons still maintained their original functions, most salon hostesses became bar owners" (Wei, 2020, p. 87). From this, it can be seen that the predecessor of bars was the salon activity from France, so French is used in the text here. Second, some are to preserve the original flavor of the source language. When quoting a song from a certain country, the language of that country is used, just as we would not call a foreigner by the translation of their name. For example, Richie mentions that one night he heard Joe Maas sing the Italian opera "Sonambula" (Joyce & Johnson, 2008, p. 261), which means "The Sleepwalking Woman". Here, the name of the Italian opera is kept in its original form. If it were translated, the listener might be confused; but when it is the authentic name, combined with the musical context, "Sonambula" becomes unique and unambiguous. Interestingly, when the renowned Chinese translator Jin Di translates this passage, he also directly retains "Sonambula" without translating it and adds a note: "The Italian opera 'The Sleepwalking Woman'" (Joyce & Jin, 1996, 418). Whenever a language other than English appears, Jin Di does the same, which preserves the multilingualism of *Ulysses* and well restores Joyce's writing style and form.

1.2 Innovation of Words

Joyce innovates words through onomatopoeia and deformation, endowing them with rhythm. In the chapter "Sirens", such innovations can be seen everywhere.

Some involve repeating a single letter, such as when describing the hissing sound of a snake, Joyce changes "hiss" to "hisssss" (Joyce & Johnson, 2008, p. 270), lengthening the final sound of syllable "s", vividly imitating the snake's low hissing. Some involve repeating multiple letters, such as when describing Molly's hair, Joyce uses the word "wavyavyeavyheavyeavyevyevy" (Joyce & Johnson, 2008, p. 266), repeating the "vy" in "wavy" and "heavy", like the vibrato technique in piano playing, quickly switching between two repeated notes. This innovation is both musical and vividly portrays Molly's thick, wavy hair.

Some involve saying only half of a word, such as when Bloom sees Boylan's carriage, his state is described as "Bloo smi qui go" (Joyce & Johnson, 2008, p. 253), which, when restored, is "Bloom smiling quickly goes". This half-said word style shows Bloom's haste in walking. These half-said words may seem confusing at first glance, but after some thought, they can be deciphered, providing readers with the pleasure of solving a puzzle. Some involve extending word suffixes, such as when describing Simon Dedalus singing with great vigor and seemingly endless breath, the word used is "endlessnessnessness..." (Joyce & Johnson, 2008, p. 265). The endless continuation of the "ness" suffix precisely corresponds to the meaning of "endless", making it a very brilliant innovation.

Some examples involve the repetition of distorted words within a sentence to convey meaning and create a musical effect through words with similar sounds (Dai, 2002, p. 70). For instance, when Boylan's carriage is galloping along the road, the sound it makes is "Jiggedy jingle jaunty jaunty" (Joyce & Johnson, 2008, p. 260). These words with similar sounds allow readers to both hear the clatter of the carriage and visualize Boylan's cheerful and self-satisfied demeanor. Another approach is to combine several words to form a new word, such as the applause after Dedalus sings the opera "Martha": "Clapclap. Clappyclapclap. Clapclipclap. Clapclapclap." (Joyce & Johnson, 2008, p. 265). The various words similar to "clap" are strung together, creating a rhythmic and catchy sound that vividly recreates the enthusiastic applause from different audience.

1.3 Structural Innovation

Joyce's structural innovations also possess a strong musical quality, which can be divided into sentence structure and article structure.

