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Comparing and contrasting the works of James Joyce's "Ulysses" and Virginia Woolf's "Mrs. Dalloway" through the prism of *flânerie*.

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## ***Introduction***

Much has been analysed in James Joyce's "Ulysses," from the importance of bicycles, hats and trams to the role of letters, stamps and carriages. Of course Dublin itself has always been the central study in "Ulysses" and indeed Dublin is the central study of "Ulysses." In Virginia Woolf's "Mrs. Dalloway" the study of class, age, post-war trauma and the sound of Big Ben have dominated the analysis alongside the image of London which like Dublin is one of the main characters.<sup>1</sup> The relationship between the texts as well as the authors themselves is also a much analysed subject.<sup>2</sup>

While all these images of London and Dublin feature in my thesis I suggest studying them through the prism of *flânerie*. The thesis examines in what ways and to what extent the characters in James Joyce's "Ulysses" and Virginia Woolf's "Mrs. Dalloway" embody *flânerie*.

The thesis contributes to the study of *flânerie* by applying the concept to various urban environments and characters of various social and cultural backgrounds. At the same time it takes the discussion of *flânerie* beyond the gendered debate on *flâneur/flâneuse*. The thesis also contributes to the study of Woolf and Joyce by analysing major characters and their experience of city life through *flânerie*.

In order to examine the ever-changing nature of the term, the current thesis generates a definition of *flânerie* distilling it from previous definitions of Baudelaire, Benjamin, Elkin, Wolff and Parsons in order to study the characters' experiences in the city and the way they define and embody what *flânerie* is and could be.

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<sup>1</sup> Brown, Richard, *Time, Space and the City* "Wandering Rocks,"  
Tolliver, Paul "The Spatiotemporal Topography of Virginia Woolf's *Mrs. Dalloway*: Capturing Britain's Transition to a Relative Modernity," Kaley Joyes. "Failed Witnessing in Virginia Woolf's "Mrs. Dalloway."

<sup>2</sup> Molly Hoff, Lilienfeld, Jane. "Introduction: Virginia Woolf and Literary History,"  
Beebe, Maurice (Fall 1972). "Ulysses and the Age of Modernism." *James Joyce Quarterly*.

In this thesis I examine the way *flânerie* is understood and performed in Paris, London and Dublin. Paris is a starting point for the term which later is taken up by other cities which contributes to the evolution and expansion of what *flânerie* is.

The radical reconstruction in Paris during the reign of Napoleon III tore down the physical walls and broke down the barriers in social and cultural norms. Ambitious reconstructions in Paris by Georges-Eugène Haussmann (known as Baron Haussmann) in 1854 led to a radical change in how public spaces are accessed and understood. “Paris constituted a veritable laboratory of social change.” (Ferguson 1994: 80). From being a city of no streets and unsurpassable dirt, Paris turned into the place of “different theatres, the lamps placed before the coffee-houses, the brilliant shops, the trees, the equipages, the sound of music and singing, the houses, which resemble palaces, the gilded cafes.” (Ferguson 1994: 80). As a result the city was completely transformed into a place with “the air of a fairy scene to anyone brought suddenly upon them.” (Kirkland 2013: 20). It was opened up to see and be seen and claim the name of the grand metropolis.

Both Haussmann and Napoleon III saw Paris as the capital of the Empire and that justified all the radical changes. 1857 city developments made Paris cleaner and safer while at the same time dashing hopes for the new political order after the failed revolution of 1848. Napoleon III transformed Paris into a grand imperial city, using the Rome of Caesar Augustus as his model and inspiration. Paris became more formal and severe, losing its medieval look with winding streets and dead-end lanes.

“Haussmannisation” changed the social fabric of the city with its aim at efficiency and modernisation. The new look resulted in the need to cultivate a new relationship with the city and understand its new identity. Navigating the city, accessing public spaces and understanding the way the city functions have become new tasks for its inhabitants. This new reality is what the figure of a *flâneur* had to adapt to. It is not surprising that the term came to reflect the inconsistencies between change and stability, internal and external, the need to preserve history and the desire for modernity. Walking in the city rapidly acquired new definitions. Many citizens were displaced and felt powerless in the face of rapid modernisation. Many turned from a “citoyen(ne)” into an “habitant” as the loss of political power and control over the area where one lived resulted in apathy towards active participation in city-life. (Weinstein 1991: lecture 1).

The narrow streets of Paris disappeared to give way to the broad boulevards which became a new space for the flâneur. As the pace of life in the city increased with the introduction of tramcars, cars and other modes of transport, the city walker had to adapt to new realities of the ever increasing chaos of everyday life.

Similarly to the transformation in Paris, London changed tremendously after World War I. Technical progress in London, starting with the introduction of trams and streetcars in 1861, had become increasingly important by the 1870s; this contributed to the pace of life in the city and the need to separate the pedestrian area from the car road. Another aspect which contributed to the rapid development is electrification, which took place in the early 20th century. In addition, the introduction of the electric railway has had a major impact in both how the city is perceived and navigated. After World War I “an era of amalgamation and expansion ensued.” (Encyclopedia Britannica). In the early 1900s the principal focus of development in London was transport with the goal to transform London into a modern city. (Flanagan 2018: 112). The ideas of London at that time mirrored those of Paris during Haussmannisation, with the focus on wider roads, efficiency and economic growth. In addition slum areas were to be eradicated and people living there displaced. Similarly to Paris, this had a positive effect on the general health of the city’s population and improved access to the city. In addition to railways and tramcars, motor traffic was seen as an immense advantage “abolishing time and shrinking space through “science, technology, industry, and progress.” (Flanagan 2018: 114). The goal of these changes was to allow men to get to work easier, isolating women “into the periphery.” (Flanagan 2018: 114). In the process of planning and reshaping the city, women had little or no say. The focus was on efficiency, seeing roads as a gateway to being more modern and productive, and dispensing with “refuges for pedestrians.” (Flanagan 2018: 120).

While Paris and London claimed the name of grand metropolises, from 1801 with the abolition of the Irish Parliament, “Dublin’s status has been drastically reduced.” (Encyclopedia Britannica). The first railway in Dublin was built in 1843. During the 1870s tramways started appearing in the streets of Dublin. Although the city was growing and seemed technologically prosperous, it had the worst slums in Europe. Upon the inquiry into the state of the slums in

London, the Chief Secretary for Ireland stated that “there can be no mistake that the state of things which now exists is horrible and intolerable.” (McManus 2012: 97).

Dublin presents an intersection of the central and the peripheral. While a capital with rich and vibrant history, it also displays many signs of stagnation and decay. Being a colonial city, early 20th century Dublin had little control over “its ability to control its built environment.” (Flanagan 2018: 151). The city was subject to the Local Government Board (LGB) controlled by England. Although Irish nationalist council members were given more authority, it often collided with LGB, which resulted in multiple disputes about how the city should look, which problems should be tackled first. The problem of housing, health needs and the slum clearance of the city had long been neglected. Unemployment was another issue which also brought with it gender disparity. As people moved to the city for more opportunities, it was easier for men to find work; women on the other hand found “few employment opportunities.” (Flanagan 2018: 151). “Street selling, or dealing” became a job for many women, and since job opportunities for women were scarce, this often led to prostitution. (Flanagan 2018: 151). “...Concern over prostitution was one element of a general anxiety over women’s growing public presence and activities” and “enhanced anxiety about the contamination and inappropriate uses of urban space.” (Flanagan 2018: 152). Reverend J. Gwynn declared Dublin an “immoral city” compared to other cities in Europe. While this allegation was disputed by some of the council members saying that “Dublin is not an immoral City, and in fact bears no comparison to the immorality of London and the Continental Cities,” it fueled nationalistic feelings. (Flanagan 2018: 152). It presented Dublin as inferior and less developed compared to London and, pointing to Dublin women as the reason for “fostering city’s immorality” implied that “Dublin men were failing in their patriarchal duties not just to defend the city but to defend Irish honor.” (Flanagan 2018: 153). In the environment dominated by men and the “colonial occupier,” women’s perspective on the way the city should function was largely ignored.

Paris, Dublin and London, although having different geopolitical roles, became rapidly changing places in which walkers had to adapt to a new pace of life. In these new modern realities, walking becomes the least efficient activity, as the focus shifts to speed and productivity provided by the new means of public transportation. While walking was threatened by transport,

it also became the only way to notice, record and analyse the changes of everyday life. London, Paris and Dublin were cities constantly in flux. However a flâneur was able to claim control over the chaos of the city life, and he was always a male figure. This resulted in the cities becoming gendered spaces, eradicating the possibility of a flâneuse as argued in Wolff's essay "The Invisible Flâneuse." Contrary to Wolff's point of view Elkin and Parsons argue that women have always occupied the streets. Women were present in the streets but their urban experiences were not seen as flânerie and were deemed less important. While men had more space and authority, "women were entering the city with fresh eyes, observing it from within." (Parsons 2000: 6).

In order to apply the above mentioned aspects of flânerie to all the walkers in "Ulysses" and "Mrs. Dalloway," the current thesis treats flânerie as a gender neutral term. The thesis approaches the flâneur/flâneuse distinction through the works of Wolff, Elkin and Parsons. By treating flânerie as a gender neutral term, this work draws attention not only to the problematic nature of women walking in the city but also that of men. Drawing on the "visibility"/"invisibility" paradox, the flâneur is approached as a walker who has an opportunity to make choices in any given environment i.e. to stay "visible" or "invisible." While in the modern city this becomes a new phenomenon as the urban environment becomes more accessible to everyone, pressure from the urban environment to stay "visible" or "invisible" becomes applicable to both men and women. In other words, in the modern city, while having more freedom to make choices where and how to walk, the likelihood of those choices being curtailed for both genders is also higher.

The city can be seen as a cultural container where personal and communal history fuses together. The city accumulates its history by adding it layer by layer. A cross section of any city street will expose various controversial aspects of history while a vertical view will demonstrate the city's power structures which dominate the cityscape. While the buildings both hidden and apparent create the environment for every walker which can be accessed in different ways, every walker in turn can choose how to react and relate to this environment. The thesis looks closely at the opportunities the city gives to its walkers to stay anonymous or "invisible" and reinvent their identities. Drawing on the multilayered and controversial nature of the urban environment, it is impossible for every walker to be in full control over their identity. While big cities are known

for a place to be lost in, they are also known to be places with the most prejudice and hostility. Another defining feature of city life is serendipity and encounter. With the growing population in the major cities, encountering strangers is a part of city life. Encounter becomes one of the defining features of *flânerie*. Through encounters, walkers define who they are and those they meet and conceal or reveal their identities.

This thesis is developed from an interest in the works of James Joyce's "Ulysses" and Virginia Woolf's "Mrs. Dalloway." The principal interest of this work is to what extent the characters in "Ulysses" and "Mrs. Dalloway" embody *flânerie*. The current thesis compares and contrasts James Joyce's "Ulysses" and Virginia Woolf's "Mrs. Dalloway," juxtaposing the characters in these novels. By looking closely at how the lives of Leopold Bloom and Peter Walsh, Clarissa Dalloway and Molly Bloom, Stephen Dedalus and Septimus Warren Smith are defined, understood, reinterpreted through the prism of *flânerie*, the comparison and contrast aims to bring out the connections between the characters and their immediate surroundings as they walk through Dublin and London. However, these two cities are only the starting points of their journeys and they act as a springboard to many other mental journeys the characters take, for example, Palestine, in the case of Leopold Bloom and Gibraltar in the case of Molly, London in 1923 and London before the World War I in case of Clarissa and Septimus respectively. The starting point of the thesis is the strong connection between the characters' emotional state and the places they associate themselves with. Characters in these novels feel connected or alienated from their cities, trapped or liberated by the cities, reminiscent about the way cities used to look in the past and how they have changed now and how these observations reflect on their lives. They embody *flânerie* to different extents, in spite of the differences in their purpose and the outcomes of their journeys. The characters- *flâneurs* "creat[e] a narrative as [they] go along." (Ingold 2016 :171). Their experiences are being presented to the reader through multiple techniques and approaches used in the novels. Stream of consciousness, synchronised narration, multiple perspective, epiphany, flashbacks and flashforwards, deceleration to name a few are used throughout and to different effect. Although it is important to acknowledge the technical aspects of the novel, the current thesis makes use of these techniques in order to further explore different aspects of *flânerie* rather than analysing the poetics of the novels.



## ***Chapter 1***

### ***Redefining the city. Defining flâneur.***

#### ***Constructing historical background.***

This chapter examines the evolution of the term flâneur by looking at the definitions of Baudelaire and Benjamin while addressing the differences between other forms of walking, drawing on differences and similarities among flânerie, *badauds*, *musards* and *dérive*. For the purpose of this chapter flâneur is approached as a male stroller as it was originally defined. Chapter Two will draw on the works of Wolff, Elkin and Parsons in order to discuss the gender debate on flâneur/flâneuse.

“In the nineteenth century the consummate Parisian flâneur was Baudelaire.” (White 2010: 35). Baudelaire’s poetry, “The Flowers of Evil,” and his prose poetry, “Paris Spleen,” together with his essay “The Painter of Modern Life” constitute the body of work which gives an opportunity to glimpse the changing Paris in 1840s. “The flâneur, for Baudelaire was a man who could reap aesthetic meaning from the spectacle of the teeming crowds – the visible public – of the metropolitan environment of the city of Paris.” (Moretti 2010: 1). Paris is presented in Baudelaire’s work as “a living, complex and mysterious organism, as unknowable as men are to themselves.” (Sorrell 2013: 5). Baudelaire wrote: “Parisian life is rich in poetic, marvellous subjects. We are surrounded by the marvellous, which sustains us like air itself, but which we do not perceive.” (Sorrell 2013: 5). According to Baudelaire, the 1800s flâneur is a walker in the city who is a keen observer and an artist and who is not actively engaged in urban life.

The origins of flânerie point to a man who is “endowed with enormous leisure, someone who can take off a morning or afternoon for undirected ambling.” (White 2001: 39). Indeed the prerequisites to flânerie seem to be time and money. While this is the starting point of the definition, with the rapid development of cities, the term started undergoing multiple changes. Starting out with the definition of what seems as an aimless stroller, the evolution of the term

resulted in a flâneur being an educated, witty and creative walker who had an ability to organise the chaos of everyday life through his observations.

One of the key features of flânerie is how engaged or detached the walker should be as he is exploring the city. Baudelaire addressed this question in his poem “Le Cygne” (The Swan, 1861). In the poem a walker in the city is looking at the city after “Haussmannisation.” During this walk, the persona notices the way Paris is changing and the way it creates a gap between the city and its citizens. The poem alludes to Andromache, “the negress” and Victor Hugo, to whom this poem is dedicated, as people who have become alienated from their own culture and lost their place in the city. Disappointed with the new political regime, Victor Hugo was among the many who left France, and he spent his life in self-imposed exile. The inability to adapt and find a new way to connect to the new order is troubling for the “new” flâneur.

