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THE PROVERBIAL *ULYSSES*

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Abstract

This article examines Joyce's integration of proverbs as a narrative and characterological tool, revealing their role in enhancing the novel's complexity. By analyzing the frequency and context of proverbs in *Ulysses*—particularly within its stream-of-consciousness passages—this study highlights how Joyce employs proverbs beyond their conventional argumentative use in dialogue. The study identifies 182 proverbial references, demonstrating Joyce's strategic placement of proverbs to provide sociocultural and psychological depth to his characters, notably L. Bloom, S. Dedalus, Molly, and Zoe. In Bloom's case, frequent proverbial references offer insight into his worldview and personality, sometimes relying on them as justification for his actions. Conversely, Stephen's sparse use of proverbs underscores his intellectualism and calculated detachment from folk wisdom. Moreover, there seems to be a gender bias when comparing the use of proverbs that Bloom and Dedalus make against that of Zoe and Molly, serving as an example of the suitability of proverbs as sociocultural markers in characterization. As shown in this study, Joyce's use of proverbs in *Ulysses* is a deliberate literary technique that enriches character development and narrative texture, inviting readers to engage with the intricate interplay between popular wisdom and literary sophistication.

Keywords: Characterization, Stream-of-Consciousness, Paremiology, Proverbs, *Ulysses*.

EL *ULYSSES* PROVERBIAL

Resumen

Este artículo analiza la integración de los refranes en la obra de Joyce como recurso narrativo y de caracterización, revelando su papel en la complejidad de la novela. Mediante el análisis de la frecuencia y el contexto del empleo de los refranes en *Ulysses*, especialmente en los pasajes de corriente de conciencia, este estudio destaca el uso que

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Joyce hace de los refranes más allá de su uso argumentativo convencional en el diálogo. El trabajo identifica 182 referencias proverbiales, demostrando el emplazamiento estratégico que Joyce hace de ellas para dotar a sus personajes de profundidad sociocultural y psicológica, en particular en los casos de L. Bloom, S. Dedalus, Molly, y Zoe. En el caso de Bloom, sus frecuentes referencias proverbiales ofrecen un acercamiento a su cosmovisión y personalidad, recurriendo en ocasiones a ellas como justificación de sus propios actos, mientras que el escaso uso que Stephen hace de los refranes subraya su intelectualismo y calculado distanciamiento del saber popular. Además, se aprecia un sesgo de género en la comparación del uso de los refranes que hacen Bloom y Dedalus, por un lado, con el que hacen Zoe y Molly, por el otro, y que se presentan aquí como ejemplo de la pertinencia de los refranes como marcador sociocultural en la caracterización de personajes. Como se muestra en este estudio, el uso de los refranes que hace Joyce en *Ulysses* es una técnica literaria planeada que enriquece el desarrollo de los personajes y la textura narrativa, invitando a los lectores a tomar parte en el complejo entramado entre sabiduría popular y sofisticación literaria.

Palabras clave: caracterización, corriente de consciencia, paremiología, refranes, *Ulysses*.

1. Introduction

Joyce's affinity for proverbs has been noted by scholars like Downing (1998), who provides evidence of Joyce's familiarity with the paremiological works of Chenevix Trench (1852), and Creasy (2008), who focuses on aspects such as the Shakespearean origin of some of the proverbs employed by Joyce. Yet, no exhaustive analysis of the use of proverbs in the novel has been produced, understanding 'proverbs' as "traditional, pithy, often formulaic and/or figurative, fairly stable and generally recognizable units" (Norrick, 2014: 7). The importance of clear-cut terminology is capital to our analysis due to the blurry boundaries between phraseological categories and Joyce's fondness of phraseology (Del Greco, 1983: 143). Joyce's interest in proverbs becomes apparent in *Ulysses*, where they are used abundantly as a characterization device and a way to connect with the reader, providing some relief from the complexity of other elements employed by the author. Therefore, the purpose of this paper is to document the frequency of use of proverbs in *Ulysses* and demonstrate how Joyce uses them as a characterization device and a social marker for some of the main characters in the novel.

Furthermore, special attention will be paid to the use of proverbs in the passages devoted to the representation of the thoughts of characters.

One of the main reasons why *Ulysses* is an outstanding piece of literature for a paremiological analysis is its mixed use of narrative techniques and narrative voices, in which references to proverbial wisdom are inserted. Of the different styles that articulate the novel, those recounting the thoughts of the characters are of special interest to proverb studies for their representation of the use of proverbs in people's minds, for which there is little testimony in any media. Moreover, although the psychological implications of the use of proverbs has been analyzed in numerous works (Honeck, 1997; Granbom-Herranen, 2010; Lewandowska and Antos, 2014), no attention has been paid to how individuals use proverbs in their own minds instead of the routine use of proverbs in speech for their argumentative value (Jesenšek, 2014: 145-149).

Proverbs also play a key role in characterizing the personae introduced in the novel. This can be seen in the examples that will be provided, which illustrate how Joyce takes advantage of the implications of proverbs to enhance the complexity of some of the characters in *Ulysses*, particularly with regards to gender, level of education, and the separation between private and public spheres. Creasy (2008: 70) explains that

> Recourse to familiar sayings and homely turns of phrase is strongly associated in the novel with the educational level and thought habits of Leopold Bloom and the other less educated characters in the novel. The decision to include proverbs and sayings is part of Joyce's linguistic commitment towards the middle-class Dublin speech community he depicts in *Ulysses*.

