Women Are More Likely to Use Tentative Language, I Think: A Literary and Statistical Analysis of Ulysses by James Joyce and Debate Speech

By

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Submitted in Partial Fulfillment

of the Requirements for Honors in the Department of English

and for the Department of Economics

UNION COLLEGE

June 2022

Abstract

Language and its utilization can provide valuable information about individuals and their cultural norms. Negotiation is a major factor of the gender wage gap, perpetuated by gender bias. This paper seeks to discover—does language influence gendered cultural norms? Or reflect it? This thesis is divided into eight sections that engage the relationship between gender and language in literature and debate speech. Through critical literary and statistical analysis of the "Penelope" and "Proteus" chapters of *Ulysses* by James Joyce, it is evident that the female chapter's invalidation found in literary criticism is from the reception of her speech, and not the language itself. This paper further statistically explores gender and language through a more tangible lens—presidential debate speech. The results find that female candidates, like Joyce's female persona, are subject to more negative reception, despite a small magnitude of significant difference across the linguistic characteristics of the designated male and female speech. The results point towards the importance of a social culture free from gender biases that can strain the labor market and society.

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A Foreword

A man of genius makes no mistakes. His errors are volitional and are the portals of discovery.
JAMES JOYCE

I would like to acknowledge and thank Professor Claire Bracken and Professor Tomas Dvorak. Their sustained encouragement and support shaped and propelled my work to a sophistication I never imagined.

Thank you.

I was first introduced to *Ulysses* in the spring of my freshman year in Professor Claire Bracken's James Joyce course. I raved about it to anyone that would listen—a single day, a thousand pages, eighteen chapters of different voice and style—oh, you *must*.

Aside from its vast impressiveness in complexity, what moved me was its utter simplicity. Prior to the modernist movement, art reflected and was limited to the wealthy, the elite. *Ulysses* heralds the unsung heroes, the masses. Joyce revels in the beauty of the ordinary—how to grieve a loved one, men and women's desires, repugnant food, the timing of jokes. And so it goes.

My whole life I have loved to read and write. No it is not love, but compulsion. I do not want to, I have to. Plagued by timidness and fear of inadequacy, I have been reluctant to jump in, though the void calls me. What if I write the wrong thing? What if it's bad? I found myself longing for the inspiration and talent to write. To write, well, anything. Mastery of the written word was a feat I relegated to scholars, novelists, Pulitzer recipients—others, not me.

However, working with Joyce has enlightened me. His multiplicity of meaning, embrace of the deviant, and celebration of the mundane ensures that a pen in one's hand can only do them justice. The subjectivity of art for me is forever changed, and I hope for others, it can too.

I. Introduction

The recognition of the capability of language to influence people's thoughts and behaviors is rooted in the history of linguistics, philosophy, and psychology. In 1965 the Sapir-Whorf Hypothesis was derived, which is the theory that a language's structure has the capacity to influence cognitive behavior and therefore a person's worldview. Essentially, an individual's thoughts and actions, or decisions, are determined by the language that person speaks. Mass interest in the significance of language in individuals' decisions and preferences is seen in the work of *The Unconscious* (1915) by Sigmund Freud, *Course in General Linguistics* (1916) by Ferdinand de Saussure, *Les Mots* (1963) by Jean Paul Sartre, *Speech and Language in Psychoanalysis* (1968) by Jacques Lacan, *Of Grammatology* (1967) by Jacques Derrida, and *On Language* (1979) by Noam Chomsky, among others, and demonstrates language's immense value. Language stands in for thoughts and actions and therefore has wide-ranging implications. Language is a communication tool that influences and is influenced by our culture–embedded in language are references to social conventions that contextualize speech. Gender is a social construct. We are not born with it, rather, it is constructed by cultural and societal practices. As language depends on constructed culture and gender is a part of the social construct, gender and language are inevitably linked.

The study of cultural economics realizes the significance of culture–shared beliefs and preferences of respective groups–in economic outcomes. Cultural economics seeks to understand the role ideas and behavior play in the formation of social capital, social networks, and processes

(Guiso, 2006). Language conveys ideas and behavior, and therefore is a natural part of the discipline.

This thesis seeks to understand the relationship between gender norms and language using English literature and economic analysis. Literature, through language, gives us rich insight into the customs and values of the written subject. It preserves the culture of a people, and enables readers to understand their hopes, fears, and everyday life. The novel *Ulysses* by James Joyce provides the ideal framework for this paper; set on a single day of June 16th, 1904, the text celebrates and reflects the ordinary happenings and therefore culture of the Dublin people.

Joyce used interior monologue to showcase the captivating mind of the average citizen. Each episode of the novel is from various citizen's perspectives and in various literary styles. One of these perspectives portrays the female psyche. Critics' reception of this perspective is ambivalent–some praise Joyce's challenge of sex-role stereotypes, while other accuse that he perpetuates it. This paper uses quantitative analysis to determine if there is variance in the language of a male versus female citizen in *Ulysses*. This paper finds that there is a small magnitude of significant difference across the linguistic characteristics of the designated male and female speech. This paper seeks to understand: does the female narrator's language err and therefore warrants its criticism? Or does the audience's negative reception reflect deeper cultural biases? Does language affect culture or does it hold a mirror to it?

Ulysses' self-conscious interpretations of gendered language serve as a theoretical framework to examine the possible linguistic roots of cultural bias that stand in for larger economic inconsistencies across gender. These inconsistencies translate into wages, public speech, labor force participation, deliberation, and communication. If gender bias can impact

economic preferences and economic preferences are expressed through language, there may be a relationship between gender bias and language worth exploring. This paper is organized as follows: I. Introduction, II. Molly Bloom and the Multiplicity of Feminine Thought and Language, III. A Portrait of the Artist as an Imposter, IV. *Ulysses* Data Collection, Processing, & Descriptive Statistics, V. "Penelope" and "Proteus" Chapters Results, VI. Democratic Presidential Primary Data Collection, Processing, & Descriptive Statistics, VII. Democratic Presidential Primary Data Results, VIII. Conclusion.

A. Literature Review

Gender disparities in the labor market remain a widely debated topic with various implications. "Gender differences in bargaining behavior are the key contributors to the gender wage gap" (Nguyen, 2021), from gender variance in the willingness to speak up or self-promotion. Literature on language in economics has chiefly focused on whether or not language maximizes decision maker's preferences. Literature on gender bias has examined how gender biased cultures can constrain the labor market and society. However, less scholarship has explored the relationship between gender bias and the ability of language to affect beliefs and behavior.

1. Gender Differences in Economic Outcomes

Existing literature on the gender wage gap demonstrates how gender bias significantly constrains individuals and society. Rosenfeld and Kalleberg (1991) examine a cross-national perspective in their paper, Gender Inequality in the Labor Market. The authors acknowledge how

women as a group continue to earn less than men, despite strides in labor force participation in industrialized democracies since World War II. The authors cite previous explanations for the labor market's gender variation: status–women's productivity is lower due to family responsibilities that constrain their training and education and therefore employment–and economic rewards–women happen to be in jobs that pay less, productivity all the same. The author's primary focus is gender income inequality across advanced industrialized countries in terms of four possible explanations. First, sex segregation of jobs, which may explain cross-national differences in the gender wage gap due to a country's occupational structure and economic development. Second, industrial relations in terms of collective bargaining and political decision-making, which impact the inclusivity and bargaining power of employers–these are associated with greater gender equality. Third, work-family balance policy–policies like these may advantage or disadvantage women's labor force participation. Fourth, labor market composition, and labor market demand–there is a possible explanation that larger women's labor force participation would overcrowd the labor market and lower wages for women.

To measure the implications of gender inequality in the labor market, the authors use data from non-agricultural paid employees ages 20-60 across nine advanced industrialized countries. The countries are as follows: United States, Sweden, Norway, Canada, Great Britain, Australia, West Germany, Denmark, and Japan. The authors examine the possible relationship between female/male income in these countries and independent variables of the four possible explanations: sex segregation, corporatism, family policy, and labor market conditions. Rosenfeld et al. found that Australia had the highest gender equality. They also found that Corporatism was highly correlated with Scandinavian countries studied. Overall, the authors

found varied earnings inequality across gender, and emphasized the importance in variation studies not in women's characteristics, but in political systems and processes.

Blau et al. (2021) also look at labor market variation across gender in their work entitled The Impact of Selection Into the Labor Force on the Gender Wage Gap. The authors' work was published in 2021 and highlights the persistence of the gender wage gap overtime. Blau et al. contribute a unique perspective to previous literature—they argue that selection bias may contribute significantly to the gender wage gap. Selection patterns—exit of low-skill and low-wage men or entrance of high-skill and high-wage women—have the potential to falsely exaggerate the observed wage gap across gender. The authors utilize the Michigan Panel Study of Income Dynamics (PSID) to extract the wages of full-time workers with at least 26 weeks of employment, and also part-time workers and those with less than 26 weeks of employment. They also include adjacent survey years to obtain wages data on individuals outside of the focal year. Blau et al. focus on the 1981, 1990, 1999, 2011, and 2015 survey waves. These data measures offer the authors a fresh contribution compared to more traditional wage samples used in previous analyses.

Blau et al. hone in on the median estimation of the wage gaps, mean wage gaps, and other quantiles of wage distribution using the "probability weighting method". This method assigns individuals a predicted set of wage probabilities based on observed characteristics. The probability weighting method allows the authors to reduce assumptions about wage data. Blau et al. find evidence that women today receive higher relative wage offers than in 1981. Since 1981, there has been significant convergence in the raw gender pay gap by 0.378 log points and the unexplained gender pay gap by 0.204 log points, ceteris paribus. However, the authors highlight that women still earn considerably less than men based on their 2015 estimates of the raw gender

pay gap by 0.242 log points at the median and 0.206 log points at the unexplained. Blau et al. 's research emphasizes the persistence of gender differences in the labor market and the value of knowing the cycle of convergence in gender gaps.

Though Rosenfeld and Kalleberg (1991) and Blau et al.'s (2021) papers are published 30 years apart and utilize different methods, their shared conclusion of significant gender gaps in the labor market highlights the persistence and magnitude of gender gaps in the labor market.

2. Language and Cultural Differences

Various scholarship on variance between cultures through language illustrate the key role languages play in cultural norms. The Effect of Language on Economic Behavior: Evidence from Savings Rates, Health Behaviors, and Retirement Assets by M. Keith Chen in 2013 explores the possible relationship between people's language and decisions. Chen explains how in German, a speaker predicts rain as, "It rains tomorrow", versus an English speaker, who predicts rain as, "It will rain tomorrow". Could the difference in speaker's reference of time impact their future choices? Chen estimates cross-country regressions of countries whose languages are either strong or weak future-time reference (FTR). Countries with weak-FTR languages contain little to no grammatical distinction between the future and present, and strong-FTR languages, vise-versa. The author analyzes text samples from the web to examine how languages mark future events, and how this translates over to future decision-making. Chen hypothesizes that strong-FTR speakers, those who separate the future and present, will be less willing to save. Chen adds controls to capture the robust effect of intertemporal decisions and hypothesizes further that strong-FTR speakers would save, exercise, and plan less, and spend, smoke, and over-consume

more. The author also controls for variance between native and non-native speakers and immigration. As for the textual coding of the data, the author looks at what share of verbs about future events are future-oriented. The author extracts the data from the World Values Survey, retirement assets in the Survey of Health, Aging, and Retirement in Europe (SHARE), health behaviors in the SHARE, and national savings rates. Chen finds that speakers of languages that are future-oriented tend to engage in more future-oriented behavior. This finding was significant across all long-run variables–saving rates, retirement wealth, national savings rates, smoking, condom use, and long-run health. The author's results were significant independent of cultural and cognitive differences between groups of speakers. Chen's work marks the potential of the influence of language in decision-making.

In Gender and Language and Gender in Employment (2015), Astghik Mavisakalyan examines the role sex-based grammatical systems in languages play in labor market gender roles. Mavisakaylan achieves this by looking at more than a hundred countries' linguistic distinctions, specifically, personal pronoun institutions, where in some languages, grammar signifies differences in biological sex. For example, in the English language, the distinction of 'he' for males and 'she' for females. Based on Siewlerska's (2008) systemification, the author derives their own, being: 1) languages with gender distinction in the third person, first-person, and/or second-person singular pronouns, 2) languages with gender distinction in third-person singular pronouns only, and 3) languages with no gender distinction in their pronoun use. For reference, English is considered a mildly gendered language as it is distinctive in third person pronouns (he/she), but not the first (me/I) and second (you). Maviskalyan utilizes this system to create gendered language dummies in her exploration of the relationship between gendered syntax and labor roles.

Using OLS estimations, the author tests the correlation between gendered language and female labor force participation rates. She controls for the degree of gender distinction,—highly, mildly, or neutrally gendered—income, religion, population, political aspects, education, health, among others. Mavisakalyan finds that countries with gender-intensive languages have lower female labor force participation rates. The author also used individual-level data from approximately 46 countries in the world values surveys. The world values surveys (1981) is made up of national questionnaires in approximately 100 countries on people's beliefs, values, and motivations, with the intention of capturing the stability of values in social, political, and economic societal development. The use of world value survey's individual-level data allows Mavisakalyan to account for countries' female share of the labor force that includes unpaid family production. The WVS also gives insight into attitudes toward gender roles. Mavisakalyan incorporated survey respondents' opinions on the phrase "when jobs are scarce, men should have more right to a job than a woman", assigning dummy variables =1 or =0 for agreement or disagreement to this statement. Through this belief-based variable, the author identified that of the countries surveyed, speakers of highly-gendered languages are more likely to think that women should not have equal labor rights. Mavisakalyan's findings are important—she acknowledges the possible impact gendered language, through gender-biased cultures, can have on gender gaps in the labor market. This is significant, as the gender gaps in the labor force constrain women, but also society. The author calls for the need for gender-neutral languages that therefore frame a less gender-biased society.

Although Chen (2013) examines long-term risky behavior and Mavisakalyan (2015) examines labor force participation, both papers emphasize the impact of a language's structure on conventional cultural and economic outcomes.

3. Language and Gender Differences

There exists little literature that analyzes the relationship between language and gender variance. On Speech and Public Release by Joshua Gunn examines objects of speech relevant to public address. Gunn acknowledges the differences in male vs female affect via verbal communication, and through three case studies arrives at a call for the 'privileging' of speech. First Gunn seeks out the significance and object of speech today. Using the notorious diner scene from *When Harry Met Sally*, the author registers Meg Ryan's intimate public release with the sexual, and thereforemeant for private, not public. Uncontrolled acts such as these, Gunn writes, can be understood as 'the body in feeling' (4), associating such actions and supremely emotional states with a senselessness. This involuntary speech, and therefore with feeling, the author argues, is extremely significant in public life—oratory, in western history, used to privilege affect/feeling, but now, as Gunn asserts, constrains it. For this reason, Gunn defends the privileging of public speech as essential. The author begins by reviewing the work of public affect and psychoanalytic theory scholarship, followed by a language analysis of the 2008 public debate speeches between Hillary Clinton and President Barack Obama.

In his first chapter, "Public Feelings and the Sexual Signifigance of Speech," Gunn begins by addressing gender and labor in the public sphere. Since gendered labor roles formerly established a world of women in private and men in public, the shift of women into newly public spaces has transformed a selfish paradigm that demands what Gunn, citing Lauren Berlant, calls 'public intimacy'. Acknowledging child welfare, abortion, and same-sex marriage, Berlant, who the author references here, asserts that what was previously private has now become a public

issue. Gunn arrives to the point that "If it is the case that both the public sphere and publics have become 'intimate' in the past century, fusing the private, the political, and the profit-making into public zones of intimacy, then the character of public address must have also changed in ways that recommend increased attention toward public affect" (8). As the human voice carries the power to 'convey and evoke emotion, formally and informally' (9), thus, Gunn asserts, public affect belongs as the object of public speech.

Further on the norms of public intimacy, the author addresses the value speech holds; speech is costly, risky; speech can be revealing. Gunn argues it cost Hillary Clinton the 2008 presidential election. The author uses President Barack Obama's speeches for comparison. Gunn notes that Obama speaks with even, measured, and timely tone, and that, "By not going all the way, by getting emotional but not overly emotional, Obama argues in word and manner that he is in more control of his emotions, in keeping with the self-possessed, masculine default" (22). The author details how Obama comes close to uncontrolled speech, but never does. On the other hand, according to the New York Times, former First Lady Clinton's "Shame on You" speech comes across as 'fierce', 'sharp', and 'angry' (p. 23). CNN pundit Glenn Beck further accuses her of stereotypically nagging. Here, Gunn demonstrates, Hillary's affective tone is victimized. Because the former First Lady lost the election to a smooth-talking elocutionist that rivaled her in controlled speech, it is ever more necessary, Gunn exclaims, to create more 'women-friendly public cultures' (27), to see emotion as relevant to the public sphere as women continue to enter new public spaces. Gunn's work does not provide empirical evidence but rather analyzes the surface relationship between gender and public reception of speech.

In Gender Stereotypes in Deliberation and Team Decisions by Coffman et. al, (2021) the authors examine gender differences in decision-making communication and problems, and how

individuals choose to reward group members. The authors review literature on the gender gap in earnings and profession representation. The literature emphasizes Coffman et. al,'s purpose of highlighting the role gender stereotypes play in discussions, decisions, and recognition. The co-authors of the paper created a task that mimics the television game show family feud's decision-making dynamics—the game show's opportunity for multiple 'good' answers and scores dependent on previous survey responses allow for the degree of subjectivity and precision needed to mirror real life decision-making environments. In response to these questions, focus groups discuss their ideas and rank group members on incentivized group representation—that is, who they would select to best submit and represent the group's answer. The chosen individuals have the power of culminating group discussion into an answer that determines group members' compensation. Those chosen are further rewarded by additional pay. The experiment ran two treatments—known gender of the chosen individual, and unknown gender, to control for bias.

The authors identify three different types of observed biases. First, gender bias, where women will be less likely than men to be selected as representatives, and therefore will receive less pay. Second, gender stereotyping, where individuals will be more likely to be selected as group representatives in scenarios congruent with their gender. And third, minority status bias, where individuals will be more likely to be selected as group representatives as the amount of shared-gender group members increases. In terms of gender bias, the authors found no statistical significance between gender and quality of ideas, i.e., in known and unknown gender treatments, women are just as likely as men to be selected as the group representative. In terms of gender stereotyping, Coffman et. al found that participants are more likely to be selected as group representatives in more 'gender-congruent' scenarios. In terms of minority status bias, through

the self-ranking treatment, the authors discovered that people think of themselves more highly when they are in the gender majority. The study had third party 'coders' read the group discussion transcripts and evaluate group members. It was found that when the coders were aware of participants' genders, women's responses in discussions were assessed less positively compared to men. In gender congruent settings, despite controlling for response quality, similar contributions, and positive reception, some participants were still less favorably selected to represent the group per the coders' further examination. In addition to favorability perceptions, the authors acknowledge the potential biases of individuals' beliefs and preferences on the research of gender stereotypes in deliberation. The authors find, even when they control for beliefs, people are more likely to be selected as group representative in more 'gender congruent' scenarios. Despite the fact that this paper does not display robust evidence of gender bias in differences in discussion and beliefs, it succeeds in demonstrating the role language has the potential to play in gender gaps and amplifying gender stereotypes.

