

رواية يوليسيس لجيمس جويس: الدعاية السياسية والاضطراب

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James Joyce's Ulysses: Political Propaganda and Perturbation

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المستخلص

تُعد رواية جيمس جويس "يوليس" من أبرز الأعمال الأدبية في زمنها. الرواية فريدة في اختيار كلماتها وبنيتها، وهو أمر كان ملفتاً في بداية القرن العشرين. ورغم هذا، فإن "يوليس" هي رواية تبين وجهة نظر مموليتها وداعميها الفكريين، وهم اليهود. يسعى هذا البحث إلى كشف كيفية كون "يوليس" مجرد دعاية إعلامية تخدم مجموعة معينة من اليهود. ويوضح البحث آراء وأهداف وغايات بطل الرواية بلوم، والتي ليست تلك التي يود جويس نفسه التعبير عنها. بالإضافة إلى ذلك، يتضمن البحث أحلام اليهود في العودة إلى الأرض الموعودة كما في الرؤية اليهودية. لذا فإنه يوضح كيف ينظر جويس إلى العودة إلى فلسطين من منظور يهودي دون النظر إلى سكان الأرض الأصليين. يحدد جويس الأهداف الرئيسية للعودة بغض النظر عن وسائل تحقيق هذه الأهداف، ولا يذكر أبداً في كلمة واحدة مصير الفلسطينيين، كما لو أنهم لم يكونوا هناك أو على الأقل ليسوا بشراً ويستحقون العيش.

Abstract

Joyce's *Ulysses* stands among the most outstanding literary works of its time. The novel is unique in its word selection and structure, which was remarkable at the beginning of the 20th century. However, *Ulysses* is a novel that presents the view of its financiers and ideological supporters, Jews. This paper seeks to reveal how *Ulysses* is a mere media propaganda that serves a particular group of Jews. The research clarifies the views, aims, and purposes of its protagonist Bloom, which are not those of Joyce himself. In addition, the paper includes dreams of Jews in return to the Promised Land as the Jewish vision. It therefore shows how Joyce theorizes about the return to Palestine from a Jewish point of view without paying attention to the native people of the land. Joyce sets the main goals of the return regardless of the means of achieving these aims and never mentions in a single word the fate of the Palestinians, as they were not there or at least they are not human and deserve to live.

1-Introduction

Political Propaganda

Politics concerns state affairs at various levels and across all fields, as it is considered both a science and an art. Since it is a science, it is related to other sciences such as economics, social sciences, geography, history, media, and others. Therefore, there is a close correlation between politics and the media, a relationship that has been recognized in many cases since ancient times. With the development of the media, the relationship has become stronger, enabled by modern communication to reach and influence public opinion. This relationship, documented throughout history, has given rise to the concept of political propaganda. What is the concept of political propaganda, and what motives prompted politicians to resort to it? How was it implemented?

According to Merriam-Webster, propaganda is “ideas, facts, or allegations spread deliberately to further one’s cause or to damage an opposing cause.” (www.merriam-webster.com)

Political propaganda is also defined in Webster’s College Dictionary(2001) as “the particular doctrines or principles propagated by an organization or movement .”

Burton St. John (2023) defines propaganda as “An initiative that aims to educate the public through regular messages through news, books, cinemas or in speeches, and aims to move the public to a willingness to



accept attitudes and behaviours that would benefit the privileged group in place with such propaganda.” This means that they educate the public and push them to accept certain actions that benefit their authors. Philip Taylor (2003) thus argues that “Propaganda, it is felt, forces us to think and do things in ways we might not otherwise have done had we been left to our own devices.” He means that political propaganda forces people to perform certain actions, whatever they may be, even if they did not believe in them before.

Political propaganda objectives

Edward L. Bernays says, “Propaganda does exist on all sides of us, and it does change our mental pictures of the world.”(1928) Therefore, political propaganda has a set of goals that those who carry it out when planning and preparing it, as follows:

- 1- Communicating political ideas and positions to the largest number of citizens by propagating them through various means of communication that are more influential. Its goal is, therefore, highlighted by the ability of its advocates to influence public opinion.
- 2- Bring about a change in the behavior of the individuals or groups to whom it is addressed. Where the goal of propaganda takes on a positive dimension, such as gaining citizens’ support and pushing them towards behavior consistent with the state’s interests.
- 3- Resorting to not changing the behavior of individuals and groups, where the goal of propaganda takes a negative dimension that requires not changing the prevailing convictions and patterns of behavior.