To document this use of proverbs as a characterization device and socio-cultural marker in *Ulysses*, the speeches of L. Bloom, S. Dedalus, Molly, and Zoe have been dissected for their use of proverbs, leading to findings that expand the use of paremias in literature.

2. Scope of study and definition of proverb

The concept of 'proverb' must be defined to establish the specific type of phraseologism that will be considered in our analysis. Unfortunately, the definition of 'proverb' is elusive for paremiologists, and scholars have not agreed upon a widely accepted definition yet. The following features are often listed as defining of proverbs, though:

1) Briefness (Mieder, 2004: 3).
2) Unknown origin (Corpas Pastor, 1996: 148).
3) Fixed structure (Mieder, 2004: 3).
4) Syntactical independence (Corpas Pastor, 1996: 148; Honeck, 1997: 11-12).
5) Used for their dogmatism (Dobrovol'skij and Piirainen, 2005: 51).
6) Used to fulfill a communicative function (Mieder, 2004: 209).
7) Use of rhetorical devices (Villers, 2022).
8) Figurative character (Honeck, 1997: 84; Dobrovol'skij and Piirainen, 2005: 52).

From this list, the first six features are defining characteristics and must, therefore, be present, whereas the last two depend on the individual proverb or its use in a certain context. Accordingly, examples of items like "too many cooks spoil the broth" (VIII: 884-5[1]; Speake, 2008: 324) or "never put off until tomorrow what you can do today" (XV: 2333; Speake, 2008: 260), both of which are wittingly modified by Joyce in *Ulysses*, will be presented below. Conversely, there are numerous other phraseologisms in the novel that cannot be labeled as proverbs and which, therefore, have not been considered; examples of these are "a chip off the old wood" (VII: 899; IX:1005), "stand and deliver" (XII: 129, XIV: 1484), or "fit as a fiddle" (XI: 1161), a phraseological nomination (Fiedler, 2007: 39-40), a routine formula (Fiedler, 2007: 50), and a stereotyped comparison (Fiedler, 2007: 43-44) respectively. One vital aspect of proverbs in opposition to other fossilized, multi-word, lexicalized units is their condition as self-contained

[1] This article follows the Gabler citation system (J. Joyce, *Ulysses*. New York: Vintage Books, 1986).

sentences. Also, despite proverbs' general stability, it is universally accepted that they allow for several types of modification (Mieder and Litovkina, 1999; Litovkina, 2014). These modifications manifest as four basic types: expansion, reduction, substitution, and permutation (Fiedler, 2007: 95-96). In *Ulysses*, almost two thirds of the total proverbial references found are non-canonical, "[forcing] the reader […] into a more critical thought process" (Litovkina, 2014: 329). These, together with allusions, depend on the speaker's and the receiver's paremiological competence (Ďurčo, 2014) and although, they "run the risk of not being understood, even if they refer to very common proverbs [...], such lack of communication is rather rare" (Mieder, 1993: 121). Despite the added difficulty in identifying these, 84 such cases have been found, some of which are highlighted in the text by Joyce's use of italics (Creasy, 2008: 69). These subtle strokes of folk wisdom allow Joyce to adorn his narration, contributing to the novel's intricacy.

3. Proverbs in *Ulysses*

After a careful search for proverbs in *Ulysses*, 182 proverbial references were found in the 265,061 words that make up the digital edition of the novel[2]. This yields a ratio of 0.686 proverbial references per thousand words. Compared to Cervantes' *Don Quixote*, the epitome of the use of proverbs in literature, which shows a proverbial density of just over 1 proverb per thousand words (Tosina Fernández, 2024), *Ulysses*' paremiological density is quite remarkable, especially when compared to other literary works of which paremias are a salient characteristic, such as Dickens' *The Posthumous Papers of the Pickwick Club* (Boquera Matarredona, 1994) and Barnes' *The Inheritance Games* (Tosina Fernández, 2023), which have a paremiological density of 0.033 and 0.38 proverbs per thousand words respectively. The comparison with the latter, whose plot revolves around proverbs as the key to solving a mystery and, consequently, a substantial number of proverbial references was to be expected, seems particularly illustrative of the above-average number of proverbial references in the work under scrutiny.

[2] See The Project Gutenberg eBook of Ulysses: <https://www.gutenberg.org/cache/epub/4300/pg4300-images.html>.

For their analysis, the proverbs in the novel have been grouped according to their manner of use as canonical uses, modifications, or allusions (Table 1), but also to which character uses them (Table 2), or the narrative style in which they are inserted (Table 3):

Canonical	67
Modified	31
Allusions	84

Table 1: Distribution of proverbs in *Ulysses* by type of use.

Bloom	82
Narrator	39
Stephen Dedalus	9
Zoe	7
Molly Bloom	5
Virag Lipoti	5

Table 2: Characters with the most proverbial references.

Interior monologue / Stream-of-consciousness	66 (5/61)
3rd person narrator	64
Drama	46
Other	6

Table 3: Distribution of proverbs by type of narration.

A canonical use is the standard wording for a proverb as found in reference works, and 67 such uses have been found. Examples of these are:

(1) *Murder will out* (VI: 482; Speake, 2008: 219).

(2) *Love laughs at locksmiths* (XIII: 653; Speake, 2008: 196).

(3) *Third time is the charm* (XV: 204; Speake, 2008: 317).

