Overview

- Kelli – Plot, Odyssey Allusions, Connections to Ulysses, Play Structure
- Brock – Bloom’s Hallucinations
- Victoria – Stephen’s Hallucinations
- Nat – Prostitution

Something Interesting...

“That the house in which he was born be ornamented with a commemorative tablet.” (15. 1384-5)

Plot Summary

- Stephen and Lynch enter the red-light district
- Bloom follows
- Stops to buy some snacks from a butcher
- Hallucination
- Feeds meat snacks to a dog
- Hallucination

Plot Summary

- Meets Zoe Higgins, a prostitute
- Hallucination
- Zoe takes Bloom to Bella Cohen’s brothel – Stephen and Lynch are there
- Stephen is drunk – mini hallucination
- Hallucination
- Stephen and Bloom pay for the prostitutes

Plot Summary

- Zoe reads Stephen and Bloom’s palms
- Hallucination
- Everyone dances (except Bloom)
- Hallucination
- Stephen breaks a lamp and runs out
- Stephen argues with Private Carr in the street
Plot Summary

- Interspersed with hallucinations of historical people
- Lynch leaves
- Private Carr knocks Stephen out
- Police arrive – Bloom and Corny Kelleher arrange for Stephen to be taken home
- Hallucinations

Odyssey Allusions

- Odysseus and his men land on Circe’s island
- Eurylochus and his men find Circe’s hall
- Circe turns them into pigs
- Hermes gives Odysseus a herb to protect him
- Circe’s magic doesn’t work on Odysseus, returns his men, entertains them for a year

Connections in Ulysses

- Multiple references to pigs throughout the episode:
  - Page 354 – Bloom buys a pig’s foot
  - Page 389 – Zoe rubs swinefat on her lips
  - Page 405 – “You pig, you hog, you dirty dog!” (1890)
  - Page 434 – “Very possibly I shall have you slaughtered and skewered in my stables...” (2898-2900)

Connections to Other Episodes

- TOO MANY TO EXPLORE
- One of the stage directions alludes to former episodes:
  - “The keeper of the Kildare street museum appears, dragging a lorry on which are the shaking statues of several...” (15.1703-10)
Connections to Other Episodes

- Prayer at the end of Bloom's coronation hallucination lists his accomplishments of the day
- "Kidney of Bloom, pray for us/ Flower of the Bath, pray for us..." (15.1941-52)

Advantages of the Script Style

- Actions of each character are clear
- Dialogue is directly attributed to each character
- Allows hallucinations to become much more realistic since they involve characters speaking lines and participating in action
- Stage directions read like prose narrative

Consequences of the Script Style

- Contributes to the confusion of reality versus hallucination
- Costume changes exacerbate the mayhem of the hallucinations
- "Dinner jacket, with wateredsilk facings" (15.450-2)
- "Wearing a purple Napoleon hat..." (15.465)
- "In an oatmeal sporting suit..." (15.536-9)

Brothel Setting Contribution to Script

- Concept of acting in a brothel
- "Has little mousey any tickles tonight?" (15.1295)
- "For Zoe? For keeps? For being so nice, eh?" (15.1314)
- Allows men to behave in ways they normally would not

Paradox Within the Script Format

- Characters are forced to voice their thoughts
- Nature of a script requires monologues and dialogues
- Acting or word choice is not improvisational
- "A dog’s spittle as you probably..." (15.2786-7)
- Paradox—Hallucinations reveal information anyways
- Play both creates and constrains autonomy through constructed dialogue and action

Style of the Text

Play Format/Stage Directions

- Dialogue is unambiguously ascribed to each character
- Allows hallucinations to become more realistic by involving characters
  speaking lines and participating in action
- Stage directions read like prose narrative

Brothel Seenz Contributon to Script

- Concept of acng in a brothel
- "Has little mousey any tickles tonight?" (15.1295)
- "For Zoe? For keeps? For being so nice, eh?" (15.1314)
- Allows men to behave in ways they normally would not
English 4520F: Ulysses

Episode 15: “Circe”

The Hallucinations, Fragmentation & Feminization of Bloom

Themes and Topics for Discussion:

- The Nature of “Hallucinations”
  - Psychoanalytic & Phenomenological Theory.
- “Circe” & the Dynamic Interplay of Internal/External Forces.
- The “Fragmentation” of Bloom:
  - Joyce’s Ulysses (1922) & the Kaleidoscope of Bloom.
- The “Feminization” of Bloom:
  - Interpretation & Significance?