In *Language in Society* by Robin Lakoff in 1973, Lakoff delineated that gender variation in communication is explained by gender roles. Campbell Leaper and Rachael D. Robnett in Women Are More Likely Than Men to Use Tentative Language, Aren't They? A Meta-Analysis Testing for Gender Differences and Moderators test for average gender differences and possible moderators in speech forms Lakoff proposed. The authors looked at four types of tentative language Lakoff emphasized: expressions of uncertainty–*I'm not sure*–, hedges–*I guess*–, tag questions–*isn't it?*–, and intensifiers–*very, so, really*. Lakoff's hypothesis risks being speculative and considered essentialist. Therefore, the authors test for the average effect size, Cohen's *d*, that reflects the difference between women and men in standard deviations. Leaper and Robnett (2011) control for time, speech observation method, and gender. They also control for gender

composition (Carli, 1990; Hannover, 2000; Leaper & Ayres, 2007), relationship among conversational partners (Deaux & Major, 1987), education (Leaper & Ayres, 2007), group size (Benenson, Nicholson, Waite, Roy, & Simpson, 2001), conversational activity (Newman, Groom, Handelman, & Pennebaker, 2008), and physical setting (Deaux & Major, 1987). The authors arrived at that women were slightly more likely than men to use tentative language, at a significant average effect size. Leaper and Robnett (2011) found that there was no significance between participants' relationship (strangers vs. familiar), gender composition (same vs. mixed), or activity (structured vs. unstructured). However, the effect of gender variation in communication was more meaningful in undergraduate studies(education) and research labs (setting). Although there existed a difference in effect sizes between women's and men's communication, the authors emphasize the significant overlap in the two group's distributions. This highlights the exaggeration in gender differences in speech styles and the ability of essentialism to contribute to gender bias.

In The (Great) Persuasion Divide? Gender Disparities in Debate Speeches and Evaluations, Huyen Nguyen examines spoken verbal tactics across men and women and their following scores. Nguyen acknowledges female underrepresentation in powerful positions, and in addition to gender inequality, asserts the importance of her paper in under-studied behavioral differences across gender, specifically persuasion styles. Nguyen cites Flinn et al., who demonstrates in their work that "gender differences in bargaining behavior are the key contributor to the gender wage gap" (Nguyen, 2021). In addition to Flinn et. al., Nguyen cites other authors' work on gender variance in the willingness to speak up [Coffman et al., 2019], job applications [Coffman et.al., 2019], or for self-promotion[Exley and Kessler, 2019]. The author looks at approximately 1500 speech transcripts and judges' scores from debate competitions.

Nguyen seeks to find if men and women hold different persuasion styles, and, if gender is significant in debate performance evaluations. Debate speeches are a prime data set because their dynamics of controlled speech time, speech topic, and objectivity serve as a favorable setting for data collection in the face of exogenous variables.

The author examines only necessary linguistic elements from the debate speeches, and relies on persuasive speech elements at the word and phrase level, studies of politeness, and the Linguistic Inquiry and Word Count (LIWC) dictionary of psychometric properties. Nguyen focuses on four elements of the LIWC software: basic speech features,—word count, sentence count, words per sentence, character per word, words greater than six letters—parts of speech composition—proportion of verbs, nouns, adjectives, adverbs, and personal pronouns—linguistic markers—argument indicators, fillers, hedges—and sentiment analysis—net sentiment, certainty indicators, and analytic, authentic, and emotional tone. The author found, through her statistical analysis, significant differences between male and female language use. Upon analysis, women in persuasion tend to use slightly more hedges, fillers, and personal pronouns, while men persuade more analytically and less authentically. Additionally, women use more hedges, fillers, and personal pronouns. On the other hand, women use fewer nouns and adjectives than men in their speeches. Nguyen also acknowledges potential bias in judges' scoring. After testing for this, she found that there is no difference in the numbers of requested questions towards men and women. She did find, however, that questions posed to women contained more hedges. Further, in response to these questions, female speakers' answers are longer, skewed more positively, and contain more hedges. Nguyen extends on evaluation bias, as she found that lower scores for women speeches at a 0.16 standard deviation resulted from women's use of score-reducing speech strategies, and not from gender bias, which highlights perhaps a skewed evaluation

system, as longer sentences and hedging are penalized in debate scoring. The author also discovered that while personal pronouns and emotional tone communicated more favorably for women than men, women with analytical style persuasiveness scored lower than their male counterparts. On evaluation bias, Nguyen's research found that female speakers' reduced scores are correlated with being scored by a female judge/a female-majority judge panel, by a reduced score of 0.30 standard deviation points. Nguyen's findings are important in that they demonstrate new-found implications for workplace negotiations, interviews, evaluation committees, leadership, and politics in terms of persuasion tactics, gender stereotypes, and communication styles.

Though Gunn (2010) addresses politics, Coffman et. al, (2021) decision-making, Leaper and Robnett (2011) deliberation, and Nguyen (2021) debate speech, they offer a unique insight into the role that communication styles play in differences in gender outcomes. If gender inequality can impact economic preferences and economic preferences are conveyed through language, the relationship between gender variation and language is worth exploring.

Literature provides an ideal theoretical framework to explore the possible relationship between gender bias and language. Kiberd explains in *Ulysses and Us*, "Most writers believe that by changing language and style you may in time alter thought; and that by altering thought you may transform the world itself" (Kiberd, 2009). Literary narratives shape our understanding of texts but also the world. Writing is what makes us human; it is essential truth–cultural norms present in literature reflect societal norms. *Ulysses* by James Joyce is one of the most influential imaginative texts of prose in literary history. The text was written to celebrate the lives of ordinary men and women and thus, captures pockets of real life. Further, *Ulysses* contains one of the most famous, and unprecedented examples of female speech in literature. The text's

respective male and female monologues in the same text enable prime experimental conditions to investigate a potential relationship between gender and language.

B. A Brief Introduction to *Ulysses*–Context and Significance

In the early twentieth century, James Joyce, an Irish novelist, poet, and literary critic, heralded modernist linguistic critical thinking. Joyce authored *Ulysses* (1922), *A Portrait of the Artist as a Young Man* (1916), and *Finnegan's Wake* (1939), all of which hailed him as one of the most influential and important modernist writers. *Ulysses* by Joyce is considered a demonstration and summation of modernist literature (Beebe, 1971), and is regarded as one of the greatest literary works in history. Through avant-garde literary techniques such as stream of consciousness, surrealist allusions and Western-desubliminating structuring, the novel foregrounded such pioneering thinking. *Ulysses* details an ordinary day in Dublin, Ireland on 16, June 1904. Its namesake is the Latinized name for Odysseus, the Odyssey's hero, from which Joyce draws many parallels.

The Odyssey begins ten years after the fall of Troy, when Odysseus, the king of Ithaca, left his wife, Penelope, and young son, Telemachus, to fight in the Trojan War. Since then, Odysseus' palace has become overrun by a mob of suitors who seek to court his wife, Penelope, though she has remained faithful to the king of Ithaca. Antinous, one of Penelope's suitors, plans to assassinate Telemachus, Odysseus' son, to eliminate any lasting claim to the throne. Unknown to all, Odysseus is alive—Calypso, a beautiful nymph, has imprisoned him on her island, trapped by her possessive love for him. Odysseus manages to escape Calypso's island, and some mythological monsters along the way, with the help of the Greek deities Athena and Hermes.

Odysseus finds refuge with the Phaeacian king and queen, who, familiar with his feats at Troy, agree to lead him safe passage home to Ithaca, but only after he details stories of his adventures. Odysseus tells the royals of Calypso's island, the Land of the Lotus Eaters, his battle with a Cyclops, the Sirens' temptation, and his fight with Scylla, a sea monster. Keeping their promise, the Phaeacians return Odysseus to Ithaca, where, disguised as a beggar, he reunites with his son, Telemachus. The two hatch a plan to eliminate the suitors who have overrun Odysseus' palace, and to take back Ithaca. Odysseus returns and defeats the suitors vying for his wife, Penelope, and reunites with his wife and his kingdom.

If *The Odyssey* details the adventure of Greek hero Odysseus' journey home, Joyce's *Ulysses* does the same, but with a unique twist. Joyce's Odysseus, the character Leopold Bloom, or commonly referred to as "Bloom", is a thirty-eight-year-old Jewish ad-man living in Dublin, Ireland. If Bloom is Joyce's Odysseus, then the character Molly Bloom is Joyce's Penelope, and the character Stephen Dedalus is mirrored to *The Odyssey* as Telemachus. Though Telemachus is Odysseus' son in *The Odyssey,* Stephen and Bloom are not biologically related. Although *Ulysses* is an allegory to *The Odyssey*, it is starkly different; *The Odyssey* spans over ten years—*Ulysses* over a single day—June 16, 1904. Homer's recountation of a ship wreck, various Greek gods/goddesses, mythological monsters, and trials and tribulations, translate in *Ulysses* to the story of an ordinary day in Dublin, Ireland and its ordinary inhabitants that the main characters Bloom, Stephen, and Molly, among others, must navigate as well.

Ulysses begins from the perspective of Stephen Dedalus at his residence of Montello Tower, Dublin. He spends the morning with, but withdrawn from, his jeering friends and roommates Buck Mulligan and Haines, an Englishman. Afterwards, Stephen travels to work, where he teaches history at Garrett Deasy's boys' school, to the newspaper office to deliver a

letter for his condescending boss, to Sandymount Strand, the beach, upon contemplation, and the National Library where he shares his ‘Hamlet theory’ with prominent poets.That same morning, Bloom’s day begins at 8:00 AM at his residence of 7 Eccles Street in Dublin, where he makes his wife, a singer, breakfast in bed and delivers her mail. On this particular morning, she has received correspondence from Blazes Boylan, her concert tour manager, who Bloom suspects is her lover. Bloom then goes on, through the day, interspersed between Stephen’s same ordinary daily journey, to attend the funeral of fellow Dubliner Patty Dignam, where he reflects upon the loss of his own son and father, the newspaper office, where he seeks to negotiate an advertisement he’s canvassed, to Davy Byrne’s pub for a light lunch, and to Sandymount Strand at sunset, to relax and ogle a young woman named Gerty. Stephen and Bloom finally cross paths in the 14th chapter or episode of the book, “Oxen of the Sun”. Here, at the hospital in which the episode takes place, Bloom checks on Dubliner Mina Purefoy’s birth, and Stephen congregates with his medical student friends. Stephen and his friends leave to solicit a brothel, and Bloom protectively follows. Bloom corales Stephen away from the chaos at Bella Cohen’s brothel, and invites him back to his house on Eccles Street. The two drink refreshments, and share respective experiences. Bloom asks Stephen to stay the night; Stephen kindly refuses. Bloom climbs into bed and relays his day to his wife, Molly, and then asks her for breakfast in bed the next day before falling asleep. In the last chapter, after Bloom falls asleep, we finally get a glimpse into Molly Bloom’s, Bloom’s wife, day. In the only first-person monologue form in the entire text, Molly mulls over Bloom’s breakfast request, her childhood in Gibraltar, her sex with Boylan earlier this afternoon—as Bloom suspected—and her singing career. Though her thoughts wildly wander, they always make their way back to Bloom, her husband. The “Penelope” chapter, and

by extension, the novel, ends with a reminiscence of her and Bloom's engagement, and a positive affirmation: "Yes".

Ulysses is renowned as one of the most important contributions to 20th century literature. Cultural economics studies people's beliefs and preferences, and literature and language capture them. The return to Joyce's Irish odyssey aids in the exploration of cultural gender norms embedded in language, as the text self-consciously performs gender. Text as data research captures human communication and interaction–this paper uses statistical analysis to investigate trends, patterns, and relationships across gendered interaction throughout the novel via concrete, objective features rather than impressions. *Ulysses* further makes a perfect study because it explores gender through various narratives. This paper focuses on two particular female–the "Penelope" episode–and male–the "Proteus" episode–narratives, respectively, and how Joyce's chosen language communicates gender expectations to the audience from the author.

II. Molly Bloom and the Multiplicity of Feminine Thought and Language

In this chapter, I analyze the relationship between language and gender in the "Penelope" episode of James Joyce's novel *Ulysses*. Penelope is the daughter of the Spartan king Icarius, and the wife of the Greek hero Odysseus with whom she shares a son, Telemachus. The spindle is an ancient symbol associated with femininity, and Penelope spends all of her time spinning thread, weaving clothes and linen for her household. In the "Penelope" episode of *The Odyssey*, Odysseus returns home disguised as a beggar so as to remain inconspicuous. Since Odysseus' travels, suitors for Penelope have overrun the palace. Penelope is skeptical that the beggar is her husband. She holds a contest—the man who could shoot an arrow through a dozen ax heads

would win her hand. Although she creates the prompt, she knows this is a feat only Odysseus can accomplish–her faith in her husband has never wavered. Penelope's suitors attempt, but fail miserably. Odysseus, still disguised as a beggar, shoots an arrow straight through the ax heads with ease. Odysseus kills the remaining suitors, and finally wins Penelope back. Though Penelope is initially hesitant, Odysseus proves his identity by the recall of their bed, which he handmade from an olive tree.

In the "Penelope" episode of the novel, Molly, like Penelope, mourns her lost relationship with her husband, Leopold Bloom, of almost 20 years–18 years have since passed since their last love-making. When Bloom settles into bed with Molly at the end of the "Ithaca" episode leading into "Penelope", he asks for breakfast in bed in the morning. In the "Penelope" episode, Molly reflects on this suspiciously–she has not seen that of her husband since 18 years prior. Molly weaves, like Penelope, a monologue that seeks to understand–is this the reunification between my husband and I after all these years? However, she is hesitant. She approaches this question from multiple angles. Her thoughts circulate in a complex multiplicity as she considers, like Penelope amongst her suitors, each of her former lovers—ultimately, though, her thoughts settle on Bloom.

Through the majority of *Ulysses,* the female narrative is largely absent. Though the audience receives glimpses into female thought, through *Nausicaa, Wandering Rocks, Sirens,* and more, these few examples are either romanticized or disdainful. Despite feminist critics seeing Molly's chapter as a construct of patriarchal fantasy, the "Penelope" chapter provides a well-developed and complex representation of the intersections of femininity through the language and style of its narrator, Molly. Although some feminists would contest Joyce's Molly Bloom, several feminist thinkers would argue that Joyce highlights the female psyche by

demonstrating her agency through the relationship between language and the body. The works of Simone de Beauvoir, Hélène Cixous, Luce Irigaray, and James Joyce contribute to my literary analysis of Molly's feminine language in *Ulysses*, where Joyce embraces the multiplicity of feminine through Molly's affirmative écriture féminine.

A. Theoretical Overview

1. Simone de Beauvoir

Simone de Beauvoir is a French feminist intellectual known for *Le Deuxieme Sexe* (1949), or *The Second Sex*, which is one of the central texts of second-wave feminism. Beauvoir's most prominent theory is that which rejects *biological determinism*, the belief that human behavior is directly controlled by an individual's genes or some component of their physiology. Beauvoir states, "One is not born, but rather becomes, a woman. No biological, psychological, or economic destiny defines the figure that the human female acquires in society; it is civilization as a whole that develops this product, intermediate between female and eunuch, which one calls feminine" (1949). This theory of Beauvoir's continues to guide feminist thought today. In *The Second Sex*, Beauvoir applies "a master-slave dialectic analysis of the relationship of men to women, in which men become the essential, transcendent subjects of the world and women are relegated to the purely immanent and contingent realms of experience" (Hansen, Page 2). The author's underlying thesis in *The Second Sex* is that women's position in society is due to historical, political, and social circumstances, and not any natural traits of women, hence, biological determinism. In *French Feminism Reader*, introduction by Jennifer Hansen, Hansen

writes, “In the introduction to *The Second Sex*, Beauvoir asks the important questions: ‘Are there women, really? Might not ‘women’ or ‘femininity’ be the creations of men, molded and shaped to satisfy their sexual, nutritional, and emotional needs’” (Page 3)? Here, Hansen and Beauvoir paint a social constructionist portrait of gender, questioning womanhood’s essence through the pressures and expectations of the patriarchy.

Beauvoir touches on feminine topics such as sexual desire, orgasm, pregnancy, breast-feeding, and childbirth. However, Beauvoir’s points on these topics are rather anti-feminist—she insists that these acts lack the necessity of agency and freedom. On “The Woman in Love”, Beauvoir insists upon women's derivation of meaning relative to men, and though humans are born free, that women “... evade their freedom; they are in bad faith because they content themselves with finding the meaning of their existence in the successes of the men they or of their sons” (Hansen, page 3). Although this argument may expose—at the time—society’s envisaged role for women, the assertion denies women their autonomy. The French feminist goes on to assert, “Only when women transcend their roles as the ones who tend to men’s needs will they finally be capable of securing fulfilling relationships” (Hansen, Page 4). However, despite the fact that Beauvoir pushes a more optimistic note, her expectation limits women to mere objects and is not mindful of all representations of women, and female relationships. One may argue, though, that one can still reap the theoretical ideas from her works without acknowledging these awkward ideals.

Beauvoir asserts that the main situation women face is their assumption of the status of “other”, the non-subject, in the pursuit for freedom. Beauvoir writes, “She is defined and differentiated with reference to man and not he with reference to her; she is the incidental, the inessential as opposed to the essential. He is the Subject, he is the Absolute—she is the Other”

(Page 8). She also writes, “To decline to be the Other, to refuse to be a party to the deal—this would be for women to renounce all the advantages conferred upon them by their alliance with the superior caste” (Page 12). This contradiction Beauvoir incites is shown in women's relationship with her body—her body makes her a woman, but it also separates her from herself as a free agent. Although Beauvoir rejects the idea of biology as manifest, she acknowledges the role of the body as a weight around the necks of women’s autonomy.

2. Écriture féminine

Écriture féminine or “women’s writing”, is a genre of authorship derived by French Feminist and literary theorist Hélène Cixous in “The Laugh of Medusa” (1975). This essay of Cixous’ calls for a divergence from traditional literary styles; those marked by the masculine, as writing has been since its inception. Cixous’ écriture féminine “... examines the relationship between the cultural and psychological inscription of the female body and female difference in language and text” (Showalter, 1981). This deviated writing of feminist literary theory began in France in the early 1970s. The style can be seen through the literature of Cixous and other feminist theorists, such as Luce Irigaray, Chantal Chawaf, Catherine Clement, and Julia Kristeva.

