



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

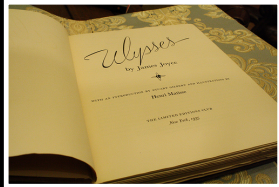
Plot Summary

- 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

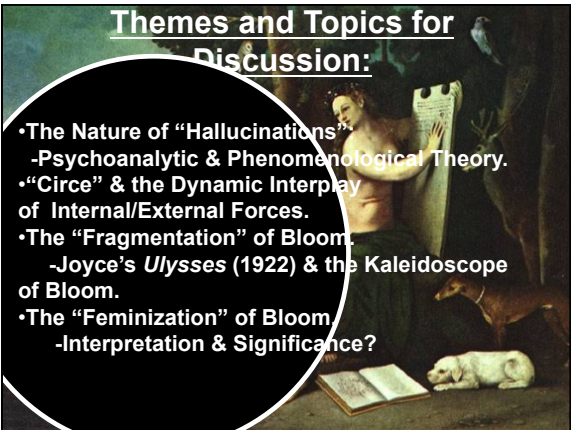
- Zoe reads Stephen and Bloom’s palms
- Hallucination
- Everyone dances (except Bloom)
- Hallucination
- Stephen breaks a lamp and runs out
- Stephen argues with Private Carr in the street

English 4520F: *Ulysses*



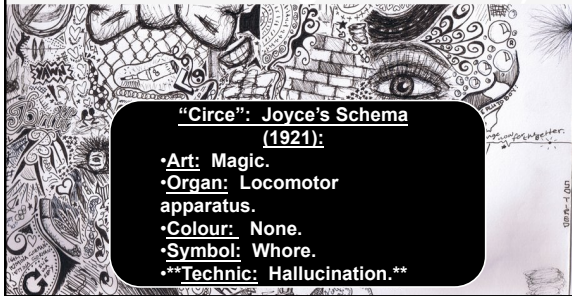
Episode 15: "Circe"
**The Hallucinations,
 Fragmentation &
 Feminization of Bloom**

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-):

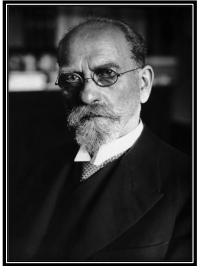

- Probes for the roots of behavioural patterns within the routine workings of our personality.
 - Stresses the role of the unconscious mind, and unresolved conflicts from the past.
- Founded by Austrian physician Sigmund Freud (1856-1939).
 - His early students and colleagues including Alfred Adler (1870-1937) & Carl Jung (1875-1961)



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

Phenomenology (c. 1890-):

- 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 events/comunal consciousness.
- Proceeding from his Modern literary peers (Eliot, Mansfield, Woolf), Joyce provides a kaleidoscope of his center character:
- -Climaxing in "Circe," and the nightmare quality of Bloom's "hallucinations."

“Circe”: Hallucinations

- **“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

- *“ . . . 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).



“Circe”: Hallucinations

The Hallucinations of Bloom:

- i.) Accusations: Father, Molly, Mrs. Breen (15: 212-576)
- ii.) Masochism: More Accusations, Trial (15: 676-1278)
- iii.) Political Career (15: 355-1956)
- iv.) Lipoti Vrag (Grandfather) (15: 2299-2639)
- v.) Bella/Bello, Nymph (15: 2750-3479)
- vi.) Boylan (15: 3726-3863)



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 effect contribute (or alter) our understanding of his character?

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



“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:
 - “Go on. Make a stump speech out of it . . .” (15: 390: 1352).
 - “Talk away till you’re black in the face . . .” (15:407: 1959).



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

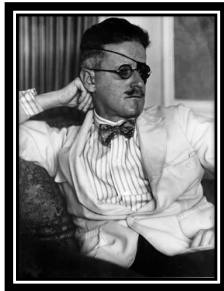
“Circe” & the Dynamic Interplay Between Internal and External Forces

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



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

- The absence of temporality in these selections complicates notions of hallucinations in the psychological sense.
 - Does the same go for notions of the stream-of-conscious style pioneered by Joyce and 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.”