The Nature of Hallucinations (Psychoanalytic & Phenomenological Theory)

“Circe”: Joyce’s Schema (1921):

- Art: Magic.
- Organ: Locomotor apparatus.
- Colour: None.
- Symbol: Whore.
- **Technic: Hallucination.**

Psychoanalysis (c. 1890-) & Phenomenology (c. 1900-)

Psychoanalysis (c. 1890-):

- Probes for the roots of behavioural patterns within the routine workings of our personality.
- Stresses the role of the unconscious mind, and unresolved conflicts from the past.

- Founded by Austrian physician Sigmund Freud (1856-1939).
  - His early students and colleagues including Alfred Adler (1870-1937) & Carl Jung (1875-1961)

Phenomenology (c. 1900-):

- The attempt to theoretically describe what appears to one’s individual consciousness.
  - A philosophical, rather than scientific, analytical doctrine.
  - Focused upon the subjective structures, contents and objects of subjective experience.

- Founded by German philosopher Edmund Husserl (1859-1938).
  - Overlap between theories of Martin Heidegger (1889-1976) & Jean-Paul Sartre (1905-1980).

Modern Literature: Innovative in its experimental examination of the inner self.

- Elevates the individual and inner consciousness above external reality and communal consciousness.

- Proceeding from his Modern literary peers (Eliot, Mansfield, Woolf), Joyce provides a kaleidoscope of his central character.

- Climaxing in “Circe,” and the nightmare quality of Bloom’s hallucinations.
“Circe”: Hallucinations

- “... can such misperceptions nonetheless occasionally be perceptions of non-physical dimensions of reality? Ordinarily we are locked into a particular way of thinking about our experience. Our everyday world seems so real to us. Alterations of consciousness can open us to something unusual... sometimes, perhaps, to something deeper that lies beneath the surface of life” (Baruss 4).

- “False perceptions that have a compelling sense of reality” (Passer et al. 759).
- “... perceptions that do not correspond to physical reality” (Baruss 4).

“Circe”: Hallucinations

- Significantly, our aforesaid definitions of hallucinations imply a temporal continuum: 0:0000 msc. 5:161904 msc.

Q: How does Joyce introduce, and incorporate, the hallucinations of Bloom into the ongoing events of “reality” in this episode?

Q: What are the effects of these techniques, and how do these effects contribute (or alter) our understanding of his character?

“Circe” & the Dynamic Interplay Between Internal and External Forces

- Significantly, our aforesaid definitions of hallucinations imply a temporal continuum:

0:0000 msc. 5:161904 msc.

The Hallucinations of Bloom:
IV.) Lipoti Virag (Grandfather) (15: 2296-2339).
V.) Bella/Bello, Nymph (15: 2729-2470).
VI.) Boylan (15: 3726-3863).

“Circe” & The Dynamic Interplay Between Internal & External Forces

- “... can such misperceptions nonetheless occasionally be perceptions of non-physical dimensions of reality? Ordinarily we are locked into a particular way of thinking about our experience. Our everyday world seems so real to us. Alterations of consciousness can open us to something unusual... sometimes, perhaps, to something deeper that lies beneath the surface of life” (Baruss 4).

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“Circe” & the Dynamic Interplay Between Internal and External Forces

- Significantly, our aforesaid definitions of hallucinations imply a temporal continuum:

0:0000 msc. 5:161904 msc.
“Circe” & the Dynamic Interplay Between Internal and External Forces

- Bloom in conversation with the prostitute Zoe:

- 0:0000msc. → 1:0000msc
- . . . 17 pages, and 607 lines of dramatic prose later.