Types of political propaganda

There are three basic types and forms of political propaganda: white, gray, and black propaganda:

- 1- White propaganda is defined as clear, public, and transparent. It is based on well-known, clear sources and information, whose content is not concealed by the state or the media, and is made public because it has foundations and premises. It is “based on the foundations of right and humanitarian principles such as defending human rights, preserving the environment, and supporting just and legitimate causes.”
- 2- Gray propaganda: Gray propaganda is defined as information and sources that may be correct or incorrect and have the power of guidance and persuasion, but it hides matters other than those advertised. It requires inspection of its goals, as they can be identified by scrutinizing them and the nature of the groups or forces behind them; thus, they can be exposed and their true goals revealed.
- 3- Black propaganda: Black propaganda is defined as secret, hidden, and unobserved; its sources of information may be anonymous rumors. Thus,



it may be carried out by intelligence or agents and often occurs during rumor and psychological warfare.

Propaganda in Literature

Certain literary works have occupied writers and readers for many purposes, including good reasons, such as the serious concern in selection, handling, and capturing, and their successful artistic dimensions. Again, these works are significant for their literary presence, which blends with an extraordinary ability to unite meaning and structure. They also include reasons aimed at advertising and promoting their content and meanings, emphasizing unique passion or well-known motives. The propaganda continued to accompany every new edition, and the publicity behind their issuance was more elegant and comprehensive in its praise.

Among these works that have received extraordinary fame, popularity, and widespread attention since the second third of the twentieth century until the present day, the novel by the Irish writer James Joyce, entitled *Ulysses*, began in 1904 and finished in 1914, as its author says. The novel was not printed until 1922 in Paris and ran to about 900 pages in large type. Its publication is accompanied by enormous mass publicity emphasizing its content, Joyce's *Ulysses* (1922), a canonical work of high modernism, frequently invokes advertisements that are representative of Irish society in 1904, the year in which it is set" (Ratcliff,2009:11). Artistic methods that are entirely new tint, and historical, social and psychological richness. The propaganda went on to say that *Ulysses* is a watershed novel in the history of world literature, separating the history of a novelist from that of a novelist to come.

Was the propaganda and the many different cases of *Ulysses*'s promotion right? Were its contents dangerous? Moreover, its comprehensiveness is apparent. Were its artistic methods high in presence, novelty, and derivation? Was it otherwise, and did propaganda work to market some ideas and calls, just deceiving and flattering? Alternatively, can we serve a social group with certain sects with their abilities and goals?

First, James Joyce's *Ulysses* was not the only novel to win favor and acclaim through propaganda, promotion, and hype. Readers have encountered many novels with similar propaganda features, including *The Alexandria Quartet* by Lawrence Durrell and *The Twenty-Five Hour* by Constantine Giorgio. Both of these talk about the Jews, their civilization, and their noble behavior; on the one hand, they are victims of brutal human behavior. In other words, the noble behavior of Jewish characters can only be met with violent, bloody, and uncivilized behavior by other characters who live with the Jew in one community or one space.



“Perpetual outsiders since antiquity, Jews endured violence, exile, oppressive and targeted policies, and communal confinement within the nations they inhabited. Joyce employs Bloom, the embodiment of this enduring othering, as both a metaphor and a mirror” (Cheng, 1195:25). Everyone who has read these two novels, ‘The Alexandria Quartet’ and ‘The Twenty-Fifth Hour,’ notices the abundant emotional specificity that the authors grant to Jewish characters in the context of the two novels. The publicity has made these two novels commandments that both great and new writers must follow. Of course, many novels have gained fame and presence, and their characters were Jewish, especially many English novels, but they did not reach the rank of commandments to which we referred earlier. Some novels have won fame and are not full of Jewish characters or their affinity; this is because of their high-level and prestigious structure.

2- Dreams of Jews

The confusing question confronting readers as they read James Joyce's *Ulysses* is its content: Why did Joyce choose a Jewish hero? Joyce employs history, places, facts, behavior, others, circumstances, and the world in black and white for this Jewish hero, Bloom. Furthermore, Joyce chooses the Jew ‘Bloom’ as the hero of his novel, guided by a group of friends who saved him in any matter and who watched over the purity of his life, purifying it from the blotches of custom and people. They are concerned with maintaining his psychological and physical unity.