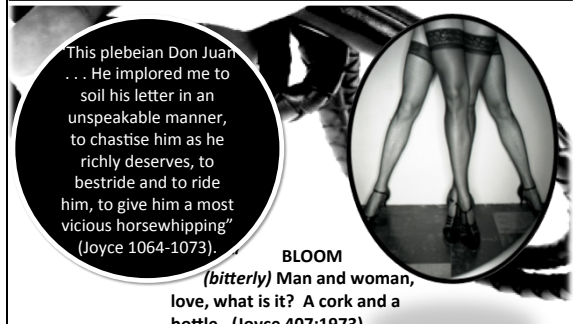
- (Joyce 15: 430-31: 2750-2812):
- From *The New Bloomday Book* (Blamires 182):

-“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 rare 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”

This plebeian Don Juan . . . He implored me to soil his letter in an unspeakable manner, to chastise him as he richly deserves, to bestride and to ride him, to give him a most vicious horsewhipping” (Joyce 1064-1073).

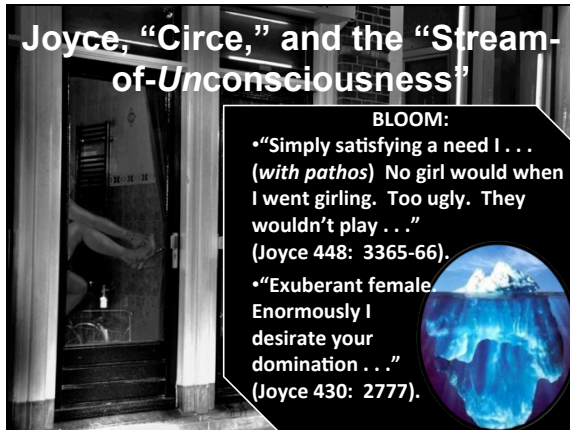
BLOOM
 (bitterly) Man and woman, love, what is it? A cork and a bottle. (Joyce 407:1973)



Joyce, "Circe," and the "Stream-of-Unconsciousness"

BLOOM:

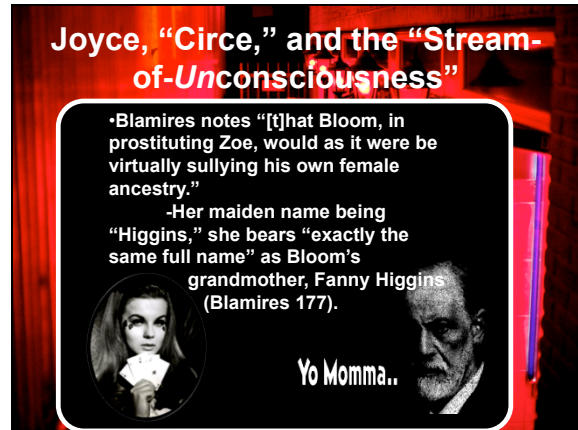
- "Simply satisfying a need I . . . (with pathos) No girl would when I went girling. Too ugly. They wouldn't play . . ." (Joyce 448: 3365-66).
- "Exuberant female. Enormously I desirate your domination . . ." (Joyce 430: 2777).



Joyce, "Circe," and the "Stream-of-Unconsciousness"

- Blamires notes "[t]hat Bloom, in prostituting Zoe, would as it were be virtually sullyng his own female ancestry."
- Her maiden name being "Higgins," she bears "exactly the same full name" as Bloom's grandmother, Fanny Higgins (Blamires 177).

Yo Momma..





... Need I say more ... ??

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 pronunciati . . ." (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 "Bloomusalem:"
- "(. . . 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).

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

... A Kaleidoscope of Bloom ...

•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 Fragmentation of Bloom: Joyce's *Ulysses* & the Funhouse Mirror Effect

... A Kaleidoscope of Bloom ...


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

... A Kaleidoscope of Bloom ...

Calypso: Comments by Joyce
 "Your complete man in literature is, I suppose, Ulysses?"
 "Yes," said Joyce. "No-age Faust isn't a man. But you mentioned Hamlet. Hamlet is a human being, but he is a son only. Ulysses is son to Laertes, but he is father to Telemachus, husband to Penelope, lover of Calypso, companion in arms of the Greek warriors around Troy and King of Ithaca. He was subjected to many trials, but with wisdom and courage came through them all." (Frank Budgen, *James Joyce and the Making of "Ulysses,"* p. 16 / pp. 16-17)



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




The Feminization of Bloom: Interpretation and Significance?