- The absence of temporality in these selections complicates notions of hallucinations in the psychological sense.
- Does the same go for notions of the steam-of-conscious style pioneered by Joyce, & his Modernist contemporaries, as discussed in the literary sense?

- From The Penguin Dictionary of Literary Terms & Literary Criticism, 3rd Edition (Codden 856):
  - Stream-of-Consciousness: “. . . that technique which seeks to depict the multitudinous thoughts and feelings which pass through the mind.”
  - “James Joyce . . . exploited the possibilities and took the technique to almost to a point of ne plus ultra in Ulysses (1922), which purports to be an account of the experiences (actions, thoughts) of two men, Leopold Bloom and Stephen Dedalus, during the twenty-four hours of 16 June 1904.”

- Joyce 15: 430–31: 2750–2812:
  - From The New Bloomsday Book (Blamires 182):
    - “The fan, like the earlier cigarette smoke . . . wafts Bloom into the fantasy world, and some of the oddest desires and interests buried in the subconscious mind are disinterred. These often perverse appetites and concerns, which make but rate and fitful excursions into the full consciousness of healthy men and women, are here allowed to realize themselves and acquire the stature of the articulate.”
Joyce, “Circe,” and the “Stream-of-Unconsciousness”

Joyce, “Circe,” and the “Stream-of-Unconsciousness”

BLOOM:
- “Simply satisfying a need I . . . (with pathos) No girl would when I went girling. Too ugly. They wouldn’t play . . .” (Joyce 448: 3365-66).
- Blamires notes “[t]hat Bloom, in prostituting Zoe, would as it were be virtually sullying his own female ancestry.” Her maiden name being “Higgins,” she bears “exactly the same full name” as Bloom’s grandmother, Fanny Higgins (Blamires 177).

Joyce, “Circe,” and the “Stream-of-Unconsciousness”

The Mind of Leopold Bloom (c. June 6, 1904):
- “I now introduce Mademoiselle Ruby, the pride of the ring” (Joyce 472).
- “Molly: “Has poor little hubby cold feet waiting so long? . . . (A coin gleams on her forehead)” (Joyce 418).
- “Are you sure about Voglio? I mean the pronunciation . . .” (Joyce 419).
- Following the stage exit of PADDY DIGMAN, appearing by “metempsychosis:” “. . . After him toddles an obese grandfather rat on fungus turtle paws under a grey carapace)” (Joyce 448).

Joyce, “Circe,” and the “Stream-of-Unconsciousness”

The Mind of Leopold Bloom (c. June 6, 1904):
- The “Bloomusaleum:” “. . . It is a colossal edifice with crystal roof, build in the shape of a huge pork kidney, containing forty thousand rooms . . .)” (Joyce 395: 1548-49).

Joyce, “Circe,” and the “Stream-of-Unconsciousness”

The Fragmentation of Bloom: Joyce’s Ulysses & the Funhouse Mirror Effect
The Fragmentation of Bloom: Joyce’s *Ulysses* & the Funhouse Mirror Effect

Hugh Kenner once wrote, "As *Ulysses* is *The Odyssey* transposed and rearranged, ‘Circe’ is *Ulysses* transposed and rearranged" (in Clive Hart and David Hayman, ed., *James Joyce’s "Ulysses": Critical Essays*, p. 356).

The Many Faces of Leopold Bloom:

i.) Bloom the son, grandson, father, husband, fantasy lover.
ii.) Bloom the masochist.
iii.) Bloom the aspiring political leader.
iv.) Bloom the sexual deviate.
v.) Bloom the cuckold.

The Feminization of Bloom: Interpretation and Significance?

"It overpowers me. The warm impress of her warm form. Even to sit where a woman has sat, especially with divaricated thighs, as though to grant the last favours, most especially with previously well uplifted white sateen coatpans. So womanly, full. It fills me full" (Joyce 450: 3423-27).