Cixous asserts that, “woman must write her self: must write about women and bring women to writing, from which they have been driven away as violently from their bodies--for the same reasons, by the same law, with the same fatal goal. Woman must put herself into the tet--as into the world and into history--by her own movement” (Cixous, 245). The post-structural theoretical feminist here calls for a writing, a language, an experience, that priveleges non-linear speech, one that disrupts phallocentric structure. Peter Barry in *Beginning Theory: An*

Introduction to Literary and Cultural Theory, notes that "the female writer is seen as suffering the handicap of having to use a medium (prose writing) which is essentially a male instrument fashioned for male purposes" (126). The majority of Western literature silences the female voice, canonized by Homer, Socrates, Locke, Marx, Freud. As feminist theorist Luce Irigaray puts it, "Nearly the entire history of writing is confounded with the history of reason, of which it is at once the effect, the support, and one of the privileged alibis. It has been one with the phallocentric tradition. It is indeed that same self-admiring, self-stimulating, self-congratulatory phallocentrism" (Page 249). By writing in a fashion outside of the world men constructed, by writing women outside of men's patriarchal hold, and into their own narrative, écriture féminine, according to Cixous, can serve as an escape for women outside of the phallogocentric, linear paradigm. The male narrative is logical, linear, undeviating. Tong, in *Feminist Thought: A More Comprehensive Introduction* on Cixous' écriture féminine, marks the male narrative as pointed, singular. By contrast, Cixous insists upon a literature that inscribes the female body, a narrative that is circular, complex, infinite, deviating from the norm. Only by doing so, by implementing an écriture féminine, by writing themselves, their bodies, by marking themselves through literature, can they free themselves from the bounds of the discreetly bound male economy.

Luce Irigaray, another French Feminist proponent of écriture féminine, shares in Cixous' rejection of ordered masculine language. Irigaray justified women's sexual freedom through language in terms of female pleasure. She theorizes that, women's–what she terms–multiple *jouissance* exceeds men's singular, phallic pleasure. This maternal, feminine language that Cixous insists upon is marked by a positively chaotic, deviating, explosive character—a new culture, through language, that embraces this, can enable women's liberation in new ways. She writes, "... woman has sex organs just about everywhere… feminine language is more diffusive

than its ‘masculine counterpart’. That is undoubtedly the reason… her language… goes off in all directions and … he is unable to discern the coherence” (103-104). Irigaray, like Cixous, underscores the potential to deconstruct patriarchal concepts through instituting a female text tied with transcendent female sexuality.

In their works, Cixous and Irigaray emphasize a new culture emerging from the connection of the female body and writing. Their theory reminisces Beauvoir’s ‘woman’ as ‘Other’ -- Western history has privileged men in the center, making them the ‘One’, women as a result, have been deemed the ‘Other’. This derivation of the ‘One’ versus the ‘Other’ between the sexes. However, if women write the sexual difference that marks them, according to Cixous and Irigaray, they can overturn patriarchal history.

3. Hélène Cixous

Hélène Cixous is a French feminist poet, philosopher, playwright, and novelist. Like Beauvoir, Cixous sees women’s oppression connected to the body. However, Cixous asserts women's chains to the lack of a female language, or writing. She questions the distinct separation of masculine and feminine in society due to the ‘Oedipal economy’, what Cixous calls the norm of phallogocentric desire. This male-oriented desire does not serve women–it limits them. Therefore, Cixous claims, women can surpass the narrow view that erotic = phallus through the practice of writing, instead, an abundant desire, that accounts for the diffuse female body. She writes, “Woman must put herself intot he text—as into the world and into history—by her own movement” (Oliver, 257). The French feminist deems writing as currency—gifted by women, not indebted as historically by men, through exclusion and opposition. Cixous states that the

female language is given with no expected return, and through this valuable attribute, through this written female economy, women shall reach autonomy. In order to do so, Cixous proclaims an écriture féminine, an ‘experiment’ really, to capture ‘what has been erased through the privileging of the one, masculine/speech, over the other, feminine/writing.

In “The Laugh of Medusa” (1981), where Cixous details an écriture féminine, she calls for women to return to their bodies through writing. She urges women to write their “overflowing abundance, their profusion, their prodigious and multiple erotogeneity” (Page 255). Women’s language, Cixous argues, should reflect the fluidity of their bodies and sexuality. Effectively, in doing so, women will oppose the narrow, phallus-centered masculine economy. Writing the female is women's method of overcoming the shame they have been made to feel about their bodies, othered by the patriarchy. Cixous argues, by embracing and expressing the nonverbal, unconscious, and instinctual affects and sensations made by the body, feminine freedom can be achieved.

In Cixous’ work, “Capitation or Decapitation?”, the French feminist disects the masculine fear of castration. Cixous explains that all of society’s literature, history, and philosophy encompasses backlash against women; like Medusa, an eternal, repeated decapitation. However, if women write the sexual difference that marks them, to dare to look at Medusa, the figurehead of the repressed and feared feminine, they can overturn patriarchal history. Feminine writing, Cixous describes, is ‘tactile, bodily, interior’. It flows, pours out like ‘menstrual blood, mother’s milk… not linear but from all sides at once” (Alphonso, 255).

Écriture féminine, through the needed work of mourning the wounds of patriarchy, allows for a new historical variation, across boundaries through the untraveled, elsewhere. Cixous goes on to consider what she calls the Entredeux or ‘between two’. The theory is that

sexual difference and identity materializes from movement—from one to the other, a relational "I". This relational "I" can not be seen, but rather felt, through curiosity, the initial legs of desire. Cixous writes, "The other furnishes the opportunity and desire to find the necessary words and thus, the need to write is aroused" (Page 256). Through framing women's otheredness via the economics of language and desire, Cixous manifests a reimagined, liberated narrative.

4. Luce Irigaray

Luce Irigaray is a French feminist philosopher, psychoanalyst, linguist, psychologist, and psychopathologist. She is renowned for her breadth of academia, but also its multiplicity. In one of her first dissertations, *Le Lange des Dements* (The Language of the Demented), Irigaray looked at how dementia patients use grammar and language, which first sparked her interest in gendered language differences and the language surrounding 'female hysteria'. Irigaray's impressive depth is reflective of her influences; the 1968 French Women's Movement, avant-garde literateurs, French philosophers, and German philosophers. Though involved in the French feminist movement, Irigaray never aligned herself with Psych et Po or MLF, the prominent feminist organizations. Derrida's structuralism theory greatly influenced her work in *Speculum de l'autre Femme*. Derrida's "one at the expense of the other " theorizes that man and woman are not symmetrical, but hierarchical, a negation of the other, not the opposite; man universal, woman contingent. Irigaray was further influenced by Beauvoir, her biological essentialist 'woman' as other theory shaping Irigaray's.

In *Speculum de l'autre Femme* (Speculum of the Other Woman), Irigaray challenges the philosophies of Plato, Aristotle, Plotinus, Freud, and implicitly Lacan—though Lacanians

interpreted her work as an attack on Lacan himself. Irigaray derives her own language for disrupting the otherness of women. She achieves this by mimicking the historical texts she reads, or using mimetic voice, as a means of deconstruction. By poking fun at these male-centric schools of thought, Irigaray opens up a space within oppressive writing to allow sexual difference outside it. Through language, Irigaray reveals the world through 'patriarchal man's image', harboring and utilizing language's transformative modality she is so passionate about. On the idea of speculum, Irigaray likens Western society to a mirror, speculum mundi in Latin, but also the gynecological tool. The deceptive speculum disfigures images of women, committing essential matricide and repression of difference between sexes. This mirror/tool reflects/widens sexual difference and femininity to disrupt the privileging of masculine subjectivity in Western culture and history. Within Western literature, women's purpose is portrayed purely for man's nutritional and spiritual nourishment, an essentialism Irigaray, like Cixous and Beauvoir, rejects.

B. Joyce's "Penelope": Molly's Feminine Language and the Male Gaze

Joyce's Irish odyssey has received scrutiny, raising controversy and obscenity charges in various countries, the United States included (Ellman, 1982). The author's parallel to Penelope has received backlash as well. Though Joyce's chronicle of the female psyche was revered for its groundwork, feminists over the years have expressed many criticisms. Molly Bloom, our heralded heroine, is portrayed by Joyce in the entire chapter in bed, in the dark, in private, and seemingly incoherent. Her story starkly opposes those who came before her, the male monologues of Dubliners privileged by dignity, sunlight, and clarity. The final chapter of Joyce's

"Irish epic", Molly's soliloquy, is from the point of view of a woman, as she reflects on the day she's had. Molly, is lying in bed in her nightgown, reflecting on the activities of her day. Molly remembers the sex she had that afternoon with Blazes Boylan, her manager for her upcoming concert in Belfast. Boylan is well-known and well-liked around town, unlike Bloom due to xenophobia present in Irish nationalism. Molly recounts her various lovers: Boylan, who admires her feet; the tenor Bartell D'Arcy, who kissed her in church; and Lt. Gardner, who died of fever in the Boer War. In her continuation of sexual, desirous subject matter, Molly seems to be an object of patriarchal fantasy. It seems that Joyce characterizes Molly to be merely a male subject, a woman that is constantly desirous and fantasizing about sex. This idea is reflected in critics' negative reception of the "Penelope" episode. From natural goddess-mother, to prostitute, to loudmouth, to object, critics minimize Molly to typical female stereotype.

However, I argue that Joyce's true objective here is to promote the liberation of women and feminine multiplicity. Despite Molly's soliloquy totaling roughly sixty pages, the narrative feels infinitely longer as she transitions from rambling sentence to rambling sentence, and eventually to rambling paragraphs with few punctuation breaks. Though Molly covers a wide array of subjects, we as readers are constantly brought back to the body—an exclamation echoed by Beauvoir, Cixous, and Irigaray in their own works.

Molly mulls over a multitude of topics, but the most popular; desire. Kathleen McCormick in *Reproducing Molly Bloom A: Revisionist History of the Reception of "Penelope," 1922-1970* points out, "At the end of "Ithaca", Molly is described in the following manner: 'In what posture? Listener: reclined semi laterally, left, left hand under head, right leg extended in a straight line and resting on left leg, flexed, in the attitude of Gea-Tellus, fulfilled, recumbent, big with seed. (17.2311-14)'" (Page 23). She is made out to be desirous, lustful, a mere patriarchal

fantasy. In *How Does Molly Bloom Look Through the Male Gaze?* Richard Pearce points out, "But by the time we reach the last episode, Molly has been framed by the quest stories of Stephen Dedalus and Leopold Bloom, and her image has been shaped by the aggregate male view" (Page 40). Critics argue that Molly contends with the male gaze, presenting herself as an object for the pleasure of the male viewer. The Gilbert Schema was created by James Joyce as an outline for the chapter's concepts. Each chapter is organized by title, scene, hour, organ, color, symbol, art, and technique. For the "Penelope" chapter, it reads; scene: the bed; hour: none; organ: flesh; color: none; symbol: earth; art: none; technique: monologue (female). This generalization of the "Penelope" chapter reduces Molly Bloom to a mere patriarchal fantasy, as Molly is diminished to the bed and her 'fleshy charms' (758), an artless, colorless form. Compared to the previous chapters in *Ulysses*, she appears to take up no space--seeing that she exists at no particular point in time--upon reading the Gilbert Schema, she very much seems to represent the non-threatening, subordinate female ideal sought after by the male audience.

Throughout Molly Bloom's monologue, we as readers are constantly reminded of her sexuality. She cannot contain herself, and incessantly describes her past sexual encounters, including the one she experienced that day with her concert tour manager, Blazes Boylan. In one unconscious omission on page 893 she lets on, "I can feel his mouth O Lord, I must stretch myself I wished he was here or somebody to let myself go with and come again like that I feel all fire inside me". She exists only in one's voyeuristic imagination, teeming uncontrollably with desirous dialect, and to top it off, contextualized by a male author, Joyce. Pearce wonders, "Isn't Molly turned into a spectacle of an independent woman, talking endlessly to herself while lying in bed, in the penumbra of the masterplot? Indeed, isn't she eroticized for the implied (male) reader by the display of her desires" (52)? In the following sections, I will unpack the multitude

of Molly Blooms in hand with historical Joyce criticism, exploring the various interpretations of Molly as an apparent ‘earth mother’, a ‘prostitute’, an ‘insipid rambler’ and a ‘passive object’.

1. Molly as Earth Goddess

As previously mentioned, *Ulysses*, upon publication in 1922, was initially ill-received, criticized as obscene, nonsensical , and dangerous. In *Book Reviews* edited by Robert E. Knoll and Bernice Slote from the University of Nebraska, on the topic of *Ulysses*, the authors write, “It is called a book for ‘general readers’ but of course it cannot be: who can imagine Bloom reading *Ulysses*” (167)? In order to canonize *Ulysses* to its deserved stature, Joycean critics dumbed down the novel’s salaciousness, but the “Penelope” chapter especially. In the 1930s and 40s, a popular interpretation of Molly Bloom arose: Molly as earth goddess mother. Kathleen McCormick in *Reproducing Molly Bloom A Revisionist History of the Reception of “Penelope,” 1922-1970*, explains, “... it also, more subtly and indirectly, provided a means of neutralizing the threat of Molly’s sexuality–which was necessary if she was to be accepted by dominant patriarchal discourses” (21). In a letter to Frank Budgen, James Joyce wrote, “‘Penelope’... turns like the huge earth ball slowly surely and evenly round and round spinning” (McCormick, 24). Sure, there is evidence of Molly as a symbol of maternal, natural divinity. On page 926 of “Penelope”, where Molly’s thoughts wander to the naivety of men, she says, “they dont know what it is to be a woman and a mother how should they where would they all of them be if they hadnt all a mother to look after them”. Here, Molly reasons that the world should be governed by women—they are a stranger to what women go through, yet depend on their mothers. She highlights the underscored matriarchal narrative, and insists upon the power of mothers. Joyce’s

construction of Molly certainly, through bodily language, can be associated with the personification of life's origins. Joycean earth-mother critiques equate Molly's raw speak with a nurturing creator—to what they describe as a, "flowering fruitful earth" (Guide 233, Tindall), an "animal placidity" (Levin, 125). Critics further liken Molly Bloom to "the voice of nature herself" (Gilbert, 400), "the eternal feminine" (Levin, 125), and the "center of natural life" (Tindall, *JJ*, 233), "the teeming earth with her countless brood of created things" (Budgen, 262). However, this exaltation of Molly as an earthly goddess proves harmful. Though relating femininity with the genesis of existence can seem powerful, reducing Molly, and therefore all women, to this 'fertile figure' censors women's sexuality rather than promotes it. This analysis renders women to be "ploughed, penetrated, seeded like the earth" (Blackmur, 115). Molly's femininity is too much, but reduced to a symbol, she is more easily critically accepted. Another Joyce critique, Blackmur, wrote, "Molly is necessary to any culture but not as its foundation; she is rather the basic building material; the problem that first and last must be controlled" (114). The Molly as earth mother theory propagates Molly's body to be 'used or mined by men in whatever way they see fit' (McCormick), asserting the need for women to be cultivated and controlled by men, and engendering hierarchy rather than appreciation. This thought also reduces women and their bodies to matter, and thus as object, this biological essentialism that Beauvoir speaks on.

In another letter to Harry Weaver on "Penelope", Joyce wrote, "In conception and technique I tried to depict the earth which is prehuman and presumably posthuman" (Letters 1.180, 24). Human civilization is regarded as the universe's most significant feat—to place Molly in the empty void before and after earth's triumphs, in comparison, negates Molly to a meaningless form that is not life nor death. Molly's soliloquy takes place in her bed, in the dark,

at no particular hour. Cixous writes on this negation of women, “Dark is dangerous. You can’t see anything in the dark, you’re afraid. Don’t move, you might fall. Most of all, don’t go into the forest. And so we have internalized this horror of the dark” (Pages 247-248). Women and symbols of femininity have been reduced to negative connotations, characterized as nothing compared to men’s something. Irigaray describes, “... the vagina is a flaw, a hole in representation’s scoptophilic objective. It was admitted already in Greek statuary that this ‘nothing to be seen’ must be excluded, rejected, from such a scene of representation” (Page 101). According to the Gilbert Schema on page xxiii of the book’s introduction, the framework of the chapter is as follows: the organ: flesh, the art: none, the colour: none, and the technic: monologue(female). Joyce’s timeless, location-less allocation of Molly in bed is problematic, as it reduces women to entities that cease to exist outside the bedroom. This otherness of women de Beauvoir characterizes the relationship between men and women, with women as the ‘dark, nebulous’ side to man. This aspect of Ulysses is paradoxical; giving a woman a voice only to have no proper audience to perform for. The lack of substance in the schema and chapter places women in a surrealist, imagined view of identity, and although this action doesn’t take away her voice, as critics would argue, it seems to reduce it.

However, although Molly is seemingly nowhere, Joyce’s intention is to imply that she is actually everywhere, her thoughts and voice forever on a traveling time continuum. The lack of articulation surrounding her circumstance is because her condition is infinitely universal. Cixous agrees; she asserts, “Our blood flows and we extend ourselves without ever reaching an end; we never hold back our thoughts, our signs, our writing; and we’re not afraid of lacking. What happiness for us who are omitted, brushed aside at the scene of inheritances; we inspire ourselves and we expire without running out of break, we are everywhere! (Page 248)” Despite the

aforementioned critics who maintain that this aspect of the novel is degrading, in reality it is empowering. This fluid, sublime nature of woman is over-arching, and is enforced through Joyce's allotment of Molly in a timeless, location-less setting. Irigaray seconds this, exclaiming, "... woman has sex organs just about everywhere. She experiences pleasure almost everywhere. Even without speaking of the hysterization of her entire body, one can say that the geography of her pleasure is much more diversified, more multiple in its differences, more complex, more subtle, than is imagined" (Page 103). As an infinite, universal maternal figure on an infinite plane, Molly becomes the matern of an infinite amount of people, and Joyce's publication of it in writing only makes it ever more infinite.

2. Molly and Desire

In the 1950s and 60s, the critical conversation of Molly shifted from the abstract goddess to the purger of evil. Molly's desire is irrefutable–as readers we are constantly brought back to the female body, from descriptions of her lips, 'ample' breasts, backside, or various flirtatious and sexual encounters. However, mid-century critics viewed this as abhorrent, rather than empowering. According to Kathleen McCormick, "critics of the fifties and sixties openly vilified Molly as a 'bitch' (Richardson, 183), a 'whore' (O'Brien, *CJJ*, 211; Morse, 140), and a 'slut' (Adams, *Common*, 166) and suggested she was an embodiment of evil and destruction (Kenner, *DJ* 262; Morse 141)" (page 28). Critics' remarks come at no surprise; the dominant ideology of the time period denied women's sexuality and regarded liberated women as dangerous (McCormick, 23). Certainly Molly can be understood as provocative–whether she mentions her own body or someone else's, Joyce makes out Molly's physicality to be persistent. On page 875

she expresses, "... why can't you kiss a man without going and marrying him first you sometimes love to wildly when you feel that way so nice all over you you cant help yourself…". Joyce confirms "Penelope's" connection to the female body; in a letter to Frank Budgen he wrote, "'Penelope' is… four cardinal points being the female breasts, arse, womb, and cunt expressed by the word because" (letters 1. 170, 24). However, this corporeal connection has suppressed her reception. "For all of Molly's attractive vitality, for all of her fleshly charms and engaging bravado, she is at heart a thirty-shilling whore" (Morse, 140), one critic wrote. "She is a dirty joke. No one [in the book] regards her as anything but a whore" (Morse, 140). Evidently, Joyce's depiction of desirous Molly Bloom has been interpreted as the essence of humanity's evil, like an Eve of the 20th century.

