

The Laws of Plot in The Novel “Ulysses” by James Joyce

Adik Anugrah Sandy

Universitas Udayana

E-mail: anugrahade960@gmail.com

Article History:

Received: 23 Agustus 2023

Revised: 30 Agustus 2023

Accepted: 31 Agustus 2023

Keywords: Plot Structure ,
Plot Laws, Novel

Abstract: *This study aims to analyze the plot structure and how the plot laws are applied in the novel "Ulysses" using Kenny's theory. This qualitative research focuses on story plots in order to analyze how story plots are structured in the novel and how the plot laws are applied in the novel. The findings from this study reveal that the storyline is structured like a tree. The plot is developed by the main plot which gives way to four interrelated plots and forms a story with branching plots. The findings indicate that there are two potential meanings derived by the plot structure. First, stories with branching plots increase the tension level of the reader. Second, the sequence of events in the novel shows that the novel "Ulysses" can be considered as a Bildungsroman novel.*

INTRODUCTION

Novels are literature works has at least forty-five thousand words (Kenney, 1966:103), They are relatively long and usually through connected events, involving characters in a specific setting, and have a strong plot. The plot is a topic of this study. However, The plot is interested to be analyzed because it could make the readers showing their feeling and emotion about the story. The plot is an arrangement of event that recounted in the story. According to Kenney (1966:14), the plot is not simply the events recounted in the story, however, the author arrangement that event based on the author’s casual relationship. The plot is divided into three part, exposition, the middle and ending or denouement. Exposition might consist of the introduction of the character, setting, and some information that make the reader understand the story. The middle might consist of conflict, complication, and climax. Ending or denouement might consist of resolution.

Novel entitles “Ulysses” written by James Joyce, that first published in 1922. “Ulysses” consider become the most difficult English book to understand. According to criticism written by John Della Contrada, what makes “Ulysses” difficult to understand is because “Ulysses” is a story about life. He said, reading “Ulysses” like solving a puzzle. “Ulysses” is interesting to be analyzed, however, Kenney in his book concludes that understanding the plot is the important factor in understanding a fiction. Then the purpose of this research is to identify plot structures and analyze how are the laws of plot that are used in the novel “Ulysses”.

CONCEPTS

There are some concepts related to the title “Analysis Plot in Novel Ulysses by James Joyce” the concepts are :

1. Novel
2. Plot

Those concepts are based on the ideas proposed by the expert in the related field.

1. Concept of Novel

The novel is a picture of real life and manners and of the time in which it is written (Wallek Warren 1956). Novel is an art form. The novel showed a change of character that affected by the time and event occur in the story (Wallek and Warren 1956). Novels are literature works has at least forty-five thousand words (Kenney, 1966). According to that definition, a novel is an art form that might contain the author thought, emotion, feeling and has at least forty-five thousand words.

2. Concept of Plot

The arranged event encountered in a story called plot (Wallek and Warren, 1956). According to Kenney (1966), the plot is not simply the events recounted in the story, however, the author arrangement that event based on the author's casual relationship.

RESEARCH METHOD

The method in this research is descriptive method, with data sources taken from novels entitles "Ulysses" written by James Joyce. There are three steps to analyze the data. First, the data that had collected would be identified to the structures of the plot and the laws of the plot. Second, the data will be classified in accordance with the structures of the plot. Third, take a note and make a deep analysis based on the theory.

RESULT AND DISCUSSION

1. Plot structure information

a. Beginning

Stephen Dedalus is a character in a book who is like the author and has come back to Ireland after studying in Paris Stephen lives in a tower with a student who studies medicine named Buck Mulligan The story starts with Stephen and mullihan talking on the roof.

Stephen couldn't sleep because Mulligan's friend Haines was talking loudly in his dreams. Haines is an Englishman and Stephen wants to know when he will leave He tells mulligan that he didn't like the remark mullighan made about stephen's mom, who just passed away.