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BLOOM

•"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).




The Feminization of Bloom: Interpretation and Significance?


BLOOM

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


BELLO

•"(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 402:
 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:
 *"O, I so want to be a mother" (Joyce 395: 1548-49).
 *"Poetry. Well educated. Pity. (*he bends again and undoes the buttons of Stephen's waistcoat*) . . . Not hurt anyhow" (Joyce 497: 4986-89)



**The Feminization of Bloom:
 Interpretation and Significance?**



The Mind of Leopold Bloom (c. June 6, 1904):
BLOOM:
 *". . . (*wonderstruck, calls inaudibly Rudy!*)" (Joyce 497: 4962).




**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 bluntungulated fingers, winks*) . . . Smell that!" (Joyce 460: 3738-51).




"Can I talk on your telephone, missy? he asked roguishly" (Joyce 187: 336).

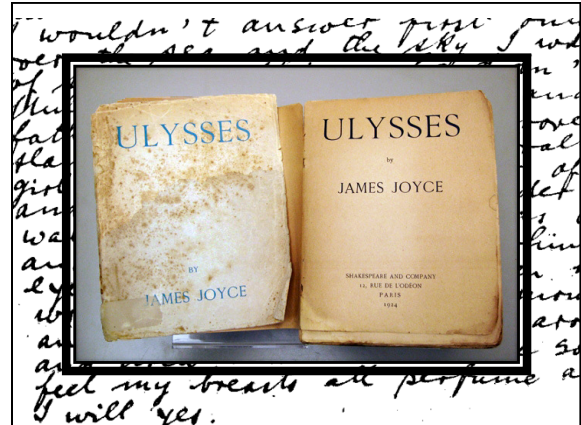
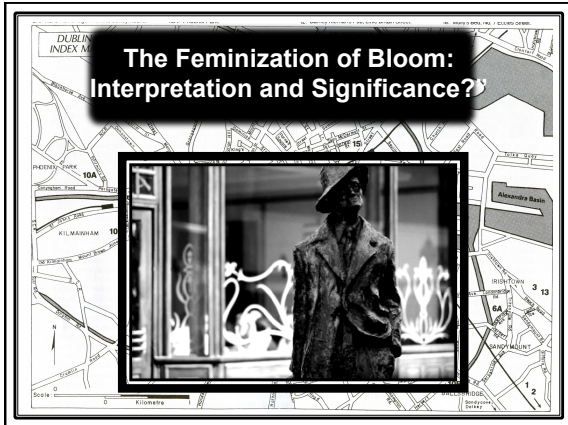
**The Feminization of Bloom:
 Interpretation and Significance?**

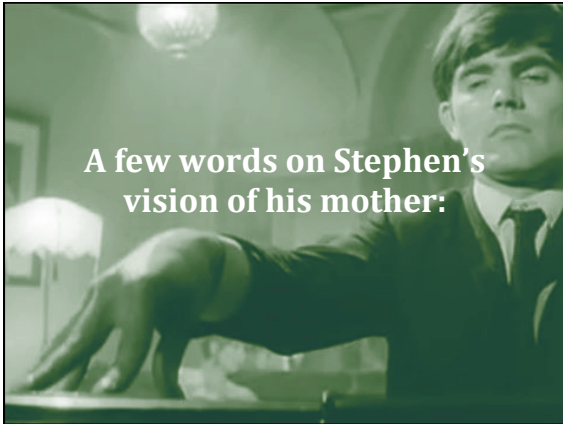
The Demasculation of Bloom:

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).