Certainly, one may argue that Molly contends with the male gaze. With a 'back on her like a ballalley' (12. 503-4) as described by the nameless narrator of "Cyclops", it cannot be denied that Molly is looked at and from the vantage point of the object rather than the subject. In *How Does Molly Bloom Look Through the Male Gaze*, Pearce notes, "The power of the gaze, according to Mulvey, derives from the pleasure we take in looking when we are not seen" (page 41). In the early 1900s when Joyce wrote *Ulysses*, women's agency was limited. It was expected of women to be passive, domestic, nurturing, dependent, refined, delicate, and obedient—qualities that have kept women in subordination for centuries (Shaw et. al, 107). Cixous remarks on this systematic subordination: "Men have committed the greatest crime against women. Insidiously, violently, they have led them to hate women, to be their own enemies, to mobilize their immense strength against themselves, to be the executants of their virile needs" (248). Irigaray agrees, and in her work asserts further, "... a sex organ, is counted as no sex organ. It is the negative, the opposite, the reverse, the counterpart, of the only visible and morphologically

designatable sex organ… " (Page 101). Écriture féminine, rooted in female liberation, acknowledges the patriarchy's work to minimize women and all associated with femininity. According to Mulvey, as quoted in Pearce's aforementioned essay, unless women resist submission, they face an undesirable paradox—to identify with the male view and therefore "...false consciousness or self-destruction, or with the female object, who has no look of her own, who has neither agency nor subjectivity, who can neither choose nor desire for herself" (44).

So which undesirable fate does Joyce set out for Molly? One could argue she identifies with the male point of view, and therefore undermines herself. She says, "I wish some man or other would take me sometime when hes there and kiss me in his arms theres nothing like a kiss long and hot down to your soul almost paralyses you…(857)". Molly's thoughts here can be read as aligned with the male view—her assertive consciousness certainly situates her as an active agent. However, her wish to be desired by a man and his passions also frames her as a female object.

Does Molly Bloom reinforce the male gaze? According to Pearce, "Yes, she looks the way the men want her to look: admiringly (as she thinks about Bloom looking 'very handsome… trying to look like Lord Byron', narcissistic (as she thinks of herself 'so plump and tempting in my short petticoat'), defensive (when she worries about her belly being a 'bit too big'), motherly (bandaging Bloom's corns), forgiving ('Ill give him one more chance Ill get up early in the morning'), catty (as she recalls the cleaning woman 'padding out her false bottom to excite him'), dependent (needing 'to be embraced 20 times a day… to look young' and hoping that Blazes 'was satisfied with me', seductive ('Ill put on my best shift and drawers and let him have a good eyeful')" (page 48). Molly's soliloquy, teeming with female sexuality and bodily content, one can say, does appear to perform for the voyeuristic male gaze—her descriptive monologue a

verbal peep show into a woman's most carnal desires. Pearce wonders, "Isn't Molly turned into a spectacle of an independent woman, talking endlessly to herself while lying in bed, in the penumbra of the masterplot? Indeed, isn't she eroticized for the implied (male) reader by the display of her desires" (52)?

However, Molly's performance is for no one but herself, as she realizes écriture féminine. In *The Laugh of Medusa*, Cixous theorizes, "To write. An act which will not only 'realize' the decensored relation of woman to her sexuality, to her womanly being, giving her access to her native strength; it will give her back her goods, her pleasures, her organs, her immense bodily territories which have been kept under seal" (250). By voicing her desires, women, Joyce asserts through Molly, are not reduced, but exalted. Irigaray mirrors this concept in her work; she writes, "In her statements—at least when she dares to speak out—woman retouches herself constantly. She just barely separates from herself some chatter, an exclamation, a half-secret, a sentence left in suspense—When she returns to it, it is only to set out again from another point of pleasure or pain" (103). In addition to men, Molly desires sex, fancy garments, a phallus; "I wished I was one myself for a change just to try with that thing they have swelling up on you" (924). Molly derives pleasure from imagining to be a man, perceiving herself visually in passing, or physically inside. However, she rejects this self-fetishization, stating, "sure theres nothing for a woman in that" (890). Despite critics' comprehension of Molly's sexuality as subverting, Joyce writes Molly reverently, written to perform not for the implied male reader, but the role of an independent woman with a subjectivity of her own, with her own unique voice, for her own pleasure.

3. Molly and Order

Critics have assailed Joyce's portrayal of Molly, as it appears nonsensical. In a letter to Frank Budgen, Joyce wrote, "'Penelope' is the clou of the book. The first sentence contains 2500 words. There are eight sentences in the episode. It begins and ends with the female word "yes" (page 24). The "Penelope" chapter is nothing like its predecessors—written in first-person monologue with little to no sentence breaks, punctuation, or definite subject matter, as Molly the monologist lets her mind wander, it appears Joyce thinks little of women's abilities. For example, "O what a name Id go and drown myself in the first river if I had a name like her O my and all the bits of streets Paradies ramp and Bedlam ramp and Rodgers ramp and Crutchetts ramp and the devils gap steps well small blame to me if I am a harumscarum I know I am a bit I declare to God I dont feel a day older than then I wonder could I get my tongue round any of the Spanish como esta usted muy bien gracias y usted see I havent forgotten it all I have though I had only for the grammar a noun is the name of any person place or thing" (Pages 927-8). This notion of Molly's apparent senselessness is reflected in critics' remarks on the chapter. In the *Dublin Review* in 1970, Shane Leslie commented that the "Penelope" episode is a "very horrible dissection of a very horrible woman's thought" (page 22). Central to the theory of écriture féminine is the power women claim through writing themselves outside the traditional logic and order of patriarchal narratives. On the idea of patriarchal language, Cixous describes, "Nearly the entire history of writing is confounded with the history of reason, of which it is at once the effect, the support, and one of the privileged alibis. It has been one with the phallocentric tradition. It is indeed that same self-admiring, self-stimulating, self-congratulatory phallocentrism" (Page 249). Once we reach the last chapter, Molly's episode, the female consciousness has been framed by the previous quests of Stephen and Bloom, her narrative shaped by the dominant male view.

Throughout *Ulysses*, readers are made to identify with a phallocentric perspective—the rectification of father and son, the ogling of passing women, men's perspectives in the funeral buggy, library, and even maternity ward. Even further, our perspective of Molly is limited to the rigidity of male syntax. As Bloom traverses around Dublin through the day, he thinks of Molly constantly, wondering who her 18 lovers are, other men of Dublin wonder who's fancying her. Pearce adds, "Lenehand tells the story about being lost in Molly's milky way. Simon Dedalus puns that 'Mrs. Marion Bloom has left off clothes of all descriptions' (11.496)" (45). However, the "Penelope" chapter linguistically disrupts the male gaze. In the words of another critic, Molly is "howling like a bitch in heat" (Richardson, 184), but in this they fail to see the sense in the multiplicity of Molly's discourse. As Susan Barzagan points out in *Molly Blooms: A Polylogue on "Penelope" and Cultural Studies*, "Molly's chapter is not a monologue. It is a dialogue—"Yes… because" being an explanation to an ideal listener. And I would add that Molly's ideal listener is a woman, with whom she can share her restlessness, her physical desires, her fantasies, her cynical views of men, as well as her realistic views of motherhood and menstruation that don't come from the dominant discourses of her society" (Page 46). By releasing her desires in a style entirely her own, unshackled by phallic pronunciation, Joyce engenders the possibility of the free woman through powerful prose. In *Demystification* Irigaray theorizes, "It is therefore useless to trap women into giving an exact definition of what they mean, to make them repeat (themselves) so the meaning will be clear. They are already elsewhere than in this discursive machinery …If you ask them insistently what they are thinking about, they can only reply: nothing. Everything. Thus they desire at the same time nothing and everything" (Page 103). Mrs. Marion Bloom, through Joyce, refuses to be minimized, by ascertaining her abundant self in a defiant dialect that opposes conventionally constructed male order.

In addition to lacking phallic reason, Joyce's "Penelope" has been accused of lacking structure as well. Molly is berated by critics for deficient propriety. On page 51, Pearce writes, "...though we can distinguish Bloom's from Stephen's monologues by their rhythms and subject matter, the language is literate, whereas Molly's is marked by its 'idiosyncratic grain'—bad grammar, spelling, and malapropisms—and is embodied in its run-on sentences that call attention to their materiality". As some critics have claimed, Joyce indeed writes Molly indecently—her lack of periods, commas, apostrophes, and spelling errors outlining her assumed subjectivity. Such uncontrolled speech in addition to rambling sentences with few punctuation breaks sets Molly up as contradicting herself, as the French feminists would argue, some sort of implied 'otherness', a tool of oppression. Though Joyce has been blamed for belittling women in the way he constructs Molly's voice, despite Molly's syntax, her message is perfectly clear, her validity sound. In *The Laugh of Medusa*, Cixous insists, "Let us not be trapped by an analysis still encumbered with the old automatisms. It's not to be feared that language conceals an invincible adversary, because it's the language of men and their grammar. We mustn't leave them a single place that's any more theirs alone than we are" (page 257). In addition to unusual syntax, Molly, the chapter's dialogisist, often engages in circular thought as she is trapped in repetitive analysis, signified and exacerbated by the continuous use of the word "yes". Molly criticizes neighboring couples' marital affairs, then sympathizes with others, criticizes priests using obscenities and shouting 'four letter words' with Boylan, then details sexual encounters and addresses her own flatulence. The circular sentence Joyce serves Molly comes dangerously close to reinforcing negative female stereotypes. However, Cixous would argue that Joyce does not represent Molly's conscience as the problem, but the solution; "I wished that that woman would write and proclaim this unique empire so that other women, other unacknowledged

sovereigns, might exclaim: I, too, overflow; my desires have invented new desires, nobody knows unheard-of songs" (246). Cixous affirms that through language, women can challenge speech governed by the phallus, and confirm other women outside the negative space they've been assigned to—taking up space through language, and an abundance of it. Cixous speaks further on the appeal to abundance rather than lack; "I don't want a penis to decorate my body with…Castration? Let others toy with it. What's a desire originating from a lack? A pretty meager desire" (Page 262). Once again, Cixous remarks on the absurdity of male-centered order. For seventeen episodes of *Ulysses*, the female subject is denied her subjectivity, and the language that describes it. Although Molly's word deviates from the norm, she does get the last. Joyce supports this through Molly's empowered stream-of-consciousness, overflowing monologue.

4. Molly and Agency

Readers have long-debated the sense of independence Joyce gives Molly. On the one hand, in a first-person stream of consciousness monologue where the bounds of thought are limitless, Joyce certainly affords Molly autonomy. On the other, "she dwells in a region where there are no incertitudes to torture the mind… where there are no regrets, no reproaches, no conscience and consequently no sin" (Budgen, 265). Although Joyce gives Molly the freedom to shout four-lettered obscenities, who is really listening? As discussed earlier, Molly's soliloquy occurs in the middle of the night—a riveting performance marked by culture-cutting content and form. However, as mentioned previously, the spotlight finally shines on Molly as she works herself up, wrestles bed sheets and abundant thought, and the pinnacle of women and

penultimate representation of the female character is degradingly chained not only to the bed frame, but to the confines of her own conscience.

In a letter to Frank Budgen, Joyce wrote, "'Penelope' is… all senses bottom button, bottom of the class, bottom of the sea, bottom of his heart, *Woman, yes.* Though probably more obscene than any preceding episode it seems to me to be perfectly sane amoral fertilisable untrustworthy engaging shrewd limited prudent indifferent woman. I am the flesh that always affirms" (Letters 1.170). The 'flesh that always affirms' is subject to become a perceived threat by the internalized impulse of western patriarchy. One may read Molly's affirmative language and interpret her yield as a sense of powerlessness inherent in submission. Joyce critic Hugh Kenner scoffs that 'Yes' is the "yes of consent that kills the soul and has authority over the animal kingdom of the dead" (Pearce, 31). However, 'Yes' is a powerful word. The chapter begins and ends with the word yes. On page 871 Molly's episode begins, "Yes because he never did a thing like that before as ask to get his breakfast in bed with a couple of eggs since the *City Arms* hotel when he used to be pretending to be laid up with a sick voice doing his highness to make himself interesting" (871). At the end of the 'Ithaca' chapter right before the start of 'Penelope', Leopold Bloom, Molly's husband, the weary traveler, has returned home and settled into bed with Molly and requested Molly bring him his breakfast to bed in the morning. Molly becomes suspicious of this ask, as her and her husband have been distant for quite some time— At the end of 'Ithaca' Molly, the listener, recounts, "a limitation of fertility inasmuch as marriage… with ejaculation of semen within the natural female organ, having last taken place 5 weeks previous viz. 27 November 1893…" (Line 2280). Leopold Bloom's request for breakfast in bed takes her back to the days where the two lived in the City Arms Hotel from 1893-4 when Bloom worked for a local cattle market trader. In those days, Molly is reminded of Bloom

feigning sickness as part of an attempt to evoke sympathy from another tenant, Mrs Riordan, to leave him some money in her will. Molly's criticism of her husband's tendencies in the first line of the chapter reveals her radical character. For a woman of her time to not submit to her husband and scoff at him was significant—for some women, the consequences of this would be dire. In *The Laugh of Medusa* by Hélène Cixous, she remarks on the feat of women resisting patriarchal order; she asks, "Who, feeling a funny desire stirring inside her (to sing, to write, to dare to speak, in short, to bring about something new), hasn't thought she was sick? Well, her shameful sickness is that she resists death, that she makes trouble" (Page 246). Cixous asserts that women who assert themselves, though dismissed as 'sick' or 'trouble-makers', are perfectly sane. Despite critics' negative remarks on Molly's assertiveness, Joyce's initial affirmation of Molly Bloom, the real Molly Bloom, effectively sets the expectation of a refreshing femininity that is distinctly independent.

After Molly utters the first affirming 'Yes', she continues to affirm the female consciousness. Molly's infinite thinking allows her to explore and declare her femininity—yes I take up space, yes that is me. As Pearce puts it, Molly, "reflect[s] her multiplicity of desires,... while allowing the subject of her thoughts to become a space for creative play in that they are not totalizing and in the ways they can engage the reader to see that interrelationships continually change" (49). Throughout the plot's day, the audience tends to sympathize with Bloom as he saunters around Dublin, lamenting his wife's charms, and the faithlessness in her he suspects. However, her monologue, in its circular form and content, represents the female figure that's been lacking in the day's narrative. It is in this form that we learn of Bloom's unfaithfulness too, and the female embodiment is realized. On page 746 (in one version, need the one i'm using) Molly cries, "They can go on and get whatever they like from anything at all with a skirt on it

and were not to ask any questions but they want to know were you where are you going I could feel him coming along skulking after me". Here, Molly points out the hypocrisy in male stereotypes to be sexually liberated while women must remain rigid, the multiplicity of their desires, contained. The continuous flowing form Joyce through which captures Molly allows her to express her desires, free from phallocentric traditionally-male writing, free from fixed female expectations. Cixous observes this self-discovery through feminine ecriture, as she states, "... you can't talk about a female sexuality, uniform, homogenous, classifiable, into codes--any more than you can talk about one unconscious resembling another. Women's imaginary is inexhaustible, like music, painting, writing: their stream of phantasms is incredible (Page 246)". Molly's flowing speech, reminiscent of the female body, ensures she does not sacrifice her pleasures for another, her self-discovery and figure circular, but no less triumphant. By realizing herself, for her self, mind and body, Molly works to promote the female from the negative/Other inferior society has confined them to. As a monologist who represents the assumed trapped female of her time, Molly demonstrates the possibility for women of writing oneself, unearthing oneself, in the ink of their desires, outside the patriarchal bounds that have minimized them.

Critics have accused that the 'Penelope' episode diminishes the female character in its stereotypical implications. First and foremost, her independent episode title 'Penelope' places her in the male conquest story of Odysseus and Telemachus, and therefore, Bloom and Stephen (Pearce, 53). Additionally, a happy ending, the reconciliation of husband and wife, would validate the traditional submissive female role. On page 53, Pearce highlights, "For a happy ending would restore Molly to the norm of wife. It would define her as an essentialized, idealized figure of feminine vitality. It would complete the story of the husband's return. It would restore order and bring an ideal closure to the male plot". The typical, expected ending is what Pearce

goes on to say Breur and Freud called a ‘talking cure’, a ‘chimney sweep’—once Molly gets all of it out, she’ll return to Bloom’s side, back to being the ‘good’ wife. Although Molly’s mind contemplates her previous lovers, and other sexual fantasies, it always makes it way back to Bloom. The chapter replicates the modern will they-won’t they soap cliche. At one point in her thoughts, she images a handsome young bard, particularly Stephen, as she fantasizes, “Ill make him feel all over him till he half faints under me then hell write about me lover and mistress publicly too with our 2 photographs in all the papers when he becomes famous O but then what am I going to do about him though” (Page 923). Molly longs for a lover who is young, boyish, as idyllic as Bloom’s Gerty MacDowell, a young woman he shared a sexual encounter with earlier in the ‘Nausicaa’ episode. Molly can’t help but imagine herself this satisfaction, but once again her mile a minute desires are halted by the consideration of her desire for ‘him’. Who is this him? Is it Boylan? Bloom? One might say this type of thinking assumes Molly’s objectification as a puppet, as she is propped up by the male gaze of a woman with superfluous passion. “So how does Molly look through the transparent showcart of the male gaze”? Pearce asks on page 49. ““Thinking of Mulvey[a former lover] while she is thinking of Bloom is not making either less significant than the other, although Bloom would certainly think so. It is a way for Molly to reflect her multiplicity of desires, without asserting a hierarchy, and to maintain her independence”. Molly’s verbose monologue allows her to express her feelings—her complex, uncontained speech accurately reflects the complexity of her abundant thought. Irigaray reinforces this sentiment in *Demystification*: “Thus a woman’s (re)discovery of herself can only signify the possibility of not sacrificing any of her pleasures to another, of not identifying with anyone in particular, of never being simply one” (104). Joyce’s provision of Molly with such a

sophisticated, plural narrative further showcases the affirmative nature Joyce associates with the female, despite critics claims.