As the persona is walking through the city, he is pondering on what happens to the old city when it is being replaced by the new buildings. In addition, the walker resorts to his memories of the old city and his imagination. The flâneur nostalgically experiences the city of his memories and his imagination. He realises that old Paris will exist “Only in memory” from now on. (Baudelaire 1861). He concludes that “the city changes more quickly, alas! Than the human heart.” (Baudelaire 1861). Change becomes the defining feature of urban life and a reality urban dwellers have to get accustomed to. Together with these changes, they have to rethink their relationship to the city, their own role in the city and their identity.

Drawing on the works of Baudelaire, the term flâneur was taken up by Walter Benjamin in the height of growing urbanisation and modernity in the 1920s-1930s. Benjamin established the connection between urban experience and literary production in his essay “Charles Baudelaire: Ein Lyriker Im Zeitalter Des Hochkapitalismus.” (Charles Baudelaire: A Lyric Poet in the Era of High Capitalism). While defining the flâneur who according to Benjamin is “botanising on the asphalt,” he points to the arcades as the place where flâneur feels the most “at home.” (Benjamin 1938: 36). “The street becomes a dwelling for the flâneur” where he can be a detective of city-life if he chooses to. (Benjamin 1938: 37). In addition to the works of Baudelaire, Benjamin also draws on the works of Poe, to address the potential detective role flâneur can play. He draws examples from Poe’s story “The Man of the Crowd,” in which the role of the detective is left to a

passerby who is not a professional detective but an amateur. (Benjamin 1938: 48). While Baudelaire defines flâneur as someone who is comfortable and “at home” in the crowd, Poe stresses that his flâneur is someone who is not comfortable in the crowd. (Benjamin 1938: 48). The possibility of staying hidden and anonymous is a defining feature of urban living. Having a choice in this matter gives the flâneur a chance to forge relationships with the city. Taking up the discussion on how anonymous a flâneur can be, Keith Tester points out that “the flâneur is the man of the crowd, rather than the man in the crowd.” (Conor 2013: 1). While the above-mentioned definitions treat flânerie from different angles, they all address the need to build a relationship between the walker and the city. Above all, flânerie gives different eyes on the city to everyone who defines it and records it as an experience; it reveals “the unexpected beauty of the quotidian.” (Elkin 2016: 5).

Taking the changing nature of the definition into account, it is important to consider the distinction between a flâneur and other types of walkers known as *badauds* and *musards*. The flâneur is primarily characterised by his ability to connect with the environment while choosing to be disconnected, using the abilities of imagination and intellect in order to engage with the city even though these ideas are not communicated to anyone. (Tymoczko 1997). Baudelaire goes on to say that the flâneur “loves mixing with the crowds, loves being incognito, and carries his originality to the point of modesty.” (Baudelaire 1863: 1). While the flâneur experiences city-life, he is able to identify himself with the passing crowd or the historical sites he sees in the city. (Baudelaire 1863: 2). This is quite different from *badauds*, *musards* and in the 1960s, *dérive*. *Badauds* and *musards* are primarily characterised as bystanders and gawkers, they are the crowd stripped of their individuality. “The badaud throws himself into the fabric of the city and the crowd, while the flâneur remains distant because he records.” (Mould 2015). Balzac reinforces this point by saying that “to stroll is to vegetate, to flâner is to live. To wander about Paris—adorable and delicious existence!” (Elkin 2016: 4). The artist-flâneur cultivates a “science” of the sensual, also being referred to as “visual gastronomy.” (Tymoczko 1997). For Dumas flânerie was “not about being idle” or “doing nothing.” It’s an “attitude of curiosity ... about exploring everything.” (Elkin 2016: 4).

In addition to *badauds* and *musards*, and in contrast to flâneur, *dérive* “is a technique for moving around without a goal.” (Waxman 2017: 118-119). Although on the outset *dérive* was in no way

different from a regular walk done on a daily basis, with time it accumulated more of a political intent and the need to rebel against the system. On this point, *flânerie* as a practice is more ambivalent. It is not a given that a *flâneur* has political power, but he can claim it if he wants to simply through the act of walking. In this case the act of walking is an act of claiming one's time, space and freedom of movement.

The concept and practice of a *dériveur* has evolved and is continuously evolving much like those of a *flâneur*. As “a *dériveur* was one part private eye - roaming the city in search for clues, trying to sort out their significance,” the *flâneur* has also been seen as a “detective” as discussed before in the definitions of Poe and Benjamin. (Waxman 2017: 142). While the two terms diverge and take different perspectives on the internet of walking, one of the important aspects of “*dérive*” which is one of the definitions of *flânerie*, is serendipity and the importance of chance in urban life.

It is clear that walking takes many forms but it is also important to remember that walking has always been an important way for humans to explore the world around them. Robert Smithson emphasises that space is in “continuous transformation.” (Ingold 2016: 139). Walking is a tool in order to explore and record this transformation. (Ingold 2016: 139). Rapid changes in London and Dublin at the beginning of the 20th century had an impact on how the urban environment was understood and accessed. Georg Simmel, in his essay “The Metropolis and Mental Life,” emphasises the even-changing spectacle of urban life and the way the city dwellers are bombarded by the rapidly changing displays in the city. (Parsons 2000: 30). Simmel argues that in order to truly observe life in the city, the observer will retreat into himself due to the pressures from the increasing pace of urban life. While this echoes Baudelaire and Poe, it highlights the controversial nature of *flânerie* i.e. the tough balance between being part of the dynamic urban environment and at the same time refraining from being swallowed by it.

While adapting to these changes, walkers turned into observers, partly because it is important to pay more attention to the city for one's own safety and partly because it is important to learn how to orient oneself in a new urban puzzle. With every new technological development, *flâneur* acquired a new meaning. A nostalgic walker who is trying to uncover the past, a cautious detective, a “detached” artist-*flâneur* and a practical walker navigating an efficient modern environment have all become definitions of who a potential *flâneur* can be.

Looking back at the diverse approaches of defining *flânerie*, it becomes apparent that despite the extensive research, the term resists stable definition although what remains at its core is that it is a “thinking tool.” (Ingold 2016: 172). For the purpose of comparison and contrast of the novels, the current thesis will treat the term *flânerie* in the following four ways. Firstly, *flânerie* as an activity treats the city as a storage place of personal and communal history. It gives its walkers both physical and psychological space to wander in. Secondly, to be a *flâneur* is to have an opportunity to explore who you are through walking, having enough anonymity and freedom for self-invention. Thirdly, with the rapid growth of cities, serendipitous encounters have become part of everyday life and a new tool for *flânerie*. Lastly, *flânerie* allows city dwellers to expose what is concealed and to choose when to be “visible” and “invisible.” Being able to reveal or conceal one’s true identity, thoughts or desires are the aspects of *flânerie* which forge a relationship between the city and its inhabitants

In “Mrs. Dalloway” and “Ulysses” all characters are engaged in observation, reflection, recapitulation and analysis as the key elements of *flânerie*; therefore the ever-changing, dynamic, overwhelming nature of the texts reflects the unexpected, exciting, phantasmagorical nature of *flânerie*. As the nature of the urban environment is always changing, so does the term *flânerie*. Its flexibility allows for the nature of the urban environment to be reexamined in a new light. The same applies to the nature of the texts being studied which have created a lot of discussion over time and have been examined from different angles both side by side and separately. Drawing on the prior analysis of Enda Duffy, Peter I. Barta, Gerry Leonard, Joseph Valente alongside Italo Calvino, Walter Benjamin, Kevin Lynch, the current thesis makes use of the similarities in the nature of the term and the nature of the novels in order to examine various forms of *flânerie*.

As they navigate the bustling streets of London and Dublin, the characters in the novel come to the conclusion that the city can never truly be known. The rapidly changing urban environment challenges them every day in a new way. *Flâneurs* in both novels notice how the old image of the city is being quickly substituted by a new one. Similar to the walker in Baudelaire’s “The Swan,” the characters in both novels notice the complexity of urban living, in the way cities are being rebuilt and restructured. According to James Donald “The city does not just refer to a set of buildings in a particular place... The city, then, is above all a representation....” (Donald 422 in King 2016). Through the interaction between the city and its inhabitants, the city becomes alive. Imagination plays an important role in the way the city planners conceive the city and in the way

the inhabitants navigate it. The relationship between the urban environment and imagination is complex and difficult to define. Every walker will create their own route and establish their own way to navigate and understand the city. In order to do that imagination plays a vital role.

In “Invisible Cities” (*Le città invisibili*) Italo Calvino explores this idea in detail through the journeys of Marco Polo which are narrated to Kubla Khan. In turn this idea is explored by psychogeography. In 1955 Guy Debord in 1955 defines psychogeography as “the study of the precise laws and specific effects of the geographical environment, consciously organized or not, on the emotions and behavior of individuals.” (Aimee 2015: 121). In this thesis, I make use of both ideas, fusing the literary approach to the way cities appear in Italo Calvino’s “Invisible Cities” with Kevyn Lynch’s “The Imagined Cities,” where he studies the role of imagination in city design. Both of these approaches are valuable in order to study the relationship between reality and imagination in understanding urban living.

While addressing the issue of memory and knowledge of the urban environment, “Invisible Cities” explores the emotional side of city-dwelling. Ties are forged through memories and experiences which in turn become an inseparable part of characters’ identity. In his book “The Image of the City” Kevin Lynch approaches the study of city life from a psychogeographical perspective. He echoes Calvino’s idea of not being able to know everything about the city, by writing “at every instant, there is more than the eye can see, more than the ear can hear, a setting or a view waiting to be explored. Nothing is experienced by itself, but always in relation to its surroundings, the sequences of events leading up to it, the memory of past experiences.” (Lynch 1960: 1). In his research Lynch explores the notion of “imageability,” which is the “quality in a physical object which gives it a high probability of evoking a strong image in any given observer.” (Lynch 1960: 9). This concept is helpful in understanding city-life because it gives an opportunity to analyse the way great structures evoke emotional response in their observers “where objects are not only able to be seen, but are presented sharply and intensely to the senses.” (Lynch 1960: 10). Lynch continues by stating that “a highly imageable (apparent, legible, or visible) city” would challenge its walkers in multiple ways, making them use their eyes and ears and demand “greater attention and participation.” (Lynch 1960: 10).

Paris, London and Dublin are the cities of imageability, presenting themselves as an excellent ground to which to apply this concept. Just like Paris of 1853-1870 with its many changes,

London and Dublin have undergone multiple alterations through their history, and this process is unstoppable and irreversible. One of the reasons why Calvino states that it is impossible to capture the city fully is because of its ever-changing nature. In “Invisible Cities” Calvino talks about cities which one sees but also cities one constructs in one’s imagination. Italo Calvino and Kevin Lynch complement each other as Lynch introduces the idea of imageability and Calvino takes this idea further by emphasising the emotional attachment city-dwellers have to certain buildings and monuments. In “Civilization and Its Discontents” Freud explores the mind's ability to “retain things that have passed.” While making observations of Rome, he analyses “man’s ability to reconstruct the historical changes,” making the human mind “the great archeologist.” (Weinstein 199: lecture 3).

This need for the human brain to fill in the missing pieces of the puzzle is a distinctive feature of *flânerie*, making it both a walk in a physical and imaginary space. Imageability or mental *flânerie* is the tool all characters use on their walks in both novels. They all do it in different ways and to different extents. Molly Bloom makes use of the most in her reminiscence of her past life in Gibraltar. Peter Walsh and Clarissa Dalloway use it to be in two cities simultaneously: the city of the past and the present. Leopold Bloom uses it to imagine what Dublin could look like with more modern, sometimes fantastic, alterations.

By building relationships with the urban space and making connections with other urban spaces through imageability, *flânerie* turns the city into a storage place of personal and communal history. It becomes a place of clearly demarcated territories and melting pots, areas where one feels welcome or unwelcome, places where one might reinvent who one is or fail to hide their identity. All these aspects of city life are analysed in “Ulysses” and “Mrs. Dalloway” in order to find out to what extent the characters embody *flanerie* over the course of their one-day journey.. In both novels London and Dublin have layers of images, buildings which have replaced other buildings and streets that hide other streets underneath. These cities have become cities-labyrinths, cities-museums, cities-archives and cities-amphitheatres; they are the “great avenues of civilization.” (Larsson 2017: 16).

The Labyrinth is the most well-known metaphor for the city. At the heart of every city lies a certain plan and a particular design. The city design dictates a particular social order and

therefore “one person’s design can be another person’s nightmare.” (Weinstein 1991: lecture 1). When navigating the city, no matter how familiar, there are always some areas which one fears or avoids and others where one feels at ease. Many writers resort to the image of a labyrinth in order to explore the inner world of the characters from different perspectives. As mentioned previously walking in an urban environment brings to the surface unexpected and hidden feelings.

Jorge Luis Borges retells the classical myth of Theseus and the Minotaur from the point of view of the Minotaur in order to explore human nature from different perspectives. In his story “The Garden of Forking Paths” (*El jardín de senderos que se bifurcan*) Borges explores the layers of history and the great labyrinth of labyrinths. For Borges, similarly to Calvino and Lynch, cities-labyrinths contain layers of history which are uncovered layer by layer through walking. While the layers gradually uncoil, like Ariadne’s thread, cities have the power to put their walkers in touch with the past, present and future.

Paris, London and Dublin have become intricately multilayered. This complexity opens in front of flâneurs to be explored, understood and reshaped. In order to do that, flâneurs resort to both physical and mental walking. It is important to stress the interconnectedness of mental and physical flânerie, while at the same time stressing the fact that the physical aspect does not cancel the mental aspect out. The physical route that characters take coincides with their mental route. In addition to this, while some characters are more mobile and some are more static, it is the objective of this thesis to analyse the characters by applying the same four aspects of a flânerie in order to explore to which extent and how they embody it. By following their journeys and return home, the characters appear more wholesome and true to life. In “The Practice of Everyday Life” De Certeau writes that walking “makes the complexity of the city readable.” (De Certeau 2010: 92). In the case of “Ulysses” and “Mrs. Dalloway” it also makes the complexity of the book walkable.



## *Chapter 2*

### *Visible and invisible flâneuse.*

#### *Expanding the term flânerie.*

While defining the term flânerie Chapter One referred to the flâneur as a male protagonist who views the world from his perspective, having time and money at his disposal to explore the city and be its “detective.” In this chapter the task is to expand on the term in order to address the question of female perspectives on the city through Janet Wolff’s essays “Gender and the haunting of cities (or the retirement of a flâneur)” and “The Invisible Flâneuse, Women and Literature of Modernity” Lauren Elkin “Flâneuse” and Deborah L. Parsons “Streetwalking and Metropolis. Women, the City and Modernity.”