"I tried her things on only twice..." (Joyce 437: 2986)

"(jeers) Little jobs that make mother pleased, eh? And showed off coquettishly in your domino at the mirror behind closedrawn blinds your unskirted thighs and hegoat’s udders in various poses of surrender, eh?" (Joyce 437: 2990-92).
DR. MULLIGAN

“Dr. Bloom is bisexually abnormal . . . I have made a pervaginal examination and, after application of the acid test to 5427 anal, axillary, pectoral and pubic hairs, I declare him virgo intacta” (Joyce 403: 1775-86).

DR. DIXON

“Professor Bloom is a finished example of the new womanly man. His moral nature is simple and loveable . . . . [h]e is about to have a baby” (Joyce 403: 1798-1810).

The Feminization of Bloom: Interpretation and Significance?

The Mind of Leopold Bloom (c. June 6, 1904):

BLOOM: “. . . (wonderstruck, calls inaudibly) Rudy!” (Joyce 497: 4962).

BOYLAN “(rosses him sixpence) Here, to buy yourself a gin and splash. (he hands his hat smartly on a peg of Bloom’s antlered head) Show me in. I have a little private business with your wife, you understand?” (Joyce 461: 3763-65).

The Feminization of Bloom: Interpretation and Significance?

The Demasculation of Bloom:

“(Over the well of the car Blazes Boylan leans, his boater straw set sideways, a red flower in his mouth. Lenehan in yachtsman’s cap and white shoes detaches a long hair from Boylan’s coat shoulder)” LENEHAN Ho! What do I here behold? Were you brushing the cobwebs off a few quims? BOYLAN (sated, smiles) Plucking a turkey . . . (holding up four thick blunterulated fingers, winks) . . . Smell that!” (Joyce 460: 3738-51).

The Feminization of Bloom: Interpretation and Significance?

The Mind of Leopold Bloom (c. June 6, 1904):

BLOOM: “O, I so want to be a mother” (Joyce 395: 1548-49).

The Feminization of Bloom: Interpretation and Significance?
A few words on Stephen's vision of his mother:

There are sins or... evil memories which are hidden away by man in the darkest places of the heart but they abide there and wait. He may suffer their memory to grow dim, let them be as though they had not been and all but persuade himself that they were not or at least were otherwise. Yet a chance word will call them forth suddenly and they will rise up to confront him in the most various circumstances, a vision or a dream... at midnight, when he is now filled with wine. Not to insult over him will the vision come as over one that lies under her wrath, not for vengeance to cast him off from the living but shrouded in the piteous vesture of the past, silent, remote, reproachful.”

THE CAUSE

“a substance that causes deterioration of the nervous system” and is notorious for causing hallucinations

Kevin Egan... sipping his green fairy... His breath hangs over our saucestained plates, the Green eyes, I see you. (14.1344G55)

THE GREEN FAIRY

Left: late-nineteenth century advertisement for absinthe
Above: The Absinthe Drinker, Victor Glode (1861-1928)

Setting the Scene

[The Mabbot street entrance of nighttown, before which stretched an uncobbled transiding set with rows of grimy houses with gaping doors. Rare lamps with faint rainbow fans... The swancomb of the gondola, highreared, forges on through the dark, white and blue under a lighthouse. Whistles call and answer..."]

- wander: “ominous”
- soul rejected by hell and condemned to carry its own hellcoal on its wanderings

HADES (THE ODYSSEY)

"There is a rock where the two roaring rivers... Flow into one. At that spot, hero, gather yourself and do as I say." (X.539G41 – Circe’s instructions on traveling to Hades)
HADES (THE ODYSSEY)

"You have spoken of the past and its phantoms, Stephen said. Why think of them? If I call them into life across the waters of Lethe will not the poor ghosts refuse to my call? I... am giver of sweet and sad" (14: 1110-1115)

HAMLET

In Shakespeare's Hamlet, the dead also walk the earth. The ghost of Hamlet's father appears before Hamlet and entreats his son to avenge his death.