Proverbs, as items of folklore, due to their condition as primarily oral uses of language, and their circulation by word of mouth, manifest as different variants. An example of this is "third time's lucky" (Wilson, 1970: 813) for item 3 above. These are "verbal variations, belonging to one and the same given proverb type" (Hrisztova-Gotthardt and Varga, 2014: 362), whereas modified proverbs are "intentionally changed (distorted, twisted, parodied) proverb[s] with a new meaning and often a humorous or satirical effect" (Hrisztova-Gotthardt and Varga, 2014: 353). Of these, 31 instances have been found, examples of which are:

(4) *The Irishman's house is his coffin* (VI: 822), cf. "an Englishman's house is his castle" (Speake, 2008: 96).

(5) *Too many drugs spoil the broth* (VIII: 885), cf. "too many cooks spoil the broth" (Speake, 2008: 324).

(6) *When in doubt persecute Bloom* (XV: 976), cf. "when in doubt, do nowt" (Speake, 2008: 85).

Finally, 84 allusions to proverbs have been identified. Although these may be the result of whimsical, spontaneous phrasings or evidence of proverbial wisdom emanating in an unpremeditated fashion from people's speech, the repetition of certain combinations of words with proverbial undertones suggests that their inclusion is deliberate. Similarly, to what happens with paremiological modification, proverbial allusions are highly dependent on the receiver's paremiological competence for their identification. The following are some examples:

(7) *Who knows is that true about the woman he keeps?* (VI: 244-45), cf. "a man is known by the company he keeps" (Speake, 2008: 59).

(8) *Reaping the whirlwind* (VII: 304), cf. "they that sow the wind shall reap the whirlwind" (Speake, 2008: 295).

(9) *Bird-in-the-Hand* (XIV: 450, 457) and *Two-in-the-Bush*, cf. "a bird in the hand is worth two in the bush" (Speake, 2008: 26).

The wording in these can hardly be accidental and the inclusion of phrases that relate to the canonical wording of proverbs causes their identification in connection with fossilized uses of language. Therefore, the phrase "the woman he keeps" in example 7, the words "reaping" and "whirlwind" in example 8, which are readily associated with the proverbs listed, and the constructions "bird-in-the-hand" and "Two-in-the-Bush" in example 9 can only be understood as allusions to the proverbs mentioned.

Regarding the distribution of proverbs according to the characters that use them in *Ulysses*, Leopold Bloom arises as the most proverbial character in the novel in absolute terms with 82 proverbial references, making up for 45% of the total paremias. Bloom uses 26 proverbs canonically, as in:

(10) *Walls have ears* (V: 429; XV: 399; Speake, 2008: 338).

(11) *Circumstances alter cases* (XV: 3373; Wilson, 1970: 813).

(12) *Better late than never* (XV: 2741; Speake, 2008: 21).

Additionally, there are 35 allusions to proverbial wisdom, twelve of which take place in conversation (all of these, except for one, appear in episode XV) and the remaining 23, in his own thoughts. Some examples are:

(13) *Beggar's bush* (XV: 171), cf. "this is the way to the beggar's bush" (Wilson, 1970: 41).

(14) *How time flies by!* (XV: 442), cf. "time flies" (Speake, 2008: 320).

(15) *Absence of body* (XV: 646), cf. "no body, no crime" (Doyle *et al.*, 2012: 23).

Finally, there are 21 cases of proverb modification or anti-proverbs, as in:

(16) *Absence makes the heart grow younger* (XV: 1606), cf. "absence makes the heart grow fonder" (Speake, 2008: 1).

(17) *Eat and be merry for tomorrow* (XV: 2739), cf. "eat, drink, and be merry, for tomorrow we die" (Speake, 2008: 91).

(18) *God made the country man the tune* (XI: 1060-62), cf. "God made the country, and man made the town" (Speake, 2008: 132).

Hence, the conclusion that can be drawn is that Bloom is prone to proverbial allusion. Apart from the stream-of-consciousness sections, in which Bloom makes the 59 proverbial references discussed below, there are another 17 proverbial references by him in episode XV, "Circe". In this episode, there are 46 proverbial references by 15 different characters, including a stage direction, making this dramatic episode the second most numerous for its use of proverbs, as shown in Table 4 below, an indication of Joyce's knowledgeability in paremiological matters as proverbs are commonly found in communicative exchanges, most frequently in the form of proverbial allusion (Table 5).

Stream-of-consciousness	59
Drama	17
3rd person narration	6

Table 4. Distribution of Bloom's use of proverbs by narrative technique.

Canonical	26
Modification	21
Allusion	35

Table 5. Distribution of Bloom's proverbial references by manner of use.

4. PROVERBS IN STREAM-OF-CONSCIOUSNESS

Apart from quantitative reasons, *Ulysses* is of interest to Paremiology for its rich use of proverbs in its mixture of narrative techniques, particularly the sections devoted to recounting the thought processes of

the main characters. Although proverbs are generally used as discursive or persuasive devices in communication for their argumentative value (Jesenšek, 2014: 145-149), in the interior soliloquies reproduced in the novel, Joyce explores a different use of proverbs for which very few examples can be found in any media: the inclusion of proverbs in one's thoughts.