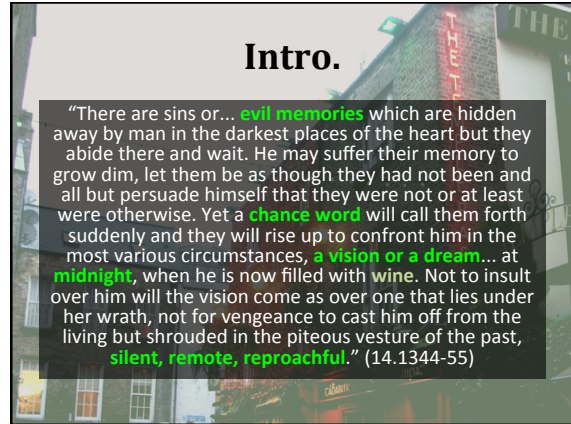


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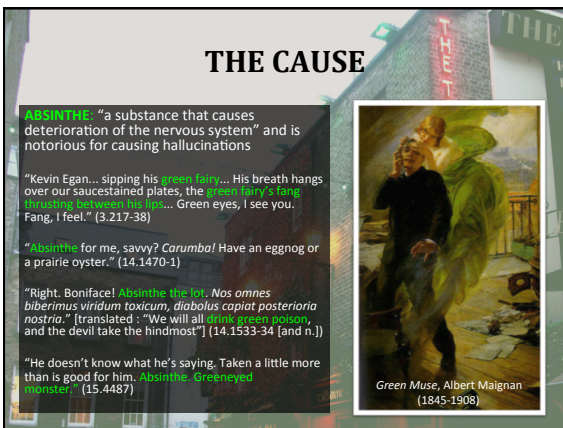


A few words on Stephen's vision of his mother:



Intro.

"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.**" (14.1344-55)



THE CAUSE

ABSINTHE: "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 sauced plates, the **green fairy's fang** **whispering** against the **lip**... Green eyes, I see you. Fang, I feel." (3.217-38)

"**Absinthe** for me, savvy? **Carumbal** Have an eggnog or a prairie oyster." (14.1470-1)

"Right, Boniface! **Absinthe the lot**. *Nos omnes biberimus viridum toxicum, diabolus capiat posteriora nostra.*" [translated: "We will all **drink green poison**, and the devil take the hindmost"] (14.1533-34 [and n.])

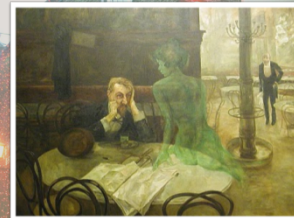
"He doesn't know what he's saying. Taken a little more than is good for him. **absinthe, greeneyed monster**." (15.4487)



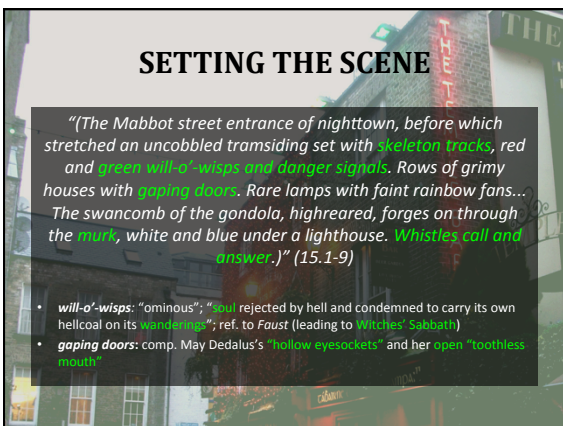
Green Muse, Albert Maignan (1845-1908)



GREEN FAIRY



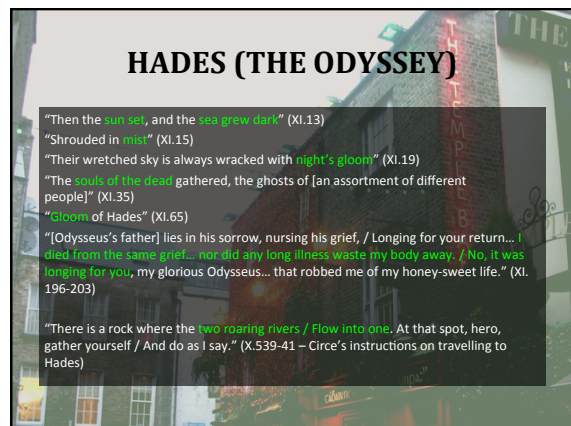
LEFT: late-nineteenth century advertisement for absinthe ABOVE: The Absinthe Drinker, Viktor Oliva (1861-1928)