Joyce enjoys creating sentences that resemble lyrics: "Pat is a waiter who waits while you wait. Hee hee hee hee. He waits while you wait. Hee hee. ... While you wait if you wait he will wait while you wait. Hee hee hee hee. Hoh. Wait while you wait." (Joyce & Johnson, 2008, p. 269). This passage has a very strong rhythm, with the repetition of "waits while you wait" and the onomatopoeic word "hee" functioning like a refrain in a song, making it sound like singing and echoing the repetitive feature of a canon. Moreover, this sentence appears multiple times in "Sirens", and it is a jingle that Bloom creates in his mind about the waiter Pat, as if he has a fixed impression of Pat and will recall it whenever he sees him, imitating the stream of consciousness in the human mind. Additionally, Joyce brings the rhymes and rhythms from poetry into his novel writing, making the language more musical. For example, when Miss Douce and Miss Kennedy are chatting, there is a description of Miss Kennedy covering her ears and then un-covering them: "poured with milk plugged both two ears with little fingers." "unplugged her ears to hear, to speak: but said, but prayed again." (Joyce & Johnson, 2008, p. 248). The first sentence adopts an iambic meter, while the second adopts a trochaic meter. The two opposite meters correspond to the two opposite actions, one of covering and the other of uncovering, ingeniously integrating the rhythm into the actions and making Miss Kennedy's movements seem like art. Another example is Lenehan's desire to see the description of Miss Douce "sonnez la cloche": "Lenehan, small eyes ahunger on her humming, bust ahumming" (Joyce & Johnson, 2008, p. 255). We can see the consonance here in this sentence, with the repeated "h" giving the sentence a more rhythmic and harmonious sound when read aloud.

The innovation in the article structure mainly lies in the nested application of the "fuga per canonem" structure in the text. Many scholars have already studied this, so the author will only briefly describe it here without much details. Joyce uses the repetition of the same melody in the text to shape the musical characteristics of the canon and thereby advance the plot of the novel (Wang, 2022, p. 229). The main technique of the fugue is "counterpoint", which presents each part in parallel and allows them to develop correspondingly until they are fully expressed. This technique creates a complex yet harmonious relationship among the parts of the fugue. Therefore, in this chapter, we will see similar passages repeated multiple times, with different events occurring simultaneously and various plots interwoven in multiple lines. Although it seems disorderly, it is actually well-organized, each developing until it is fully done.

2. "The Other" in Anti-Heroic Epic: Gendered Power in Music

2.1 Sirens: The Gazed Commodity

Ulysses shares a "roughly parallel symbolic structure" with Homer's *Odyssey* (Liu, 2022). The title of this chapter, "Sirens", corresponds to the twelfth chapter of the *Odyssey*. In the *Odyssey*, the sirens lure passing sailors with their divine singing, causing these sailors to lose their wits and eventually leading to the shipwreck. In the chapter "Sirens", the two barmaids, corresponding to the sirens in the *Odyssey*, are equally alluring, but their charm is objectified and commodified, a sexual allure under the male gaze, and in the process of being gazed upon, they inevitably become "the other".

When the two barmaids are mentioned, the arranger's gaze immediately locks onto certain parts of their bodies, mostly physical temptations, but the description of the men is not like this.

First, there is the attraction of the hands. When Dedalus is chatting with Douce, Dedalus strokes Douce's hand, "pressed her hand indulgently. Tempting poor simple males." (Joyce & Johnson, 2008, p. 250) These two sentences have a strong rhythmic sense. Although "poor" is a monosyllable in normal circumstances, if the British pronunciation /pʊə(r)/ is used, it is not difficult to find that both the first and second sentences have seven syllables each, as if reciting a poem. In this musical passage, Miss Douce's hand is described as a siren actively releasing temptation, attracting men, but contrary to the real and dangerous sirens, her hand is "pressed", is a conquered siren. Another example is when Douce is just playing with the beer pump, but in the eyes of men, it is like this: "Fro, to: to, fro: over the polished knob ... her thumb and finger passed in pity: passed, repassed and, gently touching, ... a cool firm white enamel baton protruding through their sliding ring." (Joyce & Johnson, 2008, p. 274) According to music theory, the colon here imitates the "Dal Segno" symbol in musical score, which indicates that two or more sections of music are exactly the same. Generally, this symbol is accompanied by a final double barline before or after it, but perhaps because the novel is composed of words, the repetition here does not strictly follow the format of the musical score. This repetition is used very ingeniously here: the two colons both represent a back-and-forth movement of "fro, to" and "passed, repassed", musically depicting Miss Douce's repetitive fondle of the beer pump. However, this description also treats Douce's hand as a tool for projecting male desire, as it contains sexual-related symbols. From "firm white baton protruding", it can be seen that in this male perspective, Douce's idle actions are interpreted as helping men release their desires.