Joyce's narrative was influenced by Dujardin's interior monologue in *Les Lauriers Sont Coupés* (Dahl, 1972: 47), but his personal interpretation of the style, characterized by the disjointed sequences of random, sometimes unfinished, thoughts, "[including] such non-language phenomena as images and sensations" (Bowling, 1950: 334) are often referred to as 'stream-of-consciousness' (Steinberg, 1968), a "narrative method by which the author attempts to give a direct quotation of the mind—not merely of the language area but of the whole consciousness" (Bowling, 1950: 345). It is beyond the scope of the present paper to question the labeling of the narrative technique used in the novel but, rather, to assess how proverbs are employed in its depiction of human thought processes. Yet, there are notable differences between how Bloom's and S. Dedalus' thoughts are inserted in the narrative and Molly's final plea. For this reason and considering that this section revolves around Bloom's use of proverbs in his thoughts, classified by type of use in Table 6, the term 'stream-of-consciousness' is favored here.

Canonical	20
Modification	14
Allusion	25

Table 6. Distribution of Bloom's use of proverbs in his stream-of-consciousness by type of use.

Apart from the 59 proverbial references in Bloom's stream-of-consciousness analyzed below, an additional two instances of the use of proverbs were found in the recounting of S. Dedalus' thoughts:

(19) *All days make their end* (III: 490), cf. "everything has an end" (Speake, 2008: 101).

(20) *Once a wooer, twice a wooer* (IX: 669), an anti-proverb following the pattern "once an X, always an X" (Speake, 2008: 237-38).

Despite Stephen's symbolic relevance in the novel, and the fact that he is one of the three characters to whose thoughts the reader has access, little can be extracted from these two proverbial references other than his tendency to avoid canonical proverbs, which will be commented on below. This scarce use of proverbs by Stephen provides another ground on which to compare his character to Bloom's, both of whom are representative of the author's personality (Grayson, 1967: 310). In this regard, the insignificant number of proverbial references in Stephen's thoughts clashes with Bloom's 59 proverbial references. Despite this higher number, Bloom also shows a tendency towards the avoidance of canonical proverbs, though, proof of which is the fact that allusions and modifications amount to 39 of the 59 references in his stream-of-consciousness. Regarding canonical uses, we find the following:

(21) *Make hay while the sun shines* (IV: 173; Speake, 2008: 199).

(22) *Handsome is and handsome does* (V: 105-6; Speake, 2008: 147).

(23) *No roses without thorns* (V: 277-8; Speake, 2008: 272).

(24) *Murder will out* (VI:482; Speake, 2008: 219).

(25) *Every man his price* (VI: 772; Speake, 2008: 99).

(26) *Out of sight, out of mind* (VI: 872; Speake, 2008: 243).

(27) *Practice makes perfect* (VII: 215; Speake, 2008: 255).

(28) *No accounting for tastes* (VIII: 81; Speake, 2008: 2).

(29) *Nature abhors a vacuum* (VIII: 498; Speake, 2008: 221).

(30) *Hungry man is an angry man* (VIII: 662-3; Speake, 2008: 160).

(31) *Heads I win tails you lose* (VIII: 827; Wilson, 1970: 361).

(32) *Wise child that knows her father* (XI: 644-5; Speake, 2008: 348).

(33) *Empty vessels make most noise* (XI: 981-4; Speake, 2008: 93).

(34) *First thoughts are best* (XIII: 888, Speake, 2008: 117).

(35) *Up like a rocket, down like a stick* (XIII: 895; Wilson, 1970: 308).

(36) *Every bullet has its billet* (XIII: 951; Speake, 2008: 38).

(37) *Cat's away, the mice will play* (XIII: 986; Speake, 2008: 47).

(38) *History repeats itself* (XIII: 1093; Speake, 2008: 154).

(39) *Nothing new under the sun* (XIII: 1104-5; Speake, 2008: 232).

(40) *Longest way round is the shortest way home* (XIII: 1110-11; Speake, 2008: 197).

As can be seen in examples 23, 28, 30, 32, 33, and 37, there are some omissions of copulas and articles, which may be representative of the dynamism of one's thoughts in the stream-of-consciousness, adopting a telegraphic syntax in which words that do not add meaning are omitted to achieve a brisker account in Joyce's attempt "to imitate the cinema's speed and montage" (Doody, 1979: 198). However, it is also possible that these omissions respond to Joyce's representation of some characters as speakers of Hiberno-English (Hickey, 2024: 95), the variety of English spoken in Ireland, as Irish identity and nationalism are two of the novel's themes. As Creasy (2008: 79) explains,

> The Hiberno-English model allows a reading of Joyce's adapted and misquoted English proverbs as a means of introducing Irish values into key structural elements from English language and culture. It indicates that *Ulysses* is not alienated from English, but presents an enlivened alternative, redolent with the virtues or Irish wit and verbal invention.

This justifies the consideration of the above as variants of canonical proverbs rather than modifications. Also illustrative of the inclusion of Hiberno-English features in *Ulysses* is the use of the construction "to be after doing something," meaning that a person has done something recently, one of the most recognizable in Hiberno-English (Hickey, 2024: 109-11), by Bloom (XV: 1063) and by Alf Bergan (XII: 323). A final piece of evidence of Joyce's sensitivity with the linguistic reality of Ireland is the use of the proverb "cows in Connacht have long horns" (Carson-Williams, 1992: 31) by the narrator (XII: 1311), a local version of the proverb "faraway cows have long horns" (Doyle *et al.*, 2012: 287). Regarding paremiological modifications, Bloom makes the following in his thoughts:

(41) *De mortuis nil nisi prius* (VI: 794), cf. *de mortuis nil nisi bonum*, the Latin phrasing for "speak well of the dead" (Wilson, 1970: 761).