SETTING THE SCENE

"[The Mabbot street entrance of nighttown, before which stretched an uncobbled tramriding set with **skeleton tracks**, red and **green will-o'-wisp**s and **danger signals**. Rows of **grimy houses** with **gaping doors**. Rare lamps with faint rainbow fans... The swancomb of the gondola, highreared, forges on through the **murk**, white and blue under a lighthouse. **Whistles call and answer.**]" (15.1-9)

- **will-o'-wisp**s: "ominous"; "evil rejected by hell and condemned to carry its own hellcoal on its **wandering**"; ref. to *Faust* (leading to **Witches' Sabbath**)
- **gaping doors**: comp. May Dedalus's "hollow eyesockets" and her open "toothless mouth"



HADES (THE ODYSSEY)

"Then the **sun set**, and the **sky grew dark**." (XI.13)

"Shrouded in **dark**." (XI.15)

"Their wretched sky is always wracked with **night's gloom**." (XI.19)

"The **souls of the dead** gathered, the ghosts of [an assortment of different people]" (XI.35)

"**Gloom** of Hades" (XI.65)

"[Odysseus's father] lies in his sorrow, nursing his grief, / Longing for your return... I **shed from the stars**... **was not any long illness** steals thy body away. / No, it was **longing for you**, my glorious Odysseus... that robbed me of my honey-sweet life." (XI. 196-203)

"There is a rock where the **two roaring rivers** / **Flow into one**. At that spot, hero, gather yourself / And do as I say." (X.539-41 – Circe's instructions on travelling 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 **troop to my call?** I... am **giver of their life.**" (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.


- "'tis now struck **twelve**" (1.1.7) [in both cases, the ghostly encounter takes place just after midnight]
- "It was about to speak when the **cock crew**" (1.1.147) [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 lord / Or to the dreadful summit of the cliff / **That catches of er' his base into the sea**" (1.iv.69-71) [comp. *UL* 1.567-8]
- "He waxes desperate with **imagination**" (1.iv.87) [comp. *UL* 15.3690-93]
- "MARCELLUS: Illo, **ho, ho**, my hold! / HAMLET: Hillo, **ho, ho**, boy! Come, bird, come." (1.v.115-6) [comp. *UL* 15.4878-9]

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 bittern's **snark high whistle** **bleats**. Grousegurgling Toft's cumbersome whirligig turns... right roundabout the room [...] All **noises whirl** **works low**. Bloombella Kittylynch Florryzoe jujuby women... With **snags rattle** **blowhammered** **the** **hoorblower**, blue green yellow flashes [...] Closeclutches swift swifter with glareblareflare scudding they scootootshoot lumbering by. **Barabum!** [...] **Bang fresh barong bars of incogues's** **bel...** **harpipe** through and through. **Barabum!** On nags hogs bellhorses... falling bawling... **Barabum!**" (15.4111-50)

"He stops dead... [she] opens her toothless mouth uttering a **silent word**. A choir of virgins and confessors **sing voicelessly**... **breathing softly** upon him... strangled with rage... **moaning desperately**... **deathrattle**" (15.4153-4218)

"her face drawing **nearer and nearer**, sending out **ashen breath**" (15.4217)

"wings her hands **slowly**" (15.4232)

A GRUESOME AFFAIR

"Stephen's mother, **emaciated**, rises stark through the floor, in **leper grey** with a wreath of faded orangeblossoms and a torn bridal veil, her face **worn** and noseless, **green with greenpains**. Her hair is **worn** and **hank**. She fixes her **bluecricket hollow** **eyes** **here** on Stephen and opens her **deathless mouth** uttering a silent word. A choir of virgins and confessors sing voicelessly." (15.4157-62)

"(a **green oil of bile** trickling from a side of her mouth)" (15.4191)

"**ashen breath**" (15.4217)

"**blackened withered** right arm" (15.4218)

"**moaning** desperately" (15.4232)

"**agony** of her **deathrattle**" (15.4238)