Secondly, there is the attraction of the chest. As mentioned earlier, the sentence "Lenehan, small eyes ahunger on her humming, bust ahumming" (Joyce & Johnson, 2008, p. 255) uses consonance, with the repeated "h" giving the sentence a more rhythmic feel. This musical phrase clearly portrays Lenehan as a lecher. In his eyes, the individual Douce who is humming disappears, replaced by her chest instead, and the word "ahunger" further emphasizes his vulgarity. However, it's not just Lenehan who sees this way; there are many instances in this chapter where synecdoche is used to replace the whole with the chest, such as when describing everyone listening intently to the music, including Miss Douce, but she is not directly present, only a "fullbusted satin" (Joyce & Johnson, 2008, p. 272) remains. Clearly, this perspective negates Miss Douce's subjectivity, reducing her to an object for male gaze and enjoyment.

Finally, there is the attraction of the legs, which is the most musical part. In the sections where Lenehan urges Miss Douce to perform "sonnez la cloche" for him and Boylan, Lenehan repeatedly shouts "sonnez la cloche" at Miss Douce, like the repetitive melody of a canon, each repetition deepening the theme; immediately following is "Smack! She let free suddenly in rebound her nipped elastic garter smackwarm against her smackable a woman's warmhosed thigh." (Joyce & Johnson, 2008, p. 256) The repeated use of words related to "smack", including two words Joyce created himself, "smackwarm" and "smackable", makes the sentence more rhythmic. Moreover, the sound of the garter snapping against the thigh itself is a kind of music. However, this passage also highlights the commodity nature of the barmaids, as they need to entertain customers and fulfill their demands. It's as if customers pay for their services, which include their sexual charm, and after consumption, they can demand such sexy actions from the barmaids to satisfy their desires.

The bodies of the sirens are disassembled into parts, like an inexhaustible source of imagination, directly available for male desires.

Apart from the direct description of their sexual charm mentioned above, the two barmaids actually are labeled as commodities from the moment they appear. Although "gold" and "bronze" are the hair colors of the two barmaids, these words themselves are also related to the economy, with the connotation of trade and exchange; secondly, these words also carry the implications of hierarchy and competition. Therefore, we can see them vying for attention: "(Miss Kennedy) smiled on him. But sister bronze outsmiled her." (Joyce & Johnson, 2008, p. 254) We can also see the contrast between the two barmaids when they stand together: "inexquisite contrast, contrast exquisite nonexquisite" (Joyce & Johnson, 2008, p. 257). The repetition of the same sentence in reverse order is like a musical scale going up and down, but it also reveals the nature of the two barmaids as competing products, symbolizing their income in the Ormond Hotel and the fierce competition between them in the marriage market.

2.2 The Silenced Women of the Era

The singing of the sirens is originally an extremely dangerous obstacle on Odysseus' journey home, but in this chapter, they are silenced by the era. Although a large part of the beginning of the chapter describes how the two barmaids laugh while talking about Bloom, this is one of the few moments when they can truly express themselves. More often, they can only silently say no but cannot refuse the reality. Lenehan tries to attract Miss Kennedy's attention but fails again and again, "She took no notice while he read by rote a solfa fable for her." (Joyce & Johnson, 2008, p. 251) The vowels "o" in "no", "notice", "rote", and "solfa" are all pronounced as /oʊ/, creating a similar rhythm and rhyme through the assonance. However, from Miss Kennedy's indifference to Lenehan's advances, we can see that barmaids actually do not want to entertain every customer. Each act of flattery and "sonnez la cloche" is merely a submission to life, a means to survive and stay afloat in a competitive market. After Miss Douce performs the "sonnez la cloche" for the two male customers, they cheer happily, while Douce's reaction is "She smiled - smirked superciliously" (Joyce & Johnson, 2008, p. 256). This sentence employs alliteration as a rhetorical device, highlighting the musical and rhythmic beauty of the language, making the sentence flow smoothly and sound pleasant. Miss Douce's haughty smirk also reveals the helplessness of the barmaids. Although they may find these customers vulgar in their hearts, what can they do? They can only endure this helplessness and keep "sonnez la cloche" one after another.