Molly's abundant thoughts continue in a circular motion to her original subject–her husband. Molly goes on from contemplating young lovers to red Turkish slippers to olive brine in the kitchen cabinet, and she once more returns to Bloom. Mentally, Molly tries on her Spanish accent again, "dos huervos estrellados senor Lord the cracked things that come into my head" (18.1490). The next moment, she plans to give Bloom one more go: "Ill just give him one more chance Ill get up early in the morning… I might go over to the markets to see all the vegetables… Ill go about rather gay not too much singing a bit now… Ill put on my best shift and drawers and let him have a good eyeful… serve him right its all his own fault if I am an adultress" (18.1510). Here, Molly is giving Bloom one more chance to rekindle their feelings for one another. She will wake up early, buy fresh food from the market, dress in her best intimate-wares for him, in front of him. She goes on to express her resentment for her husband's intimate ignorance of her—'its all his own fault'. Molly's pain is revealed here for mimicry. Joyce's female figure's abundant criticisms disclose, as a somewhat renown opera singer, her best performance yet. Performance, in a way, is "privileged to the degree that it transcends the body" (Pearce, 50). Molly's soliloquy is no short of a performance. Singing her desires, she belts each, and there's plenty, wishful note, from verse to verse, and finally to the song's crescendo. In the final line of the chapter, Molly's mind wanders to the memory of the day she first gave her full self to Bloom. Molly reflects back to their engagement among the rhododendrons on Howth head, where the two had lain, and Bloom proposed. She recalls, "yes he said I was a flower of the mountain yes so we are flowers all a womans body yes… when I put the rose in my hair like the Andalusiangirls used or shall I wear a red yes and how he kissed me under the Moorish wall

and I thought well as well him as another… his heart was going like mad and yes I said yes I will Yes" (18.1600). Molly recalls the moment, sixteen years ago, where she gave him the seedcake from her mouth, and he called her a 'flower of the mountain'. That is the moment Bloom won her, Molly remembers, when Bloom proved he knows what a woman wants, and Molly accepts. If this is meant to mirror *The Odyssey*, is this not the reunification of husband and wife after sixteen long years? Yes, Molly has other desires besides Bloom, but the multiplicity and complexity of her desires upholds Joyce's refusal to strictly assign femininity. Irigaray echoes this notion, as she questions, "Must the multiple nature of female desire and language be understood as the fragmentary, scattered remains of a raped or denied sexuality? This is not an easy question to answer. The rejection, the exclusion of a female imaginary undoubtedly places woman in a position where she can experience herself only fragmentarily as waste or as excess in the little structured margins of a dominant ideology" (Irigarray, 104). Women, as Irigaray gets at, have had their desires reduced to the sidelines, a female imaginary, unimagined. Beauvoir echoes this explanation of women as a societal 'other', when she says, "She is defined and differentiated with reference to man and not he with reference to her; she is the incidental, the inessential as opposed to the essential. He is the Subject, he is the Absolute--she is the Other...woman represents only the negative, defined by limiting criteria, without reciprocity" (Pages 8-9). Only existing to readers in a fantasy of her own mind, limited to that which does not exist, what does Joyce think about the female psyche, then? Cixous reasons that Molly's monologue is Joyce's way of breaking women out of patriarchal thought. Cixous describes, "Because we don't want that. We don't fawn around the supreme hole. We have no womanly reason to pledge allegiance to the negative. The feminine (as poets suspected) affirms: '... And yes,' says Molly, carrying *Ulysses* off beyond any book and toward the new writing; 'I said yes, I will Yes.'" (Joyce, 255).

Molly's final words serve as her pledge of fidelity to the affirmative. Although the episode is framed by the oppressive male masterplot, her speech is contextualized by her subjective performance mocking women of her time for the implied male audience. A traditional happy ending would be an ending where Molly takes Bloom back. However, the episode is written outside the traditional narrative. Although the ending does not explicitly confirm Molly's choice between men—Bloom? Boylan?—her role finally becomes clear, that of an independent woman, when she declares herself. Ultimately Joyce embraces and argues for a female philosophy unbridled by rigid patriarchal definition, where women's agency can persist outside imagined spaces, realized through écriture féminine.

III. A Portrait of the Artist as an Imposter

In this chapter, I analyze the relationship between language and gender in the "Proteus" episode of *Ulysses* by James Joyce. While Molly's gendered language is ridiculed, Stephen's gendered language is celebrated and deeply appreciated. Proteus is the shape-shifting son of Poseidon who has the power of prophecy. In the "Proteus" episode of *The Odyssey*, Telemachus and his crew find their way to Menelaus, the king of Sparta and husband of Helen of Troy, the 'face that launched a thousand ships' and began the Trojan War. Menelaus details to Telemachus his treacherous journey home. The Spartan king previously found himself stranded on the Egyptian isle of Pharos, where he met the sea god Proteus, who inhabited the island. Proteus angrily claimed that Menelaus never properly honored him with sacrifices. Proteus' daughter Eidothea revealed to Menelaus that Proteus can help him home, if only he can catch him. Proteus eludes the king of Sparta by shapeshifting into beasts, water, and even fire, until Menelaus

finally restrains him. Proteus reveals to Menelaus the difficult journey Odysseus was trying to make home, and Menelaus passes on this knowledge to Telemachus, Odysseus' son.

In the "Proteus" episode of *Ulysses*, Stephen's thoughts take on a protean nature, shapeshifting from one to the next. Stephen attempts to grasp them like Menelaus on Proteus, but he cannot resolve his matters while the sights and sounds of Sandymount strand distract his attention. As an ambitious writer, Stephen's mind is filled with knowledge; language is the lens through which he sees the world: "These heavy sands are language tide and wind have silted here" (3.62). In the episode, Stephen's thoughts begin complex, but as he tunes in with his surroundings, he gains a sense of clarity, like Menelaus captures Proteus, and gleans a prophecy. Stephen's thoughts wander to his past—chiefly of his time in Paris with exiled Irish nationalist Kevin Egan, who parallels Menelaus. Stephen hoped his time in Paris and Egan would solidify his artistic career. However, Egan reminded Stephen that Ireland still needs his help. In the episode, the audience also gains insight into Stephen's solitude. Stephen presents us with images of loneliness, through the grapple of solipsism (3), his dead mother (7), a dead dog on the beach (10), and the lament of a man who had recently drowned off the strand (17). Later, he writes a poem, but realizes that no one will ever receive it or read it. Whether this is a requiem for himself or his artistic career, his isolation becomes apparent at this moment. He realizes his writing ambition and egotism have estranged him from his friends, family, but especially his father. In Paris, Egan served as a father-figure, like Telemachus and Menelaus, but only temporarily, which drives the episode's question: where is my father? Along the Sandymount strand, Stephen searches for the answer to this question, and although his thoughts initially escape him, he finally catches a hold of them. In said search, Stephen wrestles with ideas of death, maternity, authorship, legacy, and language. These topics make relevant the works of

Sigmund Freud, Jaques Lacan, and several academic scholars, on the interpretation of “Proteus”, where Joyce’s use of deep, analytical phallic language frames Stephen’s profound search for artistic mastery.

A. Theoretical Overview–Proteus: some phallic theories

1. Sigmund Freud

Sigmund Freud was born in Freiberg in 1856. He is credited with discovery of the unconscious and psychoanalysis. Freud specialized in the study of organic nervous disease as a neurologist in Vienna, where “he became fascinated by Jean Martin Charcot’s use of hypnosis with women who suffered from what was called hysteria, a physical illness for which there seemed to be no medical explanation” (Minsky, 25). This inspired Freud in 1895 to publish his first work on psychoanalysis, *Studies on Hysteria* with colleague Josef Breuer out of the work they had done with women suffering from hysteria. In 1900 he published *The Interpretation of Dreams*, but it was not for a decade until psychoanalysis gained international interest. He went on to publish *Beyond the Pleasure Principle* (1920) , and *The Ego and the Id* (1923), and worked in clinical practice throughout his life with his patients, which served as the source of many of his theories. Freud fled Hitler’s Germany in 1939 to England where he died of cancer a year later.

Freud greatly transformed the way human consciousness–that is, the way we think of ourselves. “Freud pronounced that consciousness, knowledge about ourselves and everything else, is always threatened by the potential subversion of our unconscious” (Minsky, 26) He

theorized that our inner psychical reality and external world are fundamentally in conflict: the unstable identity/conscious, he thought, is always at risk of sabotage from unacceptable feelings of loss and desire which must be repressed to conform to the demands of culture. Freud splits identity fundamentally into two theoretics: "One is consciousness, what we think we know about ourselves and we call reality and the other is the unconscious, a part of us which determines much of what we do and how we feel but of which we are unaware–what Freud also called the 'psychical reality'. He believed this other dimension was concealed from consciousness through psychological defences. "He thought the most important of these was *repression*, a means of shutting out potentially painful aspects of ourselves which nevertheless still form a substantial, but hidden part of who we are" (Minsky, 26). Freud believed identity and sexuality were intertwined. Sexuality, for Freud, meant various drives beyond what we think of as sexual—these drives represent major sources of pleasure in early childhood. What these come to mean in our unconscious interested Freud the most.

2. Jacques Lacan

Jacques Lacan was born in Paris in 1901 where he studied medicine and psychiatry. In the beginning of the 1930s, he became influenced by the French Surrealist movement, and joined the Paris Psychoanalytic Society (PSS). In 1936 he published his renowned paper on the 'Mirror Stage' As a member of the French psychoanalytic establishment, he was a practicing analyst until 1952 in Paris. He left the PSS after giving a controversial presentation in 1953, and founded the French Society of Psychoanalysis. Around this time, he began to gain celebration and enthusiastic support. He continued to develop his theories, particularly those that combine

psychoanalysis and language. Lacan, in 1963, was expelled from the International Psychoanalytic Association because of his non-traditional practice and methods. A year later, in 1964, he reformed the French Society of Psychoanalysis to be L'Ecole Freudienne de Paris. Lacan's essays, or *ecrits*, gained popularity among structuralists and post-structuralists in 1966, the Parisians who dominated the intellectual scene at the time. He later became President of the Psychoanalytic department of the University of Vincennes. He died in 1981.

Lacan saw unconscious desire as conveyed through language, which caused psychoanalytic theory to revolve around the subject's constructed identity. "For Lacan, the unconscious has no existence within the individual outside the range of speech and writing and no structure other than that which language provides" (Minsky, 138) Lacan adopted Ferdinand de Saussure's theory of the sign, the relationship between the signifier and the signified, for the construction of his model of language as the vehicle of the unconscious. These signs, physical objects which hold meaning, according to Lacan, though rationally chosen from the conscious, reach down to the most inaccessible depths of our unconscious. These 'signifying chains of language' become meaningfully represented through gaps, slips, hesitations, or silences. Where signification, or meaning, terminates is the unsymbolic world—trauma, psychosis, and death—what Lacan calls the "Real". Our internal desire brings these external objects to life, which positions the subjectivity of language as possible. The subjectivity of language is eroticized by Lacan through linking language and linguistic concepts and meanings to the body and sexuality. Lacan frames unconscious desire as a tool of repression wedged between words, as energy that motivates us from one sign to the next. For Lacan, castration is a result of its loss or failure of desire. "In one sense, language which is dependent for its meaning on arbitrary signs, represents both the curtailment and castration of possibility and the lack of fulfillment that each child must

accept before it can become a human subject" (Minsky, 141) . "But, at the same time, language, in its fullest form, offers to the subject an infinity of richness and potentiality of meaning with which to interpret experience" (Minsky, 141). This free-play between the conscious and unconscious is, according to Lacan, the true application of freedom, sexuality, identity, and truth one can live.

'The Meaning of the Phallus' (1958) by Jacques Lacan describes Lacan's theory of the significance of the phallus in subjectivity. This work was first presented at the Max Planck Institute in Munich, and later published in *Ecrits* (1966), Lacan's initial completed lecture collection. In Lacan's theoretical realm, the penis is physically transformed into the phallus and therefore enters human subjectivity. According to Lacan, the penis serves as a sign. This sign, through psychoanalytic analysis and language, reveals the subject's symbolic desire. Desire results as a difference between the subject's Demand for its mother and received satisfaction. Desire arises from the mother's absence–though she is present with the child, she belongs to others too. Lacan argues that Desire transcends sexual need. In turn, it exists in the place of the father, assumed by the Symbolic or language. Therefore, the phallus stands in for language and therefore desire. However, Minsky explains in *Psychoanalysis and Gender*, "Men's repressed Desire, because it is never satisfied beyond the level of Demand (the women can only give in love what she cannot have, the phallus), makes them wish for endless self-confirmation in the form of other women who can signify the phallus in another fantasized form" (Minsky, 167). Essentially, men are constantly searching for meaning–or satiation of their desires–in a hopeless depth.

Lacan asserts that language, derived from desire, creates an order. However, the space between words, the lack of language, represents the unconscious, where desire continually fails.

This impossible satisfaction causes constant self-recognition and self-admiration, as the phallus enables human subjectivity in the realm of the imaginary, though, much to eventual dismay, as the feat is irresolvable. Therefore, phallic language is deep; penetrating. It mirrors men's perpetual frustrated, desiring search for meaning through language, an attempted mastery that escapes them. Minsky writes, "The male, not the female, Imaginary forms the linchpin of rationality, language, and subjectivity" (168). Patriarchal writing insists upon the ordered, analytical, self-stimulating male rationale normalized by Western literature and logic.

3. Critics and Gendered Representation in "Proteus"

"Proteus" and Prose: Paternity or Workmanship? by Michael Murphy explores the theme of fatherhood in the "Proteus" episode of James Joyce's *Ulysses*. The author first examines various elements of paternal lineage in the chapter–Stephen's allusions to the "Old Men" of his island–Ireland's litterateurs, Kevin Egan, an exiled author, Stephen's own father, the estranged Simon Dedalus, or artistic fatherhood for himself. Murphy writes, "Contrary to the opinion of some critics, Stephen is looking here not for a father, in Simon Dedalus or Leopold Bloom, but for *fatherhood*, in effect, his own ". Murphy asserts that Stephen's own authorship chiefly represents the search for a father figure in the chapter, though he wrestles with fatherhood in other forms, like Menelaus on Proteus, before he arrives at the ultimate point. Murphy goes on to explore, in addition to the transfiguration of the subject, the transfiguration of Stephen's language. From his literary predecessors, Murphy argues, Stephen has mastered the English language in a protean nature that allows him to manipulate grammar and linguistics to shape the English language, like the shape-shifting sea god Proteus, into new form. The author is

astonished at Stephen's ability "... to switch frequently from scene to scene, from time period to time period, to change from first to second to third person the grammar of the apparent narrator" (75). Murphy further remarks at how "Stephen can mint neologisms such as 'moondrawn,' 'myriadislanded,' 'ghostcandled,' 'unbeheld,' 'shamewounded,' and 'longlashed' (U 3.393, 394, 396, 411, 422, 424),... He can also draw directly on his inherited treasury, selecting with the care of a skald or a scop archaic words" (Murphy, 75). Together, Murphy maintains, the work of his linguistic forefathers and his transformative tongue, will metamorphose Stephen, like the metamorphoses of Proteus, into the artist he has longed to be. Murphy's work embodies the patriarchal authority inherent in phallic language.

Visual Clockwork: Photographic Time and the Instant in "Proteus" by Louise E.J. Hornsby relates the structure of the "Proteus" episode in Joyce's *Ulysses* to photography, in relation to modernist conceptions of sight and time. Hornsby argues that the novel as a whole moves with mathematical time, temporally, with a "coordinated multiplicity of clocks, counting systems, and lenses" (Hornby, 49). The "Proteus" episode, however, especially, as Stephen's walk on the beach is subject to visual shifts in perspectives. This 'rhythmic sight', as Hornsby calls it, is recognizable in avant-garde works, as "the discontinuity of discrete photographic frames that make up the filmic sequence through the use of stills, close-ups, stop-action techniques, and jump-cuts, these filmmakers retain and exploit the form of the photograph as the basis of the cinematic medium" (Hornby, 50-51). In a similar modernist fashion, Joyce plays with the written word to create and aestheticize this dynamic mathematical sequence, like photography, to produce a similar effect, Hornsby argues. Hornsby, in her work, emphasizes the idea of the "Proteus" episode's ordered sight. Like photography, the chapter presents a series of images or signs that are read logically by linear arrangement, or ordering, that creates a visual

diegesis. Stephen's actions provide the rhythm of the visual order, his Sandymount stride 'a discrete unit' (Hornby, 58), his movement serves as "the audible and rhythmic 'click' of the shutter" (Hornby, 58). Just as a camera's instrumental machinery renders motion visible and knowable through rhythm, so does Stephen's language in "Proteus". Hornsby goes on to argue that Joyce's use of punctuation in the chapter, like a camera, is to "break apart dimensional unity and to still motion by a series of punctuations or clicks" (Hornby, 59). The concept of Stephen's thoughts as ordered snapshots undermines their grammatical depth, fragmented by punctuation, and flattens them to "a two-dimensional plane of visual interruption" (Hornby, 60). It is this mechanized process of visually drawing from fragments, Hornsby argues, that allows Stephen to capture the clearest picture. Hornsby's work aligns with the significance of order embedded in the phallic imaginary.

"Signs on a White Field": Semiotics and Forgery in the "Proteus" Chapter of Ulysses by Murray McArthur analyzes the property and processes of signatures in James Joyce's *Ulysses*. The author begins with Joyce's concern with linguistics: "the problem of arbitrariness and motivation, the formal and material structure of the sign, the dual access of synchrony and diachrony, and the complex relation between language's two modes, the phonic and the graphic" (McArthur, 634). There is no relation between the signifier and signified; the signifier is conceived by speakers' sounds and letters. The lack of natural relationship between the signifier and signified, between objects and their concepts, render the speech as object. The arbitrary nature of speech takes solace in onomatopoeia, which according to McArthur, is the linguistic sign with the highest degree of iconicity (McArthur, 634). The iconic nature of onomatopoeic speech is important in that the signifier reproduces to a limited extent the forms of the signified (McArthur, 634). In the "Proteus" episode, Stephen's speech bursts with onomatopoeic play:

Stephen's shoes in the sand, "Crush, crack, crick, crick" (*Ulysses,* 37), the bell rung at mass, "Dringdring! … Dringadring! … Dringdring! (*Ulysses,* 40), among others. It is here, through onomatopoeic language, McArthur argues, that creates congruence between sound and sense, the signifier and the signified. In addition to the signifier and signified, Joyce, McArthur touches on, was interested in the synchronic and diachronic structure of discourse. Synchronic meaning language at a certain point in time, usually the present, and diachronic meaning the evolution of language through history. McArthur provides examples in "Proteus" of Joyce's play with time and space in language—when Stephen's imagination fashions an umbilical cord into a telephone and dials his predecessors, when he excuses himself as an alibi, and when he refers to the Danish occupation of Dublin six centuries prior. Through Stephen's words, McArthur highlights, Joyce preserves time in space, through writing. The disconnect between time and space, the visible and the audible, the signifier and signified, is Joyce's great interest here; it is thus which creates the graphic sign. Although speech and writing preserve time and space, McArthur acknowledges that "Writing is neither secondary nor fixed in time. Speech and writing interact in time" (McArthur, 647). In Protean form, Stephen demonstrates this when he writes his poem torn from Mr. Deasy's letter. Here, he fuses disparate images in his conscious from unconscious memory, to form phonic and graphic forms into the circulation of linguistic signs. Stephen's forgery of language or signification embodies the "signs on a white field" (*Ulysses,* 47-48) that as an artist, he hopes to signify. McArthur's focus on signs identifies with Lacan's phallic theory of symbolic language.

B. The Artistic Revival of the Young Man

We find Stephen on the beach in the third episode as he wrestles with a Proteus of his own—the change of reality. Our story begins at 11:00 a.m. on Sandymount strand, when Stephen arrives in Dublin from Dalkey (where he teaches) with a letter from Mr. Deasy, his boss, he has meant to send. He wanders on the shore to kill time before he is set to meet his friend Mulligan at 12:30. Stephen says to himself, "Ineluctable modality of the visible: at least that if no more, thought through my eyes. Signatures of all things I am here to read, seaspawn and seawrack, the nearing tide, that rusty boot. Snotgreen, bluesilver, rust: coloured signs" (*Ulysses*, 3.1-4). Stephen understands his perceptions as signatures composed by the mode of sight around him, rather than reality. It becomes apparent that Stephen struggles with reality's shift of visibility. Stephen closes his eyes at this moment to understand what the world is like when the mode of visibility is limited. He moves along the sand, and thinks about his movement on the beach in terms of Gotthold Lessing's theory of "the difference between visual arts and poetry", nacheinander, action, versus nebeneinander, stationary. Stephen meanders further along the beach with his walking stick, and closes his eyes: "Stephen closed his eyes to hear his boots crusch crackling wrack and shells. You are walking through it howsomever. I am, a stride at a time. A very short space of time through very short times of space. Five, six: the *Nacheinander*. Exactly: and that is the ineluctable modality of the audible" (U 3.10-13)**.** Here, as he interacts with the world around him, Stephen acknowledges life's ephemerality through its limited modes: the visible and the audible, time and space, the nebeneinander—which means one-thing-next another—and the nacheinander—the one-thing-after another. The crack of shells beneath his feet serve as a poetic meter for the young bard.