In full conviction, and after scrutinizing the novel, it returns to that hidden thread, which leaks with a strong presence and almost regulates it, represented by the nostalgia tendency, explicitly embodied by Joyce in his hero Bloom and other characters accompanying him, such as the choir. It is the tendency toward nostalgia for return, nostalgia for the Promised Land in Palestine: “We thank you, from our heart, John, for this right royal welcome to green Erin, the promised land of our common ancestors” (Joyce, 1992: 605). That hidden thread is strongly present in the novel and is the only, most prominent, and essential justification for the presence of a main Jewish character in a work as monumental as *Ulysses*. It is an anxious character, constantly confused and embarrassed, whose fears arise from the nature of the European society surrounding it and whose reassurance is distilled from the dream of returning and achieving the goal of reaching the Promised Land.

If the case is so, Joyce's goal has become evident: his visions do not target Irish society and its salvation in the face of its obstacles, frustrations, tragedies, and sorrows, or the realization of its people's dreams. Nevertheless, instead, it aimed to achieve the dreams of the Jew



Bloom, who wanted to return to the Promised Land. Thus, great critics have cheered for Bloom and his dreams and goals, not for the novel *Ulysses* and its author, Joyce, as feats or miracles. It is unknown how the critics did not understand the meanings Joyce intended, which are numerous and speak in a spirit of nostalgia, longing to see 'Tiberias' and enjoy its warm waters, excellent climate, and charming, beautiful hills. Those repeated passages in the novel talk about the valleys of 'Haifa,' its fertility, its vast areas, and beautiful women, or those views that talk about the orchard of 'Jaffa,' its golden orange, its many founts, and its picturesque beaches. Etc!

Accordingly, it is not in vain or fantasies that Joyce did in his *Ulysses*, nor is it a coincidence. So what does an Irish writer like Joyce mean by talking about Palestine and its cities and vital space in Egypt? Moreover, it is essential and unique in its location, meanings, and connotations, as if it were an empty place for people. This talk is linked to his choice of the main Jewish figure, Bloom, who is anxious about the unjust European society and is not saved from the evils of the Europeans unless he achieves the dream of returning to the 'Promised Land'. As Amy Clukey (2019 :175) said:

Bloom imaginatively assumes the role of originating patriarch, which is simultaneously a traditional Jewish role and a paternalistic planter role. Considering the advertisement later in the day, he adopts Old Testament rhetoric that positions investment in Agendath Netaim as a divinely ordained and inevitable return to the Holy Land

So, it is not in vain that a writer of Joyce's significance chooses places, emotions, dreams, personalities, and desires without careful selection or thoughtful and directed narrations. If the reader of *Ulysses* links the Jewish character Bloom to the Palestinian places and his dreams of reaching the land, given the novel's wide fame, the conclusion is that Joyce was fully aware of what he had chosen and worked on. It would be a correct and realistic conclusion as well because the significant and widespread propaganda of a limited number of culturally marketed novels was only for novels complete of two things: the first is the support of the Jew and the lengthy talk about his morals and abilities after he was placed in the category of victim "In depicting Bloom's oppression, Joyce appropriates the persecuted Jewish condition that he himself never experienced. On the other hand, because Joyce affords us illuminating glimpses into the idiosyncratic daily experience of oppressed people" (Kerr,2020:68). The second deals with the Christian and Islamic or,



more specifically, Islamic religion more openly with criticism and false propaganda.