- "It is now struck twelve" (I.i.7) [in both cases, the ghostly encounter takes place just after midnight]
- "It was about to speak when the cock crew" (I.i.147) [idea being that the dead can only wander at night, and must vanish in morning; cock crows in Stephen's riddle]
- "What if it tempt you toward the flood, my bird? Or to the dreadful summit of the cliff That beetles o'er his base into the sea" (I.iv.69-71) [comp. UL 1.567-8]
- "He waxed desperate with imagination" (I.iv.87) [comp. UL 1.567-8]

HAMLET

(On Hamlet's father) "He is a ghost, a shadow now, the wind by Elsinore's rocks or what you will, the sea's voice, a voice heard only in the heart of him who is the substance of his shadow, the son consubstantial with the father" (9.470-80)

JUST HAMLET?

In Shakespeare’s Macbeth, the ghosts of Banquo and Duncan appear after Macbeth has murdered them, functioning as a manifestation of his guilt. Relate this to Stephen's guilt over his mother's death

A SERIOUS AFFAIR?

A SERIOUS AFFAIR
A SERIOUS (AND QUIET) AFFAIR

Serious nature of Stephen’s vision conveyed through the quietness of his mother’s arrival, which contrasts with the noise and movement of the previous scene.

“A screaming lettering’s... clang+...+ hornpipe through and through. Bang fresh... ToS’s...”

Baraabum bell

[scootlootshoot swiSer+with+green+yellow+flashes+
boomhammer jujuby waltz+twirl roundabout+the+room+
All+cumbersome+whirligig+turns...+right+
shrieks...+ “A screaming bi?ern’s+arrival,%which%contrasts%with%the%noise%and%movement%of%the%previous%scene.

Serious%nature%of%Stephen’s%vision%conveyed%through%the%quietness%of%his%mother’s%
leaves.”%(15.3952G53)

To%run%swio%for%the%open,%
“A%stout%fox,%drawn%from%covert,%brush%pointed,%having%buried%his%grandmother,
%(he+laughs+loudly)+
%(15.3577G81)%

To%get%out%of%heaven.”%Tis

Were%striking%eleven.%
The%bells%in%heaven%

The%fox%crew,%the%cocks%flew,%

No%bo^les!%What,%eleven?%A%riddle!”%(15.3562G3)%

MenMons%of%the%riddle%in%”Circe”:%

Falling+bawling…+
Baraabum

[...]

Baraabum bell...

“her face drawing+ sending out within breath”%(15.4137)

“wrings her+hands+affairs”%(15.4213)

Falling+bawling…+
Baraabum

[A “SERIOUS” (AND “QUIET”) AFFAIR]

A GRUESOME AFFAIR

“Stephen’s+mother,%swaying%from+side+to+side%through+the+floor%in+blood%and+with+a+


A GRUESOME AFFAIR

RIDDLE ME THIS

Book 2 (Nestor)
The%cock%crew,%
The%sky%was%blue;
The%bells%in%heaven% Were%striking%eleven.

Tis%time%for%this%poor% soul
To%go%to%heaven. 
(2.102-7)

Differences:
- more+personal+(directly+references+his+mother, “her”) 
-”vocabulary: “fox”+repeated the+answer+of+the+adder, “get+out+of+heaven”+anticipates+the+ vision,%where+his+mother+is+visiting+him+from+beyond+the+grave

RIDDLE ME THIS

Book 15 (Circe)
The%cock%crew,%
The%sky%was%blue;
The%bells%in%heaven% Were%striking%eleven.

Tis%time%for%this%poor% soul
To%go%to%heaven. 
(3.3577-81)

Mentions+of+the+riddle+in+”Circe”:%

“no+ballads+what+eleven+a+riddle!”(15.3562-3)

“The+fox+crew,+the+cocks+fly,+
The+bells+in+heaven% Were%striking%eleven.

Tis%time%for%this%poor% soul
To%go%to%heaven. 
(15.3577-81)

“The+laughed+loudly+Burying+his+grandmother.+Probably+he+killed+her.”%(15.3610-11)

“A+stout+fox,+drawn+from+covert,+brush+pointed,+having+buried+his+grandmother, runs+swift+for+the+open,+brightened,+seeking+badger+earth,+under+the+ leaves.”%(15.3653-53)

REPRESSION OF GUILT

Repetition+(and+repression+or+disintegration)+of+phrases+describing+his+ mother’s+death:

• “Her+glaring+eyes,+staring+out+of+death,+to+shake+and+bind+my+soil.+On+me+alone.+The+ ghost+and+the+lighter+agony+clung+to+me+as+the+sunlight+blew+her+to+the+horizon+and+ breath+rising+in+horror,+while+all+prayed+on+their+knees.+Her+eyes+on+me+to+strike+me+ down.”