Wolff questions the origins of the term flâneuse and the ambiguous nature of its evolution. Wolff points to the contradiction between the impossibility of a flâneuse due to the separation of public spheres into male and female. At the same time modernity gives flâneuse a push to explore the city through “the birth of new activities - shopping and cinema-going.” (Wolff 1989: 8). The “separation of spheres,” as Wolff points out, creates a clear demarcation between men’s and women’s worlds, in which women of the middle class have historically been confined to the “private” sphere. While there are women walking in the city, claiming an urban environment, their experiences are not accounted for as flânerie. According to Parsons flânerie has also become a metaphor for the gendered scopic hierarchy in observations of urban space.” (Parsons 2000: 4).

While shopping might be seen as liberating since women do get more access to public space, this is “dominated by a male institution” and implies the imposition of more control. (Parsons 2000: 47). The advantages and disadvantages of this are being debated. What is important to stress is

the danger of associating shopping only with a women's pastime while arguing that it liberates the woman as a city-walker. The result marginalises and stereotypes women even further.<sup>3</sup>

Elkin agrees with Parsons that women have always occupied the streets of big cities such as London, Paris and New York. The problem according to Elkin is not the fact that the *flâneuse* does not exist, but the fact that she has been erased and her experiences have not been included into the history of urban experience. This was pointed out by Woolf stating that by not recording women's experiences in the city "half of human experience" is lost. (Woolf in Armstrong 2013: 36).

In expanding the term *flânerie*, it is vital to keep in mind the idea of the separation of spheres and access to public spaces. While analysing the female characters in "Ulysses" and "Mrs. Dalloway" it may seem that Molly Bloom and Clarissa Dalloway do not spend a lot of time outside and are confined to the places and activities associated with "private" spheres; her house in the case of Clarissa and her bedroom in the case of Molly. This chapter argues that this fact does not prevent these characters from exploring the city space, engaging in the act of *flânerie*. Both novels go beyond these constraints and present the raw, unedited *flâneur* experience directly from women's lips.

Both Joyce and Woolf highlight the need for all characters to explore their space and the problems and opportunities that come with it. By presenting women through the spaces they occupy, both novels test the limits of *flânerie* and how it can be practiced. Through the use of physical and mental *flânerie*, Clarissa and Molly, as well as their daughters Elizabeth and Milly demonstrate the richness of their experiences through the analysis of the cities they live in and come from. Even though Molly Bloom's *flânerie* is paradoxical, it has a more free and cosmopolitan nature; by contrast Clarissa's *flânerie* is more cautious and restricted.

Further examples of physical and mental *flânerie* can be seen through their daughters' experiences in the cities: Milly as a young woman studying photography in Mullingar and Elizabeth taking a bus through a neighbourhood her mother would never dare to go. Although Milly and Elizabeth are not as developed as Clarissa and Molly, they represent a new way of

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<sup>3</sup> See Rachel Bowlby, *Just Looking: Consumer Culture in Dreiser, Gissing and Zola* (New York: Methuen, 1985) and *Shopping With Freud* (London: Routledge, 1993); Anne Friedberg, 'Les Fleurs Du Mal(1): Cinema and the Postmodern Condition', *PMLA* 106/3 (1991), 419-31.

women discovering the space around them. While their characters are largely explored through the experiences of their parents, Chapter Three draws on the experiences of Milly and Elizabeth in the cities in order to explore the attitudes of Molly and Clarissa towards the changing world around them and their changing image of themselves.

As a result, while the nature and the purpose of their *flânerie* might differ, both Molly and Clarissa dwell on the same issues in their lives, such as coming to terms with growing older, the ability to interest men, relationships with their daughters, marriage and their image of themselves. While it can be argued that both Clarissa and Molly are depicted through what is previously defined as a “private” sphere, their mental and physical trips in space and time take them beyond this sphere and reaffirm their presence in the city. It gives them freedom to speak for themselves and demonstrate that women are present in the streets and have their own way to navigate the urban space and relate to it.

In their analysis of women walking in the city, Janet Wolff and other feminist critics such as Griselda Pollock and Susan-Buck Morss point out the impossibility for a woman to walk alone, gaze and observe. In his book “The Fall of Public Man,” Richard Sennett writes that women never addressed strangers in public and were not allowed to come alone into pubs and cafes in London and Paris until the late nineteenth century. (Wolff 1989: 8). The problematic nature of the terms *flâneur* and *flâneuse* arises from the distinction between “visible” and “invisible.” Drawing on the definitions from the previous chapter, it is clear that if he chooses, a *flâneur* can stay “invisible” and “lost in the crowd,” while a *flâneuse* does not have the same opportunity to enjoy her “invisibility.” A woman alone in the city has always attracted attention and been associated with “streetwalking” and prostitution. As pointed out by Deborah Epstein Nord while commenting on the middle-class women walking in the street: “when they ventured into the city streets under the conditions necessary for urban strolling and observation, they took on the persona of the fallen-women.” (D’Souza 2002: 19).

For a *flâneur* both possibilities remain open: he can choose to be “visible” or “invisible” as “involved” or as “detached” as he wishes, his presence in the streets of the city will not be questioned and scrutinised, judged or condemned. However for a *flâneuse* the same choice does not exist; a woman will always remain “visible” in the street and her presence will attract attention without her being able to choose to remain “invisible.”

In addition, her “invisibility” will be defined for her. This has resulted in women being confined to a certain type of walking and “despite their presence on the same streets... they have often been less free to roam the streets without purpose, to go where they choose or where inspiration leads them.” (Adhikari in the interview with Elkin 2017). A woman walking in the street alone is either a prostitute, or a woman going on an errand; otherwise, if she is out in the city she must be accompanied by someone. All other forms of “invisibility” are denied to her, such as walking for pleasure without the need to explain where she is going and why.

Woolf illustrates the “visibility” vs. “invisibility” paradox in “A Room of One’s Own.” In this example, a woman walks “with extreme rapidity across a grass plot” when she meets a man who “rose to intercept” her. (Woolf 1929: 5). The act of a man and a woman sharing public space is immediately seen as a confrontation. “...I was a woman. This was the turf; there was the path. Only the Fellows and Scholars are allowed here; the gravel is the place for me.” (Woolf 1929: 5) While in this example a woman might not be necessarily associated with any of the abovementioned generally accepted images of a woman walking alone in the city, the current example does emphasize the inevitable “visibility” of a woman walking on the university grounds. Her attempt to stay “invisible” failed and was met with “horror and indignation.” (Woolf 1929: 5).

In order to illustrate the above mentioned examples of “visibility” and “invisibility” of women in the city, this chapter analyses examples from literature and art. The chapter draws on Baudelaire's poem “To a Passer-By” (1857) as an example of male and female gaze, T.S. Eliot's poem “Portrait of a Lady” (1915) as an example of woman's respectability if accompanied by a male and three paintings. The first is John Singer Sargent's “A Street in Venice” (1882), and the second Harry Kernoff “Egan's P. & H. Tullamore, County Offaly” (1940) depicting Dublin landmarks, its citizens and how they engage with the city in their daily lives. The third, Joan Miró's “Lady Strolling on the Rambla of Barcelona” (1961) reinforces the ideas of “visibility,” “invisibility” and gaze presented in the previous examples. The aim of these examples is to illustrate the way women “flâneurs” have been represented through time, and also to help analyse the evolution of the term, the conflicting nature of both flâneur and flâneuse and their relationship between “visible” and “invisible.”

While addressing the issue of “visibility” and “invisibility” in the city, Baudelaire’s poem “To a Passer-By” is a much quoted example. As discussed in the first chapter, over time Baudelaire has become synonymous with the *flâneur*. However, as mentioned in the first chapter, it is important to keep in mind that the term has undergone multiple changes and is constantly in flux.

In the poem “To a Passer-By” a man recounts his meeting with a woman while walking the streets of Paris. As he is passing her by, he laments that he will never see her again. While the *flâneur* stays largely “invisible” and disappears into the background, the figure of the woman is presented in the foreground. As they are passing each other by for a moment they occupy the same space. The figure of a woman as the main subject of the poem presents the same paradox of “visibility” and “invisibility” as described above. On the one hand she is not given an opportunity to speak, while at the same time she is looking straight at the male walker creating a shock encounter.

Parsons argues that “the *passante* is a metaphor for what can be glimpsed within the urban crowd.” (Parsons 2000: 81). While the *passante* is elusive and impossible to pin down, she is indeed a woman walking in the city; contrary to the impossibility of her being a *flâneuse*, she is out there experiencing the city but remaining silent. Parsons continues by saying that not only does the woman become “a mirror image of the poet-narrator” but she is also “both observed and observer.” (Parsons 2000: 81).

While Baudelaire presents the woman walking in the city alone, T.S. Eliot, in his poem “Portrait of a Lady” (1915), presents the reader with a different scenario. A woman walking at night can become successfully “invisible” if she is accompanied by a man. In that case her presence in the street could easily be explained. As they both “...take the air... “and “admire the monuments...” the woman becomes “invisible” and is able to avoid the inquiring looks of the passers-by who would undoubtedly question why she is out alone at night with a man, hiding in the narrow dark streets of London. (Eliot 1915). The city would grant her “invisibility” she otherwise cannot enjoy during the day. In this example a woman’s “invisibility” is legitimized by the presence of a man.

Drawing on examples from a different medium, John Singer Sargent’s painting “A Street in Venice” (1822), (Appendix 1) reinforces the idea of the “*passante*” and addresses the notion of the gaze. While looking at the painting, the observer can almost feel the gaze of the men on the

woman and her increasing pace as she is walking down the street. Being in the center of the painting, the woman can hardly avoid the scrutiny of the public. Squashed between the wall and ideas of “respectability,” “propriety” and “modesty,” the woman looks as if she has been crushed from both sides into a narrow and elongated shape. Contrastingly, the male figures - although they are not in the center - take visibly more space, their cloak floating, their arms and legs relaxed.

The example by Joan Miró and his “Lady Strolling on the Rambla of Barcelona” (1925), (Appendix 2), reinforces the analysis of the previous painting and presents a similar image of a woman. The painting “depicts an elegant female pedestrian as a blue breast perched atop a long white leg that ends in a pointy black shoe.” (Robinson 2006: 345). This “latter- day flâneuse” is “...a walking breast.” (Robinson 2006: 345). Even though she is a central figure in the painting, she is a “man’s mediator,” as the trajectory of her gaze has been mapped out for her. (Robinson 2006: 345). Similarly to “A Street in Venice,” the visibility of the woman walking in the street has been heightened through her representation. (Waxman 2017: 73). The use of bright colours, soft curves and swirling lines presents the woman walker as vulnerable and her ability to stay “invisible” in the crowd is impossible due to the fact that “she walks it [the street] as an erotic body.” (Waxman 2017: 73). While in this painting the woman is walking alone in the street, unlike in Baudelaire’s poem, she is not presented through the eyes of another flâneur, and in contrast to T.S.Eliot’s poems, she is not accompanied by anyone. The representation of her walk down one of the most crowded streets in Barcelona makes her “visible” to everyone else without the possibility to become “hidden” and “detached.”

Both paintings address the issue of the gaze. In her article “Visual Pleasure and Narrative” Laura Mulvey explains that “men wield the gaze; women are subject to it.” (Bullock 2010 :54). Marita Strurken and Lisa Cartwright, in their book “Practicing of Looking. An Introduction to Visual Culture” make the gaze equivalent to power. In his article “Ways of Seeing,” John Berger exemplifies the root of this issue using European oil paintings. He states, “one might simplify this by saying: men act and women appear. Men look at women. Women watch themselves being looked at...thus she turns herself into an object.” (Berger 1972: 47).

Another example which partly addresses the questions of gaze is Harry Kernoff’s “Egan’s P. & H. Tullamore, County Offaly” (1940), (Appendix 3). While this painting can be analysed from

the same perspective as the previous two, it illustrates a point mentioned earlier, namely that with the rise of modernity, women were limited to certain types of walking, for example, running errands and shopping. In the painting there are two men who are standing on the corner of the shop with a visibly relaxed air about them, while the woman in the middle of the painting is walking determinedly straight ahead. The woman in this city scene is not presented as a relaxed stroller walking in Dublin, but rather a purposeful walker on an errand. Her wide step and swinging arms indicate that she is in a hurry. In the far corner of the painting, there is another barely-visible woman with a basket, who from the positions of her head and the basket on her arm is also presented as a walker on an errand.

This example raises an interesting question, whether a male flâneur or a female flâneuse need a reason to go outside to walk. In “Street Haunting: A London Adventure” (1930), Woolf writes “no one perhaps has ever felt passionately towards a lead pencil” in describing a woman who is thinking about a pretext to go outside for a walk. (Woolf 1930). She goes on by saying “so when the desire comes upon us to go street rambling we say: “Really I must buy a pencil,” as if under cover of this excuse we could indulge safely in the greatest pleasure of town life in winter--rambling the streets of London.” (Woolf 1930). With this example Virginia Woolf demonstrates that a woman needs to find a pretext, no matter how ridiculous it is, in order to go outside and “haunt” the streets.

Woolf’s “Mrs. Dalloway” is both a *passante* and a flâneur. While leaving her house to buy flowers, she allows herself to go and walk in London alone, following her own path. Yet, her route is dictated by social norms and her own social code. In her article “Aesthetic Is the Opposite of Anaesthetic: On Tradition and Attention,” Dorothy Noyes argues that “flowers in the novel are indicators of social relationships...” (Noyes 2014: 162). For Clarissa buying flowers herself is a way to control her environment and make sure that everything is done properly. While she recognises that “old London” is no more, her sentiments are similar to those of a Baudelairian flâneur. Clarissa also has to adapt to the new ways to navigate London, which she is reluctant to do.

Molly Bloom is even more elusive than the Baudelairian *passante*. Her urban landscape is even more “phantasmal” than that of Baudelaire’s Paris. (Parsons 2000: 89). While Molly appears in the streets of Dublin only briefly, this results in shock encounters for many who see her. Molly

“... is an enigma, like the man in the crowd, who cannot be placed...” (Parsons 2000: 72). The *passante* “is impossible to define as a type and, as a result, she is the most perfect reflection of the characteristics of the urban narrator-observer.” (Parsons 2000: 72). This is indeed what Molly does in her monologue, as she effectively re-narrates the events of the day from her own perspective, making her both a narrator-flaneur and an artist- flaneur. Molly explores, to borrow Parsons’s term, “psycho-urban space,” both physically and mentally to the point where it is impossible to tell the difference between the two.