Hornsby explains this revelation for Stephen—"Points of visual and aural contact defined by intervals. In other words, the rhythm of walking is made over as a visual order" (57).

Stephen's grasp of his surroundings are made clear to him through an apparent ordering. This mechanized system is demonstrated through Joyce's punctuation that decorates Stephen's described surroundings, which, like the eye visually, creates comprehensive structure. On the "Proteus" episode's punctuation, Hornby writes, "Visual modality is rendered by parataxis, using colons and commas, that corresponds to the order in which Stephen apprehends the visual signs" (57). Both Stephen and the reader are informed by mechanical and rhythmic series formed by Stephen's signified perceptions, which in turn, construct his ordered narrative. In his doubtful state, the order of the phallic imaginary allows him perceived control, or phantasy, imagined fulfillment of frustrated wishes. He feels small, othered. However, the use of the phallic order inserts him into his subjectivity. Joyce demonstrates Stephen's desire for order through the use of a phallogocentric narrative. Stephen's narrative further, is forged out of a necessity to understand phenomena. He recognizes that he must explore the properties of materials, if he is to legitimately begin his writing career. Like Menelaus after the capture of Proteus, Stephen's internal transfigurations present him with a clearer outlook.

As Stephen continues on the beach, he continues to wrestle with metamorphosis, as he plays with language in time and space. He looks up to Leahy's terrace and sees a couple walking down onto the beach. The woman carries a midwife's bag and he assumes there was a miscarriage, with the imbilical cord trailing behind. Stephen pictures the umbilical cord 'hushed in ruddy wool' (Ulysses, 46) running backwards in time through history that connects all men, like a telephone that he can dial: "The cords of all link back, strandentwining cable of all flesh. That is why mystic monks. Will you be as gods? Gaze in your omphalos. Hello. Kinch here. Put me on to Edenville. Aleph, alpha: nought, nought, one" (U, 46). Here, Stephen visualizes a network of umbilical cords that link those past and present as one, all the way back to the first

woman, Eve. This network links all men back to the same navel-less origin, like ‘mystic monks’ who bind themselves together in the name of the mystical Body. McArthur explains this exploration between time and space, “Joyce was fascinated, though, by the imaginative potential and the physical possibilities of the circuit of discourse within synchrony and diachrony.” (McArthur, 640) Synchrony views language through any point of time, while diachrony takes into account the history and evolution of language. Joyce plays with the manipulation of language in time and space in other instances as well. On page 51, Stephen mimics an alibi statement, where he muses,

> “Yes, used to carry punched tickets to prove an alibi if they arrested you for murder somewhere. Justice. On the night of the seventeenth of February 1904 the prisoner was seen by two witnesses. Other fellow did it: other me. Hat, tie, overcoat, nose. Lui, c'est moi. You seem to have enjoyed yourself”
>
> (*Ulysses,* 51)

McArthur explains that, “Beginning from the principle that one body cannot be simultaneously in two places, a court of law allows that someone has an alibi if they can prove they were somewhere other than the scene of the crime” (McArthur, 641). Stephen, concerned with simultaneity, claims he has always provided himself with an alibi. This concept of Stephen’s highlights his grapple with the limitations of the modes of time and space. Manipulating language, Stephen further experiments with other synchronic and diachronic hypotheticals. He reflects on his “other me”, in the Danish occupation of Dublin six centuries prior,

> A school of turlehide whales stranded in hot noon, spouting, hobbling in the shallows. Then from the starving cagework city a horde of jerkined dwarves, my people, with flayers' knives, running, scaling, hacking in green blubbery whalemeat.... I moved among

> them on the frozen Liffey, that I, a changeling, among the spluttering resin fires. I spoke to no-one: none to me.
>
> (*Ulysses*, 45)

Stephen visualizes his life in the thirteenth century as he works to harvest whale meat, an historic sustenance. Stephen acknowledges, as a 'changeling', the ability of the words of his thoughts to transport him across space and time. McArthur clarifies, "Of course, his "other me" did not speak to anyone. Actual unmediated speech cannot extend beyond the borders of an individual life, despite Stephen's navel cord analogy" (McArthur, 641). The mode of speech is limited by the boundaries of physical existence. However, the written word may be able to reach past the physical limitations the spoken word cannot. "Writing is neither secondary nor fixed in time," McArthur explains, "Speech and writing interact in time" (McArthur, 647). Here, in Stephen's consciousness, as he reconstructs his worldview through various means—the visual, audible, time, and space—we see Stephen's hold on his writing career, his Proteus, his prophecy, begin to take shape. Joyce's fascination with various material modes can be seen through Stephen's linguistic quips of the synchronic and diachronic.

Stephen continues to struggle to grasp the modes of reality, along with his identity, further along the shore. His navel cord analogy causes his thoughts to transform from Eve's womb to his mother's womb, and he reflects upon his own conception. He reasons that he was 'made not begotten', as his now passed mother remains as a 'ghost-woman' in his dreams, and he has renounced his father's paternity—'the man with my voice and my eyes'. In this instant, Stephen confronts his identity—motherless, fatherless, ambitionless—he wonders, what is my direction? Who do I look after and them me? Murphy parallels Stephen's thoughts in "Proteus" to that of *The Odyssey*— "Where are my comrades?" is the other question asked of Proteus by

Menelaus. What Telemachus asks Menelaus is "where is my father?" (Murphy, 72). Lacan theorized that one's ego forms once one discovers an identity outside of themselves through ideal identifications. Lacan calls these imaginary identifications the 'Imaginary' –"It is a world where our mother is the first most available object and reflects back to us the kind of image we want" (Minsky, 145). Now alienated from his former identifications, his mother, father, literary idols, Stephen must form his own ego, his own "I"; his own imaginary. Joyce demonstrates Stephen's struggle to capture his desired identity through phallic structure.

As Stephen continues to meander along Sandymount Strand, he continues to grasp authority. Stephen passes his Aunt Sara's house, and mimics a typical visit there, the scorn of his father and dismal state of his relatives. He scoffs, 'House of decay'; 'Beauty is not there'. Stephen cannot find solace in his own family, which brings him to search for a different lineage. Murphy explains, "Contrary to the opinion of some critics, Stephen is looking here not for a father, in Simon Dedalus or Leopold Bloom, but for fatherhood, in effect, his own" (Murphy, 72) Stephen reflects on his literary forefathers, the "Old Men" of his island—Columbanus, Jonathan Swift, George Berkeley, Oscar Wilde—one figure after another, "*Nacheinander*," (*Ulysses*, 45)—AE, W.B. Yeats, Douglas Hyde, among others. However, he fails to find fatherhood in his poetic predecessors either. His mind then shifts to his time spent in Paris with Kevin Egan, an Irish conspirator. He laughs at his ambitious attempt to be a great Irish missionary. At one point in time, Stephen admired Egan, who served as Stephen's mentor for some time in Paris. Stephen praised Egan's radicality—as an exile, he has put everything on the line. However, Stephen registers that "At this point, Stephen is no more than a conglomerate of other people's thoughts, just as Egan is a printer of other people's words" (Murphy, 72). Like Egan, men who take up a cause, whether it be political or literary, Stephen actualizes, risk the loss of their hopes, in exile,

in silence. His legacy is not protean, transcendental, as Stephen searches for. Egan, Yeats, Swift, Wilde—their legacies are not immortal—there is no future there, Stephen reasons. Stephen's persistent pursuit for mastery is rooted in and embodied by self-stimulating phallic order.

Freud determined that, "The cultural requirement of 'masculinity' crucially depends on acceptance of symbolic castration by the father and the repression of the boy's mother, and all she represents, into the unconscious" (Minsky, 43). As Stephen battles with the loss of his father and mother, through his unconscious thoughts, we certainly see Freud's thinking come through, as the revelation of this loss reshapes Stephen's identity in a major way. Further, Freud saw identification with others as integral to one's identity. He theorized, "Identification with another person as someone who would like to be becomes the means by which identity comes into being through the successive internalisations of other people's qualities and attributes" (Minky, 31). Stephen certainly identifies with various icons to form his identity. However, in actuality, he comes to the reality that he must utilize the identities of his forefathers to transcend them. Stephen's Imaginary transfigures the impossibility of Desire into disguised self-recognition. He must father himself, for that is truly eucharistic, Protean–phallically authentic.

Stephen relies on more signs from his unconscious to arrive upon his prophecy. Stephen's mind reconfigures into the divine, as he comes to insist therefore that if he has no company in his relatives, radical expats, and writers, he must be 'made not begotten' (Ulysses, 46). Like God and Jesus, his soul is made not from one essence. But made from what, you might ask? Unlike human creation that results from a coupling, the son of the divine Father's existence is willed externally by the divine Father. Just as the artist creates the written word, "the artist does not father a work of art nor create it ex nihilo. Unlike the body, which is begotten not made by the father, and unlike the Word, which is begotten not made by the Father, the word is made rather

than begotten by the author" (Murphy, 73). Stephen's mind is constantly reforming, as he entertains various thoughts inspired by various unconscious and conscious signs. However, he hasn't yet quite grasped his artistic dedication—his Proteus. Though the thought continues to appear, it eludes him—he has not yet accepted the thought, captured it. These signals that inspire Stephen along the beach are significant, in that they persistently bring him to his conclusion. Without these signs, conscious or unconscious, Stephen would fail to arrive at his calling, despite its escape from him. Freud believed these signs hold great meaning: "Freud's lifelong preoccupation with the the hidden but ultimately knowable meanings embedded in language and other forms of symbolisation dramatically influenced the development of his central concept of the unconscious" (Minsky, 27)` These signs, though their meaning escapes Stephen, aid him in eventually the capture and fulfillment of his artistic destiny. McArthur notes, "We take our signs from all previous speakers and writers and pass them on" (McArthur, 649) In a similar fashion, Stephen utilizes signs, those known and unbeknownst to him, to foreground his start as a serious artist. Stephen's logic, like phallic order, achieves subjectivity through endless signs rendered meaningful in language. Stephen's newfound pledge to the personal comes out of the relinquishment of any roots he's ever known—his family, literary icons, mentors, religion. Though this realization is stark, Stephen grasps the reality of his legacy if he is to memorialize himself. In a nod to Shakespeare, Murphy writes of Stephen's actualization: "'So long lives this, and this gives life to *me*' The pen is mightier than the penis or the womb (Murphy, 73). Through the reformation of Stephen's consciousness from conscious and unconscious signs, Stephen rejects traditional fatherhood and legacy and embraces his own authority through writing, one that ensures his immortality.

Further along the strand, Stephen comes upon a dead dog, which causes Stephen to think of pretenders throughout history. He wonders if he is one too. His mind drifts to cowardice, as he recalls a man that had drowned recently. He wonders if he would swim out to sea and save him. Stephen's thoughts shift to Ariel's song from *The Tempest*, when he laments, "'Five fathoms out there. Full fathom five thy father lies:' and imagines the metamorphosis of his eyes into something rich and strange: 'A seachange this, brown eyes saltblue (U, 63)'" (McArthur, 643) . Stephen's mind gives Ariel's song new form through his transformational thinking, as he transforms one elegy into another through his deep thought-process. The man recently drowned in Dublin Bay reminds him of his mother's death, and how he could not save her. Stephen is overcome with loss. Murphy points out that,

> "Stephen can mint neologisms such as "moondrawn," "myriadis landed," "ghostcandled," "unbeheld," "shamewounded," and "long - lashed" (U 3.393,394,396,411,422,424), all self-explanatory past participles made from items in an inherited vocabulary. The present participles are nearly as plentiful, inventive, and colorfully pellucid: "lowskirnming," "redpanting," "vulturing," and "almosting" (U 3.335, 346, 363, 366). And this merely a selection of the coins that he can forge at will"

(Murphy, 75)

Stephen has a considerable Protean mastery of the English language, using linguistics from his predecessors that he has transformed into tools of his own. However, as Murphy makes apparent, "all these verbal resources are apparently not enough to enable Stephen to produce an elegy for his mother" (Murphy, 75). Stephen embodies phallic language here, as his desire for his mother reappears in what he says, but also what he does not. His hesitation to speak his grief for his mother conveys his failed satisfaction. Freud's theories of condensation and displacement

reasoned that unconscious human experiences emerged through dreams, jokes, and slips of the tongue. As Minsky explains, "For Freud, these presentations represent memories which are mobilised initially by some wish or desire. Only when the silent thing-presentations are expressed in language can they lose their potential for sabotage and disruption" (Minsky, 29). Freud asserts that language is a defense mechanism. Through language, humans can defend themselves against the hidden meanings of the silent unconscious. When Stephen's mom died, he did not pray for her. Despite all of his rhetorical skills and linguistic breadth, Stephen cannot find the words to defend himself against this significant trauma. "What else might a literary artist need in addition to manipulated grammar and an endlessly renewable vocabulary" (Murphy, 75), Murphy wonders? A sorrowed honor to your mother's life, perhaps. Through phallic language, Stephen's failed attempted mastery of desire that is his mother's satisfaction reveals his unstable identity. Once again, the shifting clarity before Stephen eludes him.

Stephen continues to wrestle with his thoughts, and crosses paths with a couple and their live dog. He observes the people and their dog on the beach. The living dog sniffs the dead dog's carcass, and the people yell at it to go away. Stephen aligns himself with the dog in that, "He [himself] remains a dog 'vulturing the dead' (U, 58)... he is a dog sniffing and partly digging up old dogsbodies (Murphy, 74)". Just as Stephen's thoughts are the product of past people's words and phrases–Shakespeare, Milton, the Bible, he is no different than an 'intellectual cocklepicker or a ragman dealing in scraps of texts of poets and philosophers' (Murphy, 74). This deficient subjectivity poses a threat to the phallic subject, unable to achieve desire through language–an end to subjectivity and therefore the relentless strive for meaning. Angrily, as he catches himself vulturing the dead, picking from what already is instead of what can be, he shouts to himself, "Tatters! Outofthat, you mongrel" (U, 58)! The dead dog's body serves as a painful reminder to

Stephen of his failure to secure his immortality through the longevity of writing, and the remorse of metamorphosing from past literatures. Once after, Stephen begins to enter a metamorphosis of his own. The dog serves as a fundamental shift from the words of dead men, to his own. He thinks of Tomas Aquinas and the follies of Philosophy, and imagines his own writing no worse than Aquinas'. He begins to mouth some rhythmic phrases, "mouth to her womb. Oomb, allwombing tomb. His mouth moulded issuing breath, unspeeched: ooeeehah" (*U*, 60). These words of his very own, he cannot lose, as he scolds himself, 'Put a pin in that chap, will you?', but like Proteus, the phrases escape him. "The mountain, no, the universe, is in labor: 'Paper!' (*U*, 60)" (Murphy, 76), Stephen cries. Stephen tears a bit from Deasy's letter and bends over a rock to preserve his poem on it. As Freud thought, "the mother is perceived by the child to desire the phallus in the form of the father who is increasingly seen as the child's rival" (Minsky, 34). However, the child will come to understand the union of child and mother made improbable by the presence of the father. The child learns to compensate for this loss of the mother to the father by repression of this traumatic pain. This forms a crucial part of the child's identity in which the unconscious is formed (Minsky, 42). To Freud, the father represents the authoritative superego. On the other hand, to Lacan, language, the symbolic, represents the authoritative place of the father. Like Freud and Lacan theorized, Stephen has transformed himself through the pain of the loss of his mother to form his unconscious, his newfound fatherhood through writing the phallic order that marks him.

Upon Stephen's realization, now that he has captured the Protean thought that once eluded him, he moves with ease along the beach. He stops to pee, and remarks on the movement of his relief into the sea, his water which has created more water. Contrary to his previous interior brood, Stephen participates in an external dialogue with his surroundings. Like the flow

of life and the sea, Stephen greets the Protean flux of nature with welcome. Stephen's thoughts travel once more to the drowned man, of his corpse rising to the water's surface, and being pulled in. He thinks about how mild a death such as this is. Stephen once transfigured himself into the man drowned in the sea, seeing his artistic failures equivalent to his meager death. Now, however, Stephen approaches the thought musingly, "God becomes man becomes fish becomes barnacle goose becomes featherbed mountain" (Ulysses, 63). He pictures the journey of the drowned man's body from God, to fish, to barnacle, to goose, to mountain. He searches his pockets in vain for his handkerchief that his friend Buck Mulligan threw at him. Without it, he picks his nose, and takes on the form of the umbilical cord, dogsbody, and drowned man. He leaves his creation on a rock, for those who come after: "For the rest let look who will. Behind. Perhaps there is someone" (Ulysses, 64). Here, in addition to the poem on Deasy's letter, he leaves his genuine artistic mark. As Murphy explains, "Artistic *making* would need an artificer's imaginative Act of Union between hand and mind, between imagination and protean raw material" (Murphy, 76). Using the materials before him; the paper, the sea, and the rock, he creates the poem, he relieves himself, and picks his nose. Though crude, they are from the artist born. Like his words, he forges them too at will, unites his body and mind, to pioneer his artistic beginning.

Molly and Stephen, though through different modes, use language to sharpen their worldviews. Both narrators utilize language that personify their gender identities–Molly's, circular, surface-level, Stephen's, deeply analytical, self-congratulating. Next, this paper moves to examine if these cultural norms apparently ingrained in the two narrator's linguistic gendered subjectivities form a correlation or causation. Do the speakers' language cause their gender identity

or simply reflect cultural values? The use of statistical analysis enables this paper to delve deeper into the significance and magnitude of gendered language in the text.

IV. Ulysses Data Collection, Processing, & Descriptive Statistics

This section describes the important linguistic variables used in analysis and descriptive statistics of the data extracted. The source of my textual data is James Joyce's novel *Ulysses* (1922) published by Shakespeare and Company. To examine a possible linear relationship between *Ulysses* and gender bias, I first obtained digital transcripts of the "Penelope" and "Proteus" episodes, respectfully, from Don Gifford's "Ulysses Annotated", formatted in HTML by Columbia University. I obtained a subset of LIWC linguistic and psychometric properties that evaluate persuasiveness to utilize as independent variables. The Linguistic Inquiry and Word Count (LIWC) software analyzes individual 'target words' in a body of text, that are then processed by the application's 'dictionary words' to find a match between target and dictionary words. LIWC assigns various linguistic and psychometric elements to the matched words. For the *Ulysses* transcripts, the linguistic and psychometric characteristics are organized as follows:

1. Basic features of speech: word count, sentence count, words per sentence, words with more than 6 letters (complexity), hedges, and fillers
2. Parts of speech: verbs, adverbs, adjectives, personal pronouns
3. LIWC variables: certainty/tentative words, and score of Analytic, Authentic, and Emotional Tone

Except for total word count and words per sentence and the summary variables–Analytic, Tone, and Authentic–all variables are expressed as percentages of total words used in any given sample. The summary language variables Analytic, Authentic, and Tone include words and phrases from

previous studies and converted to Categorial Dynamic Index Scoring (CDI), which sorts attributes based on impact to the distinguished category.