A GRUESOME AFFAIR



RIDDLE ME THIS

Book 2 (Nestor)	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. (2.102-7)	The fox crew, the cocks flew, The bells in heaven Were striking eleven. 'Tis time for her poor soul To get out of heaven. (15.3577-81)

Differences:

- more personal (directly references his mother, "her")
- prolepsis: "fox" anticipates the answer of the riddle; "get out of heaven" anticipates the vision, where his mother is visiting him from beyond the grave

RIDDLE ME THIS

Mentions of the riddle in "Circe":

"No bottles! What, eleven? A riddle!" (15.3562-3)

"The fox crew, the cocks flew,
 The bells in heaven
 Were striking eleven.
 'Tis time for her poor soul
 To get out of heaven."
 (15.3577-81)

"(he **laughs 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, brighteyed, seeking badger earth, under the leaves." (15.3952-53)

REPRESSION OF GUILT

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

- "Her glazing eyes, staring out of death, to shake and bend my soul. On me alone. The ghostcandle to light her agony. Ghostly light on the tortured face. Her hoarse loud breath rattling in horror, while all prayed on their knees. Her eyes on me to strike me down."
Phoebus exclaims:
 Ghoul! Chewer of corpses!
 No, mother! Let me be and let me live." (1.274-9)
- "He walked along the upwardcurving path."
Lilata rubilantium:
 Turma circumdet.
 lubilantium te virginum (1.735-8)
- "Mother's deathbed. Candle. The sheeted mirror. Who brought me into this world lies there, bronzelidded, under few cheap flowers. *Lilata rubilantium*. I wept alone." (9.221)
- THE CHOIR**
Lilata rubilantium te confessorum
 lubilantium te virginum (15.4163-5)

DISASSOCIATION

Disintegration and Detachment:

- "I could not save her. Waters: bitter death: lost" (3.329-30)
- "Mother's deathbed. Candle. The sheeted mirror. Who brought me into this world lies there, bronzed, under few cheap flowers. *Liliata rutilantium*. I wept alone." (9.221)
- "Your own? He knows your old fellow. The widower. Hurrying to her squalid deathair from gay Paris on the quayside I touched his hand. The voice, new warmth, speaking. Dr Bob Kenny is attending 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 the brazen 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... wood's woven 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 thus 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 stirring his soul slowly from its listless despair. The faint glimmer of fear became a terror of spirit as the hoarse voice of the preacher **blew death into his soul... the breath, the poor breath, the poor helpless human spirit, sobbing and sighing, gulping and rattling in his throat.**" (PAYM 94)

[vs]

"comes nearer, **breathing upon him softly her breath of wetted ashes**" (15.4182)

"her face drawing near and nearer, **sending out an ashen breath**" (15.4217)

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 and oozing like a sore**, a squalid stream of vice. The last sins **oozed forth sluggish, filthy.**" (PAYM 121)

[vs]

"the **sluggish green bile** which she had torn up from her **rotted liver**" (1.109-10)

"a green rill of bile **trickling from a side of her mouth** 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 **hid like a cold shining rapier into his tender flesh:** confession" (PAYM 106)

[vs]

"A green crab with malignant red eyes **sticks deep his grinning claws in Stephen's heart**" (15.4220-21)

BREAKING THE SPELL



A MIGHTY GESTURE

Symbolism of Stephen breaking the light fixture:

"Nothing!
(He lifts his ashplant high with both hands and smashes the chandelier. Time's livid final flame leaps and, in the following darkness, ruin of all space, shattered glass and toppling masonry.)" (15.4243-5)

"(He flourishes his ashplant, shivering the lamp image, shattering light over the world...) [...] So that gesture, not music not odour, would be a universal language, the gift of tongues rendering visible not the lay sense but the first entelechy, the structural rhythm." (15.99-107)

A MIGHTY GESTURE

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"Fabled by the daughters of memory. And yet it was in some way if not as memory fabled it. A phrase, then, of impatience, thud of Blake's wings of excess. I hear the ruin of all space, shattered glass and toppled masonry, and time one livid final flame. 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" (15.4943)

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. Ferguson, I think I caught. A girl. Some girl. Best thing could happen to him [...] in the rough sands of the sea ... a cabletow's length from the shore where the tide ebbs and flows

(Silent, thoughtful, alert he stands on 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 inaudibly) Rudy!