The strange thing is that Joyce was evident in his propaganda for the Jews, and his sympathy with them is apparent after he devoted ample space to talking about them and the tendency of nostalgia to return to the Promised Land in Palestine. Perhaps Joyce writes *Ulysses* under the influence of Herzl's ideas, which were widespread at the time and called for the realization of the dream of the return of the Jews to the 'Promised Land' and the establishment of their promised state there. Furthermore, Herzl's views and ideas may have influenced Joyce and write *Ulysses* under their inspiration. This concept is noted by Ito (2012:96) "the appearance of Theodor Herzl, who was shocked and stimulated by the Alfred Dreyfus Affair (1894-1906), encouraged Jews to go to their ancient promised land Canaan or Palestine. Herzl reportedly comprehended the limitation of the Jewish assimilation and the necessity of founding a country for Jews. Joyce's Trieste library included Herzl's *Der Judenstaat* (1918)." Probably one of the Jewish merchants or rich people directed Joyce to write on this subject, since that wealthy Jew knows the state of extreme poverty and misery that Joyce lived in a harsh alienation in Germany and France, where he lived a hand-to-mouth life in his place and his house. Then Joyce responds to that Jewish desire, taking and giving at the same time, taking money to live in a better state, especially since he had a wife and a child after one year of marriage, and then giving the novel to the Jews in exchange for money. The memoirs left by Joyce's wife, Nora Barnacle, about close friends who surrounded him, their visions and ideas, and the threads of cultural and non-cultural relations that helped Joyce print his work, *Ulysses*, twelve years later in Paris, not Dublin. This will reveal many of the secrets behind writing and printing this novel. *Ulysses* probably underwent many revisions, additions, and grafts during the twelve years following its writing; it remained subject to additions and modifications until it became accepted by its seekers or financiers, which timed with their purposes and desires. There is an essential thing that the studies, personal, and private conversations related to James Joyce no longer remember the state of poverty in which he lived since (1904) that is, since he began writing the novel and his marriage to Nora Barnacle, knowing that this wife is not wealthy, but - as Joyce admits - she was the avenue of relief for what would come from the years of his life to come.

Noticing Joyce's sayings and his emphasis on the Jew's dream of returning to the Promised Land leads to much more in its multiplication.



Here is Joyce saying mourning on the Promised Land, its death because the land is without Jews;

A barren land, bare waste. Volcanic lake, the dead sea: no fish, weedless, sunk deep in the earth. No wind would lift those waves, grey metal, poisonous foggy waters. Brimstone they called it raining down: the cities of the plain: Sodom, Gomorrah, Edom. All dead names.... The oldest people. Wandered far away over all the earth, captivity to captivity, multiplying, dying, being born everywhere.
(Joyce, 1992,p:73)

Joyce believes that the solution is to revive this land, not dead, and not to be ruined or desolated, inherent in the return of the Jew to it, he says: Excellent for shade, fuel and construction. Orangegroves and immense melonfields north of Jaffa. You pay eight marks and they plant a dunam of land for you with olives, oranges, almonds or citrons. Olives cheaper: oranges need artificial irrigation. Every year you get a sending of the crop. Your name entered for life as owner in the book of the union. Can pay ten down and the balance in yearly instalments. Bleibtreustrasse 34, Berlin, W. 15.
(Joyce, 1992,p:72)

Joyce also says in the words of one of the characters of the novel J. J. O'Molloy, paying tribute to one of the deceased Jews, "And yet he died without having entered the land of promise." (Joyce, 1992,p:181)

Later on, Joyce talks in a long speech about the state of slavery that the Jews lived in Egypt and the strength of the young Moses, who came out with them while tracking the pillar of clouds during the day after he addressed the permanent Allah Almighty amid lightning on Mount Sinai, as Joyce depicts in the following pages, how to bury the dead Jew, pray for him, and bring him down to the flat tomb. Etc. He is concerned with portraying the situation of Jews in European society in both life and death. He also talks about Sabbaths, the days of atonement, and the landscapes of Palestine and its cities.

Yes, Joyce was quite clear in his visions and goals. Very early on, he recorded all the intentions of his Jewish hero, Bloom, and his wish to return to the Promised Land, from the thresholds of the dream to the first practical steps toward realizing it. This includes the idea of collective financial contributions from European countries to achieve the dream. It is the first essence of the Jewish Levy projects, preached and advocated by Jewish thinkers and confirmed by Joyce in the novel to make the dream a reality; Joyce says:



He took up a page from the pile of cut sheets . The model farm at Kinnereth on the lakeshore of Tiberias. Can become ideal winter sanatorium. Moses Montefiore. I thought he was. Farmhouse, wall round it, blurred cattle cropping. He held the page from him: interesting: read it nearer, the blurred cropping cattle, the page rustling. A young white heifer. Those mornings in the cattlemarket the beasts lowing in their pens, branded sheep, flop and fall of dung, the breeders in hobnailed boots trudging through the litter, slapping a palm on a ripemeated hindquarter, there's a prime one,
(Joyce, 1992,p:70-71)