(42) *The Irishman's house is his coffin* (VI: 821-2), cf. "an Englishman's house is his coffin" (Speake, 2008: 96).

(43) *Hate at first sight* (VI: 1012), cf. "love not at first sight" (Wilson, 1970: 493).

(44) *How time flies, eh?* (VIII: 602-3), cf. "time flies" (Speake, 2008: 320).

(45) *Born with a silver knife in his mouth* (VIII: 684-5), cf. "he was born with a silver spoon in his mouth" (Wilson, 1970: 76).

(46) *Eat drink and be merry* (VIII: 754), cf. "eat, drink, and be merry, for tomorrow we die" (Speake, 2008: 91).

(47) *God made food, the devil the cooks* (VIII: 761-2), cf. "God sends meat, but the Devil sends cooks" (Speake, 2008: 133).

(48) *Too many drugs spoil the broth* (VIII: 884-5), cf. "too many cooks spoil the broth" (Speake, 2008: 324).

(49) *God made the country man the tune* (XI: 1060-2), cf. "God made the country, and man made the town" (Speake, 2008: 132).

(50) *Chickens come home to roost. They stick by one another like glue* (XIII: 966-7), cf. "chickens come home to roost" (Speake, 2008: 67).

(51) *Marry in May and repent in December* (XIII: 978-9), cf. "marry in May, rue for aye" (Speake, 2008: 206).

(52) *After supper walk a mile* (XIII: 1055-6), cf. "after dinner rest a while, after supper walk a mile" (Speake, 2008: 3).

(53) *Everyone to his taste as Morris said when he kissed the cow* (XIII: 1224-5), cf. "everyone to their taste" (Wilson, 1970: 230).

(54) *Love, lie and be handsome for tomorrow we die* (XIII: 1237), another modification of the proverb "eat, drink, and be merry, for tomorrow we die" (Speake, 2008: 91).

These modifications demonstrate Bloom's disposition to humor, which results in twelve cases of anti-proverbs, e.g., 41-45, 47-51, and 53-54. The fact that he keeps these to himself is indicative of his introverted

and witty character. Additionally, the two cases of cropping, 46 and 52, show a common feature of proverbs, particularly lengthier ones, that allows for the omission of the second half of the proverb under the assumption that the receiver will still grasp the reference. Here, since the sender and the receiver of the message are the same person, Bloom knows the outcome and to avoid prolixity and maintain the narrative momentum, he omits what he considers unnecessary. Finally, we find the following allusions to proverbial wisdom in Bloom's stream-of-consciousness:

(55) *Wait before a door sometime it will open* (IV: 457), cf. "nothing is forever", "when one door closes, another opens" (Speake, 2008: 232, 239).

(56) *Combine business with pleasure* (V: 504-5), cf. "business before pleasure" (Speake, 2008: 39).

(57) *Who knows is that true about the woman he keeps?* (VI: 244-5), cf., "a man is known by the company he keeps" (Speake, 2008: 59).

(58) *From one extreme to the other* (VI: 382), cf. "extremes meet" (Speake, 2008: 105).

(59) *Once you are dead you are dead* (VI: 677), cf. "there is a remedy for everything except death" (Speake, 2008: 266).

(60) *Both ends meet* (VI: 760), another allusion to the proverb "extremes meet" (Speake, 2008: 105).

(61) *Reaping the whirlwind* (VII: 304), cf. "they that sow the wind shall reap the whirlwind" (Speake, 2008: 295).

(62) *Proof of the pudding* (VIII: 42-3), cf. "the proof of the pudding is in the eating" (Speake, 2008: 258).

(63) *Hereditary taste* (VIII: 174), cf. "like breeds like" (Speake, 2008: 185).

(64) *Turn up like a bad penny* (VIII: 216), cf. "a bad penny always turns up" (Speake, 2008: 12).

(65) *His brother's brother* (VIII: 509), another allusion to the proverbial idea expressed in proverbs of the structure "like X, like Y" (Mieder, 2004: 6).

(66) *All the beef to the heels were in* (VIII: 617-8), cf. "beef to the heels, like a Mullingar heifer" (Wilson, 1970: 39).

(67) *Every fellow for his own* (VIII: 701), cf. "every man for himself, and devil take the hindmost" and "every man for himself, and God for us all" (Speake, 2008: 98).

(68) *Fool and his money* (VIII: 845), cf. "a fool and his money are soon parted" (Speake, 2008: 120).

(69) *Bred in the bone* (XIII: 918), cf. "what's bred in the bone will come out in the flesh" (Speake, 2008: 36).

(70) *Beef to the heel* (XIII: 931-2), a second allusion to "beef to the heels, like a Mullingar heifer" (Wilson, 1970: 39).

(71) *Third time. Coincidence* (XI: 303), cf. "third time is the charm" (Speake, 2008: 317).

(72) *Paying the piper* (XI: 615-6), cf. "he who pays the piper calls the tune" (Speake, 2008: 246).

(73) *Wonderful liar. But want a good memory* (XI: 627), cf. "a liar ought to have a good memory" (Speake, 2008: 183).

(74) *Tempting fruit* (VIII: 862), cf. "forbidden fruit is sweet" (Wilson, 1970: 279).

(75) *First catch your hare* (VIII: 869), cf. "if you run after two hares you will catch neither" (Speake, 2008: 274).

(76) *If they don't see* (XI: 876-7), cf. "what the eye doesn't see, the heart doesn't grieve over" (Speake, 2008: 105).