Ghost+Chaser+of+corpses
his+mother+let+me+be+and+let+me+live.”%(2.74-8)

• “We%walked%along%the%upward-curving+path.

The+shroud+of+the+dead+rose+in%agony.”%(1.739-8)

• “Mother’s+deathbell.+

Candle.+The+cheated+mirror.+Who+brings+me+into+this+world+lies+there,+bronze+studded,+under+few+flower+bright+flowers.+I+make+nonsense.+I+kept+alone.”%(9.221)

• “The+Choir

Plate+in+the+Church.”%(15.4552-5)

• “Her+glaring+eyes,+staring+out+of+death,+to+shake+and+bind+my+soil.+On+me+alone.+The+ ghost+and+the+lighter+agony+clung+to+me+as+the+sunlight+blew+her+to+the+horizon+and+ breath+rising+in+horror,+while+all+prayed+on+their+knees.+Her+eyes+on+me+to+strike+me+ down.”

Ghost+Chaser+of+corpses
his+mother+let+me+be+and+let+me+live.”%(2.74-8)

• “We%walked%along%the%upward-curving+path.

The+shroud+of+the+dead+rose+in%agony.”%(1.739-8)

• “Mother’s+deathbell.+

Candle.+The+cheated+mirror.+Who+brings+me+into+this+world+lies+there,+bronze+studded,+under+few+flower+bright+flowers.+I+make+nonsense.+I+kept+alone.”%(9.221)

• “The+Choir

Plate+in+the+Church.”%(15.4552-5)
**DISASSOCIATION**

Disintegration and Detachment:

- "I could not save her. Waters: bitter death. lost" (3.125-90)
- "Mother's deathbed. Candle. The sheathed mirror. Who brought me into this world
  set there a brazen lid, under few cheap flowers. Lilith's snarl. I went alone." (9.221)
- "Your own? He knows your old fellow. The widower. Hurrying to her sickbed death
  lair from gay Paris on the quayside I touched his hand. The voice, new warmth, speaking. Dr Bob Kenny is ending her.
  The eyes that wish me well. But do not know me." (9.825-30)
- "The young man's face grew dark. All could see how hard it was for him to be
  reminded of his promise and of his recent loss." (14.1125)

**LOVE'S BITTER MYSTERY**

- "And no more turn aside and brood / Upon love's bitter mystery / for Fergus rules
  he broken cars." (1.239-41)
- "Her door was open: she wanted to hear my music. Silent with awe and pity I went to
  her bedside. She was crying in her wretched bed. For those words, Stephen: love's
  bitter mystery." (1.250-54)
- "You sang that song to me. Love's bitter mystery." (15.4189-90)
- "Who, drive... Fergus now And pierce... world's uneven shade... ?[...](murmurs)
  ...shadows... the woods... white breast... dim sea." (15.4932-51)

**RELIGIOUS GUILT**

Stephen's refusal to pray by his mother's bedside is a product of his rejection of the Church. Stephen's guilt can also be read as the guilt of a man who struggles to remain free from his religious upbringing. We can draw parallels between Stephen's vision of his mother and the sermon that he listened to at the religious retreat in A Portrait of the Artist as a Young Man:

- "The next day brought death and judgment. Ringing his soul slowly from its listless
depair. The faint glimmer of fear became a terror of spirit as the hoarse voice of the
  preacher, rolling and rolling, rolling into his shroud." (PAYM 94)
  [v]
  "(comes nearer, breathing upon him so soft her breath of wept ashes)
  (her face drawing nearer and nearer, sending out an ashen breath)
  (a green crab with malignant red eyes sinking deep its grinning claws in
  Stephen's heart)" (15.4220-21)

**RELIGIOUS GUILT**

Stephen's sins and his mother's bile are both described as something that oozes from the mouth like a poison.