For both Molly and Clarissa the relationship between the room and the street is important. They both return to their bedrooms physically and mentally. For both, this is “a retreat but also isolation.” (Parsons 2000: 116). Clarissa goes up to her bedroom to rest before the party; she sees her bed getting “narrower” as she contemplates her age and the process of getting older. Her bedroom is her sanctuary from the outside world, where she can conceal her fears and worries. For Molly, her bedroom is also a place to hide and conceal her secrets. However, unlike Clarissa, Molly wants her secrets to be revealed. While Clarissa wants to hide her “narrow” bed, Molly wants her bed to become a place of an open dialogue where she can talk freely about her past, her body, her wishes and desires.

While both women return to their bedrooms, their *flânerie* continues in spite of the fact that they are inside. In their experiences “inside” there is a harmonious extension of the “outside,” where the lines between the two are blurred, just like the lines between the past and the present. Not only they are present in the streets but unlike the women from previous examples, they have developed their one way to practice *flânerie*. They take control over the space they are in and interpret it in their own way.

Both novels “Ulysses” and “Mrs. Dalloway” address the question of “visibility” and “invisibility” for all walkers in the city. By treating *flânerie* as a gender neutral term, the current thesis draws attention not only to the problematic nature of women, but also men walking in the city. Drawing on the “visibility”/“invisibility” paradox, the *flâneur* is approached as a walker who has an opportunity to make choices in any given environment i.e to stay “visible” or “invisible.” While in the modern city this becomes a new phenomenon as the urban environment becomes more accessible to everyone, the pressure from the urban environment to stay “visible” or “invisible” is felt by both men and women. In other words in the modern city, while having



more freedom to make choices where and how to walk, the likelihood of such choices being curtailed for both genders is also higher.

In order to study this phenomenon closely, Chapter Three looks at how the previously stigmatised labels of “visible” and “invisible,” or what was known in Baudelairian terms as “detached” and “a man in the crowd,” are reversed in both novels. Male characters appear vulnerable; they struggle to stay “invisible” when they want to and become “visible” when they do not want to. Female characters are given alternative ways to explore cities and create an alternative image of who a “flâneuse” could be. The aim of the analysis is not to make “flâneuses” out of these female characters, since social norms of the past may still apply and women, if included under the gender-neutral term “flâneur” will not acquire exactly the same definition. However, in both novels women carve a place for themselves, to explore and record urban life in their own way and at their own pace and through this they find their own way to define flânerie.

All the characters throughout the novels appear vulnerable in the face of city life and in control when the occasion calls for it. Therefore, in order to explore the characters in equal measure they will all be referred to as flâneurs, and based on the definition established in Chapter One, their experiences will be compared based on the above suggested definition. Chapter Three looks closely at how characters define their identity in connection with the cities they live in and, in turn, how the cities dictate and shape their identity. In addition, Chapter Three analyses how much freedom and anonymity the characters have as walkers in the city and how this defines them as flâneurs. Furthermore, these examples illustrate the role of encounter in the urban environment and the way the city is a place of serendipitous events. Lastly, the analysis draws on how the environment is able to expose what characters conceal.

In both novels women are given an opportunity to explore who they are and are given space within the novel to do so. Rather than integrating women into the urban environment as if they had not walked the streets before, female characters in both novels become “visible” based on their own choice, rather than as “extensions of the male observer’s desire” (Parsons 2000: 63). In “Ulysses” and “Mrs. Dalloway” women “create their own heroism, stepping out on their own pilgrimages.” (Parsons 2000: 222). Their encounters in the city are both serendipitous and

planned. The most captivating aspect of these encounters is that through flânerie they encounter who they are and become visible not as objects of someone's gaze but as independent flâneurs. Alongside this transformation, the word "invisible" acquires a different meaning. Women are no longer confined within the definition of "street walkers" as discussed in the previous examples. As Woolf points out, "...the majority of women are neither harlots nor courtesans; nor do they sit clasping pug dogs to dusty velvet all through the summer afternoon. But what do they do then?" (Woolf 2000). Flânerie has an answer to that - they walk, they cease to be "invisible" by being reduced to a certain type of a woman who would walk alone, and they cease to be "visible" by transgressing the norms of accessing public space by freely walking in the city.

## ***Chapter 3***

### ***One day in the life of a flâneur.***

#### ***Reading James Joyce's "Ulysses" and Virginia Woolf's "Mrs. Dalloway."***

Chapters One and Two outlined the main developments in the way flânerie changed over time. Chapter Three takes up the definition of the various ways flânerie could act as an entry point in understanding city life in order to apply it to the urban experiences of characters in "Ulysses" and "Mrs. Dalloway." Both novels are full of flâneurs, who stroll, rush, walk, promenade, roam and stride through London and Dublin. On their one day in the city, they are confronted with images of present, past and future. Their memories are awakened and they become alert to history happening around them. They become simultaneously "visible" and "invisible, independently of their gender. They reimagine who they are, and they encounter and confront others. They find themselves playing different roles and wearing disguises, and at the end of the day they encounter themselves.

Chapter Three addresses the way imageability is used by all characters to project their own vision of the city where they live. As they navigate radically changed urban environments, they try to find a way to understand them and adapt to them. The palimpsestic nature of the city brings out the characters' multilayered identities. Through their observations, historical monuments and different symbols and signs in the city, characters reveal their unique flânerie. They also reveal more about their identity through the encounters that take place. While the characters take the readers on a physical journey through London and Dublin, they simultaneously embark many journeys of imagination. Chapter Three aims at exploring and analysing various forms flânerie takes in the two novels and in what ways the characters in the novels embody it.

### ***3.1 The city as a storage place for personal and communal history***

The first chapter of “Ulysses” opens with Stephen Dedalus and his two roommates Buck Mulligan and Heines talking in Martello Tower. The Tower has been converted into cheap lodgings which are easily affordable and somewhat remote from the city center. This results in the Martello Tower being the first example of the multilayered and controversial nature of Dublin, being a remnant of power on the one hand and cheap lodgings for students on the other.

The Tower might seem as an odd place to live in but this location gives an opportunity to contrast different views on Ireland and England. It also allows the use of *imageability* as a tool to explore the significance of this landmark. The Tower opens up Dublin both vertically and horizontally and allows discussion of different towers in the city as symbols of foreign power. De Certeau explores the “skyscraper versus street” perspective on the city where walking is not only done horizontally but also vertically. (Saint-Amour 2011: 224). This is especially important in the case of Dublin. While Benjamin suggests looking down at the “...the chthonic sewers and catacombs...” and “...the city’s vaults, dungeons, quarries, grottoes, cellars, defiles, springs, wells, and metros,” De Certeau suggests looking up. (Saint-Amour 2011: 225). This perspective expands the city beyond what is seen on the surface and plunges its walkers into multiple storages of history.

In the case of Dublin, Martello Tower represents English power over Ireland. It was built when English was threatened with French invasion during the wars with Napoleon. In 1796 French landed on the coast to revive the rebellion of the Irish against their English masters which subsequently was violently crushed. Martello Tower represents English occupation of Ireland which started 700 years before Bloom’s day and has a powerful presence in the minds of both English and Irish. In 1904 Dublin was the capital of the English province which makes Dublin a multilayered city full of controversial landmarks, ironic coincidences and inconsistencies. These inconsistencies stem from Dublin being “...simultaneously a metropolitan hub, its architecture reflecting and integrating its inhabitants into the power system it represented, and also a cityscape defined by its relationship to London.” From the very first example of the Martello Tower, Dublin becomes a city of contradictions and tensions which gives Dublin a “metro-colonial character.” (Valente 1998: 1).

Stephen lives in a place which has many layers of history and Martello Tower is one such example. Joyce emphasises the antiquity of the tower, “with its dark winding stairs” and the slanting openings which he calls “barbacans.” (Spurr 2012: 188). Although the tower has layers of history which reminds its inhabitants of English power in and over Ireland, “there is also some irony in the fact that a literal bastion of the British Empire now serves as something barely above the level of the urban squat, inhabited temporarily by young men living out a provincial version of bohemian life.” (Spurr 2012: 189). Even though later Stephen Dedalus decides not to return to the Tower, the Tower “retains its point of reference, both in the historical sense of the city as an accumulation of architectural layers.” (Spurr 2012: 190). Throughout the day Stephen visits other landmarks in Dublin which have also accumulated multiple layers of meaning which he attempts to discern and through these experiences to take part imaginatively in different time periods.

As a flâneur Stephen Dedalus is full of contradictions. He hates the English presence in Ireland, but he scorns Irish nationalism. He is an aspiring writer but has no wish to join the Irish literary revival; he sees Irish art “as a cracked looking-glass of a servant.” (Joyce 2012:8). He uses this metaphor while Mulligan is shaving, who in turn suggests “to tell that to the oxy chap downstairs and touch him for a guinea.” (Joyce 2012:8). “The oxy chap” is Heines, an English student who is studying Irish culture. His presence creates more tension in the Tower as his approach to the study of Irish culture is to possess it completely and control it in a way he wants to. He is writing a book on Irish culture and speaks Irish. He takes pride in being close to the culture but ignores the fact that people in Ireland do not speak their own language. He wants to demonstrate his knowledge when talking to an old Irish woman who brings them milk but she does not understand him, thinking that he is speaking French. Thus, in this city multiple identities clash, creating a multilayered city in the midst of modernisation. Stephen disagrees with Heines’s approach to culture but he does not confront him openly because it means that he has to admit that he cares about his country. His flâneur persona is full of meditations, philosophical debates and unfinished arguments with himself. Stephen sees himself as a Baudelairian “artist-flâneur,” who wants to be detached from the crowd but is unable to do it because his life is closely connected to Dublin and its history.

As Stephen escapes the Tower his flâneur experiences take him to the center of Dublin. The shape-shifting nature of historical places and their ability to signify multiple meanings reflect Stephen's disorientation and confusion. Throughout the day, Dublin presents itself more and more as a labyrinth to Stephen. As a flâneur, he has to find a way to navigate the labyrinth and face his fears and eventually find his way out. The reminders he sees along the way not only provoke associations about Ireland and its place in history, but also his fear of not being in control of history. Stephen's worries stem from the fact that he is uncertain about his place in history and even by teaching a class on history at school in the morning, he says: "history is a nightmare from which I am trying to awake." (Joyce 2012: 27).

Flânerie bares history and points to all the inconsistencies and unfairness of it; in a way Stephen feels dwarfed by the Martello Tower more psychologically than physically. In addition to his controversial position regarding history, Stephen is constantly faced with the questions of "Irishness." Through his flâneur experiences, Stephen is confronted with the questions of "true Irishness" and his relation to many Irish questions of the day. He does not endorse Heines's method of taking full control over culture in order to study it but he is also not comfortable with the idea of how fluid culture and identity are. On his walks Dublin encapsulates both tight control over Irish identity signified by the historical monuments while at the same time casual and even lax attitude of his friends towards these symbols.

While Joyce's relationship to Ireland and Irishness is a subject of many studies, it is important to mention here that flânerie as a tool does not attempt to resolve the issues of identity but rather points out inconsistencies between the way one identifies oneself and the symbols which represent a particular identity. Stephen Dedalus is unable to take a stand on many issues regarding Ireland i.e. politics, language, identity or literature. His indecisiveness is reinforced by his observation in Dublin which itself represents a maze of signs and contradictory symbols. Dublin "is both a labyrinth in which identity is lost and recreated." (Gillespie 2001: 100). The city becomes a living being with various historical landmarks which each speak their own language and tell their own story. In this cacophony of sounds, it is no wonder that one has to find their way out of the labyrinth using their own techniques in order to not only navigate the city but also make sense of everyday life. While there is one way to solve the puzzle in order to

exit the labyrinth as seen by its designers, city inhabitants become the active users of the city. This results in creation of multiple ways the puzzle can be solved, many of them might not be intended by the designers but in the end are still valid in order to navigate the city.

While Stephen's flânerie makes him face the problematic nature of history and its controversial representation through the landmarks by which he is surrounded, he is also an introspective flâneur. During his walk on the beach, he inadvertently defines the kind of flâneur he is. Stephen's walking is fueled by his imagination and his imagination by his walking. He is able to link abstract ideas to very specific things he sees. "Ineluctable modality of the visible... Signatures of all things I am here to read, seaspawn and seawrack, the nearing tide, that rusty boot..." (Joyce 2010: 30). Stephen's wanderings on the beach expand on flânerie as an experience by adding the dimension of the audible. "Shut your eyes and see" is a valuable addition to walking in the city; alongside the "ineluctable modality of the visible" there is also "the ineluctable modality of the audible." (Joyce 2010: 30).

Stephen's flânerie illustrates how personal and communal converse in the city and how city dwellers are forced to define themselves through the city landmarks. Dublin as a city-labyrinth and a Baudelarian "forest of signs" is a challenge for Stephen to navigate even though he does not "lose" himself in the literal sense of the word. Through his experiences he not only points to the various controversial points in history and declares his fear of history, but he is also feeling challenged by the city to reexamine his identity and to push the boundaries of flânerie beyond the visible and into the audible.

Similarly to Calvino's cities, Dublin is a character during Stephen's wanderings. The city-scape Stephen sees in front of him and the image of the city he has in his mind contradict each other. While Stephen chooses his route on his own, the city dictates the route of his thoughts. He thinks that he is in charge of navigating the city, but the city takes charge of his feelings and emotions. Physical and emotional walking takes place simultaneously. Stephen's indecisiveness about Ireland and its place in history stems from the multilayered nature of the monuments he is surrounded by and their place in history, such as Martello Tower.

Similarly to Stephen Dedalus in "Ulysses," Clarissa Dalloway experiences confusion and a nightmarish vision of history while walking in London. As Dublin seems to Stephen, London

appears to Clarissa as a much altered, disfigured city in flux. Even though it might seem that Clarissa is more prepared to navigate the city in order not to be “lost,” this does not mean that she is not equally overwhelmed by the signs and symbols she notices everywhere. Stephen might seem more “lost” and incapable than Clarissa of finding his way through the labyrinth. Yet, they both share fear and mistrust of their surroundings. In London “war has not only irrevocably altered London’s geography and the material boundaries of its physical structures, it also made it increasingly difficult to maintain somatic distinctions between self and other.” (Evans 2010: 65). The altered landscape of London brought many people of different social classes together, similarly to Paris where the tearing down of walls during Haussmannisation was compared to the effects of warfare. In the aftermath of World War I people of different social classes were encountering each other more often in shared public places.

This “new” London is not easy for Clarissa to navigate. The confusion lies not in the fact that she has to go somewhere new in the city but that she is in the “new” city with familiar places greatly altered. For Clarissa “her version” of London is what determined her identity. While Stephen is ambivalent about the role Dublin plays in his identity, the London Clarissa lives in defines who she is. During their walks Clarissa and Stephen are simultaneously physical flâneurs of the present and a mental flâneurs of the past. London and Dublin extend beyond their geographic location: they become “invisible cities” fueled by imagination. Flânerie peels off historical layers of the city.