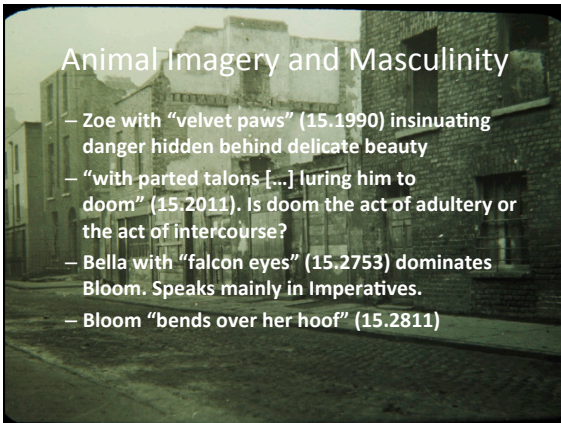
RUDY
(gazes, unseeing, into Bloom's eyes and goes on reading, kissing, smiling... On his suit he has diamond and ruby buttons. In his free left hand he holds a slim ivory cane with a violet bowknot. A white lambkin peeps out of his waistcoat pocket.)

Prostitutes and Female sexuality

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

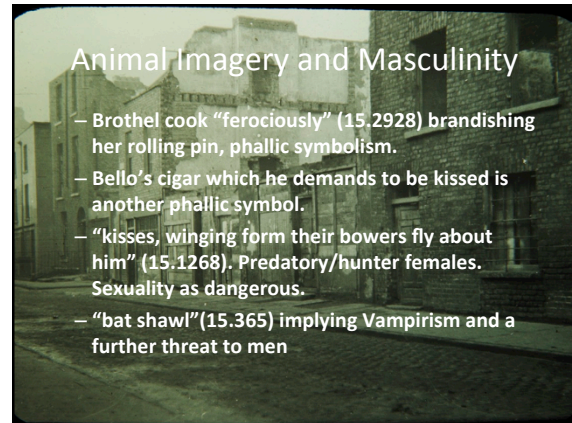
Animal Imagery and Masculinity

- 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.



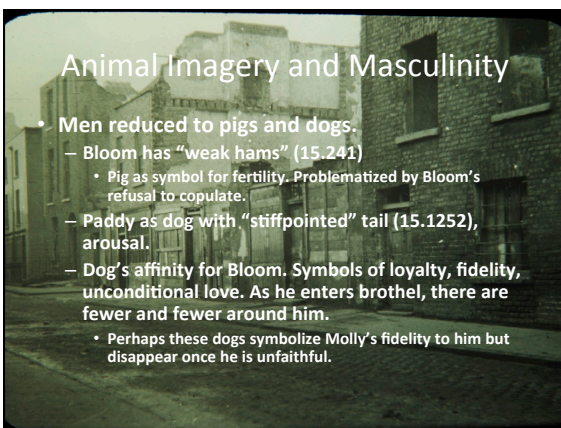
Animal Imagery and Masculinity

- 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 hoof” (15.2811)



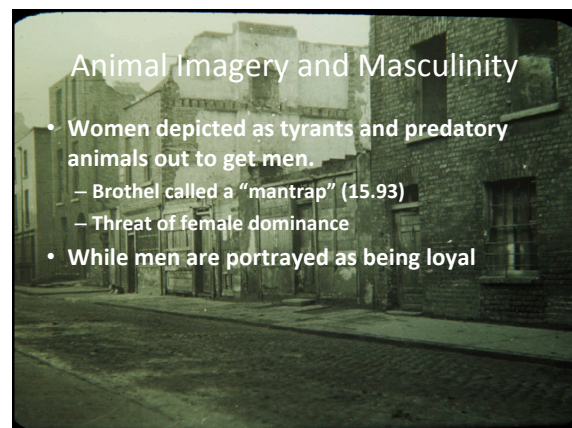
Animal imagery and Masculinity

- 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 form their bowers 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 fertility. 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