The barmaids ring the bell on their thighs, but their inner voices are drowned out by the times. Scholar Mullin analyzes the controversy surrounding this chapter by borrowing the concept of "Parasexuality" proposed by Bailey and combining it with the historical context, concluding that "Joyce presents the barmaid as both an icon and a heroine of a disorderly and, crucially, ambiguous modernist sexuality" (Mullin, 2004, p. 492). Although this article is well-argued and well-structured, the author does not agree with this conclusion. Returning to Joyce's time, Dublin had a significant gap between the rich and the poor. There was an affluent suburb on one side and astonishing destitution in the city center on the other. At the turn of the century, "only one-quarter of the nearly 5,400 tenement dwellings was regarded fit for habitation" (Sherry, 2004, p. 7), and the infant mortality rate was as high as 2.5%, indicating that the social environment was extremely poor and people were struggling to survive. Most of the characters in Joyce's works belong to the lower middle class, "often affecting a sense of superiority that is only a reflection of their own insecurity. Poised between upper-class aspirations..." (Sherry, 2004, p. 8). This is also reflected in the two barmaids, who are somewhat haughty but also yearn for the upper class. Miss Kennedy chooses to read a book instead of responding to Lenehan's flirtation, and Miss Douce's supercilious smile after "sonnez la cloche" are both manifestations of superiority. The two barmaids standing side by side by the window of the bar "heard the viceregal hoofs go by", and Miss Kennedy's "outspreed *Independent*" (Joyce & Johnson, 2008, p. 259) reveal their concern for the whereabouts of the Lord Lieutenant. If they were Mullin's heroines, why would they be so eager to attach themselves to the powerful to find relief? In fact, the status of women in Dublin at that time was not optimistic. They not only had to manage the household but also support the church, and their lives basically revolved around these two things. There were very few industries they could engage in, so becoming barmaids is just the last resort for the two ladies. If they have as many job options as men, why would they do something they don't enjoy? In this chapter, there is also a mute woman, the prostitute Bloom sees on the street who once washed his clothes. She looks very disheveled and walks aimlessly on the streets of Dublin, "frowsy", "glazily", "Looks a fright in the day. Face like dip." (Joyce & Johnson, 2008, p. 278). Laundries at that time "required 'fallen' women to wash clothes ... with atonement for perceived sexual misdeeds." (Saunders, 2018, p. 333) That is to say, helping to wash clothes was a form of atonement at that time. She knew she

had committed a sin but could only make a living this way, selling her body while washing clothes to atone for her sins. Such women were not only despised but also abandoned by society. Mullin contrasts this prostitute with the two barmaids in her article to form a comparison, proving that the barmaids are shrewdly dealing with their environment and thus are heroines. However, the author believes that this prostitute and the two barmaids should be juxtaposed because they are all women who have their voices taken away and are all struggling to survive. Joyce's "O, well, she has to live like the rest" (Joyce & Johnson, 2008, p. 278) is the best proof of his sympathy for the status of women in society at that time. He knows that these women who sell their sexual charm or even their bodies directly are neither fallen nor evil, but simply because they need to survive. Joyce feels sad for their position in society. Through the above analysis, we can see that Joyce is neither a chauvinist writer nor a radical feminist writer, but a writer who delicately integrates his thoughts on society and the times into his writing.