By treating Dublin from multiple perspectives, characters' intentions and desires are being questioned from different angles. At the beginning of the novel, Martello Tower has already presented its opportunities and constraints to Stephen's identity and the sense of self. His unwillingness to return to the tower is an indication that he does not want to view Dublin from a cloistered space with thick walls in the company of people whose opinions he does not share but would rather wander the streets. As a result, Stephen escapes the stifling world of Martello Tower in exchange for the streets of Dublin. For Clarissa Dalloway the security of her home is at odds with the freedom that walking in London gives her, a feeling she has always enjoyed. “I love walking in London,” said Mrs. Dalloway. “Really it's better than walking in the country.” (Woolf 2015: 5). While Mrs. Dalloway enjoys London for the opportunities the city gives her on



her walk, she knows that she would be assaulted by the images which are distasteful to her. While Clarissa realises that it is impossible to bring London of her youth back, she clings to it in her memories similarly to the way she clings to the rituals and traditions of her class. It becomes apparent in what Mrs. Dalloway sees as vulgarity, but is also known as modernity, what she perceives as a culture in crisis which results in her need to hold on to the traditions. (Weinstein 1991: lecture 3). When Woolf allows Clarissa to engage in the act of *flânerie*, the readers are transported into two different worlds simultaneously, one as happening in front of Clarissa and another which is her inner world.

For Clarissa the world where “a lady is known by her shoes and her gloves” no longer exists. (Woolf 2015: 17). Her walk is a sobering experience during which she is confronted with amalgamations of old and new symbols that are hard to decipher. Before the war one could buy “perfect gloves,” but not anymore. (Woolf 2015: 17). For Clarissa this is one the ways she measures the way things have changed. Her observations on her walk make her a very detail-oriented *flâneur*. She also notices that her daughter does not care about the same things she does, which reminds her painfully of the “old” London that is lost forever. Clarissa echoes the same sentiments as the Baudelairian *flâneur* in “The Swan,” bemoaning the loss of the familiar.

While Clarissa pays attention to the finer details which represent monumental changes in her life she does not ignore the great monuments of the British Empire. The statues, grand buildings, the Parliament, Big Ben play an important role during her walk. Clarissa becomes part of the crowd, she is terrified and lost among “the British middle classes sitting sideways on the tops of omnibuses with parcels and umbrellas...” (Woolf 2015: 16). While this picture is confusing, for Clarissa it also seems “ridiculous” that the Queen herself is unable to pass.” (Woolf 2015: 16). The way people are mixed together in the street is new and surprising for Clarissa, who is used to a very strict order in which people and things should appear. All the people thrown together look improbable to her as she has never seen it before. It is comical but at the same time terrifying the way London has changed. If there is no place for the Queen in this strange place, what is there to be said about Clarissa herself? She feels disoriented in familiar places and becomes one of the crowd. The new London does not fit her “imagined” London.

For both Stephen and Clarissa the cities confront them with the images they are not ready to see: Clarissa is outraged by “the Queen herself being unable to pass” while Stephen is trying to awake from the nightmare of history. Similarly to Stephen who chooses to pay attention to the “audible” on his walk, Clarissa cannot escape the sounds and noise of London. Clarissa’s ear is acute to the sounds of London. On her way to the flower shop her thoughts blend with the sounds of cars, omnibuses and the aeroplane. In the text evocations of the sounds of London are used contrapuntally with Clarissa’s thoughts, while the din of the city is an important characteristic of the increasing pace of the city life.

Stephen is listening to the sounds of the sea on the beach, while Clarissa is surrounded by sounds which eventually die out. Cities are labyrinths and museums, but they are also orchestras where the silence is as important as the sounds. The sounds of London are familiar to Clarissa’s ear and they give her comfort. “...The whole world became perfectly silent, and a flight of gulls crossed the sky...bells struck eleven times, the sound fading up there among the gulls...” Seeing and hearing fuse together into one experience and fuel Clarissa’s imagination and curiosity. Her cautious nature cannot resist the way London affects her. (Woolf 2015: 19). As “...the aeroplane rushed out of the clouds again, the sound boring into the ears of all people in the Mall, in the Green Park, in Piccadilly, in Regent Street, in Regent's Park...” it makes her wonder what letters in the sky it was writing, hoping to decipher some message as if it was intended for her. (Woolf 2015: 19- 21). Clarissa’s way through London and indeed her day is punctuated with various sounds: “the sparrows,” children laughing and crying, traffic roaring and “the sound of Big Ben striking.” (Woolf 2015: 44). Clarissa has lived in London for over twenty years and still the sounds were always new and had “a particular hush, or solemnity; an indescribable pause; a suspense...” (Woolf 2015: 44).

For both Clarissa and Stephen sounds of the city form a melody of their everyday life. For Clarissa the day starts “with a little squeak of the hinges “when “...she had burst open the French windows and plunged at Bourton into the open air. (Woolf 2015: 87). It continues with the cook whistling in the kitchen and the sounds of the typewriter with the booming sounds of the Big Ben “whose stroke was wafted over the northern part of London; blent with that of other clocks, mixed in a thin ethereal way with the clouds and wisps of smoke, and died up there among the seagulls.” (Woolf 2015: 87). All of this “was her life.” Stephen’s walk is heard in his head as “a

catalectic tetrameter of iambs marching.” (Joyce 2010: 30). His day is full of various sounds, from the rustling of newspaper pages to people arguing and laughing in the streets of Dublin. The city is filled with the sounds of tramcars and roocooing pigeons and the sounds of the Nighttown with its whistles, crashing plates, screams, songs sung in shrill voices. Dublin, like London is filled with the sounds of church bells reminding its inhabitants of the passing of time.

The city as a cultural container allows its inhabitants to navigate it in many different ways; vertically and horizontally but also through sounds. Although as pointed out before a city is designed with a plan in mind - a labyrinth which has a solution to it - every person will inevitably come up with their own solution. As a result multiple ways of navigating the city emerge which might have not been originally planned by the city-planners. Drawing on the myth of the labyrinth which was built in order to contain a monster inside and also to wield control over the population of the city, it becomes more apparent that at the heart of every city planning is the desire to contain and control. Cities can be viewed as open spaces providing opportunities while at the same time as prisons with monsters lurking in the dark streets.

Another aspect of city planning is an attempt to control the environment. Daedalus built his famous labyrinth in order to hide the dark side of human nature and induce fear. It takes Theseus with his guile, ingenuity and cunning to kill the monster and get out of the labyrinth. Only by using Ariadne’s thread can he find his way out. While the initial plan for the labyrinth was to trap people in it, every walker has to use their own way to find how to survive. Navigating the urban space, sometimes calls for irrational, unexpected decisions on the part of the flâneur.

While London is undergoing many changes in the new world, Dublin is in the process of asserting its position in the world. This assertion is especially apparent in “Aeolus” in which Dublin turns into a character itself. The chapter opens with the image of the Nelson Pillar, where “trams slowed, shunted, changed trolley, started for Blackrock, Kingstown and Dalkey, Clonskea, Rathgar and Terenure, Palmerston Park and upper Rathmines, Sandymount Green, Rathmines, Ringsend and Sandymount Tower, Harold’s Cross.” (Joyce 2012: 88). While the tramlines represent the development and potential of Dublin, “the tramlines were oriented around Nelson's pillar, the city’s transportation epicenter resided beneath a monument of English imperialism, declaring it through British authority.” (Weng 2015: 29). Although this is the case, it is important to take into account that while the pillar was “hated as a symbol of British military

might and denounced as ugly and an obstruction to traffic [it] dominated the cityscape and defined the heart of the Hibernian metropolis.” (Duffy 2011: 69). Under the newspaper heading “Dear Dirty Dublin,” Nelson’s Pillar “...erected in 1808 to commemorate the British naval victory at Trafalgar” does not play “ a commemorative function but rather its position as a central point of Dublin’s mass transit system.” (Spurr 2012: 190). The presence of the pillar represents yet another twist in the labyrinth similar to the previous examples of the Martello Tower. While Nelson’s Pillar can be analysed in the same light as the Martello Tower, Stephen engages with this historical monument differently. Instead of escaping the place by refusing the key, he takes a more active role by telling a story about the pillar. This is significant because in this instance he manifests his freedom to engage with history. By telling this story he projects his own identity onto yet another controversial chapter of Irish/English history.

While the special position of the monument and its place in historical memory is significant to Stephen’s experiences, he extends the meaning of this monument by telling a story of two “elderly and pious” vestals. The two elderly ladies buy plums and go to the top of the pillar to look at the view of Dublin from above. They waddle slowly up the winding staircase, grunting, encouraging each other, afraid of the dark, panting... peeping at the air slits.” (Joyce 2012: 107). The moment they are on top of the tower a very different view of Dublin is presented to them, a more complete view of Dublin and yet, one that could be allowed to them only from the height of the English pillar.

Later in the story the old ladies sit on top of the Pillar “peering up at the statue of the one handed adulterer,” referring to Nelson. (Joyce 2012: 107). Looking at the city of Dublin from above “ gives them a crick in their necks” as they are not used to seeing their city unobstructed. (Joyce 2012: 107). In the end “they put the bag of plums between them... spitting the plum stones slowly out between the railings.” (Joyce 2012: 109). Meant to inspire awe and fear as many imperial monuments do, the moment these vestals are sitting on ceases to inspire “the awe intend[ed] by their imposing design.” (Spurr 2012: 194). After Stephen’s story, the pillar has lost its original intent to “inspire awe” and has become yet another reminder of English power in Ireland.

In the mind of Stephen much like the Martello Tower, Nelson's Pillar<sup>4</sup> becomes a symbol open to multiple interpretations highlighting the complexities of Dublin and the ironic inconsistencies. As Stephen is walking through Dublin he notices more of these inconsistencies and the way the monuments can instill a rigid idea of one's identity. Thus by telling this story, he becomes more playful and flexible in his understanding of what a monument can represent.

Even though both Stephen and Clarissa are walking the streets they know well, both cities still present themselves as labyrinths which they need to navigate. They are being confronted with the conflicting images in the cities which in turn force them to reexamine who they are. Stephen is forced to reexamine his attitudes towards Irish nationhood and the role the monuments of the past play in the understanding of his own identity. Clarissa, while also being forced to witness the changes in London, is forced to realise that her image of London does not fit the new London she sees everywhere. For both of them the city is a labyrinth which on the one hand is full of familiar streets and symbols, while on the other hand is new and frightening, challenging them to find a new way to navigate it.

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<sup>4</sup> The pillar "was mysteriously blown up late one night in 1966," becoming part of historical memory, which gives an extra layer of understanding for today's readers. John O'Beirne Ranelagh, Dublin, Encyclopædia Britannica, Encyclopædia Britannica, inc., December 06, 2019, <https://www.britannica.com/place/Dublin>, Accessed, February 09, 2020.

### ***3.2 Anonymity, Freedom and Self-invention***

For Leopold Bloom, the labyrinthine streets of Dublin reflect the inner workings of his mind, where he is forced to find a way how to navigate and understand the city. In order to do that Leopold Bloom uses his quick associative thinking. Through his ability to build associations on his walk, his experiences become multilayered and demonstrate the possibilities cities give its citizens to stay anonymous and reinvent themselves. Bloom is a character who is simultaneously part of many worlds. His multilayered identity reflects the multilayered identity of Dublin. The way the associations built on this walk peel off the layers of his identity.

While Stephen connects with the city through philosophical contemplations and observations, Bloom becomes more involved in the city life; he becomes an active participant as his *flânerie* experiences take him to different places throughout the day. Bloom is more engaged in the city life and is paying more attention to the signs around him. His engagements result in a variety of encounters, both pleasant and unpleasant.

Bloom is a native of Dublin and yet he does not always feel as a citizen of this city. Much like in Paris during Haussmannisation, Bloom has a feeling of being an “inhabitant.” He does not have power to have an impact on city life; complete control over his image in the city and his identity transforms depending on which part of the city he goes to. He is both Irish and an immigrant, both Jewish and Christian, both Catholic and Protestant. Layers of Bloom’s identity and the flexibility of his mind allow him to build parallels between different cultures.

Bloom's experiences in the city point to the paradox of the “visibility” and “invisibility” of a *flâneur*. On the one hand, as a male stroller in the city, Bloom should be able to access places freely and choose when to remain “detached” or when to be “involved.” When Bloom comes to the library, however, he becomes fully “visible” when Buck Mulligan whispers “The wandering jew...Did you see his eye?” (Joyce 2012: 159). Mulligan sees Bloom as a wanderer who is doomed to wander the Earth until the Judgement Day. Mulligan uses this image as a topos evoking the traditional view of the Jews. In this situation Bloom has given up his identity entirely and has no control over it. He has no say in the way the world perceives him and has to become “visible” and vulnerable to the judgment of others. There is a similarity here to women walking the streets in the examples cited above of Baudelaire and T.S. Eliot. Therefore the paradox of “visibility” vs. “invisibility” applies to everyone who walks the city. While Mulligan

makes Bloom “visible” through the use of a crude joke, Bloom’s future encounters in the pub will reveal more on the subject of Bloom’s identity and his attempts to take control over it.

Bloom is being marginalised, but he is not stripped of his agency to explore the space around him on his own. He might encounter unpleasantness, feel threatened or humiliated, but at the same time he is also given power to overcome hardships and reason his way out of different situations. He is given a chance to use his creative, versatile mind to go beyond the space he is in. Bloom’s flânerie in Dublin brings out other paradoxes of the term, such as the freedom to create one’s identity and become a victim of one’s identity and being “visible” and lost in the crowd.

While Bloom is being prevented from fully accessing some spaces in Dublin, he is a man of imagination. As he is standing “at the corner, his eyes wandering over the multicoloured hoardings” he is reminded of his dead father when he sees a poster of the play “Leah the Forsaken.” He remarks to himself: “*Leah* tonight.” (Joyce 2012: 107). In this short experience, Bloom is making multiple connections simultaneously. The poster he sees does not attract his attention accidentally. Firstly, he is referring to the play written by Augustin Daily in 1862 which in turn was based on a play “Deborah” by Salomon Hermann Mosenthal, a German-Austrian Jew. In the play Leah leads a group of wandering Austria-Hungarian Jews who encounter anti-semitic prejudice. (Joyce 2012: 585).