Joyce paints this bright portrait of the village near Tiberias, with its beautiful rural richness, where the fields are filled with cattle, playful little calves, and tough farmers. This is not in contrast to the image he had previously painted. He said of that land as a barren land, but as an image of a coming dream that would come true if the Jews returned to it. Similar examples to those already presented remain many in the novel, some of which are cited for evidence, not for exclusivity, so that speech does not remain without evidence or float in the novel's spaces. On the one hand, this represents the other side of the notes: Joyce's great prejudice towards the Christian religion in general. It seems towards the church sometimes, so he depicts it with dogs in cohabitation cases. Furthermore, priests, at other times, called them stupid and reckless. Moreover, many members of society who are mentally disabled, practically and culturally, are infected with the Christian race. That vein has not yet been cut off, and the Virgin, according to Joyce, "Reformed prostitute will address the meeting." (Joyce, 1992,p:102) Thus, Joyce remains, from the novel's beginning to its end, prejudiced against the Christian—the individual from the beginning of his life until his death. In the grave, a stake beats in the heart of the Christian so that he does not rise or rise and return to life again as Joyce continues.

Suppose all these ideas and dreams that the Jew Bloom spread in Ulysses did not catch the attention of critics. Was Joyce's prejudice on the tongue of Bloom and other characters against the Christian religion also unnoticeable? Maybe ignoring has benefits in the age of lobbies.

3-Propaganda and Perturbation

The return to the Promised Land is present in many literary works, such as Kafka's book 'Letters to Felice,' in which his friends incessantly urged him to immigrate to Palestine, and in the case of the famous literary critic Walter Benjamin, who was incited by his friends to come to Jerusalem. Although these two great creators never went to Palestine, the calls



directed to them stir the spirit of the Palestinian people. The fundamental issue is that Joyce wrote his novel at a time of flourishing Zionist project, which raises a literary topic: the relationship between the text and the context.

Ulysses has been presented through critical Western studies, the reason is that no one among Western critics wanted to reveal its essence, which is that its heroes are Jews, and its vision is a past in search of the 'Promised Land', with its location being Palestine, Haifa, Jaffa, and Tiberias. Joyce transforms the contemporary Jew into a legendary hero, akin to the ancient Greek hero Ulysses, because both endure and suffer on their long, complex paths. Both aim for an elusive goal that can only be achieved through a return, *Ulysses*' return to Penelope and Ithaca on one hand, and the Jew's return to Palestine on the other. The critic did not touch upon what the novel itself reveals, even the university professors who teach this novel study it through Western views. When one examines quotations from the novel, primarily what is contained in *Ulysses*, starting with the title, why did Joyce name his novel Ulysses, and its heroes are Jews, and its setting is the promised land? It is great to know the legendary lives of the Greek *Ulysses* and the Jewish Bloom. Then, the reason for the existence of the Palestinian place in *Ulysses*, which was written over ten years 1904 to 1914, when the Jews were seriously searching for their return to Palestine, approaching the Ottoman Empire at times, and Western countries at other times. It was a time when Herzl's books were being printed and distributed free at train stations. What Joyce did in his novel *Ulysses* was not casual or whimsical, nor was it coincidental? What does it mean for an Irish writer like Joyce to talk about Palestine and its cities, its vital space in Egypt, its important and unique location, and the meanings and implications of the place as if it were a space? What did Joyce want to say about the character of his hero Bloom, the anxious, fearful individual living a life of confusion within European society?

Western literature, since the early sixteenth century, has left Greek, Roman, and Scandinavian mythological symbols and connotations. It took the symbols of the Bible, the names of the heroes, the places, the connotations, and the convictions they believed in to become common. Such a thing exists in John Milton's *Paradise Lost*, who reincarnated the spirit of the Bible, starting with his twelve passages relative to the Twelve Tribes, up to the climax of what he intended by the dream return to the Holy Land, which is *Paradise Lost*. Such a thing has been popularized in Western literature from the sixteenth century to the present day. This is clear from the presence of Jewish characters in *Ulysses*. What matters is



the presence of the Palestinian place in the novel. If citing Joyce's quotations and his goals to emphasize the dream of the Jew to return to the Promised Land, one will find many more within the novel. Here Joyce laments the death of the Promised Land because it is without Jews, it is a dead land, and away from them. Joyce said: "It lay there now. Now it could bear no more. Dead: an old woman's: the grey sunken cunt of the world." (Joyce, 1992,p:73) Joyce believes that the solution to make this land undead, uninhabitable or in ruins lies in the return of the Jew to it, he says:

He walked back along Dorset street, reading gravely. Agendath Netaim: plamer's company. To purchase vast sandy tracts from Turkish government and plant with eucalyptus trees. Excellent for shade, fuel and construction. Orangegroves and immense melonfields north of Jaffa. You pay eight marks and they plant a dunam of land for you with olives, oranges, almonds or citrons. Olives cheaper: oranges need artificial irrigation. Every year you get a sending of the crop. Your name entered for life as owner in the book of the union. Can pay ten down and the balance in yearly instalments. Bleibtreustrasse 34, Berlin, W. 15. Nothing doing. Still an idea behind it.