3. Flux of Time: The Deconstructed Linear Time in Music

3.1 Synchronic Soundscape Replace Linear Time

Joyce once wrote in a letter: "The character of *Ulysses* has fascinated me ever since boyhood" (Joyce & Ellmann, 1975, p. 271), which explains why he chooses the Homeric epic *Odyssey* as the mythological prototype for his *Ulysses*. Works that use classical myths as raw materials to weave fragments of modern life are not so flimsy in cultural background but "situated in a broad expanse of mythic time." (Tew & Barfield, 2009, p. 126) Thus, the moment this story is created, time has already fluctuated because it is not limited to the present time. Therefore, although reading such works as independent pieces does not cause much loss, pairing them with their corresponding mythological prototype stories helps readers better understand and discover more of the text's connotations. The twelfth chapter of *Odyssey* tells the story of Odysseus leading his sailors to successfully avoid the perils of the Sirens' Island. The songs of the sirens on the island would tempt listeners and lead them to the rocks. Therefore, the corresponding chapter "Sirens" in *Ulysses* is destined to be musical.

Fugue is a polyphonic musical form that was popular during the Baroque period. Polyphonic music is a multi-part form composed of two or more relatively independent melodic lines that proceed simultaneously and interweave with each other. In stream-of-consciousness novels, the polyphonic technique is to blend and juxtapose the narrator's narration, characters' dialogues, characters' stream of consciousness, and inner monologues into a unified chapter without any transitions or reported statement (Li, 2021, p. 142). "Sirens" perfectly employs these polyphonic techniques. There are no transitions between the switches of perspective of each scene. Therefore, we see that the arranger's perspective doesn't linger on any scene for a long time, and various events occur simultaneously, so the perspective keeps switching. By alternately playing the storylines of different characters, a multidimensional effect of interwoven and complementary polyphonic voices is created. Traditional novels emphasize the continuity of the plot, so the story develops along a linear time sequence, narrating one event after another. However, in "Sirens", linear time sequence is deprecated, and multiple narrative lines perform simultaneously instead. The main technique of fugue is "counterpoint", where two or more voices echo and interweave with each other, developing independently until they form a harmonious whole. The imitation of counterpoint technique makes each concurrent event interweave and blend together, eventually coming to an end together.

We can see that the two barmaids in the bar are watching the lieutenant's carriage pass by while sighing that only men can enjoy themselves; at the same time, Bloom is walking on the street, relishing the thrill of an affair. Then the perspective shifts back to the bar, where the two barmaids talk about the old fogey they met in Boyd's store, and they laugh for over thirty lines. During this wild laughter, Bloom's series of associations triggered by seeing Aaron Figatner's store name is interwoven. Moreover, the inserted parts sometimes have double meanings. For instance, on Boylan's way to meet Molly for a secret meeting, the "jingle jaunty" sound of his carriage not only advances its own narrative line, but also, through onomatopoeia, endows the text with a truly musical and pleasant quality. The story of this chapter develops in this way through the back-and-forth switching of perspectives, and linear time is deconstructed in the ensemble of numerous voices.

3.2 Psychological Time in the "La Durée" of Stream of Consciousness

Influenced by Albert Einstein, Henri Bergson and others, modernist writers no longer view time as linear, but rather as "relative to human perspectives, subjective as well as objective, experienced out of sequence or in multiple sequences" (Tew & Barfield, 2009, p. 124). In "Sirens", the past, present, future, and imagination are interwoven in the characters' stream of consciousness and the narrator's perspective, influencing the pace of time. As a result, time fluctuates again in this chapter. When the characters' consciousness wanders through different time periods, the time in real life pulls their thoughts back. In *Mrs. Dalloway*, whenever the characters "think about their lives before the war, Big Ben recalls them to the present" (Brown, 2015, p. 22). In "Sirens", there are two things that serve as objective time as Big Ben: the first is the approaching and arriving "four o'clock", the time when Boylan and Molly have their tryst; the second is the songs sung by different singers in the bar, as each song and each line of lyrics has a definite duration.

Each chapter of *Ulysses* describes events that occur within just one hour, yet it has such a vast content scale. Subjective time plays an indispensable role here. The French philosopher Henri Bergson believed that for science, time remains constant, but for individuals, it may accelerate or decelerate. Hence Bergson decided to explore the inner life of man, which is a kind of duration.

