



## Ulysses as a dramatic monologue Essay Example

A Dramatic monologue is a lyric poem in which a single imaginary speaker or a historical personage expresses his thoughts and feelings to an imaginary silent audience. The dramatic monologue as we understand it today "is a lyric poem in which the speaker addresses a silent listener, revealing himself in the context of a dramatic situation" (Murfin 97). "The character is speaking to an identifiable but silent listener at a dramatic moment in the speaker's life. Robert Browning is well known for dramatic monologues.

Tennyson another Victorian genius like Robert Browning is good at composing dramatic monologues. "My last Duchess", "Andrea Del Sarto", "Fra lippo lippi", "Ulysses and Tithonus" are some of his best known Dramatic Monologues. His well-known poem 'Ulysses' is an excellent example of dramatic monologue in which he adopts a classic hero Ulysses or Odysseus as the main character. Here he tries to focus on the adventurous as well as knowledge seeking spirit of Ulysses. But the philosophy given through the mouth of Ulysses is actually Tennyson's own philosophy.

The entire poem is spoken by a single character, whose identity is revealed by his own words. The lines are in blank verse, or unrhymed iambic pentameter, which serves to impart a fluid and natural quality to Ulysses' speech. Many of the lines are enjambed, which means that a thought does not end with the line-break; the sentences often end in the middle, rather than the end, of the lines. The use of enjambment is appropriate in a poem about pushing forward "beyond the utmost bound of human thought."

Finally, the poem is divided into four paragraph-like sections, each of which comprises a distinct thematic unit of the poem. In the poem 'Ulysses', Ulysses is supposed to be speaking and expressing his thoughts and feelings to the silent listeners. He is standing before the royal palace of Ithaca and speaks before the mariners, who had been his fellow sojourners during his long journey to Troy. The monologue begins with his cynical remarks towards life. "It little profits that an idle king By this still hearth among these barren crags, That hoard and sleep and feed and know not me".

Ulysses, the man of nimble wit, is not satisfied with his life among his subjects, who are unaware of his heroic mould. His aged wife Penelope also cannot understand his heroic soul. But his intention is not clear until he says. "I cannot rest from travel, I will drink Life to the lees". Here by the word 'travel' he means the journey which he made to rescue Helen from Paris and the perilous journey after the destruction of Troy. But he refuses to take rest and in determination to take a life of adventure to the very end.

He compares life to a cup of wine. Just as a man drinks till he has reached the sediment at the bottom, Ulysses also will taste all aspects of life without leaving anything behind. Through these words, Ulysses

# Ulysses A Monologue

**Lucinda Hill**



## **Ulysses A Monologue:**

Ulysses Carl Gustav Jung,1976     *Ulysses* Carl Gustav Jung,1972     **Ulysses** Carl Gustav Jung,1934     **Ulysses, a Dramatic Monologue** Ben Gray Lumpkin,1953     **The Joycean Monologue** Constantin-George Sandulescu,1979

**Browning and the Dramatic Monologue** Samuel Silas Curry,1908     *A Study of Character and Monologue in Joyce's Ulysses Against the Background of Literary Tradition* Constantin-George Sandulescu,1967     On the Beach Deborah Toni Pollack,1970     *The Linguistic Presentation of the Interior Monologue in James Joyce's Ulysses* Liisa Dahl,1969     *Jung's Reception of Picasso and Abstract Art* Lucinda Hill,2022-03-31 This book explores the nature of Jung s understanding of modern art in particular his reception to the work of Picasso and his striking prejudice shown in his controversial essay of 1932 Offering an important contribution towards understanding Jung s attitudes towards Picasso and modern art the book addresses the impact that Jung s unwillingness to engage in a deeper exploration of modern artforms had on the development of his psychological ideas It explores and uncovers the reasons for Jung s derogatory view of Picasso and abstract art more generally revealing how Jung was unable to remain objective due to his own complex and equally fascinating relationship with art and the psychology of image making The book argues that modern art parallels Jung s interests by embracing the spirit of experimentation and using new imagery to challenge creative conceptions which makes Jung s attitudes towards modern art all the more surprising Jung s Reception of Picasso and Abstract Art will be of great interest to researchers academics and those interested in analytical psychology Jungian studies art history and modernism aesthetics and psychoanalysis     "Never Know Whose Thoughts Youre Chewing" Paola Pugliatti,1986     **Molly Bloom's Soliloquy** James Joyce,2014-05-10 Molly Bloom s famous soliloquy from James Joyce s *Ulysses* is a languorous internal monologue in which the passionate wife of Leopold Bloom meditates on love and life While Bloom sleeps beside her head to toe Molly recalls her many infidelities including the energetic sexual encounter enjoyed that very afternoon Though difficult to read straight from the page Marcella Riordan s beautiful reading of this passage brings out all the wit and passion of one of the finest passages of writing in modern literature     **The Dialogicality of Interior Monologue in 'Ulysses'**. Shu-I. Chen,2000     **The Interior Monologue as a Method of Characterization in James Joyce's Ulysses** James E. B. Breslin,1959     *Tennyson's Fixations* Matthew Charles Rowlinson,1994 Conflating deconstructive theory with psychoanalysis Rowlinson English Dartmouth College proposes an analytic formalism as the appropriate model for reading Tennyson and demonstrates the utility of the approach with close readings of fragments and poems written from 1824 to 1833 focusing on the nature of place the structuring of desire Annotation copyright by Book News Inc Portland OR     **A Study of the Dramatic Monologue in American and Continental Literature** Ina Beth Sessions,1933     **James Joyce and After** Katarzyna Bazarnik,Bożena Kucała,2010-05-11 James Joyce and After Writer and Time is a volume of essays examining various aspects of time in literature starting with the modernist revolution in fictional time initiated among others