(77) *Sauce for the gander* (XI: 877), cf. "what's sauce for the goose is sauce for the gander" (Speake, 2008: 277).

(78) *Worst is beginning* (XIII: 879), cf. "the worst goes foremost" (Wilson, 1970: 920).

(79) *Must come back. Murderers do* (XIII: 1254-5), cf. "a murderer always returns to the scene of the crime" (Mieder *et al.*, 2012: 47).

The first noticeable aspect from this list is the repetition of some allusions. From these, the reader gets a closer insight into Bloom's beliefs, as in the case of his opinion about the mutual attraction of opposites, expressed in examples 58 and 60, or the idea of the hereditary character of certain human dispositions found in examples 63 and 65. Additionally, the allusion to "beef to the heel" in examples 66 and 70 is found elsewhere in the words of the narrator (XIV: 503), as well as in a letter from Milly that Bloom reads early in the novel (IV: 403). This represents how proverbs spread, as illustrated by the fact that a daughter picks up her parent's phraseologisms and includes them naturally in her own speech. Yet, the fact that the narrator reproduces the same proverbial allusion poses some questions, particularly in relation to example 56, "combine business with pleasure", a curious formulation that is repeated by the narrator, who states that "providing puffs in the local papers could be managed by some fellow with a bit of bounce who could pull the indispensable wires and thus combine business with pleasure" (XVI: 522-30).

This reoccurrence of the proverbial allusion is indicative of two possible outcomes: on the one hand, it might be evidence of the overlap between Joyce's narrative and Bloom's, challenging the condition of the narrator as a separate entity from any of the characters in the novel; on the other hand, it might point towards an all-knowing narrator who has access to Bloom's thoughts and incorporates the phrase to his own speech, like in Milly's letter mentioned above.

The circulation of proverbs in *Ulysses* is a recurring motif in the novel. A clear example of this is the repeated references to the proverb "what's bred in the bone will come out in the flesh" (Speake, 2008: 36), which appears four times. The first one happens to be the first proverbial occurrence in *Ulysses*, uttered by B. Mulligan, who sings a song that goes, "*What's bred in the bone cannot fail me to fly*" (I: 598, italics in the original). Additionally, apart from example 69, the narrator in episode XVI makes two allusions to the proverb stating that "notwithstanding the little misadventure mentioned between the cup and the lip: what's bred in the bone" (XVI: 1337-8), which also alludes to the proverb "there's many a slip between cup and lip" (Speake, 2008: 202), and again, not much later, "what's bred in the bone instilled into him in infancy" (XVI:

1520-3). These repetitions show Joyce's awareness in his use of proverbs and being familiar with how proverbs spread, he has different characters utter the same paremia, a subtle indication of the relationships between characters, with Bloom as the common thread.

Apart from the connections traced among characters through their proverbial references, Bloom's proverbial allusions may be sorted as follows according to the purpose they serve:

- Observations or explanations about the world: 57-66, 69-71, 73, 74, 77-79.
- Justification for one's own actions: 56, 67, 68, 72, 76.
- Advice: 55, 75.

As can be seen, the most frequent use is to comment on the reality around him or to explain it. An example of this is the repeated allusion to the idea expressed in proverbs such as "like mother, like daughter" or "like father, like son" to express the similarity between relatives found in 63 and 65. Additionally, there are five cases in which Bloom finds in proverbial wisdom the perfect justification for some questionable decisions or actions, as in 68, when he decides not to clarify a misunderstanding about horse-racing gambling that might cost M. Lenehan money in retaliation for Lenehan's boasting of having groped Molly. Finally, there are two cases of proverbial allusions used as advice, such as when Bloom, observing a cat waiting in front of a door, suggests it wait until the door opens in 55.

Bloom's use of proverbs is largely confined to his stream-of-consciousness, where he tends to use proverbs as modifications or allusions. Moreover, whereas he commonly uses the former for comic purpose, providing the reader with some understanding of his sense of humor, the latter are frequently used to make observations about the world or provide explanation for various events; additionally, there are instances of proverbial allusions as justification or advice. This use of non-canonical proverbs depends on the paremiological competence of the receiver for its identification as proverbial wisdom. In the cases analyzed, the fact that in the stream-of-consciousness narrative the character plays the parts at both ends of the communication process

renders this unnecessary, still allowing the reader to connect with the character by referencing shared wisdom.

5. Proverbs as socio-cultural markers in *Ulysses*

Joyce's use of proverbs as a characterization device revolves, mainly, around Bloom. However, there are other characters in the novel who are illustrative of Joyce's masterful use of proverbs for characterization, both for their frequency of use and for the ways in which they employ them: Stephen Dedalus, Zoe Higgins, and Molly Bloom.

Stephen Dedalus' use of proverbs is scarce at best. Presumably, the reason for this is the widespread belief that proverbs are unsuited for a person of Stephen's education (Mieder, 2000). Accordingly, only nine proverbial references have been found, of which, seven are allusions to proverbial wisdom:

(80) *I am a servant of two masters* (I: 638), cf. "no man can serve two masters" (Speake, 2008: 229).

(81) *All days make their end* (III: 490), cf. "all things come to an end" and "or "everything has an end" (Speake, 2008: 4, 101).

(82) *Will any man love the daughter if he has not loved the mother?* (IX: 423-4), cf. "like mother, like daughter" (Speake, 2008: 217).