(Joyce, 1992,p:72)

One of Joyce's characters, J. J. O'Molloy also says, a Jew, the son of one of the deceased Jews: "And yet he died without having entered the land of promise." (Joyce, 1992, p. 181) Joyce was quite clear in his visions and goals. He records all the intentions of his Jewish hero and his wish to return to the Promised Land, gradually from the thresholds of the dream to the first practical steps of his dedication to this dream—the idea—and to the attempts to raise collective funds from European countries to realize it. It is the first instance of Jewish collection projects that Jewish thinkers preached, advocated, and confirmed by Joyce in this novel, in order to make the dream a reality.

Joyce paints this bright picture of that village near Tiberias with all its beautiful rural richness, where the plains are filled with cattle, small calves, and hard-working farmers, not in contrast to the picture he painted earlier, he said about that country as a barren land, but as a picture of a coming dream that will come true if the Jews return to it. It is the image of the dream embodied in the Holy Books.

The novel is part of Jewish literature that calls for the Jewish right to return to Palestine, just as did Herzl, most Jewish writers, and some sympathizing writers within or outside Europe. The strange thing is that



the critics continue to exaggerate the novel without referring to a single word to its aspirations, the passions of its characters, and its clear racist Jewish goals.

THE GRAMOPHONE : Jerusalem !

Open your gates and sing

(Joyce,1992: 624)

By Bloom

-Robbed, says he. Plundered. Insulted. Persecuted.

Taking what belongs to us by right. At this very moment, says he, putting up his fist, sold by auction off in Morocco like slaves or cattles.

-Are you talking about the new Jerusalem ? says the citizen.

James Joyce to reveal the novel's connotations so that the reader, and the writer as well, does not remain captive to empty surprise, transmitted orally, in this dry work devoid of literary pleasure, spiteful in its visions and aspirations, and also racist towards the Palestinians. It is a novel that forcibly and unjustly covers the usurped Palestinians' rights in front of the whole world with an arrogant spirit supported by power, multifaceted influence, and goals.

It is James Joyce's Ulysses, which received the largest advertising premium, and promoted all its editions in different parts of the world. Moreover, used most of the advertising means and the largest promotional trumpets that aroused the curiosity of readers and their desire to peruse it. Even the decision to ban the novel in America was used to promote it among American readers, who, after reading it, were greatly disappointed. It even surpassed Daryl's novel (Alexandria Quartet) and Constantine Georgiou's novel (Twenty-Five O'clock) in publicity and promotion, both of which glorify the nobility and morality of Jews, the superiority of their behavior and their civilized elevation from violence, brutality, and fierce hostility to which they have been subjected throughout history. Both novels are blessed with beautiful qualities and consider the Jewish people victims, dreaming of their salvation in the Promised Land. The novel's ideas eventually culminated in the glorification of Judaism and its dream of the Promised Land.

Joyce had many good "assimilated" Jewish friends throughout his life. He definitely knew the tremendous effect of employing a nowhere cosmopolitans or wandering Jew belonging to "a nation without a country" as the protagonist of his Dublin-setting novel. With the Jewish



protagonist and other Jewish elements Ulysses gained a cosmopolitan status in world literature.

(Ito, 2008,p.40)

The secret lies in the hidden thread, which runs through the entire novel and almost serves as its regulator, represented by nostalgia. Joyce embodies this dream openly and clearly through his hero, Bloom, and other characters who accompany him as the chorus. Nostalgia tends to return, nostalgia for the Promised Land in Palestine. This hidden thread, which is strongly present in the novel, is the only, most prominent, and most important justification for the presence of a Jewish main character in a work as large as Ulysses. Bloom is an anxious character with complex confusion, his fears arising from the nature of the surrounding European Society. Bloom's reassurance derived from the dream of returning and achieving the goal of reaching the Promised Land. "The moment coincides with Milly's rescue of Bloom in "Calypso." There Bloom sees Palestine, the promised land"(Ungar,2002:90)

Joyce's goal is made clear in this novel. He did not aim to highlight the worries, sorrows, and tragedies of the Irish, their suffering, contest, struggle, and woe. He rather targeted the life of the Jew Bloom, and all the suffering related to it made him, in the view of others, including Joyce, a victim of European Society. He emphasized the Jews' dream to return to the Promised Land.