The story revolves around a Jewish girl who was forsaken by her Christian lover. The play was the favourite of Bloom’s father who was particularly fond of a Jew named Nathan, who denies his Jewish identity, by pretending to be a Christian who persecutes other Jews. Bloom’s father particularly liked to quote the part where Nathan, after his father’s death, goes to a blind Jew Abraham, who recognises him and says: “Nathan’s voice! His son’s voice! I hear the voice of Nathan who left his father to die of grief and misery in my arms, who left the house of his father and left the God of his father.” (Joyce 2012: 59).

This brief observation and associations stirred by the poster go to the very heart of Bloom’s identity dilemma. Bloom does not have Jewish friends; he eats pork kidneys, and he has renounced his faith, but he cannot help but react to the poster he sees in the street because it reminds him of his father. He thinks: “Poor papa! Poor man! I’m glad I didn’t go into the room

to look at his face. That day! O, dear! O, dear! Ffoo! Well, perhaps it was best for him.” (Joyce 2012: 59).

Bloom’s walking in the city points to three aspects of the definition of *flânerie* simultaneously. Firstly, it addresses the issue of anonymity through depicting Bloom as “the wandering jew” whose identity cannot stay “invisible” in Dublin. Secondly, it points to the aspects of freedom he has as a *flâneur* in order to go beyond the physical city and into imaginary ones. Thirdly, it leads to self-invention through the urban space, both in a physical and imaginary sense. While Bloom is being marginalised for who he is assumed to be, on his walk he finds different ways to think about his identity and examine it against the symbols he sees in the city.

Bloom's identity becomes a central point for his *flânerie* experiences in the city. His identity determines how much room he has for self-invention and anonymity in the city with conflicted and ambiguous layers of history. Bloom is aware that Dublin is multilayered. On his walk he sees a “...cityful passing away, other cityful coming, passing away too: other coming on, passing on...” (Joyce 2012: 120). He notices how the houses and streets change and replace each other. Contrary to the Baudelairean *flâneur*, Bloom is less nostalgic about these changes. On the contrary, he adopts a very practical attitude. Bloom reflects on how all cities are connected to each other and how the building process no matter how great it is, eventually is targeted at one thing “shelter, for the night.” (Joyce 2012: 120). Bloom speculates about the possibilities for developments and technological advancement in Dublin. While observing the tramcars he contemplates the possibilities of various means of transport in Dublin; he thinks back on what he read in the newspaper and what his own experiences are and applies them on his walk. He is a curious walker who is interested in the practical aspects of city life, but this does not prevent him from thinking up fantastical ideas about the possibilities of transporting cattle in the city on tramcars or coffins.

While many critics argue that Bloom’s imagination is not enough to truly impact the course of events, it is important to note that the power of imagining a different way of how a city can function turns Bloom back from merely an “inhabitant” to a “citoyen.” By doing that, he can take control over the space he is in and imagines alternative ways of how this space can be managed. In this lies the power of a *flâneur*, who is capable of walking alternative routes of imagination while confined to a single route designated for him. This is not the first instance of Bloom’s imagination at work; he becomes more actively involved in city-life even though his previous



experiences barred him from freely accessing the city. Stephen's and Bloom's wanderings reiterate Calvino's idea that the city cannot be truly known but as Lynch pointed out, it can be "imagined" and "reimagined."

Imagination plays an important role in the mental construction of the city and understanding of how it functions. While Bloom uses his imagination in order to escape the mundane and exercise his creativity, for Septimus's imagination in Woolf's "Mrs Dalloway," London turns into a battlefield. Through his recent experiences in World War I, he does not see London in the same light as others. For him "the world wavered and quivered and threatened to burst into flames." (Woolf 2016: 14). He felt lost in the crowd of people, yet at the same time singled out, "pointed out" and "weighted there, rooted to the pavement." (Woolf 2016: 14). While Septimus sees London through the prism of his trauma, his walk is accompanied and directed by his wife. This makes this *flânerie* a joint experience, during the course of which the events unfold completely differently for both of them. While his wife, Lucrezia, is trying to see London through Septimus's eyes in an attempt to help him, she has her own way of walking London. Lucrezia is a foreigner in London and she also feels estranged from the crowd. On the one hand Septimus's behaviour seems to draw attention, which makes her feel vulnerable and terrified, on the other hand her own foreign background prevents her from connecting to the city in the same way everyone in the crowd seems to do. She feels detached from "the English people, with their children and their horses and their clothes." (Woolf 2016: 14). She feels foreign and alienated from the scene, although she is trying to act as her first duty is to Septimus in order to lead him through London on his walk.

While walking in London, Lucrezia engages in an imaginary walk of her own which takes her back to Italy. She imagines "the streets crowded every evening with people walking, laughing out loud." (Woolf 2016: 22). When she realises that she is in London, she feels utterly alone and lost in the big city. She feels that she wants to cry and ask for help but the crowd does not and will not hear her. Lucrezia's memories go back to the walks they used to have. They used to go "to the Tower together; to the Victoria and Albert Museum..." (Woolf 2016: 82). Lucrezia remembers looking at the "hat shops, dress shops, shops with leather bags in the window," hats reminded her of her family and her life in Italy where she used to sit with her sisters and make hats. (Woolf 2016: 82). She used to be curious and excited about London, thinking of all the attractions and opportunities the city can provide. However, standing with Septimus in the

middle of the crowd does not make her feel excited and happy anymore, but rather alienated and lost.

Both Lucrezia and Septimus are estranged from London. They both become “visible” and “invisible” at the same time and lose control over their identity. While Septimus feels that all the eyes are on him and he is the reason why people stop and stare, Lucrezia feels that she attracts attention because she is with Septimus. They both feel uncomfortable under other people’s gazes and are trying to escape from it. Lucrezia feels other people’s eyes on her which reinforces her fears that people in the crowd might have heard Septimus saying that he wanted to kill himself. On their walk in London, they become subjects of another flâneur’s gaze. “So they crossed, Mr. and Mrs. Septimus Warren Smith, and was there, after all, anything to draw attention to them, anything to make a passerby suspect here is a young man who carries in him the greatest message in the world and is, moreover, the happiest man in the world, and the most miserable?” (Woolf 2016: 77).

Septimus is advised to integrate into everyday life as quickly as possible, his unique connection to the city is being ignored. This leads to his inability to fully “return” home and continue his life before the war. In order to reintegrate Septimus back into London life, as Dr. Holmes had suggested Lucrezia had to “make him notice real things.” (Woolf 2016: 23). Noticing “real things” becomes more and more difficult as for Septimus the streets of London are “haunted” by his dead friends from the front, especially his friend Evans. “...Evans answered from behind the tree. The dead were in Thessaly, Evans sang, among the orchids. There they waited till the War was over...” (Woolf 2016: 65). Septimus cannot explain his vision of London and the way it has changed for him, which estranges him even further from his wife and the city. He is lost in “isolation full of sublimity.” (Woolf 2016: 18). In everything he sees, he reads a message which he believes is meant just for him. All the places and events have a special, different meaning. Septimus is exploring London through his visions, but he is “haunting” the streets rather than walking them, his traumatic imaginary geography superimposed on the ordinary, mundane city.

Septimus’s new way of seeing London is incomprehensible to his wife and his doctors. Urging him to return to normal and look at familiar things only stirs his imagination further. “He had only to open his eyes; but a weight was on them; a fear. He strained; he pushed; he looked...” (Woolf 2016: 64). He connects to the new city in his own way, through his vision and memories.

By ordering his wife Lucrezia to make Septimus notice things outside of himself and reconnect with postwar everyday reality, the physicians ignore his inner conflict and inability to find meaning in the world around him, thus denying him a possibility to reconnect with his own feelings.

### ***3.3 Serendipity and Encounter***

Encounter is an integral part of city-life. As Calvino writes in “Invisible Cities,” “cities are places of strangers and connections.” (Weinstein 1991: lecture 4). Benjamin refers to encounter as the shock of life in a modern city. Both of these definitions put together reflect the nature of life in a modern city. Rapid technological development and the increase of public transport in the cities made them places full of sounds never heard before. Cities become like orchestras with new players who have gathered for the first time to rehearse complicated musical pieces. Although they all practice independently from each other, together they produce a deafening and confusing sound which hardly resembles a pleasing tune. Amidst this bustle, the life of a flâneur becomes richer and more challenging. There is more need to adapt to the environment by paying attention to the signs, sounds and colours.

Dublin becomes truly alive with serendipitous meetings and unfinished dialogues. It becomes a vibrant place of flâneurs where everyone contributes to the city life, everyone sees and is seen. It is a place where “a one legged sailor, swinging himself onward by lazy jerks of his crutches,” “a band of satchelled schoolboys [cross] from Richmond Street,” “a bargeman with a hat of dirty straw” is “staring at a branch of poplar above him,” “a flushed young man [coming] from a gap of a hedge” followed by “a young woman with wild nodding daisies in her hand,” and “two careful tourists [passing] slowly.” (Joyce 2012: 120). These images are evoked by flâneurs and for flâneurs. They are simultaneously performed and observed. While all the walkers in the city go about their business, noticing and recording life around them, they are simultaneously creating city-life for other observers.

Exactly the same events are taking place in London on a similar day in June. London is depicted through motion and noises. “The swing, tramp, and trudge...” represents different types of walkers, who are all navigating the city at their own pace in their own way, creating a unique tableau of life. (Woolf 2012: 4). In addition to walking, the moving transport in the city contributes to the “bellow and the uproar.” (Woolf 2012: 4). The walkers are overpowered by “...the carriages, motor cars, omnibuses, vans... and the strange high singing of some aeroplane overhead...” (Woolf 2012: 4). Looming over the city is the omnipresent figure of the Big Ben and the measured thundering of its striking. While the Big Ben is the dominating symbol in the city scape, there are also other clocks striking right after it.

In addition to the technological advances and the transformation of the sounds in the city, both cities have also increased in size. The growing number of people increases the chance of serendipitous encounters and new unexpected experiences for flâneurs. The dynamic nature of London and Dublin is enriched through the encounters that take place in these cities and different types of flâneurs these encounters reveal. Some of the encounters are physical, some are imaginary. Despite the different nature of these encounters, all of them open up the diverse, multilayered nature of the city which in turn opens up the characters and their unique perspectives on urban living.

For example, Bloom's encounter with Blazes Boylan is never physical, but always imaginary. While not being able to bump into him in the street, Bloom is constantly reminded of Boylan's presence and his visit to Molly at 4 o'clock. Both Bloom and Boylan simultaneously occupy the same space in the city on multiple occasions but they never run into each other. Their "encounter" begins with the letter Bloom sees in the morning addressed to "Mrs Marion Bloom" in "bold hand." (Joyce 2012: 48). Later, as Bloom is buying a book, "Sweets of Sin" for Molly to nurture Molly's mind and sexual desires by means of a soft-porn novel, Boylan is placed contrapuntally in the same space where he is buying pears and peaches for Molly to nourish her body, while imagining his future designs to see her later. Earlier that day, Bloom had already been reminded of Molly's planned encounter with Boylan. On hearing *Là ci darem*, a duet from the opera Don Giovanni, where Don Giovanni is trying to seduce Zerlina, who is already engaged to someone else, Bloom is reminded that Molly is to perform this opera on her tour and yet again of her meeting with Boylan at 4 o'clock. Although a physical encounter does not take place between Bloom and Boylan, multiple opportunities for the connection between the two have been created in the city and even more so when Bloom eventually returns home.

While Blazes Boylan does not spend a lot of time walking the streets, his infrequent appearances are enough in order to conclude what type of a flâneur he is. He "jogjaunty jingled" down Bachelor's walk. Blazes Boylan, being a bachelor, makes his way through the city "in sun in heat, mare's glossy rump a trot, with flick of whip, on bounding tyres: sprawled, warmseated, Boylan impatience, ardent bold." (Joyce 2012: 197). In "...skyblue frontlets" and "a sky blue tie, a wide brimmed straw hat at a rakish angle and a suit of indigo serge," he makes his appearance in the streets of Dublin. "His hands in his jacket pockets forgot to salute but he offered to the three ladies the bold admiration of his eyes and the red flower between his lips." (Joyce 2012:

185). From this first description Boylan comes across as an iconic man about town, a dandy and a classic flâneur. “Blazes performs his masculinity by affecting what was then known as a “sporting look,” a boater with a striped blazer and flannel trousers.” (Brevda 2019: 11). Nothing is known beyond the description of his appearance, but his intentions are clear from the beginning, and the city does not bring out in him anything rather than his “smart tan shoes creak[ing] on the bar floor where he strode” and an occasional wink to the shop girl, a glance down her blouse and a mesmerized look at the waitress's garter in the pub. (Joyce 2012: 194).

Previous examples showed Bloom as a creative thinker who is curious about his environment. His encounters in Dublin bring out more sides of himself and reveal more about the city itself. While Bloom's ghost encounters with Boylan reveal Bloom's associative thought process, his encounters with the Citizen in the pub create a more concrete picture of Bloom's place in the city, conjured up by others around him, rather than his own imagination.

In the pub Bloom is being confronted by the citizen and John Wyse. They try to shame and bully Bloom by asking him what nation means and smirking at his answers. “Ireland, says Bloom. I was born here. Ireland.” (Joyce 2012: 120). In this exchange Bloom is estranged from the rest of the group to which the citizen and John Wyse claim to belong. Even though they do not give their own definition of what a nation is and disregard Bloom's answer that it is “people living in the same place,” they have a fixed preconceived idea about Bloom's identity. As before, “the wandering jew” image comes back to take away Bloom's “invisibility” in the city and label him. While Stephen struggles with the questions of Irish identity in the Martello Tower and Nelson Pillar, Bloom is confronted with a similar problem, where he also needs to find a fixed definition of identity for himself. This definition, however, does not exist and cannot exist.

The Citizen, on the other hand, has a fixed stereotypical idea of who Jews are and he immediately fits Bloom into his preconceived image. However, Bloom's flâneur experiences have already revealed much more about him: the fact that he eats a pork kidney and is not a follower of his Father's religion, as well as his recollections when he sees the poster of Leah, indicate that identity is not fixed but is in flux, just like the city itself. Bloom fits no category. Bloom's answer to the bullying is “love, the opposite of hate.” To which others in the pub react in a condescending manner, trying to belittle Bloom even further.

The dangers of stereotypes and radical nationalism become apparent through this encounter. According to Edward Said, Bloom suffers from “essentialism,” the view that every entity has a certain amount of attributes to be defined by. Due to this Bloom is unable to feel truly free in the city and reinvent himself in the eyes of others, though he is successful at doing this in his own mind. Bloom’s identity changes depending on where he is in the city. At times he is trying hard to fit in, for example, by telling a joke about a Jew in an attempt to make fun of his own identity and to present himself as someone who can joke lightly about race. By trying to use the same tools as the citizen, Bloom is unable to fit into society of other “citizens,” therefore Bloom’s creative nature finds an outlet in his observations of the city and the connections he makes between different places and countries.