(83) *Leave ye fraction of bread to them that live by bread alone* (XIV: 283-4), cf. "man cannot live by bread alone" (Speake, 2008: 200).

(84) *This silken purse I made out of the sow's ear of the public* (XV: 3533-4), cf. "you can't make a silk purse out of a sow's ear" (Speake, 2008: 288).

(85) *Want must be his master* (XV: 4569), cf. "want will be my master" (Wilson, 1970: 865).

(86) *She is a bad merchant. She buys dear and sells cheap* (XVI: 738), cf. "buy in the cheapest market and sell in the dearest" (Speake, 2008: 40).

Additionally, there is one case of a canonical use of proverbs: "Beware of what you wish for in youth because you will get it" (IX: 451; Speake, 2008: 45); and one case of proverbial modification when Stephen utters the anti-proverb "once a wooer, twice a wooer" (IX: 669) mentioned

above. Further evidence of Stephen's avoidance of proverbs is that in the case of the canonical proverb mentioned, he explicitly attributes it to Goethe to emphasize his own erudition. Although this claim challenges the consideration of the sentence as a proverb due to its allegedly known origin, it is another example of how proverbs are playfully used by Joyce, in this case, presenting a well-known proverb as an apocryphal quotation to stress Stephen's education.

Stephen Dedalus' evasive use of proverbs can only be taken as a deliberate choice by Joyce. Stephen, as a young aspiring intellectual, looks to distance himself from the common people who express their beliefs and find explanations for the events around them by means of proverbs. Considering Joyce's attention to detail, the traditional association of proverbs with lack of refinement may be the reason for Stephen's infrequent use of them, at least in his public speech. This contrasts with other characters in the novel, particularly Zoe Higgins, who only appears in episode XV, "Circe." This episode is noteworthy for a paremiological analysis due to its abundance of proverbial references, the variety of characters in it who use proverbs, and its theatrical arrangement, which sets the ideal tone for the inclusion of proverbs in a genre that emulates real-life communicative exchanges. Several of these characters, e.g., Virag Lipoti, Bello, or The Cap, make different proverbial references, but Zoe, a prostitute and a namesake of Bloom's mother, emerges as the most proverbial character in the episode and, comparatively, in the novel.

Zoe makes seven proverbial references in the 718 words she utters in her 73 communicative exchanges in episode XV, leading to a projected paremiological density of 9.74 proverbs per thousand words. Interestingly, and contrary to the other characters mentioned so far, Zoe shows an inclination towards the canonical use of proverbs, with five examples found:

(87) *Go farther and fare worse* (XV: 1287; Speake, 2008: 131).

(88) *What the eye can't see the heart can't grieve for* (XV: 1998; Speake, 2008: 105).

(89) *Silent means consent* (XV: 2011; Speake, 2008: 287).

(90) *Fingers was made before forks* (XV: 2708; Speake, 2008: 114).

(91) *Those that hides knows where to find* (XV: 3525-6, Speake, 2008: 154).

Again, some canonical uses may be considered variants since they differ from the wording found in reference works. Thus, whereas the standard phrasing for the proverb in 88 substitutes the preposition 'for' for 'over' (Speake, 2008: 105), other sources provide alternative wordings, as in "what the eye sees not, the heart rues not" (Wilson, 1970: 236). Something similar occurs in example 89, which uses the noun 'silence' rather than the adjective 'silent'. However, these are not conscious, deliberate modifications made by her to suit her communicative necessities, but a feature employed by Joyce to portray her non-standard English. Another example of this is the lack of agreement between subject and verb in examples 90 and 91. In number 91, Zoe's wording shows a variant of an idea included in proverb dictionaries with phrasings such as "those who hide can find" (Speake, 2008: 154) or "he that hides can find" (Wilson, 1970: 372). To these canonical uses, two proverbial modifications must be added:

(92) *Hot hands cold gizzard* (XV: 2013), cf. "cold hands, warm heart" (Speake, 2008: 58).

(93) *I see, says the blind man* (XV: 3716), cf. "'I see,' says the blind man when he was directed on his way" (Carson-Williams, 1992: 73).

Whereas in 92 Zoe modifies a well-known proverb, example 93 is, technically, a wellerism (Doyle *et al.*, 2012: xi). However, the fact that Carson-Williams includes it in her dictionary of Irish proverbs (1992) and Zoe's omission of the contextual constituent found in wellerisms (Mieder and Kingsbury, 1994: x) justify its inclusion here.

Zoe's use of proverbs, especially canonically, contrasts with Stephen's negligible number of canonical proverbial references. The reason for this is that, as mentioned above, Stephen looks to come across as refined and erudite, whereas Zoe is presented as more down-to-earth and streetwise. In addition, the fact that from the array of characters in the novel, Zoe, a female character, arises as the most proverbial character in relative terms is not coincidental but indicative of Joyce's use of proverbs as a characterization device and his portrayal of female characters as less intellectually sound than male characters. This observation is supported by Molly's use of proverbs in the novel's final

episode. This is noteworthy because there is no evidence that indicates a more frequent use of proverbs by women in real life. In *Ulysses*, though, there are 18 proverbial references made by six of the female characters, amounting to almost 10% of the total proverbial references. Apart from Zoe and Molly, other female characters that utter proverbs in the novel are L. Douce, Mrs. Breen, Florry, with two cases, and The Mother. This frequent use of proverbs by female characters in the novel is striking because, in the male-dominated world of *Ulysses*, and apart from the final episode, which roughly amounts to 5% of the novel, women do not play any main roles in the narration.