Moreover, Bergson's detailed description of the psychological process "shows the recursive journey of thought, which combines the past with the present and creates a flowing 'continuum,' a time ambiguity." (Miller, 1994, p. 2)

"Sirens" adopts the Bergsonian concept of "la durée", a psychological concept of time, whose essence is the indivisibility and continuity of the flow of consciousness. In this chapter, some time passes quickly while some passes slowly, for the continuous flow of consciousness elongates the process of time travel. We can see that within just three lines, Bloom has passed through "Moulang's pipes", "Wine antiques", and "Carroll's plate" (Joyce & Johnson, 2008, p. 247), but Bloom only sees Bassi's blessed virgins and his associations already span four lines. Therefore, this use of psychological time demonstrates Joyce's adeptness in compressing and stretching time.

The phrase "four o'clock" recurs in Bloom's stream of consciousness, which not only echoes the musical characteristics of a canon but also represents the development of a fugue, and each time it gets closer to the real, approaching "four o'clock". From the beginning of the article, Bloom has been worrying about this upcoming "four o'clock", and he hasn't eaten yet at that time. Other narrative lines are interspersed in between, as if a long time has passed. Later, when he sees Boylan's carriage approaching from the bridge, his thought "At four. Near now. Out." (Joyce & Johnson, 2008, p. 253) in just a few words shows his urgency and pulls the reader out of the numerous narrative lines, reminding them that it is not yet four o'clock. Immediately after, the perspective returns to the bar, including the singing of "Good Bye, Sweet Heart, Good Bye" and the flirtations between the barmaids and customers, with only Bloom anxiously waiting for four o'clock to arrive. Finally, after "Good Bye, Sweet Heart, Good Bye" is done, Boylan leaves the bar, and it is finally four o'clock. Various storylines occur, some long and some short, and the objective time "four o'clock" helps the reader understand the progress of the story, and one can't help but marvel at the power of psychological time.

There is also an objective timekeeper, which is the songs sung by the singers. Dedalus sings "Martha: M'appari", although this song is not long, only about three to four minutes, but because of Bloom's stream of consciousness and the narrator's narration running through it, the content has been expanded to a full three pages. After the first line of the song is sung, the perspective shifts to Bloom who is standing outside the bar. Listening to "Martha", he is flooded with a myriad of thoughts: he recalls the content of the letter written to him by his mistress Martha, who shares the same name as the opera; he imagines the tryst between Molly and Boylan at that very moment; he remembers his first encounter with Molly; and he associates Dedalus's drawn-out high note with a bird soaring freely. Bloom's stream of consciousness is not bound by logic and is highly erratic, blending the past and the present and deconstructing linear time. What is particularly musical about this passage is its form: Dedalus sings a line, and Bloom begins to have a train of thought; Dedalus sings another line, and Bloom starts to imagine another scene. Joyce ingeniously interweaves Bloom's stream of consciousness between the lyrics, integrating his psychological time into the duration of each line, achieving a perfect blend of objective and subjective time.

Joyce once wrote to Carlo Linati: "My intention is... to render the myth sub specie temporis nostril." (Joyce & Ellmann, 1975, p. 271) That is to say, Joyce's *Ulysses*, an epic in the style of Homer, is completed with the backdrop of the present era. His meticulous observation of life and his proactive attitude towards the world have contributed to his great success in literature.

This paper examines the musical artistry of Chapter 11, "Sirens", in *Ulysses* through close reading and attempts to interpret Joyce's thoughts on gendered power and his narrative techniques for depicting the flow of time. The study reveals that Joyce innovates the text with numerous musical forms in this chapter, thereby depicting the "other", the silenced woman, on the canvas of this musical text. Moreover, with his masterful narrative skills, he breaks the traditional linear time, allowing readers to marvel at the intricacy of the story structure while also prompting them to reflect on social phenomena. However, its value goes far beyond this. Through the Dublin landmarks and the dialogues between characters that appear in the text, we can also discern the underlying messages Joyce has embedded in the text, such as the crisis of imperial colonization and the spiritual poverty of the masses, waiting for readers to discover and explore further.

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