“Swindling the peasants” and “the poor of Ireland” is a common opinion Bloom encounters. (Joyce 2012: 120). “We want no more strangers in our house” is another way he is being greeted far too often in the city. (Joyce 2012: 120). Without knowing Bloom’s background the citizen immediately fits him into a preconceived stereotypical category. Bloom, however, does not remain passive throughout this exchange. “And I belong to a race too” he answers. (Joyce 2012: 130). “...That is hated and persecuted. Also now. This very moment. This very instant...Robbed, says he. Plundered. Insulted. Persecuted.” (Joyce 2012: 130).

Bloom’s response to the Citizen could be viewed as his response to the constraining nature of the city-labyrinth, he needs to look for a different way in order to find his way out. Bloom is an example of a citizen who understands the notion of multiple identity; in many ways he foreshadows the future of urban spaces where identifying someone based on their place of origin might become easy, but defining them based on that would be wrong. While others sneer at his simple, somewhat cliché explanation that love is the answer to a better life, Bloom is a much more broad-minded, creative and educated citizen of Dublin than they are. At times he muses on his place in the world and his relationship to the world, he is curious to know how he might appear to his cat and he is empathetic to other people around him, when he thinks about women and their sufferings.

Meeting others in the city gives one more dimension to Bloom’s character. His encounter with Gerty on the beach is another opportunity to find out more about him. Gerty sees “at once by his dark eyes and his pale intellectual face that he was a foreigner.” But unlike his other encounters,

the concept of a “foreigner” is romanticised and idolised by Gerty rather than being treated with contempt. In previous examples Bloom’s dark eyes were criticised for having malicious intent in them; by contrast Gerty “could see that... the story of a haunting sorrow was written on his face.” (Joyce 2012: 259).

Throughout the day Bloom’s identity undergoes multiple transformations from “lardy face” to “a matinee idol.” Bloom’s encounter with Gerty not only presents him in a different light from the perspective of a different character, but opens up more avenues for understanding Bloom. While Bloom becomes the object of Gerty’s gaze, Gerty becomes the object of Bloom’s; the mutual consent to look at each other makes Gerty stand out compared to other women in the city analysed earlier. Bloom’s and Gerty’s encounter is in many ways imaginary, as Gerty is preoccupied with picturing Bloom as a matinee idol and a character from a romance similar to the plot of the book “Sweets of Sin” that Bloom bought for Molly. Bloom on the other hand sees Gerty as she is limping away for who she really is without idealising her; instead he is feeling sorry for her. “Poor girl! That’s why she’s left on the shelf and the others did a sprint. Thought something was wrong with the cut of her jib.” (Joyce 2012: 259).

The paradox of “visibility” and “invisibility” of life in the city is apparent here one more time. While Gerty is lame and is not able to explore the city as freely as others, Bloom feels sympathy and connection to Gerty, as he is also an outcast and unable to navigate the city as freely as he would have liked. While this is the case, both Bloom and Gerty have imagination which they use as a tool in order to escape the physical space. While Bloom’s ideas are less idealistic and more practical, showing him as a man who has experienced loss, Gerty’s are naive and romantic, not grounded in reality.

Bloom’s multiple encounters during the day bring out more layers of Dublin and Bloom’s personality. Along with these encounters it can be seen clearly what types of flâneurs different characters are from the way they navigate the city. Bloom and Stephen’s meeting in the Nighttown is much anticipated, where both characters finally meet and talk after following an identical route in Dublin earlier that day. The meeting between Bloom and Stephen has been analysed in various ways. Looking at Bloom as father and Stephen as son is one approach to view their relationship. For the purpose of this research, the most interesting aspect is the



question of how Stephen views Bloom and how he defines him based on his identity and appearance.

Summarising their conversation, neither of them “openly allude to their racial difference.” (Joyce 2012: 479). “He thought that he thought that he was a Jew whereas he knew that he knew that he knew that he was not.” (Joyce 2012: 479). In this rather winding sentence, Stephen is the first person Bloom encounters who does not define him based on the presupposed identity. Stephen is the first one who does not succumb to “essentialism”; his own identity being in flux mirrors the predicaments Bloom experiences in the city. In the end both Stephen and Bloom talk about multiple things, including Hebrew language and culture; they talk about Stephen’s career and their conversation ends with them looking at the stars.

The encounter between Stephen and Bloom shows that both of them have similar opinions when it comes to war, violence and hatred. In his conversation with the Citizen, Bloom had stated that “love is the opposite of hate” and Stephen declares that he detests all “action” by which he means fighting. Their encounter shows that throughout the day both Stephen and Bloom have been subjected to similar treatment and have had the same thoughts on many subjects. Both Stephen and Bloom reaffirm their flâneur experiences through their encounter, demonstrating how Dublin can be both a place of opportunity and limitations for anyone who walks in it.

While Bloom encounters Stephen after a day of following the same route, Clarissa encounters Peter Walsh after many years of separation. While Clarissa and Peter have not seen each other for five years, their encounter takes place in her living room when Peter arrives unexpectedly. When Clarissa sees Peter she has difficulty placing him and even remembering his name; “so surprised she was to see him, so glad, so shy, so utterly taken aback...” (Woolf 2012: 37). Peter Walsh’s appearance in Clarissa’s living room makes him an interesting flâneur. Similarly to Stephen and Bloom he shares some features of being an outsider. He is full of excitement to be back and to see familiar places and people.

He has returned from India, which makes his perspective on London a unique one. He notices the multiple changes London has undergone in his absence. Peter feels that London has become more liberated, “he feels that he can fall in love with every woman in the street.” (Alter 2005: 187). He is full of energy and enthusiasm because “things stand out as if one had never seen them before.” (Alter 2005: 187). He is walking in London taking its life in, marveling at

everyday activities as if seeing them for the first time. “Never had he seen London look so enchanting--the softness of the distances; the richness; the greenness; the civilisation, after India, he thought, strolling across the grass.” (Alter 2005: 187). For him “...the city is...a great spectacle...” (Alter 2005: 187). His return makes him a “celebratory flâneur” in the way he sees and experiences London after his long absence. (Alter 2005: 187).

The happy, idealistic images however, are quickly superseded by gloomier thoughts. Peter Walsh’s perceptions of the city through his experiences in India are mixed with his memories of London before his departure. He is enjoying his moment of being anonymous in the city “...because nobody yet knew he was in London.” (Woolf 2012: 48). London slowly comes into focus as he is standing in the middle of Trafalgar Square, feeling “the strangeness of standing alone, alive, unknown.” (Woolf 2012: 48). Peter experiences alienation from the city around him, which is paradoxically crowded but empty. His experiences are similar to Septimus’s walk, as Septimus also sees the city through their memories and fears.

Peter, as well as Septimus, feels that the London of his imagination does not fit the image in his memories. The “new” London, although familiar in some ways, has new streets, new sounds and new smells, very different from India and his own memories of London he left years ago. Upon his return he was confident in his image as a world traveller but now he feels inadequate and a misfit, a person who has wasted his life and has not been particularly successful at anything.

While Peter’s flânerie is similar to Septimus’s, it is also similar to Stephen’s visions of Dublin from the perspective of monuments and contradictory nature of history.

Peter’s feelings of alienation and disconnect with London are reinforced by the monuments he sees. He sees the statue of the Duke of Cambridge which makes him think that “the future of civilisation lies... in the hands of young men like that...” (Woolf 2012: 47). This inevitably makes him feel nostalgic and think about his youth and the opportunities he had but never used.

While his initial thoughts about civilization were exhilarating and optimistic, the monuments in the city remind Peter of his own age and inability to contribute to this “civilization.” (Woolf 2012: 47). The statue of the Duke of Cambridge who was a grandson of King George III and commander-in-chief of the British Army, 1856-95 and the statues of “Nelson, Gordon, Havelock” are looking at him with their “marble stare.” (Woolf 2012: 47). These monuments do not inspire the same awe in Peter as they used to when he was a boy and worshiped Gordon.

These observations are yet again accompanied by the feeling of regrets and nostalgia coupled with the loss of innocence and inability to turn back time.

As in Stephen's and Clarissa's walks, statues and monuments reveal the multilayered nature of the cities. Peter's experiences are similar to Stephen's, who is also confronted by the monuments in the city to which he assigns his own meaning. In Peter's case the monuments to Britain's great military imperial heroes do not inspire the same awe after his years in India that they used to as when he was younger. After his return he feels disillusioned and less idealistic. While monuments in Dublin represent oppression and domination of England over Ireland, as seen in the examples of the Nelson Pillar and Martello Tower, monuments to military heroes in London represent the might of the British Empire. Peter Walsh, however, fails to see this, as he observes the boys in uniforms marching through the streets of London: " (they) did not look robust. They were weedy for the most part, boys of sixteen who might, to-morrow, stand behind bowls of rice, cakes of soap on counters." (Woolf 2012: 48). This observation is a powerful reminder that things have changed irrevocably, and now Peter sees the world for it is, without the enthusiasm and euphoria of his youth.

Peter tries to "walk" himself out of frustration about his wasted years, his day in London is full of memories which make him both estranged and exhilarated. Peter is a disillusioned flâneur, for whom the image of "old" London is lost. Unlike Clarissa, he does not take an active part in fighting for what can still be retrieved. He detests keeping up the appearances and does not understand why Clarissa still has to go on with her parties. He is frustrated with Clarissa's attempt to hold on to the past by buying flowers and being the perfect hostess of the parties of the past. He faces the reality of London concluding that "women live much more in the past than we do" (Alter 2005: 36). This thought does not make him feel better, because modern vibrant London reminds him that he has been left behind with no chance to catch up.

Romanticising the past and the idea of city-life is not alien to the definition of flânerie but rather a part of it. While all characters do this as they are walking through the city, they choose to react to the feeling of nostalgia differently. As seen before, Clarissa shows regret, fear and outrage; Stephen withdraws into himself and chooses to go drinking later that night; Bloom speaks out to defend himself while at the same time being reminded of his father, his origins and Molly's infidelity. All the characters reveal new sides to themselves through their encounters, just as

cities acquire more characteristics with every next street and monument. London and Dublin are not simply “...a screen for projections but a space in which interinvolved lives play themselves out and in.” (Alter 2005: 66). Both cities stress the strong connections all characters have with their urban environments.

Clarissa feels “intense apprehensions of the urban scene” and fear of losing control. Peter, by the end of his walk, gives up on trying to control his environment. Stephen becomes actively involved in the life of the city at night while being detached from it on the beach, and Bloom shows even more capacity for understanding city-life and its pleasures and predicaments.

### ***3.4 Exposing what is concealed***

While *flânerie* enables the characters to explore the cultural and historical landmarks and through them to contemplate their place in the city, it also allows the characters to choose either to stay anonymous or interact with the city life more openly. As seen in the previous examples, different characters have different degrees of anonymity, largely depending upon which part of the city they find themselves in. Their encounters, planned and serendipitous, revealed much about the nature of urban life and the way people adapt to it. The last feature to be considered in this chapter is in what way *flânerie* enables the characters to reveal what they have concealed about themselves. While this feature is analysed separately, it is important to note that it is also a pervasive one. Being able to reveal or conceal one's identity, thoughts or desires are the aspects of *flânerie* which forge a relationship between the city and its inhabitants. Potentially, every walker has the agency to control one's image or become a victim of the environment they are in.

In order to analyse the relationship between the "real" and the "imagined" city, Molly Bloom's monologue is a chief example in this segment. As seen before, all characters analysed thus far have a city of their imagination which they struggle to fit into the city of their immediate reality. Molly's monologue adds an extra layer to imageability because of its paradoxical nature. While Molly stays in her bedroom and only her hand is seen in the street during the course of the day, she is a very active walker and actor in Dublin. Molly's "walking" is a way to reveal more about her from her perspective. While the monologue is entirely controlled by her, she recounts the events of the day and indeed her life through her unique way of walking. In her monologue Molly "goes" to different places, intermingling her past and present experiences, thus revealing her views on women, sexuality, marriage, aging, her daughter and herself. Molly's monologue is an interesting *flânerie* experience firstly, because it is largely conducted mentally and secondly, because she addresses the "visibility" and "invisibility" paradox.

As discussed earlier, Bloom has become "visible" as a male flaneur while walking the streets of Dublin. It was impossible for him to conceal his identity and stay "detached" from the crowd in some areas of Dublin. His presumed identity made him "visible" without his control, but he was also able to take more control over his image in the city. Molly is experiencing much of the same treatment. Her image in the city is fixed in the minds of others. Through her understanding of cities, Dublin, where she lives and Gibraltar, where she was born, she takes control over her

“visibility” and identity. Through her monologue she takes control over her image in the city and talks about herself in a direct, unedited way.

Molly’s presence in the city cannot be ignored not because she is a woman and takes up a particular space in Dublin but because she is part of Dublin and is inseparable from it. Her identity, her history and her family are connected to Dublin in many ways. Her return to Dublin makes her a multifaceted citizen with diverse experience and strong views on many subjects. Her identity makes the pattern of Dublin more diverse and colourful, as she contributes with her identity into an already diverse mix.

Molly “has been the stuff of gossip” and her image largely comes from male stereotypes (Richards 2015: 147). While she is perceived much like “Lady Strolling on the Rambla of Barcelona,” being called “a gamey mare,” “a fat heap” or “nice phenomenon,” with “a back on her like a ball alley,” she is a part of Dublin and her presence cannot be ignored. (Brown 2006: 67). As well as her presence, her unique experiences concerning where she lives “suggest acuity and mental richness, if also muddle.” (Richards 2015: 147). This “rich and muddled” representation of reality is what makes her a unique flâneur who breaks away from a fixed image in the city by talking about her own experiences.

It has been noted before that metropolis transports its walkers beyond the physical cityspace. In the case of Molly, this definition of flânerie is reversed. Not only does she conjure up images of the city in her head through her memories and imagination, she reconstructs the places entirely without needing sensory stimulation by the city in front of her. She takes the notion of imageability beyond Lynch’s definitions. Her flânerie shares more similarities with Calvino’s where the narrator reconstructs the cities of their imagination projecting them into the mind of the listener who has never visited these places.

Through Molly’s mental flânerie many aspects of her life that have been hidden before come out into the open. Her mother, whom she never knew, was a Spanish Jew; however, Molly was brought up as a Roman-Catholic by her father, Major Tweedy, an Irish military officer who was stationed in Gibraltar. Therefore Molly’s childhood was spent in Gibraltar after which, at the age of 18, she moved to Dublin. Molly’s identity is as multilayered as that of Bloom’s and Dublin’s.