For the data sample of 72 pieces of extracted text, I examined several linguistic features: word count, hedges, fillers, and personal pronouns. Tables 1 (See Appendix A1) and 2 (See Appendix A2) show the descriptive statistics of the linguistic and psychometric variables of the speech in the "Penelope" and "Proteus" episodes.

Do Molly and Stephen persuade differently? The first hypothesis is that Molly's speech uses fewer complex words, contains more hedges and fillers, and certainty indicators compared to Stephen's. According to Nguyen, women's speech has been associated with more tentative language (Leaper and Robnett, 2011). Fillers and hedges are linguistic aspects that convey uncertainty and are more characteristic of language used by women.

The second hypothesis is that Molly's speech contains more adverbs and personal pronouns, in addition to a more personal style than Stephen's speech. Nguyen cites that women's speech is associated with a higher use of adverbs and personal pronouns, and a more personal style to support their claims.

Table 1 shows the descriptive statistics of each variable of Molly and Stephen's monologues in the "Penelope" and "Proteus" chapters. The table shows that the mean certainty index is 2, complex words 12%, 33 authentic-related words, and 56 analytic words. The mean certainty index in Stephen's speech is 1, complex words 18%, authentic-related words 21, and 88 analytic words per speech. Stephen's use of analytic speech ranges from a minimum of 58 words, to a maximum of 99.

The narrator with the highest percentage of authenticity is Molly, and the lowest is Stephen. Molly's utilization of authenticity ranged from 3-70 words on average throughout her

speech samples, and Stephen's 1-68 words. As for measure of analytic thought, Stephen's speech exceeds Molly's by 2 words on average, though Molly's minimum-maximum range of analytical thought had greater variation from 26-90. The use of clout, or influence, in Molly's speech averages at 63 words, and Stephen's 74. Finally, as for the psychometric properties, Molly's speech's average use of emotional tone comes out to 42 tone-related words, and Stephen's 30. The range of emotion in the "Penelope" episode varies from 10-85 words, while Stephen's ranges from 2-97. Molly's average word count averages at 769 words, while Stephen's averages at 172 words—almost 4.5x as much.

V. "Penelope" and "Proteus" Chapters Results

To interpret the impact of gender on language, I run three sets of regressions. The first regression controls for word count, words per sentence, complex words, fillers, and hedgers. Following this model, I extend my baseline regressions to reflect possible determinants of my independent variable, including parts of speech—noun, verb, adjective, adverbs, and personal pronouns—and LIWC psychometric properties—authentic, analytic, emotional tone, and certain words. The control variables I implement allow for the control of various linguistic dimensions that may be exogenous.

The results from the baseline model can be seen in Table 3 (See Appendix A3). Columns 1-5 present results for the baseline regressions regressing the impact of gender on basic features of speech in *Ulysses*. In regressions 1-3, there exists a statistically significant relationship between gender and linguistic features of speech. These findings show that there are notable differences in the language usage of Stephen and Molly in persuasion.

The regressions display economic significance. For instance, if word count increases by one, the probability that the text is Molly's increases by 0.03 percentage points. This means Molly is more likely to use more words by 0.03 percentage points, significantly.

Table 3 demonstrates the average effects from the regression of basic features of speech against the likelihood that the gender of the narrator is female. Column (1) shows that Molly's speech is more likely to contain more words, longer sentences, less complex words, and more fillers. There exists a large difference in fillers between the genders, though significant at the 10% level. In language and woman's place (1973), Lakoff claimed hedges as one of the signature speech traits present in female speeches, as she found that women use more hedges in their speeches. To investigate the significance of fillers and hedges in Molly versus Stephen's speech, I test the possible linear relationship between gender and fillers and hedges. Although the results in table 1 show that Molly is more likely to use hedges in her speech than Stephen, this difference is insignificant.

Table 3 represents the relationships between gender and parts of speech in the two characters' speeches. The regressions are controlled using basic features of speech to account for any external factors. The results show that Molly's speech has a higher proportion of verbs and personal pronouns relative to Stephen's, both with and without controls. According to model 6, Molly's speech is more likely to use personal pronouns by 2%. Pennebaker et al. (2015) cite the ability of pronouns to "track the relationship between a speaker and a listener/audience". According to Nguyen, however, this result is "at odds with larger-scale studies on political speeches [Yu, 2014, Lenard, 2017], where they found that, female politicians use less personal pronouns due to the formal political setup, whereas male politicians use more personal pronouns in social-related topics" (Nguyen, 2021). However, Molly's personal pronoun use aligns with

studies on gender and public speaking. This inconsistency may be a result of the scale of the data. Models 1 and 2 show positive significant relationships between gender and adjective and adverb usage. However, once the controls for linguistic features increases, table 3 explains that there is no difference between the use of adjectives and adverbs by Molly and Stephen. Word count and sentence length are positively significant with Molly's parts of speech at the one percent level, with coefficients of 0.000165 and 0.000823 respectively. Models 5 and 6 explain that, once more variables are eliminated, Molly's use of complex words weaken, which is significant at the ten percent level. Models 5 and 6 also indicate, once controlled, a strong, positive relationship between Molly's speech and fillers—at the five percent level, Molly's speech is more likely to use approximately 70% more fillers than Stephen's. Table 2 showed no difference in the use of hedges between Molly and Stephen.

Table 4 (See Appendix A4) summarizes the results of gender and language with regards to LIWC psychometric features. In this table, I control for basic features of speech. Columns 1-6 indicate that Molly is less analytic, with a coefficient significant at the one percent level, but more certain in her speech, than Stephen. Analytic conveys the use of structured, hierarchical thinking., columns 2-6 show that there is no difference between the authenticity, emotional tone, or certainty of speech across gender, and thus, Molly and Stephen.

Once controlled for basic characteristics of speech, Molly's speech contains less emotional tone than Stephen's. As Nguyen writes, existing literature has found that speeches given by female politicians tend to be more emotional [Dietrich et.al, 2019]. This is interesting, as critics minimize Molly to a stereotypically emotional woman, "Howling like a bitch in heat" (Richardson, 184). Nguyen finds no difference in emotional tone of male and female speeches in the debate speeches analyzed. She attributes this to the randomness of the debate topic and for/against stance in

conjunction with individual preferences. However, there is no difference between the tone of Molly and Stephen's speech, and thus disproves the literary critics' remarks.

Relative to Stephen, Molly's speech is written with more certainty by approximately 4 percentage points. Molly's certainty is significant at the five percent level. According to Leaper and Robnett (2011), in their study, women are more associated with the use of tentative, or uncertain language. Literary critics accuse Molly of rambling indecipherably to herself in her speech, as she switches rapidly from thought to thought. However, as this program shows, although she does not stay on one idea for long, she is no less sure of herself. Molly's significant use of certainty opposes the hypothesis that Molly is more likely to contain more certainty indicators compared to Stephen. These results differ from Nguyen, who finds that women debaters in the speeches analyzed speak with less certainty than their male counterparts, though insignificantly.

Although Molly's relationship with certainty in her speech is significant and positive relative to Stephen's, her speech is negatively correlated with the analytical variable relative to Stephen's, and this is significant at the one percent level. Upon a preliminary analysis, this seems contradictory; how is one less analytical, yet more certain? However, this supports the hypothesis of the validity of logic outside of the norm of patriarchal order. Stephen's positive correlation with analytic speech concurs with critics' remarks of his episode. Like Molly, Nguyen finds that women tend to be significantly less analytic than men in their debate speeches, by a coefficient of -0.079. Both Molly and the female speeches analyzed by Nguyen share more structured, hierarchical thinking.

Word count across the board is significant, which indicates that, holding word count constant, a one standard deviation increase in gender is associated with a 0.000168-point change in authenticity. Words per sentence was also extremely significant. The results demonstrate that,

holding sentence length constant, a one increase in gender is associated with a 0.0008-point change in authenticity. Complex words proved to be significant at the five percent level, and correlated negatively, in relation to speaker authenticity. Overall, the sixth model seems to be profoundly the best fit for the data. The regression's controls explain 94% of the variation between Molly and Stephen's speech.

LIWC software and statistical analysis assist the literary critic in that it concretely characterizes the linguistics distributed throughout the text. Numerical analysis also conveys patterns and relationships as to how the author structures different characters, and their word choice. The empirical results confirm that Molly is significantly less likely to use analytic and complex language. This is congruent with Stephen's significantly more likely use of analytic and complex language that is in line with the gratifying pursuit of mastery inherent in phallic language. Further, Molly is more likely to use verbs and personal pronouns. Studies show that personal pronouns track the relationship between speaker and audience [Pennebaker et al., 2015], and women have been found to use more personal pronouns [Lenard, 2016]. The search for a relationship between speaker and audience is a means of establishing intimacy between both parties. This is congruent with Molly's significantly more likely use of personal pronouns that aligns with the intimacy inherent in écriture féminine. This paper's use of empirical analysis enhances and develops the literary analysis of the given text.

VI. Democratic Presidential Primary Data Collection, Processing, & Descriptive Statistics

Ulysses has provided an explanation for cultural phenomena not captured in statistical analysis. This paper seeks to understand if there exists a causational relationship between language

and social norms. *Ulysses* serves as a cultural dataset that self-consciously performs language as gendered. To further examine the nature of the relationship between gender and language, this work applies the theoretical framework to a real-life scenario where language is not self-consciously performed to see if the hypothesis holds true.

This paper turns from literature to presidential debate speech as its chief data source. Presidential debate speeches are an ideal domain due to the randomness of debate topics and judges. I extracted the presidential speech data from the American Presidency Project, an authoritative, non-partisan digital source for presidential public information. From here, I extracted the speech transcripts from the 2020 Democratic Party Primary Election Debate, separated the text by speaker, and input the speech into the LIWC software. I organized the data similarly to the *Ulysses* theoretical framework:

1. Basic features of speech: word count, sentence count, words per sentence, words with more than 6 letters (complexity), hedges, and fillers
2. Parts of speech: verbs, adverbs, adjectives, personal pronouns
3. LIWC variables: certainty/tentative words, and score of Analytic, Authentic, and Emotional Tone

This time, I added polling average as a dependent variable in addition to gender, regressed on the independent variables listed above. The score variable is derived from POLITICO's national polling average. This measure is derived from the top three polling results for each candidate using the top-line number listed in the original public release from approved polling institutions that are based off of voter responses to surveys and divided by three. The polling average is derived shortly after each debate in order to determine candidates' qualification for the next debate. It is important

to acknowledge that this is not a direct measure of public opinion of the debate - unlike Nguyen's score metric.

Tables 4 (See Appendix A5) and 5 (See Appendix A5.1) show the descriptive statistics of the democratic presidential candidate's speech variables. Table 4 shows that, on average, President Biden had the highest poll average following the first debate, at 0.41%. Bennet, Blasio, Delaney, Gabbard, and Gillibrand had the lowest average, at 0.01%. Lastly, Senator Gillibrand spoke with, on average, the most certain speech, at 2.38, and Blasio with the least, at an average of 1.30.

Table 5 shows on average, that Senator Bernie Sanders had one of the highest poll averages after the first debate, at 0.27%. In table 5, Former Governor Hickenlooper, Governor Inslee, Representative Ryan, Representative Swalwell, and Marianne Williamson had the lowest poll averages of this group of candidates. Hickenlooper used the most complex words, at an average of 24.31 percentage points. Table 5 tells us that Senator Sanders used the most analytic speech on average, and Representative Swalwell averaged the most authentic speech of the set.

VII. Democratic Presidential Primary Data Results

In tables 6-8, I estimate 5-6 different specifications. The dependent variable is gender, which equals one if the candidate is female. In Table 6 (See Appendix A6), I regress gender on basic characteristics of speech. Table 6 shows a significant, negative relationship between gender and complex words. Specifically, if the percentage of complex words increases by one percentage point, the probability that the speaker is female decreases by 1.8 percentage points. This effect remains even after I control for other speech characteristics, i.e. female presidential candidates use, once controlled, less complex words than male candidates by 2 percentage points, significant at

the five percent level. There exists no significant relationship between the candidate's gender and word count, words per sentence, fillers, and hedges.

Table 7 (See Appendix A7) shows the relationship between the candidate's gender and basic features of speech. The table shows a significantly positive relationship between the use of adjectives and adverbs in female candidates' speech. A one percentage point increase in gender is associated with, once controlled, a 0.05 percentage point increase in the use of adjectives, significant at the five-percent level. A one percentage point increase in gender is associated with, once controlled, a 0.06 percentage point increase in adverb use, significant at the one-percent level. Table 7 shows a negative relationship between the use of complex words and female candidates' speech at a coefficient of -0.02, significant at the ten-percent level. There exists no relationship between gender and presidential candidates' use of verbs, personal pronouns, and various basic features of speech.

Table 8 (See Appendix A8) explores a possible relationship between gender and LIWC's psychometric properties of speech. There exists a significant negative relationship between authentic speech and gender—that is, female candidates' speech is associated with less authenticity than male candidates' by -0.003 percentage points, significant at the ten-percent level. Complex words remain negatively significant. There is no significant relationship between gender and analytic speech, tone, certainty, uncertainty, and basic markers of speech.

In tables 9-11, I estimate six specifications, with candidates' poll averages as the dependent variable. The score is the candidate's poll averages, measured as a percentage. Table 9 (See Appendix A9) shows the relationship between a candidate's score and basic features of speech. The data shows a significantly negative relationship between female candidates and their scores, by 0.04 percentage points once controlled, significant at the five-percent level. I find that women

have lower poll numbers and candidates that use more complex words have lower poll numbers. A negative correlation continues to exist, as shown in the table, and their consequential scores. There exists no relationship between female presidential candidates and other basic features of speech.

Table 10 (See Appendix AK) demonstrates the causality between score and female candidate's speech. Female candidates appear to score less than their male counterparts by -0.04 percentage points, significant at the ten-percent level. Female candidates' use of complex words remains negatively significant, and no relationship seems to exist between female candidates' use of verbs, adjectives, adverbs, and personal pronouns.

Table 11 (See Appendix AL) examines a possible causal relationship between score and psychometric properties of speech. Per the results, female presidential candidates are associated with a significantly negative score by -0.05 percentage points. Complex words continue to be significantly negatively correlated with female debater's scores. Authentic speech, analytic speech, tone, and certainty indicators show no significance with scoring measures.

VIII. Conclusion

Despite progress, gender disparity persists in the labor market [Goldin et al., 2020]. Given the importance of behavioral aspects in reliability, negotiation, deliberation, and hiring in labor market outcomes across gender [Bohnet and Bowles, 2008, Leibbrandt and List, 2015, Exley and Kessler, 2019, Alan et al., 2020, Buser and Yuan, 2020], this paper explores the relationship between social norms and speech. Does the system of language influence cultural gender biases? Or does language's system just reflect cultural norms? If there exists causation

between language and cultural norms, and cultural norms impact labor market outcomes across gender, the relationship between language and social values is worth exploring.

This paper relies on the empirical and literary analysis of gender-varied speech. First, the paper considers *Ulysses* by James Joyce as a gender-conscious data set, and after, presidential debate speeches, where speech content is subject to randomness and therefore theoretically not gender-performative.

The results show that there is a small magnitude of significant difference across the linguistic characteristics of the designated male and female speech. As for the literary data, Molly is significantly less likely to use analytic and complex speech than Stephen, and significantly more likely to use verbs and personal pronouns. As for the political speech data, female politicians are less likely to use authentic and complex speech and more likely to use adjectives and adverbs. Female politicians are more likely to have lower poll averages despite little significant differences across gender in basic features of speech, parts of speech, and psychometric properties relative to their male counterparts. Although there exists variance in language across gender, these differences seen in literary criticism and poll average are not invalidating nor reductive. These invalidations and reductions occur in the reception of women's speech, literary criticism, and poll numbers–not the nature of the speech itself.

A literary analysis of Stephen's speech derived its analytic complexity, rich in literary allusions and playful linguistic quips. This paper found that Molly uses less complex, analytical speech, more verbs, personal pronouns, and certainty indicators. Her speech is just as authentic–why does her episode suffer more negative criticism? Critics have accused Molly's monologue as nonsensical–an endless ramble as she trapezes from one disjointed thought to the next. But isn't Stephen's just as meaningless? Although he quotes and references various authors, scholars,

and schools of thought, though we know they are esteemed prose or verse because they read as so, they are not any more familiar. Why are the two episodes received so differently? This discrepancy also presents itself in the 2020 democratic primary debate speeches results between poll and gender–female candidates poll significantly less than male candidates despite little significant variation in speech and persuasion from their male counterparts.

The French Feminists theorized the value and power of feminine writing; a language outside of the male-dominated discourse in an order that supports and represents women's identities. The literary and statistical analysis in this paper point towards the need for the valuation and respect of gendered difference in language - a respect for women's speech - and the importance of looking towards a future social culture free from the gender biases that constrain women, fictitious or real. This paper reflects not a causal relationship between language and gender, but perhaps deeper cultural differences that drive biased behavior.

A natural extension of this paper would be to further analyze the role language plays in cultural norms beyond gender. Does language influence, per se, religion? Ideology? Trust? Family ties? The key role social norms, expressed through language, play in economic preferences makes relevant the extension of this study. The data utilized in this paper focuses on linguistic characteristics and gender. A more robust consideration, perhaps one that includes, for example, cognitive and cultural differences, remains to be seen.