- "His sins trickled from his lips, one by one, trickled in shameful drops from his soul
  festering andoozing like a sore. The last sins oozed forth, sluggish, filthy
  (PAYM 121)
  [v]
  "the sluggish green bile which she had torn up from her rotted liver"
  "You sang that song to me. Love's bitter mystery." (15.4189-90)

**RELIGIOUS GUILT**

Idea of confession as something invasive or penetrating:

- "The thought of it is cold dripping vinegar into his tender flesh; confession" (PAYM 106)
  [v]
  "(A green crab with malignant red eyes sticks deep its grinning claws in
  Stephen's heart)"
  "You sang that song to me. Love's bitter mystery." (15.4220-21)
A MIGHTY GESTURE

Symbolism of Stephen breaking the light fixture:

"Nothung! He lifts his ashplant high with both hands and smashes the chandelier. Time’s fluid flame leaps and, in the following darkness, ruin of all space, shattered glass and toppling masonry."

"He flours his ashplant, shivering the lamp image, scattering light over the world…"

--(15.4243G5)

"Fabled by the daughters of memory. And yet it was in some way if not as memory fabled it. A phrase, then, of impotence, thud of Blake’s wings of excess. I hear the ruin of all space, shattered glass and toppling masonry, and see one look back. What’s left us then?" (2.7-10)

BRIEF THOUGHTS ON THE END OF “CIRCE”

"He looks up to the sky" (15.4413)

"He lies prone, his face to the sky" (15.4748-9)

"Stephen, prone, breathes to the stars" (15.4887)

"He bends again and undoes the buttons of Stephen’s waistcoat! To breathe.‖ (15.4935-6)

"He stretches out his arms, sighs again and curls his body‖ (15.4913)

BRIEF THOUGHTS ON THE END OF “CIRCE”

BLOOM (communes with the night) Face reminds me of his poor mother. In the shady wood, The deep white breast, Fergusson. I think I caught. A girl. Some girl. Best thing could happen to him… in the rough sands of the sea…

(Still, thoughtful, alert he stands guard, his fingers at his lips in the attitude of a secret master. Against the wall a figure appears slowly, a fairy boy of eleven, a changeling, kidnapped, dressed in an Eton suit with glass shoes and a little bronze helmet, holding a book in his hand. He reads from right to left inaudibly, smiling, kissing the page.)

BLOOM (wonderstruck, calls audibly) Rudy!

RUDY (gazes, unseeing, into Bloom’s eyes and goes on reading, smiling, smiling… On his suit he has diamond and ruby buttons. In his left suit pocket he holds a palm ivy cane with a violet bowknot. A white lambkin peeps out of his waistcoat pocket.)

Prosstitutes and Female sexuality

- Animal imagery and masculinity
- Witchcraft and sexuality
- Threat of STIs
- Procreation

Animal Imagery and Masculinity

- Prostitutes described as predators
  - A woman appears dressed in “Amazon costume” (15.1058). She threatens to “flay him [Bloom] alive” (15.1085) for his sins of adultery.
  - Wrath of women and their communal persecution of unfaithful men. They defend their sisters.
  - Same woman has “dormant tigress” lashed “into fury” (15.1100)
  - Threatens to “Geld him. Vivisect him.” (15.1105); extreme violence.
Animal Imagery and Masculinity

- Zoe with "velvet paws" (15.1990) insinuating danger hidden behind delicate beauty
- "with parted talons [...] luring him to doom" (15.2011). Is doom the act of adultery or the act of intercourse?
- Bella with "falcon eyes" (15.2753) dominates Bloom. Speaks mainly in imperatives.
- Bloom “bends over her hood” (15.2811)

Animal Imagery and Masculinity

- Brothel cook “ferociously” (15.2928) brandishing her rolling pin, phallic symbolism.
- Bello’s cigar which he demands to be kissed is another phallic symbol.
- "kisses, winging from their bower fly about him" (15.1268). Predatory/hunter females. Sexuality as dangerous.
- “bat shawl”(15.365) implying Vampirism and a further threat to men