Two people then went downstairs to eat breakfast with Haines. They both go to swim ata place and Mulligan, who wants to take over, asks Stephen for his key and some money.

b. Exposition

Stephen's name help build up to the climax of the novel's first chapter, in which Stephen achieves the first significant victory of his life by gathering the courage to speak to the rector of the school about having received an unfair punishment. Though he had been excused from schoolwork by another teacher because his glasses are broken, Stephen is pandied by Father Dolan, who accuses him of being a "lazy little schemer" and breaking his glasses on purpose . Though the unjust nature of the punishment itself and the encouragement of his peers is enough to bring him to the door of the rector's office, it is his recollection of the disrespect to his name that gives him the courage to actually emter. Stephen's adolescent assessment of Father Dolan's behavior inspires this first articulation in defense of his name. By associating himself with "the great men in history," Stephen not only champions the uniqueness of his name in Ireland, but also identifies a community in

which his name seems more normal—beginning circuitously to grapple with the destiny his name could imply. At the same time, he emasculates Dolan, asserting that if names speak to one’s purpose in life, Dolan has no business doling out punishments of any kind. As he matures, he comes to think of his name as a kind of “prophecy,” and imagines Daedalus the mythic artificer as his artistic father.

Stephen wanders the beach, thinking of his past, his family (especially his dead mother), and the constant change and uncertainty of life. He knows he is seeking something, something that cannot be found in family life, in intellectual pursuits, but he still does not know what that something is. Stephen realizes the difficulty of connecting with other people, but also senses that he is part of the cycle of life and death. He sees this in the movement of the ocean and his own urination, and as he moves off down the beach, thinking of drowned men, we are ready for the next part of the book

Stephen’s desire to divorce his ambition from the idea of his name as prophecy. If Shakespeare could become the Bard with a common name, then Dedalus need not serve as a prophecy for Stephen to become a writer-artificer. Moreover, if Stephen thinks of Dedalus as a paternal name, then divorcing himself from its prophetic feel would also liberate him from assuming the role of Daedalus’ son, Icarus. Given the pathetic direction Stephen’s life has taken, wherein he has failed to soar past the nets of society and fallen straight down into Dublin poverty once again, it is possible that Stephen sees himself as an Icarus figure. Ultimately, in terms of teaching, this arc and attention to names as a bridge between Portrait and Ulysses will demonstrate “what’s in a name” for students, not only in Joycean works but throughout literature

c. Complication and climax

The climax is the development of latent conflict in the initial situation. And the process to reach the climax is called complication, therefore the climax is reached when the complication at the highest point of intensity (Kenney, 1966). In other words, without complication, the conflict will never be realized.

While Stephen accepts his identity as an Irishman and bitterly resents the chokehold of the English on Ireland, he rejects the idea that he must personally “make some sacrifice for Ireland.” During a particularly bitter conversation with his friend Davin in Portrait, Stephen asserts that every great man who has ever made such a sacrifice for Ireland, like Parnell, has been “sold... to the enemy or failed...in need or reviled...and left...for another” . In “September, 1913,” Yeats himself captures this historical treatment of Ireland’s notable patriots: In his use of the present tense and the adjective “old,” Stephen expresses the degree to which he feels rescuing Ireland by sacrificing yourself to it is hopeless. In designating Ireland’s patriots as “farrow,” Stephen imagines them as being “cut off” from their potential as men, because they are eaten before they can fully mature. In Ulysses, Stephen shows his progress in this realm when he presents a clearer idea of the relationship between himself and Ireland

In Mulligan’s words, gestures, and promise of friendship, he acts as a double for Cranly in “Telemachus.” Taking both novels into account, Mulligan’s role as Stephen’s current closest friend would automatically invite a comparison between him and Cranly, even if the two were total opposites. Mulligan’s presence and the painful friendship he proffers will always remind us, in a bathetic sense, of Cranly and of the kind of friend Stephen could have had if he had not chosen self-exile. That we are meant to be thinking of Cranly is also evident in the fact that Stephen thinks of him six times in Ulysses. The

conversation about Stephen's mother that essentially opens the novel not only echoes Stephen's last conversation with Cranly but also ends with Mulligan "suddenly [linking] his arm in Stephen's and [walking] with him round the tower"

d. The end

The end is the ending of the story. The ending can be reached by the movement of resolution in conflict (Norton 1973). The previous structure such as beginning, exposition, complication, and climax are led the reader to the end of the story.