Appendix

Table 1: Descriptive Statistics of the "Penelope" and "Proteus" Chapters

	Molly				Stephen			
Variable	**Mean**	**Std. Deviation**	**Min.**	**Max.**	**Mean**	**Std. Deviation**	**Min.**	**Max.**
Gender	1.00	0.00	1.00	1.00	0.00	0.00	0.00	0.00
Complex Words	11.53	2.06	6.73	18.17	18.36	4.43	6.41	27.27
Fillers	0.04	0.08	0.00	0.31	0.00	0.00	0.00	0.00
Hedges	0.29	0.28	0.00	1.02	0.17	0.36	0.00	1.28
Word Count	769.11	837.73	322.00	5702.00	171.62	64.03	66.00	312.00
Words Per Sentence	611.56	198.68	8.83	1045.00	10.03	4.86	6.08	33.25
Adjectives	4.24	0.91	2.65	6.47	3.67	1.65	1.27	7.58
Adverbs	4.94	0.95	2.96	6.52	2.77	1.36	0.00	6.71
Personal Pronouns	14.12	1.90	9.88	18.51	10.59	2.42	5.45	14.44
Verbs	16.05	2.06	10.58	20.99	10.17	2.97	6.19	16.25
Analytic	56.49	14.44	26.09	89.50	87.65	9.83	57.84	99.00
Authentic	32.76	15.94	3.07	69.51	21.05	18.95	1.00	68.33
Certain	2.09	0.63	1.05	3.72	0.98	1.02	0.00	4.17
Tone	42.06	18.55	10.20	84.92	30.32	21.40	1.63	97.19
			No. of Observations: 38				No. of Observations: 34	

Table 2: Average Effects from Regression of Basic Features

Dependent Variable: Gender (Female = 1)

VARIABLES	(1)	(2)	(3)	(4)	(5)
Word Count	0.000330***	0.000159***	0.000161***	0.000163***	0.000162***
	(7.96e-05)	(3.50e-05)	(3.16e-05)	(3.10e-05)	(3.10e-05)
Words Per Sentence		0.00127***	0.00105***	0.00104***	0.00102***
		(7.07e-05)	(8.34e-05)	(8.21e-05)	(8.31e-05)
Complex Words			-0.0230***	-0.0214***	-0.0219***
			(0.00566)	(0.00560)	(0.00564)
Fillers				0.701*	0.656*
				(0.359)	(0.363)
Hedges					0.0591
					(0.0637)
Constant	0.367***	0.0347	0.444***	0.411***	0.410***
	(0.0660)	(0.0335)	(0.105)	(0.104)	(0.105)
Observations	72	72	72	72	72
R-squared	0.197	0.858	0.886	0.892	0.894

Standard errors in parentheses
*** p<0.01, ** p<0.05, * p<0.1

Table 3: Average Effects from Regression of Parts of Speech

Dependent Variable: Gender (Female = 1)

VARIABLES	(1)	(2)	(3)	(4)	(5)	(6)
Verbs	0.0583***	0.0534***	0.0249***	0.0196**	0.0209***	0.0219***
	(0.0132)	(0.0114)	(0.00767)	(0.00802)	(0.00782)	(0.00784)
Adjectives	0.0459*	0.0425*	0.0148	0.0132	0.0131	0.0114
	(0.0261)	(0.0226)	(0.0144)	(0.0141)	(0.0137)	(0.0138)
Adverbs	0.0878***	0.0777***	0.0263	0.0210	0.0126	0.0100
	(0.0293)	(0.0254)	(0.0166)	(0.0165)	(0.0165)	(0.0166)
Personal Pronouns	0.0352**	0.0366**	0.0199**	0.0191**	0.0202**	0.0200**
	(0.0165)	(0.0142)	(0.00905)	(0.00888)	(0.00864)	(0.00862)
Word Count		0.000220***	0.000163***	0.000164***	0.000166***	0.000165***
		(4.50e-05)	(2.87e-05)	(2.81e-05)	(2.74e-05)	(2.73e-05)
Words Per Sentence			0.000882***	0.000843***	0.000834***	0.000823***
			(8.67e-05)	(8.75e-05)	(8.51e-05)	(8.53e-05)
Complex Words				-0.0109*	-0.00958*	-0.0101*
				(0.00574)	(0.00561)	(0.00561)
Filler					0.714**	0.676**
					(0.326)	(0.327)
Hedges						0.0664
						(0.0570)
Constant	-1.210***	-1.217***	-0.581***	-0.299	-0.328*	-0.327*
	(0.185)	(0.160)	(0.118)	(0.188)	(0.183)	(0.182)
Observations	72	72	72	72	72	72
R-squared	0.683	0.768	0.910	0.915	0.921	0.923

Standard errors in parentheses
*** p<0.01, ** p<0.05, * p<0.1

Table 4: Average Effects from Regression of LIWC Psychometric Features

Dependent Variable: Gender (Female = 1)

VARIABLES	(1)	(2)	(3)	(4)	(5)	(6)
Authentic	0.00253	0.00224	-0.00111	-0.00101	-0.00116	-0.000961
	(0.00186)	(0.00155)	(0.00102)	(0.000988)	(0.00101)	(0.00102)
Analytic	-0.0126***	-0.0124***	-0.00680***	-0.00673***	-0.00656***	-0.00651***
	(0.00257)	(0.00214)	(0.00144)	(0.00139)	(0.00141)	(0.00141)
Tone	0.00212	0.00194	-0.000176	-0.000402	-0.000330	-0.000310
	(0.00163)	(0.00135)	(0.000871)	(0.000847)	(0.000854)	(0.000852)
Certain	0.127***	0.113***	0.0500**	0.0409**	0.0424**	0.0431**
	(0.0364)	(0.0303)	(0.0199)	(0.0197)	(0.0198)	(0.0198)
Word Count		0.000224***	0.000168***	0.000168***	0.000168***	0.000168***
		(4.06e-05)	(2.59e-05)	(2.51e-05)	(2.51e-05)	(2.51e-05)
Words Per Sentence			0.000855***	0.000802***	0.000807***	0.000789***
			(8.42e-05)	(8.45e-05)	(8.51e-05)	(8.64e-05)
Complex Words				-0.0119**	-0.0117**	-0.0121**
				(0.00509)	(0.00511)	(0.00511)
Fillers					0.255	0.193
					(0.317)	(0.321)
Hedges						0.0601
						(0.0523)
Constant	0.945***	0.867***	0.546***	0.785***	0.768***	0.753***
	(0.266)	(0.221)	(0.142)	(0.171)	(0.172)	(0.173)
Observations	72	72	72	72	72	72
R-squared	0.725	0.813	0.928	0.934	0.935	0.936

Standard errors in parentheses
*** p<0.01, ** p<0.05, * p<0.1

Table 5: Descriptive Statistics of Democratic Presidential Candidates Bennet-Gillibrand

	Bennet	Beto	Biden	Blasio	Booker	Buttigieg	Castro	Delaney	Gabbard	Gillibrand
Variable										
Gender	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	1.00	1.00
Poll Average	0.01	0.10	0.41	0.01	0.04	0.13	0.03	0.01	0.01	0.01
Complex Words	18.79	20.13	14.73	17.69	17.93	19.70	16.21	17.86	16.61	17.92
Fillers	0.00	0.00	0.00	0.00	0.00	0.07	0.00	0.00	0.00	0.00
Hedges	0.27	0.06	0.03	0.09	0.20	0.10	0.24	0.00	0.24	0.12
Word Count	184.50	196.38	169.86	215.00	166.31	180.44	134.70	155.43	161.43	132.90
Words Per Sentence	21.41	23.87	16.41	22.95	23.01	18.66	22.60	16.97	21.70	23.82
Adjectives	3.60	4.04	2.66	4.33	3.47	4.17	3.16	2.88	4.53	4.46
Adverbs	4.74	2.76	4.24	4.52	4.59	5.01	4.09	4.25	4.96	3.95
Personal Pronouns	8.64	9.61	10.95	9.71	9.16	8.27	9.19	10.18	9.03	7.17
Verbs	17.54	14.54	19.46	17.88	17.10	16.23	16.81	20.49	17.00	16.68
Analytic	60.94	57.96	46.25	54.55	56.09	60.33	50.35	66.15	61.26	68.33
Authentic	24.09	27.88	28.77	24.39	36.38	39.27	43.93	47.93	25.93	30.50
Certain	1.80	1.88	1.84	1.30	1.59	1.96	1.34	2.03	1.81	2.38
Tone	60.63	52.32	42.31	39.90	36.93	45.23	49.08	68.47	37.66	45.99
No. of Observations	8.00	8.00	14.00	5.00	13.00	9.00	10.00	7.00	7.00	10.00

Table 5.1: Descriptive Statistics of Democratic Presidential Candidates Harris-Yang

	Harris	Hickenlooper	Inslee	Klobuchar	Ryan	Sanders	Swalwell	Warren	Williamson	Yang
Variable										
Gender	1.00	0.00	0.00	1.00	0.00	0.00	0.00	1.00	1.00	0.00
Poll Average	0.18	0.01	0.01	0.04	0.01	0.27	0.01	0.19	0.01	0.02
Complex Words	16.83	24.31	15.65	14.45	17.77	18.27	17.04	15.87	15.93	15.59
Fillers	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
Hedges	0.39	0.77	0.11	0.25	0.18	0.39	0.00	0.22	0.50	0.73
Word Count	209.67	130.40	175.20	184.38	197.00	103.80	157.80	165.63	146.29	93.00
Words Per Sentence	32.02	21.65	17.68	19.21	18.36	24.49	17.08	17.70	23.76	17.19
Adjectives	2.94	3.53	2.27	2.55	2.97	4.04	2.95	4.83	4.19	1.96
Adverbs	5.20	3.84	3.03	5.67	5.19	2.50	3.24	4.19	6.30	3.35
Personal Pronouns	10.86	10.49	11.45	11.26	9.39	8.52	8.22	8.45	9.04	7.61
Verbs	16.78	17.37	19.72	19.40	20.66	16.42	17.80	19.53	20.33	13.01
Analytic	52.88	60.92	48.55	36.41	57.68	69.82	61.62	57.22	44.76	67.74
Authentic	27.89	46.47	34.93	30.93	40.47	39.98	55.01	35.51	29.16	36.74
Certain	1.32	2.17	1.56	1.90	1.48	2.30	1.27	1.84	1.46	0.54
Tone	62.32	57.43	62.28	62.56	33.17	49.62	43.17	46.81	59.39	45.15
No. of Observations	9.00	5.00	5.00	8.00	5.00	15.00	5.00	8.00	7.00	4.00

Table 6: Average Effects of Basic Features

Dependent variable: Gender (Female = 1)

VARIABLES	1	2	3	4	5
Word Count	0.000455	0.000508	0.000373	0.000376	0.000473
	(0.000600)	(0.000600)	(0.000598)	(0.000599)	(0.000609)
Words Per Sentence		0.00449	0.00422	0.00431	0.00402
		(0.00318)	(0.00315)	(0.00316)	(0.00318)
Complex Words			-0.0180**	-0.0178**	-0.0181**
			(0.00890)	(0.00892)	(0.00893)
Fillers				-0.498	-0.471
				(0.751)	(0.753)
Hedges					0.0630
					(0.0710)
Constant	0.229**	0.124	0.464**	0.460**	0.441**
	(0.103)	(0.127)	(0.210)	(0.211)	(0.212)
Observations	162	162	162	162	162
R-squared	0.004	0.016	0.041	0.043	0.048

Standard errors in parentheses

*** p<0.01, ** p<0.05, * p<0.1

Table 7: Average Effects from Regression of Parts of Speech

Dependent Variable: Gender (Female = 1)

VARIABLES	1	2	3	4	5	6
Verbs	0.00810	0.00893	0.00975	0.00494	0.00453	0.00449
	(0.0107)	(0.0109)	(0.0109)	(0.0111)	(0.0112)	(0.0112)
Adjectives	0.0406**	0.0416**	0.0426**	0.0465**	0.0455**	0.0455**
	(0.0181)	(0.0183)	(0.0183)	(0.0183)	(0.0184)	(0.0184)
Adverbs	0.0626***	0.0647***	0.0636***	0.0600***	0.0604***	0.0607***
	(0.0186)	(0.0193)	(0.0193)	(0.0193)	(0.0193)	(0.0207)
Personal Pronouns	-0.00140	-2.83e-05	0.00289	0.000993	1.30e-05	7.92e-05
	(0.0135)	(0.0139)	(0.0140)	(0.0140)	(0.0141)	(0.0142)
Word Count		-0.000265	-0.000250	-0.000248	-0.000231	-0.000238
		(0.000640)	(0.000639)	(0.000634)	(0.000636)	(0.000663)
Words Per Sentence			0.00437	0.00399	0.00402	0.00403
			(0.00312)	(0.00310)	(0.00311)	(0.00314)
Complex Words				-0.0166*	-0.0164*	-0.0164*
				(0.00916)	(0.00918)	(0.00924)
Fillers					-0.468	-0.470
					(0.737)	(0.740)
Hedges						-0.00300
						(0.0741)
Constant	-0.238	-0.235	-0.371	0.0285	0.0431	0.0428
	(0.229)	(0.230)	(0.249)	(0.332)	(0.333)	(0.334)
Observations	162	162	162	162	162	162
R-squared	0.093	0.094	0.105	0.124	0.126	0.126

Standard errors in parentheses

*** p<0.01, ** p<0.05, * p<0.1

Table 8: Average Effects from Regression of LIWC Psychometric Features

	Dependent Variable: Gender (Female = 1)					
VARIABLES	1	2	3	4	5	6
Authentic	-0.00217	-0.00216	-0.00223	-0.00266*	-0.00275*	-0.00269*
	(0.00153)	(0.00154)	(0.00153)	(0.00154)	(0.00154)	(0.00156)
Analytic	-0.00177	-0.00152	-0.00176	-0.00104	-0.000970	-0.000894
	(0.00181)	(0.00193)	(0.00193)	(0.00195)	(0.00196)	(0.00197)
Tone	0.000636	0.000632	0.000444	0.000445	0.000516	0.000430
	(0.00126)	(0.00127)	(0.00127)	(0.00126)	(0.00126)	(0.00129)
Certain	0.00787	0.00887	0.00780	0.00768	0.00773	0.00635
	(0.0258)	(0.0260)	(0.0259)	(0.0257)	(0.0257)	(0.0261)
Word Count		0.000246	0.000279	0.000211	0.000216	0.000264
		(0.000637)	(0.000634)	(0.000631)	(0.000632)	(0.000649)
Words Per Sentence			0.00502	0.00467	0.00475	0.00464
			(0.00319)	(0.00317)	(0.00318)	(0.00320)
Complex Words				-0.0169*	-0.0168*	-0.0170*
				(0.00922)	(0.00923)	(0.00927)
Fillers					-0.580	-0.563
					(0.754)	(0.757)
Hedges						0.0255
						(0.0752)
Constant	0.512***	0.456**	0.374*	0.646**	0.639**	0.631**
	(0.148)	(0.207)	(0.213)	(0.258)	(0.259)	(0.261)
Observations	162	162	162	162	162	162
R-squared	0.044	0.045	0.060	0.080	0.084	0.085

Standard errors in parentheses
*** p<0.01, ** p<0.05, * p<0.1

Table 9: Regression of Control Variables on Poll Average

	Dependent Variable: Poll Average					
VARIABLES	1	2	3	4	5	6
Gender	-0.0398*	-0.0393*	-0.0389*	-0.0457**	-0.0455**	-0.0447**
	(0.0212)	(0.0213)	(0.0215)	(0.0216)	(0.0217)	(0.0218)
Word Count		-6.26e-05	-6.47e-05	-9.82e-05	-9.86e-05	-0.000114
		(0.000162)	(0.000163)	(0.000162)	(0.000163)	(0.000166)
Words Per Sentence			-0.000158	-0.000201	-0.000209	-0.000168
			(0.000867)	(0.000859)	(0.000863)	(0.000869)
Complex Words				-0.00489**	-0.00491**	-0.00485*
				(0.00244)	(0.00245)	(0.00246)
Fillers					0.0404	0.0367
					(0.204)	(0.205)
Hedges						-0.00963
						(0.0194)
Constant	0.116***	0.126***	0.129***	0.223***	0.223***	0.225***
	(0.0117)	(0.0283)	(0.0345)	(0.0579)	(0.0580)	(0.0584)
Observations	162	162	162	162	162	162
R-squared	0.022	0.022	0.023	0.047	0.047	0.049

Standard errors in parentheses
*** p<0.01, ** p<0.05, * p<0.1

Table 10: Regression of Parts of Speech on Poll Average

	Dependent Variable: Poll Average					
VARIABLES	1	2	3	4	5	6
Gender	-0.0317	-0.0321	-0.0323	-0.0385*	-0.0380*	-0.0380*
	(0.0223)	(0.0223)	(0.0225)	(0.0226)	(0.0227)	(0.0228)
Verbs	0.00151	0.00179	0.00181	0.000447	0.000525	0.000503
	(0.00299)	(0.00305)	(0.00306)	(0.00312)	(0.00314)	(0.00316)
Adjectives	-0.00109	-0.000769	-0.000737	0.000690	0.000870	0.000878
	(0.00514)	(0.00519)	(0.00522)	(0.00523)	(0.00526)	(0.00528)
Adverbs	-0.00765	-0.00693	-0.00694	-0.00762	-0.00774	-0.00755
	(0.00538)	(0.00559)	(0.00560)	(0.00557)	(0.00559)	(0.00598)
Personal Pronouns	0.00434	0.00479	0.00485	0.00431	0.00450	0.00454
	(0.00377)	(0.00389)	(0.00394)	(0.00392)	(0.00396)	(0.00400)
Word Count		-8.84e-05	-8.82e-05	-8.89e-05	-9.21e-05	-9.67e-05
		(0.000179)	(0.000179)	(0.000178)	(0.000178)	(0.000186)
Words Per Sentence			8.73e-05	1.62e-06	-6.68e-06	1.68e-06
			(0.000881)	(0.000875)	(0.000878)	(0.000886)
Complex Words				-0.00491*	-0.00492*	-0.00491*
				(0.00260)	(0.00260)	(0.00262)
Fillers					0.0917	0.0906
					(0.207)	(0.208)
Hedges						-0.00187
						(0.0208)
Constant	0.0825	0.0834	0.0806	0.197**	0.194**	0.194**
	(0.0642)	(0.0644)	(0.0705)	(0.0930)	(0.0935)	(0.0938)
Observations	162	162	162	162	162	162
R-squared	0.046	0.047	0.047	0.069	0.070	0.070

Standard errors in parentheses
*** p<0.01, ** p<0.05, * p<0.1

Table 11: Regression of LIWC Psychometric Features on Poll Average

	Dependent Variable: Poll Average					
VARIABLES	1	2	3	4	5	6
Gender	-0.0466**	-0.0462**	-0.0463**	-0.0524**	-0.0522**	-0.0517**
	(0.0217)	(0.0218)	(0.0220)	(0.0221)	(0.0222)	(0.0222)
Authentic	-0.000417	-0.000420	-0.000421	-0.000556	-0.000549	-0.000587
	(0.000419)	(0.000420)	(0.000422)	(0.000424)	(0.000427)	(0.000430)
Analytic	-0.000291	-0.000386	-0.000388	-0.000192	-0.000196	-0.000245
	(0.000494)	(0.000524)	(0.000528)	(0.000534)	(0.000536)	(0.000540)
Tone	-0.000317	-0.000316	-0.000317	-0.000314	-0.000319	-0.000263
	(0.000343)	(0.000344)	(0.000346)	(0.000344)	(0.000346)	(0.000353)
Certain	0.00880	0.00841	0.00840	0.00841	0.00841	0.00930
	(0.00701)	(0.00706)	(0.00709)	(0.00703)	(0.00705)	(0.00715)
Word Count		-9.51e-05	-9.48e-05	-0.000113	-0.000113	-0.000144
		(0.000173)	(0.000174)	(0.000172)	(0.000173)	(0.000177)
Words Per Sentence			3.49e-05	-3.51e-05	-4.16e-05	2.74e-05
			(0.000879)	(0.000872)	(0.000876)	(0.000881)
Complex Words				-0.00482*	-0.00481*	-0.00468*
				(0.00255)	(0.00255)	(0.00256)
Fillers					0.0391	0.0286
					(0.207)	(0.207)
Hedges						-0.0166
						(0.0206)
Constant	0.164***	0.185***	0.184***	0.264***	0.265***	0.270***
	(0.0418)	(0.0571)	(0.0587)	(0.0720)	(0.0722)	(0.0726)
Observations	162	162	162	162	162	162
R-squared	0.049	0.051	0.051	0.072	0.073	0.077

Standard errors in parentheses
*** p<0.01, ** p<0.05, * p<0.1

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