Animal Imagery and Masculinity

- Men reduced to pigs and dogs.
  - Bloom has “weak hams” (15.241)
    - Pig as symbol for ferocity. Problematized by Bloom’s refusal to copulate.
  - Paddy as dog with "stiffpointed" tail (15.1252), arousal.
  - Dog’s affinity for Bloom. Symbols of loyalty, fidelity, unconditional love. As he enters brothel, there are fewer and fewer around him.
    - Perhaps these dogs symbolize Molly’s fidelity to him but disappear once he is unfaithful.

Animal Imagery and Masculinity

- Women depicted as tyrants and predatory animals out to get men.
  - Brothel called a “mantrap” (15.93)
  - Threat of female dominance.
  - While men are portrayed as being loyal

Witchcraft and Sexuality

- Witchcraft literally links to Circe
  - It is the “witching hour” (15.467) as Bloom approaches the brothel.
  - Exercise in palmistry (15.1660ff)
- Figuratively meaning sexuality
  - Bloom is “spellbound” (15.312) by vision of Marion
  - Bella Cohen is “mantamer” (15.3062)
    - Significant because she represents Circe, therefore linked to magic

Witchcraft and Sexuality

- Through her sexuality, Bella becomes master of Bloom
  - “With this ring, I thee own” (15.3068). Marriage as a contract using the magical phrase “I do”
  - Literally brands his initial on Bloom (15.3108). Symbolically takes ownership of him.
  - Fear of sexuality therefore linked to fear of marriage.
Threat of STIs

- Threat of syphilis throughout episode
  - “visage unknown, injected with dark mercury” (15.213). Mercury was a cure for syphilis.
  - It is a woman. Threat that she will pass it on to her sexual partners. Threat that she will pass it on to her children
  - “they whisk black masks from raw babby faces” (15.362)
  - Responsible for prenatal death. Inability to continue family line. Double standard of men

Threat of STIs

- Bloom: “this black makes me sad” (15.2738). Perhaps allusions to Rudy’s death?
- Virag has a “rietus of black luminosity [in] his visage” (15.2970). If syphilis is genetic, possible that Bloom is a carrier
- Though Bloom doubts he has a “hard chancre” (15.1305) Zoe mentions, the first symptom of the disease.

Threat of STIs

- Andre Topia’s “Of Warts and Women: The female anomaly in Circe”
- The stye (15.2369) and warts (15.2375) as manifestations of the clitoris (Topia)
  - Threat of male impotence if women can pleasure themselves
  - Power of self-sufficiency, independent of male partner
  - Virag suggests “amputation” (15.2396) or female castration

Threat of STIs

- Hint of female masturbation
  - “nailless middle finger” (15.3492)
  - “spunk is dripping from your cockscomb” (15.3493)
  - Allusion to vaginal juices, and manual intercourse
  - Boylan: “(holds out a forefinger) Smell that.” (15.3751)

Procreation

- As previously discussed, fears of miscarriage due to STIs
- Alludes to Mrs Purefoy; procreation permeated with death of either child or mother
- Ewa Ziarek’s “‘Circe’: Joyce’s ‘Argumentatum ad Feminam’”
  - Threat of a mother to withhold succession from father to son

Procreation

- Here, it is Bloom who withholds his own succession because of past
- Bloom’s reverence for “woman, sacred lifegiver” (15.4648)
- Vs. Stephen’s “suppression of maternity” (Ziarek) in his riddle; fox buries the grandmother
- Threat of abandonment (perhaps how Stephen feels toward his mother) with Back Liz (15.3710)
Procreation

- Nymph condemns Bloom for spilling his seed
  - “profaned our silent shade” (15.3342) by masturbating.
  - Virag: “Stop twirling your thumbs and have a good old thunk” (15.2383)
  - Later, a “large moist stain appears on her robe” (15.3457). Water breaking?
  - Women “rush forward with their handkerchiefs to sop it [semen] up” (15.4551)

Works Cited