In her narration, Molly’s mother is a figment of her imagination. She thinks about her name-Lunita Laredo, which she finds beautiful and exotic. She thinks about the fact that her mother and

she are very much alike or, she wants to believe that she had a mother figure. In turn this makes her think about her own daughter Milly. Molly is unable to connect with her daughter because he cannot ignore her envy of Milly's youth and opportunities. She also resents Bloom for giving more attention to Milly than herself. Molly had a feeling of ownership over Milly, although she realised that she cannot control her anymore. This is similar to Clarissa who introduced her daughter to Peter Walsh as "my Elizabeth," something that Peter thought was done "histrionically." (Woolf 2018: 34). Clarissa harbours the same sentiments towards Elizabeth as Molly has toward Milly. They both feel left behind, not needed and inadequate, as their daughters move on and explore the new cities in new ways. Although both women conceal it, their behaviour in the city reveals their true feelings.

While her relationship to her mother remains unclear but somewhat longing and nostalgic, Molly thinks fondly of her father. Though Molly's memories are not clear and it is not certain what rank Major Tweedy really had, and whether he was married to her mother at all, this melts into the background as Molly thinks about her life as a young girl in Gibraltar. She reconstructs the city in her imagination by walking there, thinking about its smells and colours. The sounds of the sea "crimson sometimes like fire" spring to her memory and "the glorious sunsets and the fig trees in the Alameda gardens..." are vivid in her imagination. (Joyce 2012: 552).

At 18 years of age Molly moved to Dublin, which adds another layer to her already complex identity. Molly's relationship with the city is presented through other characters' perspectives until the moment when she speaks. "Molly's "Spanish" and "Jewish" aspects of her heritage" seem somewhat out of place in Dublin. However, on close inspection these aspects add more layers to Molly's identity that are intricately woven into other stories in the novel. The fact that Molly was born in Gibraltar makes her an English colonial subject by her Irish nationality but also adds a cosmopolitan aspect to her identity. Molly becomes a citizen of many places, where she can use her identities interchangeably. Similarly to Bloom, both of their identities are open and flexible. It is impossible to pin them down even though many citizens of Dublin try to by using Bloom's Jewish heritage and Molly's gender as a pretext. "Molly's youth in Gibraltar captures the ironic Irish presence in the British army; her Mediterranean origin infuses passion and profusion, fertility and sensuality, into the clammy climate of Dublin." (Tymoczko 1997). Molly might seem out of place in Dublin, after an exotic life in a very different environment. She is used to seeing "the Greeks and the jews and the Arabs and the devil knows who else from all

the ends of Europe” unlike many citizens in Dublin. (Joyce 2012: 551). Molly has been exposed to much more diversity which makes her a cosmopolitan flâneur.

In her mental wanderings and wonderings, Molly explores her identity in terms of gender and the way the world sees her as a woman. Molly reveals a feeling similar to Clarissa, who has a feeling of being “invisible; unseen; unknown.” (Woolf 2012: 8). Molly’s thoughts follow the same route, as she thinks that her husband does not really see her, thinking that she is “finished out and laid on the shelf.” (Joyce 2012: 446). Both Molly and Clarissa use their mental wanderings in order to address their worries and portray women as they are seen by men, other women and themselves. Indeed it has been suggested that Molly’s monologue is addressed to another woman or can be read as a potential dialogue with another woman.

Molly and Clarissa, in addition to gender “visibility” and “invisibility” explore a different form of “invisibility,” the one connected with age. Previous examples, explored in other literary works and art, addressed the issue of young women walking in the city and the image they represent. Juxtaposing the Baudelairean *passante* with his other poems, such as “Les Petites Vieilles,” in which he presents the image of old women who are discarded and forgotten, flânerie expands beyond gender and also looks at the way cities conceal and reveal the question of age and aging.

For both Molly and Clarissa to walk is to feel young again and to stay connected to life without the feeling of being left behind. “I’m not an old shrivelled hag before my time” thinks Molly which is echoed by Clarissa who experiences a sense of freedom and liberation as she is looking at the flying flags and the shop where her father used to buy his suits. (Joyce 2012: 548).

Molly’s mental flânerie is fueled as much by the outside world and her memories as the inside of her bedroom and her immediate surroundings. Her bed is the place where flânerie takes place physically. It makes it a stage where flânerie is performed. Although Molly does not say openly that her bed like Clarissa’s is getting “narrower and narrower,” she does have a feeling of resentment towards Bloom who does not notice her. (Woolf 2012: 29). Molly is using her bed as a platform for her monologue simultaneously as a place to humiliate and make Bloom jealous. Therefore in the case of Clarissa, her view of her bed is seen as confining whereas in the case of Molly it is liberating. Molly openly talks about the advantages of being a man and a woman and she praises women for not squandering their money on drink like most men in Dublin do. This opinion also reveals the controversial side of her monologue. While she thinks that women



should be in charge of all the affairs, she also recognised that they “...are a dreadful lot of bitches.” (Joyce 2012: 120).

Her thoughts about women are inseparable from her opinions about men. Molly comes to realise that she does not like Boylan’s way of treating women and that she prefers the way Bloom treats her, with respect, tipping his hat, wiping his feet and being kind and understanding. This, perhaps, is one of the most important insights into Molly’s *flânerie* and her ability to stay “visible” in her own way. She is able to evaluate the advantages and disadvantages not only of both genders but also differentiate between different men and the way they behave. In the end she does not praise the macho way Boylan behaves but rather dwells on Bloom’s caring and understanding nature.

Molly's contradictory nature and the various twists and turns in her own reasoning resemble walking through the city, where a walker may take an unpredictable turn and be confronted by unexpected obstacles. Through her memories and imagination she constructs a cityscape of Gibraltar and Dublin. By following her memories she is able to read the urban landscape which then gives the readers access to her inner world and experiences. Thus through the world of outspoken Molly *flânerie* gains more aspects. It is defined through the city as a place for personal and communal history, a place which gives freedom to reinvent oneself but at the same time imposes fixed identities on its walkers and brings out what is concealed through serendipitous encounters. Molly’s resounding “yes” at the end of the chapter is regarded by critics as a “yes” to Bloom and to their possible future together. Looking at Molly’s way of thinking and her multiple ways to navigate the cities of her memories, it is also a “yes” to the fact that she is present in the city in her own right and in her own way.

## ***Conclusion***

### ***Return home.***

#### ***Relationship between the world and self.***

According to the city-planners who build cities based on a particular design, cities are to be navigated in a certain way. However, as illustrated before, the inhabitants of the city each find their own way to navigate and understand cities. For some it turns into an adventure, for others a nightmare they are trying to escape. As seen from the previous examples, all of the characters experienced the moments of being “lost,” feeling lonely and desperate and alienated or they found a way to connect to the city through their encounters or fight back when city-life is hostile and unwelcoming. The characters in “Ulysses” and “Mrs. Dalloway” demonstrate that not only do they navigate the cities in different ways, they have cities inside themselves.

As the characters set out for the day and return home, all of them have to use their own thread to get out of the labyrinth and flânerie gives them an opportunity to “map the labyrinths of modernity.” (Salzani 2009: 61). Through multiple examples of historical landmarks, it becomes clear that cities are vast containers of information and cultural heritage. The monuments which the characters encounter on their walks contradict each other and exhibit how confusing the multilayered nature of the city can be.

Various characters have explored cities as cities-labyrinths, cities-museums, cities-archives and cities-amphitheatres where information is stored, collected and displayed and where performances take place which may last microseconds but comprise their everyday lives. Flânerie is a way to read and process city life. It is an attempt to capture the flux of city-life, to document one’s thoughts and understand the changing nature of the urban space one inhabits. Flânerie becomes a tool to see the cities from multiple perspectives. The cities expand vertically and horizontally and are presented in a cross-section view with multiple layers on display.

While the term flâneur is initially deeply rooted in a Parisian landscape, it is adaptable to any place where people walk, as can be seen in the examples of London and Dublin. As the practice of flânerie is being adapted to various urban settings, the term evolves and in turn it reflects the changing nature of city-life. The current thesis examined the term from four different

perspectives against the physical urban environment of London and Dublin but also imaginary projections of cities in characters' minds such as Gibraltar and Palestine. It treated flâneur as a walker who sees the city as a cultural container for personal and communal history with multiple layers of history which very often contradict each other. It examined the way the city can give freedom to reinvent oneself and stay “visible” or “invisible” in various urban settings. It addressed the issue of serendipitous encounter which is a frequent occurrence and a common feature of all the urban spaces. Lastly, it examined the mental aspect of flânerie and in what way evoking different places in one’s mind can reveal what is concealed. Cities create a space where one can simultaneously be “lost” and “hidden” in the crowd, can be “visible” and “invisible,” recognised and anonymous.

As the day is drawing to a close and it is time to come home, the return of the flâneur is an integral part of the journey. All characters come home in different ways. Bloom performs “an aeronautical feat” by climbing over the rails into his window because he forgot his key; Molly comes home after revisiting many places of her childhood and girlhood and in the end stays in the same bed where Bloom is sleeping next to her. Clarissa goes home to organise her party, as a sign that although things are changing in the outside world, she is still determined to keep the world inside her home unchanged. Stephen walks into the night refusing Bloom’s offer to stay on his couch and walks away, instead of returning to The Martello Tower. Elizabeth is discovering what it feels like to be in the city alone and to jump on a tram which takes her to places she has never been before. Peter Walsh returns home to England after being abroad feeling full of energy, which is quickly superseded by the feeling of loneliness and regret. Septimus, is “haunting” the streets of London and in turn is being haunted by the images from war. All the characters explore both the exciting and frightening aspects of city life and while doing so, they embody various forms of flânerie.

For all of the characters, the cities they live in are enormous places which they attempt to navigate. All of the characters realise that the city cannot truly be known: Stephen in “Ulysses” comments on this aspect best when he says “Dublin. I have much, much to learn.” (Joyce 2012). During the day all characters become victims and victors of “visibility” and “invisibility.” They embody the most controversial aspect of what it means to be a flâneur which is to take their urban experiences in their own hands by protecting their identity when it is threatened and

declaring their unique way of seeding the city. Their presence in the city adds to the diverse tapestry of urban experiences and makes the life of London and Dublin vibrant.

While navigating the city, the characters have various epiphanic moments when they understand something new about themselves or ask new questions about who they are. The ordinary nature of their experiences highlight the paradoxes of life in the city. In both novels *flânerie* highlights the extraordinary in the ordinary experiences and brings out the multiple injustices, triumphs, losses and victories of the characters. Both novels, taking place in one day, demonstrate how everyday life is full of experience, if looked at through the prism of *flânerie*. As Virginia Woolf wrote in 1916 in a review about London “we should be willing to read one volume about every street in the city, and should still ask for more. From the bones of extinct monsters and the coins of Roman emperors in the cellars to the name of the shopman over the door, the whole story is fascinating and the material endless.” (Woolf qtd. In Bermann 2001: 123). *Flânerie* asserts the mundaneness of city life on the one hand, while on the other hand showing the capacity of the city street to contain the fantastical. *Flânerie* is a tool which gives multiple perspectives on the characters while at the same time turns the city into a character.

*Flânerie* proves to be a powerful tool in order to navigate, understand and read the city. While analysing the novels from the XX century, it is interesting to investigate the response to the rapidly changing environment and the clashes between old and new. *Flânerie* is a tool which is adopted and adapted by the cities and in turn is adapted and adopted by the citizens in order to tell their stories in the midst of urban chaos. Through their walks their stories become heard and seen as *flânerie* highlights their relationships with their cities, other people and themselves.

## ***Kokkuvõte***

James Joyce'i romaani „Ulysses” (1922) on põhjalikult uuritud, alustades teemadest nagu jalgrattad, peakatted ja trammid, kuni kirjade, postmarkide ja vankriteni. Muidugi on nendes uurimustes keskne Dublini linn, teisalt võib pidada „Ulysses”`t ennast linnauuringuks. Varasemates uuringutes Virginia Woolfi samal aastal ilmunud romaani „Mrs. Dalloway” kohta on põhiteemadeks olnud klass, vanus, sõja-järgne trauma ja Big Beni tornikella helin. Nagu Joyce'i romaanis funktsioneerib Dublin nagu tegelane, ka Woolfi romaanis on London analoogiliselt tegelaskuju. Kuigi minu väitekirjas tuleb mõlema linna kuvanditest juttu, uurin neid läbi *flânerie* prisma.

Käesolev magistritöö käsitleb kuivõrd ja millisel moel James Joyce'i „Ulyssesi” ja Virginia Woolfi „Proua Dalloway” tegelased kehastavad *flânerie*`d. Selle mitmetähenduslise termini jaoks luuakse magistritöös definitsioon kirjandusteoste ja teoreetiliste tekstide põhjal, mille järgi on võimalik tegelaste linnakogemust analüüsida. Esiteks, linnaelu uurimine põhineb väitele, et linn on isikliku ja kogukondliku ajaloo panipaik. Seega on olulise tähtsusega analüüsida viise, kuidas erinevad tegelased linnas jalutamise kaudu seda minevikku linnamaastikus tajuvad. Teiseks käsitletakse võimalusi, mida linn tegelastele annab, et nad jääksid anonüümseks ja vabaks, samas pakkudes neile jalgealust, et end ise leiutada. Kolmandaks uuritakse juhtumuslikkust [serendipity] ja kohtumisi linna elus, ja kuidas sellised kokkupuuted toovad tegelastes lagedale aspekte, mida nad varjavad.

Magistritöö on jagatud nelja peatükki, millest esimeses loon ajaloolise tausta ning seosed linna defineerimise ja *flânerie* vahel. Teises peatükis käsitlen *flânerie* soolisi aspekte, eriti *flâneuse*`i kui mõistet, ning kuidas paigutub sugu minu edasistes analüüsides. Kolmandas peatükis viin läbi võrdleva analüüsi kahest valitud romaanist, „Ulysses” ja „Proua Dalloway”. Lisaks kasutan lähilugemise meetodeid ning interdistsiplinaarset analüüsi, näiteks kõrvutades Calvinot ja Lynchi. Nimelt kolmandas peatükis rakendan *flânerie*-definitsiooni, mille olen esimeses kahes peatükis arendanud, tuues mitmeid näiteid romaanidest endist: küsin, kuivõrd ja mil määral romaani tegelased kehastavad *flânerie*`d, mis on *flânerie*` piirid, ja milliseks kultuuriliseks praktikaks „*flânerie*”`d võib pidada.

Neljandas ja viimases peatükis arutle *flâneur*-tegelaste kojutulekut ning viise kuidas nende linnakogemus neile on mõjunud.

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*Appendix 1*



John Singer Sargent, A Street in Venice, oil on canvas.1882

## *Appendix 2*



Joan Miró, *Lady Strolling on the Rambla in Barcelona*, 1925

*Appendix 3*



Harry Kernoff RHA, Egan's P. & H. Tullamore, County Offaly.1940



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