Episode XVIII famously presents Molly's view on her marital issues in a staggering interior monologue. In this episode, five proverbial references have been found, of which, three are canonical and two are allusions to proverbial wisdom. The three canonical uses found are:

(94) *No fool like an old fool* (XVIII: 52; Wilson, 1970: 276).

(95) *Many a true word spoken in jest* (XVIII: 775; Speake, 2008: 327).

(96) *There was no love lost between us* (XVIII: 967; Wilson, 1970: 492).

Again, in example 95, there is an omission of the copula, whereas the proverb in 94 may also be formulated as an existential construction (Speake, 2008: 120). These omissions are an effort by Joyce to present his characters as speakers of Hiberno-English, as already stated. Consequently, given the variance of proverbs and the tendency towards the omission of copular constructions in Hiberno-English, these two proverbs are presented here as canonical. Finally, example 96 is a case of deictic modification to the proverb "there is no love lost between them" (Wilson, 1970: 492), the substitution of the third person pronoun for a first person seems better suited to be dealt with as a case of variant rather than a case of modification. To these, the following two cases of proverbial allusion must be added:

(97) *It takes me to find out a thing like that* (XVIII: 64), cf. "it takes one to know one" (Speake, 2008: 312).

(98) *Your blouse is open too low she says to me the pan calling the kettle blackbottom* (XVIII: 1033-4), cf. "the kettle calls the pot black-brows" (Wilson, 1970: 421).

Molly uses these two allusions to proverbial wisdom to justify her behavior, while providing the reader with a deeper understanding of her. The lack of anti-proverbs is surprising, though, as they are employed by Joyce in the speeches of various other less relevant speakers in *Ulysses*[3]. Similarly to what has been stated about Zoe's use of proverbs, Molly's relatively frequent proverbial references are indicative of Joyce's prejudices in his characterization of women, who do not show men's reservations in their public use of proverbs. This contrasts with the latter's private use shown above and it is evidence of Joyce's envisioning of Molly as someone who "lacks education but has a knowing, cunning intelligence and ready opinions" (Schwaber, 1983: 770).

To summarize, it can be concluded that Joyce was aware of the aptness of proverbs for characterization. Throughout *Ulysses*, the author shows his literary craftsmanship in several ways, among which, his use of proverbs and their adaptations to different narratives give depth to his characters, allowing the reader to relate to them through their shared popular wisdom. Finally, Joyce's use of proverbs as socio-cultural markers is particularly impressive, and it may be seen in male characters' avoidance of proverbs in public for their perceived vulgarity whereas "emotional and garrulous" (Schwaber, 1983: 770) female characters show no such reservations.

6. Conclusions

A reading of *Ulysses* from the scope of Paremiology reveals Joyce's interest and knowledgeability in proverbial matters. The author's philological interest in his formative years provided him with the resources to employ proverbs as a narrative and characterizing device that he applies masterfully. Moreover, and contrary to other works of literature with varying degrees of frequency of proverbial references, it can be concluded that the inclusion of proverbs in *Ulysses* is frequent and deliberate for their expositive prowess, their adaptability, and their implications.

[3] E.g., B. Mulligan, Mr. Crotthers, Mrs. Breen, J. J. O'Molloy, The Cap, Virag Lipoti, and Florry.

The inclusion of proverbs in the stream-of-consciousness sections in *Ulysses* is of special interest to Paremiology, as it shows a use of proverbs distinct from the communication exchanges in which they are often inserted. Considering that proverbs are most frequently used for their argumentative value, a narration in which speaker and receiver are the same entity facilitates the use of shortened proverbs, often as justification of one's attitudes and actions.

Far from being restricted to the stream-of-consciousness sections, proverbs are called upon all throughout the novel for various reasons, one of the most remarkable being Joyce's use of proverbial references as a characterization device. This can be observed in the contrast between the main male characters in the novel, Bloom and S. Dedalus, and two of the main female voices in *Ulysses*: Molly and Zoe. Although the former appear throughout the novel, the latter's interventions are confined to specific sections, which may also play a part in their respective uses of proverbs. Hence, male characters are presented as more intellectual and, consequently, they avoid the use of proverbs in conversation intentionally under the assumption that they are the wisdom of the uncultured, whereas female characters resort to proverbial wisdom unapologetically, particularly in the case of canonical proverbs. Yet, these male characters show no reservation in their private use of proverbs to support their actions or beliefs. This bias may have to do with the fact that "[for] Joyce, mental creativity is peculiar to men alone" (Spector, 1985: 303), but it may also be indicative of the social mores at the time.

Lastly, various proverbial allusions illustrate Joyce's interest in the question of Irish identity, as in the instances of proverb variants including features of Hiberno-English. This stance that Joyce takes is effective because the introduction of changes to well-known fossilized uses of languages is expected to catch the reader's attention, at least in the cases in which he or she is familiar with the proverb. Finally, considering the complexity of *Ulysses*, its target readership, and Joyce's meticulousness, one can only assume that proverbs, particularly in the case of modifications and allusions, are included to add texture to the narration, characterization, and the relationships among various characters with the inclusion of tidbits of popular culture that are

accessible to most readers in a novel full of erudite references. Thus, proverbs in *Ulysses* demonstrate Joyce's interest in traditional wisdom and culture, as well as the social, political, and linguistic struggles of the Irish people, departing from the elevated style of the novel and relating to his readership at large.

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