by Joyce up until the present In Part One James Joyce and Commodius Vicus of Recirculation the largest group of essays offers new and insightful readings of Finnegans Wake Ulysses Dubliners and Pomes Penyeach reflecting a variety of Joyce s experiments with time as well as demonstrating patterns and cross references in his lifelong artistic explorations Part Two Writer and Private Time focuses on selected literary responses to subjective experience of time The articles analyse Joyce s epiphanies Elizabeth Bishop s rendition of a lyrical moment in her poetry as well as the interplay of fiction and autobiography in the writings of Joseph Conrad and J M Coetzee Another article in this section uses the Bakhtinian concept of chronotope to emphasise simultaneity of reading and writing in the newly defined genre of liberature At the other end of the temporal spectrum the articles in Part Three Writer and Public Time devoted to recent fiction testify to the constant need for seeking new ways of recording the temporal dimension of collective experience It is argued that the engagement with Victorianism in contemporary fiction has resulted in a special treatment of time involving duality of temporal levels while the emerging post 9 11 genre takes account of the new audiovisual media in order to respond to one of the most traumatic experiences in contemporary history

**Joyce / Shakespeare** Laura Pelaschiar,2015-06-09 Shakespeare s presence in Joyce s work is tentacular extending throughout his career on many different levels cultural structural lexical and psychological yet a surprisingly long time has passed since the last monograph on this literary nexus was published Joyce Shakespeare brings together fresh work by internationally recognized Joyce scholars on these two icons reinvigorating our understanding of Joyce at play with the Bard One way these essays revitalize the discussion is by moving well beyond the traditional Joycean challenge of thinking Shakespearean by thinking Hamletian redefining the field to include works like Troilus and Cressida Othello and The Tempest This collection also transforms our understanding of how Hamlet works in and for Joyce In compelling essays that introduce new variables to the equation such as Trieste Goethe and Futurism Hamlet s role in Joyce gains fresh mobility The Danish prince s shadow we learn can still cast itself in unpredictable shapes making Joyce Shakespeare as rewarding in its analyses of this well studied pairing as it is when it considers fresh Shakespearean matches

**The Dramatic Monologue** Elisabeth A. Howe,1996 In The Dramatic Monologue Elisabeth A Howe defines the characteristics of the subject as a genre clearly differentiating it from the lyric poem One feature she discusses is the double voice of the dramatic monologue the reader hears simultaneously the voices of the poet and the speaker This dialogical effect distinguishes the dramatic monologue both from lyric poetry and from narrative poems written in the first person The use of a persona allows the poet to distance himself or herself from the poem Howe investigates the origins of the dramatic monologue before examining poems by Browning and Tennyson both masters of the form and both largely responsible for its popularity with late nineteenth century readers and poets She offers close readings of Browning s The Bishop Orders His Tomb at Saint Praxed s Church and Tennyson s Tithonus Later chapters include detailed analyses of dramatic monologues by twentieth century poets including Ezra Pound s Marvail T S Eliot s Portrait of a Lady and poems by Robert Frost Randall

Jarrell and the contemporary poet Richard Howard  
,1871

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