Stephen's mother is mentioned on the third page of *Ulysses*, has become aware that *Ulysses* will also be about Stephen Dedalus and that he is once again in Dublin. Though Stephen's weariness is evident immediately, it is not until Mulligan's remark, "The aunt thinks you killed your mother... That's why she won't let me have anything to do with you," that we start to understand what has brought Stephen back to Ireland and to his present miserable state (pp 88-89). This remark, though somewhat offhanded on Mulligan's part, is strategically delivered by Joyce because it establishes that Stephen's mother is dead while heavily emphasizing Stephen's extreme social isolation. Mulligan's comment reveals that Stephen is the subject of gossip across Dublin regarding the circumstances of his mother's death, the far-reaching nature of this gossip being underscored by the fact that it is Mulligan's aunt (and not say, his parent) whose opinion is given. Simultaneously, Mulligan's willingness to share his aunt's cruel opinion with Stephen emphasizes that Mulligan is more interested in getting a reaction out of Stephen than in helping his obviously miserable friend. His additional comment that "she won't let me have anything to do with you," implies that Mulligan's aunt does not know that he is living with Stephen; though Mulligan is clearly disregarding his aunt's advice, the way that he speaks of her forbiddance in the present tense ("she won't let me") suggests that he has not spoken in Stephen's defense when people gossip about him in his presence.

2. The laws of plot applied in the novel "Ulysses"

Plausibility in the textbook of *Ulysses* Joyce indeed signals the difficulty of accepting Leopold Bloom as an emigrant and a Jew in plausibility sense with Deasy's prejudiced joke that Ireland is the only country noway to have bedeviled the Jews" because she noway let them in"(2.442). We might pursue this problem by asking why Bloom's "Jewishness" causes fairly little comment within the frame of the book, the scene with the Citizen notwithstanding, and why Bloom knows fairly little about Jewish culture. Indeed, Bloom is so ignorant about "the faith of his fathers" that Jewishness becomes the scenery rather than the substance of his world. These are some of the problems of the "plausibility" of *Ulysses*, particularly if it's to be viewed as the Irish element of the book. The fact that these questions are so infrequently raised should remind us of how explosively compendiums and critics of Joyce's work are told by the prevailing European emblematic interpretations of the individualities of the main characters of *Ulysses* indeed when the emblematic values breach verismo. Let us consider the plausibility in all this. Not one of these characters has a typical Irish name, not one is from the oldest native families of Ireland — families whose clan is gestured by "mackintosh

" or " ó." Why do the main characters of *Ulysses*, particularly Bloom as the Irish Everyman, not come from ultramodern Irish stock with common Irish names? Why is each alienated in some way from Irish culture? Is this constellation of characters presumptive in any natural sense? Hugh Kenner notes the contradiction in Bloom's coming from an indigenous family in a country whose citizens characteristically emigrate Surprise in *Ulysses*, instruction's