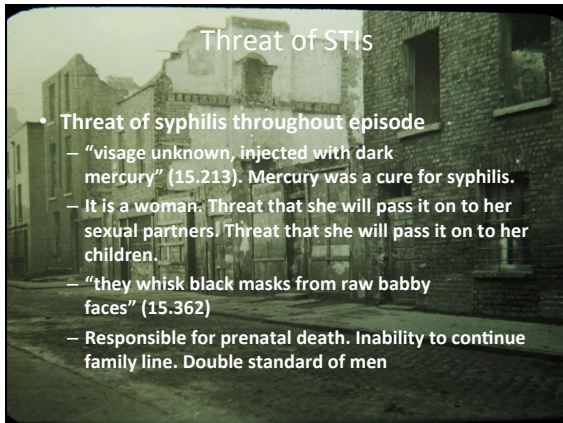
- Women depicted as tyrants and predatory animals out to get men.
 - Brothel called a “mantrap” (15.93)
 - Threat of female dominance
- While men are portrayed as being loyal

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

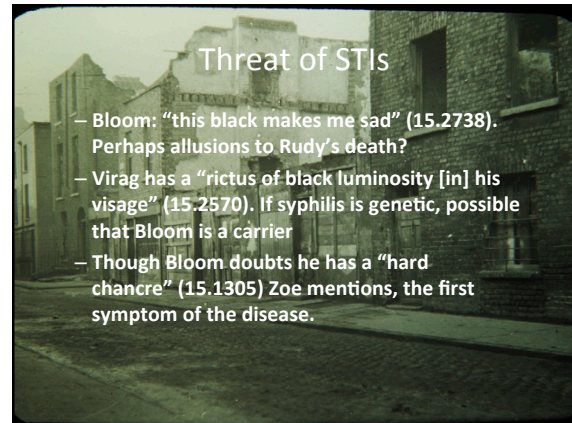
Witchcraft and Sexuality

- 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.



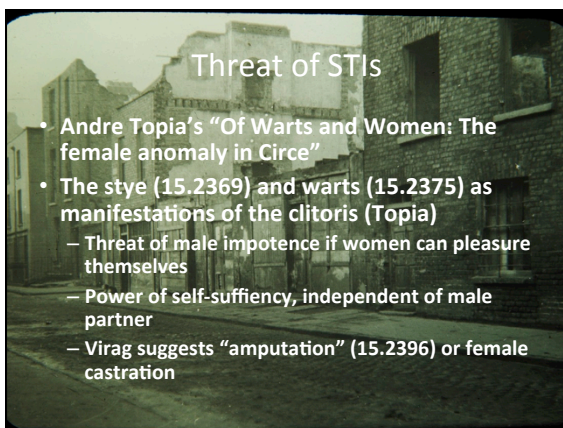
Threat of STIs

- 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 baby faces” (15.362)
 - Responsible for prenatal death. Inability to continue family line. Double standard of men



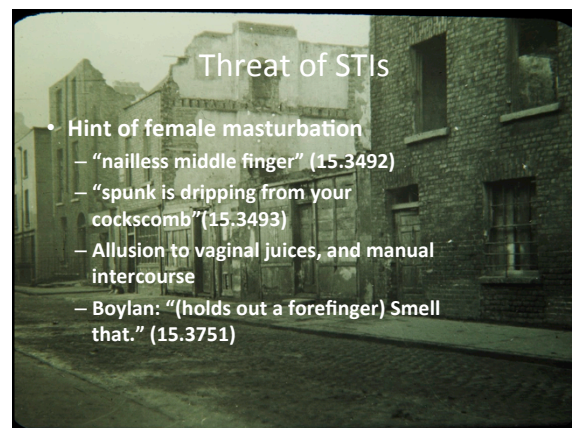
Threat of STIs

- Bloom: “this black makes me sad” (15.2738). Perhaps allusions to Rudy’s death?
- Virag has a “rictus of black luminosity [in] his visage” (15.2570). 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 sty (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 ‘Argumentum 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

- Ziarek, Ewa. "'Circe': Joyce's 'Argumentatum Ad Feminam'" *James Joyce Quarterly* 30.1 (Fall: 1992): 51-68. *JSTOR*. Web. 10 Nov. 2013. <http://www.jstor.org.proxy1.lib.uwo.ca/stable/25485350>
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