

## Chapter 7: Aeolus

**The action:** We're in the offices of the *Freeman's Journal*, the newspaper that Leopold Bloom works at. We'll see Bloom as he comes and goes--he uses the telephone to call up Alexander Keyes, a merchant to whom he's trying to sell an ad renewal. (He explains to the foreman, Nanetti [an Italian-Irish who also happens to be a city or "Corporation" councilor] that the add will use crossed keys, a play on the merchant's name and also an allusion to the coat of arms of the Manx Parliament, a model of "home rule" for Ireland.) A few hangers-on gather in the outer office of the editor, among them Simon Dedalus, and they discuss "Doughy Dan's" absurdly inflated nationalist speech the day before and other speeches from the past, most notably one by . Look for the equation of Ireland and Israel. After Bloom and Simon leave, Stephen shows up with his pocket fattened by pay, and he treats everyone to a drink at the Oval. The episode ends with them walking to the pub while Stephen tells his "Parable of the Plums" or the "Pisgah Sight of Palestine." Nelson's pillar is in the center of the action at the Heart of Hibernian Metropolis.

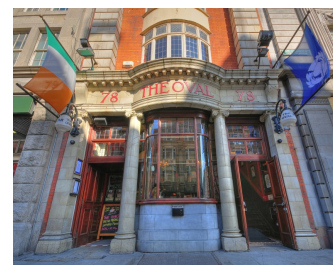


### Technique

This episode showcases figures of speech--many scores of them, from the striking example of chiasmus in the opening page. Critics have identified 70 or 80 different uses of such figures. My favorite: *Clam dever*. Think about Rhetoric.

### THIS CHAPTER USES HEADLINES

Of course the other striking feature is that the chapter uses these interwoven headlines, as if the whole narrative were told in a newspaper. So this is the first of the weird chapters, in which the narrative style thickens, so to speak, calling attention to itself and making the telling of the tale part of the book's meaning, an early instance of what will come to be a defining characteristic of postmodernism. You should measure how those headlines effect your experience of the text. What do they do to you as a reader?



The Oval