Critics have overlooked these facts, which are contained in the novel and touched upon with unambiguous clarity. Joyce was clear in his propaganda for the Jews and clear in his sympathy for them after devoting large areas of Ulysses to talk about them and the nostalgia of return. Among those citations that are not limited, Joyce's moan of the Promised Land of its death because the land has no Jews, it is a barren land.

After all this, as readers, we are faced with the important question: 'What did Joyce want out of all this?' Or what did those behind Joyce want as individuals or in groups in the novel? The answer comes from within the novel itself and from its style, which seeks to capture Bloom's character in accordance with The Legend of Ulysses. The Jew Bloom is Ulysses of the current era, full of wisdom, success and solid inner strength "James Joyce and Leopold Bloom, the nineteenth-century pattern, in which Jewish characters appeared in novels largely as stereotypes, has

emphatically and productively changed. In the Modernist novel, the Jew has become the primary figure of possibility”(Leviti,2004,p.158). The paradox seems obvious between Homer’s *Ulysses* and Joyce’s Bloom, because Joyce created a modern *Ulysses*, a normal man, who is the opposite of Homer’s *Ulysses*, who was from the nobility.

In *Ulysses*, Joyce uses the mock-heroic to construct his comic novel. Although its central character, Leopold Bloom, is humorously presented as a modern-day Odysseus figure, it would be a mistake to look for precise one-to-one correspondences between Homer’s Odysseus and Joyce’s Bloom, for part of the humor of *Ulysses* is in the contrast between them.

(Fagnoli and Patrick, 2006, p. 237)

What has been said about Joyce and his novel *Ulysses* does not apply to the conspiracy section, that the absence of a publisher for *Ulysses’* novel, or the failure of its publication, was not because it was a novel believed by the Jewish preacher. But it was because others did not know what its contents were, and when they knew it, they disgraced it artistically, and attached various epithets and qualities to its author, because between interruptions within the novel, rivers run, and villages rise. The important thing here is that the Jews are the ones who published it with Western funding, and they are the ones who drummed for the novel. They, that is, the Jews, who were divided over it. Some of them supported the behavior that Bloom’s wife Molly looked like, that is, the behavior of the fancy girl who hands over her body to the one who pays more money, because it is behavior similar to the glutinous sticks with which Molly catches others. And some of them scolded her because they do not want to declare that Jewish girls work as prostitutes for money.

4- Conclusion

The novel promotes the Jewish aspiration to return to the promised land. Therefore, it reflects the financial and moral perspectives of its financiers and supporters. From a literary point of view, no human motive for loving other humans is worth mentioning. Instead, it is visions and concepts based on depriving the other of his right and displacing him or killing him if necessary.

Ulysses is media propaganda for certain parties with known goals and purposes, designed to achieve those goals. For this reason, it received great material and moral support from well-known Jewish institutions to publish and promote it. The support was not limited to publishing alone;



the writer also received complete support to change his life from one situation to another after a strenuous life.

Jewish propaganda recruited many writers and critics to elevate and praise the novel, presenting it as a sophisticated literary symbol and distinctive in style and composition. This propaganda began with the novel's publication and continues to the present. However, some of these critics acknowledge the novel's aims of glorifying the Jews and communicating their right to return to the promised land, even at the expense of the other, by killing and displacement.

An intelligent reader who examines all the novel's details finds that it contains many words and behaviors contrary to religion, especially Christianity and Islam, as well as public behavior, which led to its prevention of publication, even for a long time. It is one of the many proofs that suggest the novel is nothing but a departure from the norm in form and content.

It is worth noting that *Ulysses* presents us with the Jewish character as a conscious, mature, and educated mind. The Jew also possesses an excellent and sublime human personality, regardless of others' religions. It also shows that all the other characters in the novel serve the Jew. This view of superiority, race, and classism portrays the Jew as a king and the others as enslaved people who were enslaved to serve him. This hypothesis reinforces the Jews' claim that they are Allah's chosen people. Joyce's adoption of this racist view reflects his prejudice against the humanity of other religions, which does not meet the minimum requirement of being a human who believes in equality.

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