outside and outmoded forms come crucial coffer for the kind of radical aesthetic design that they might appear to rule out, or at least to stymie. therefore challenge a still- abiding tendency to detect euphemism's critical eventuality in its attempt to break with the past. This tendency show, is nonstop with both the morality of other modernisms, with their Marinettian "love of progress," and the converse of progressive pedagogy, with its roots in Jean- Jacques Rousseau and its twentieth- century capstone in the work of John Dewey. Gentile's *La riforma* exemplifies the ultimate converse, which takes rightist as well as radical popular forms and which remains influential in educational proposition and practice moment. suspension In this chapter, showing that "Telemachus" as commodity Stephen must relive. From this perspective, the moment in which Stephen's mama weeps "for the words" becomes Joyce's creative reduplication of the time beforehand in Stephen's life when he first imagines his own death. In that scene, he lies in a sickbed with a fever, signals the possibility that, had she lived longer, Stephen's mama could have appreciated and understood him as an artist. Because it's Yeats' art that clarifies this possibility for him, we can understand why it would be delicate for Stephen to reject Yeats' cultural motherhood in pursuit of his unknown fortune. As his uninterrupted mourning- wear and tear suggests, Stephen isn't yet ready to leave the experience girding the death of his mama before. also, Plot as Unity in "Telemachus" Stephen is so distracted by the pain of flashing back his mama's death that Mulligan is reduced to the sound of a "wellfed voice beside him" (107). Ignoring for the moment the strange recrimination that voices can feel "fed," it's clear that this designation matters for Stephen in emphasizing exactly what it's about Mulligan is bothers him and makes him more depressed. In the form of the plutocrat his father pays for him to attend academy and presumably purchase "figrolls," Armstrong has, in Stephen's estimation, "a sweetened boy's breath" — a designation not far out from a "wellfed voice" (U.II.24). Eventually, I would argue, the signal of any "wellfed voice" (like that of Mr Bloom's preface in the novel), should remind us not only of the depression Stephen is fighting but also of Stephen's nonfictional hunger, Abel 58 which grows throughout the day. We might notice that Mulligan points out that it's Stephen's habit to eat all the leavings from breakfast, as if he does n't live in easy anticipation of food to come. also, given the intensity of Stephen's "temperamental brooding" across *Ulysses*, the simple, practical fact that Stephen isn't well- nourished and soon becomes drunk makes a satisfyingly realistic explanation for his negative address that helps to alleviate some of the disaffection his inconceivable brain and allowe processes can produce in new readers

CONCLUSION

1. Plot structure information

a. Beginning

By spending time unpacking the meaning and history of the name Stephen, students will better understand one of the stakes for Stephen of *Ulysses* as a whole. Abel Mulligan's taunts hurt Stephen in a number of ways. In its most literal sense, "Dedalus" is a very odd name for an Irishman—something Stephen had trouble with.

b. Expansion

Stephen's life has taken, wherein he has failed to soar past the nets of society and fallen straight down into Dublin poverty once again, it is possible that Stephen sees himself as an Icarus figure. Ultimately, in terms of teaching, this arc and attention to names as a bridge between *Portrait* and *Ulysses* will demonstrates "what's in a name" for students, not only in Joycean works but throughout literature

c. Complication and climax

In Mulligan's words, gestures, and promise of friendship, he acts as a double for Cranly in "Telemachus." Taking both novels into account, Mulligan's role as Stephen's current closest friend would automatically invite a comparison between him and Cranly, even if the two were total opposites.

d. The end

Mulligan's comment reveals that Stephen is the subject of gossip across Dublin regarding the circumstances of his mother's death, the far-reaching nature of this gossip being underscored by the fact that it is Mulligan's aunt (and not say, his parent) whose opinion is given. Simultaneously, Mulligan's willingness to share his aunt's cruel opinion with Stephen emphasizes that Mulligan is more interested in getting a reaction out of Stephen than in helping his obviously miserable friend.

2. The plot laws are applied in the novel "Ulysses"

Plausibility in the text of Ulysses Joyce even signals the difficulty of accepting Leopold Bloom as an immigrant and a Jew in plausibility sense with Deasy's bigoted joke that Ireland is the only country never to have persecuted the Jews . These are some of the problems of the "plausibility " of Ulysses, particularly if it is to be viewed as the Irish element of the book. Surprise in Ulysses, a still-abiding tendency to locate modernism's critical potential in its attempt to break with the past. Suspense In this chapter, showing that "Telemachus" as something Stephen must relive. Plot as Unity in "Telemachus" Stephen is so distracted by the pain of remembering his mother's death that Mulligan is reduced to the sound of a "wellfed voice beside him". Ignoring for the moment the strange implication that voices can seem "fed," it is clear that this designation matters for Stephen in underscoring exactly what it is about Mulligan is bothers him and makes him more depressed

BIBLIOGRAPHY

- Kenney, William (1996). *How to Analyze Fiction*. Simons and Schuller Division of Gulf and Western Corporation, New York
- Wellek, Rene and Austin Warren (1956). *Theory of Literature*. Harcourt, Brance & World, New York.