Outline

1. The Odyssey
   A. Connections to the epic
   B. Comparative features
   C. Similarities/differences

2. Events in the Episode
   A. Specifically, discussing the setting and women

3. Molly & Boylan
   A. Relationships with Bloom
   B. Effects on others

4. Music

Odyssey Synopsis:

- Odysseus is forewarned by Circe of the Sirens
- Mythical women/nymphs/mermaids/creatures
- Their song is fatal
- Shipwrecked on the rocks, dying of starvation
- Heaps of bones on their land, flesh rotting on them
- Commands his men to plug their ears with wax
- They lie Odysseus to the mast so he alone can hear it but not escape (hubris)
- Desperately strains against his bonds
- Odysseus and his men safely navigate past the Sirens

Barmaids

- Attractive and flirtatious
- Tantalizing, capturing the attention of the men in the bar
- "That was exceedingly naughty of you, Mr. Dedalus told her and pressed her hand indulgently, "Tempting poor simple males"
- Recognizes but still susceptible
- Provocative, playful/frolicking
- Understands the danger/sinfulness of the barmaids – alluring nonetheless

Sirens imagery

- "in a sea they think the hear singing. A roar...Well it's a sea"
- "O saints above! Miss Douce said, sighed above her jumping rose. I wished I hadn't laughed so much. I feel all wet"
- Allusion to Sirens (water, encouraging/overzealous)
- "By went his eyes. The sweets of sin. Sweet are the sweets. Of sin."
- Understands the danger/sinfulness of the barmaids – alluring nonetheless
- "Hypnotized, listening. Eyes like that. She bent"
Bar Patrons as Sirens
- Dedalus: 
  “a voice sang to them...Good, good to hear: sorrow from them each seemed to depart when first they heard”
  Captivating, uplifting
- Dollard: 
  “a voice sang to them...Good, good to hear: sorrow from them each seemed to depart when first they heard”
  Appreciated and beautiful
- All men are singing, holding the bar in thrall and interest
- Bloom listens too, but leaves before they are finished
- Molly Bloom as a Siren and contrasted with Penelope

Bloom and Odysseus
- Bloom/Odysseus can both relatively easily avoid confrontation
- Odysseus could just plug his ears like the rest of his men
  Less risk (hubris)
- Bloom could simply duck out the bar like he has each time he has seen Boylan in previous episodes
  Cannot bear to not hear the music
- Bloom lingers in the bar, watching/admiring the barmaids

Confrontation
- Less conflict relative to other obstacles in Odyssey
- Odysseus relatively easily maneuvers past a significant obstacle
  Compared to Scylla, Polyphemus, etc.
- All his men survive, the Sirens are ineffective
- Even voluntarily puts himself in controlled danger (hubris)
- Moves on to next obstacle on the way home

Events in the Bar

Characterization of Women
- Allusions to the sirens that suggest that women are dangerous and untrustworthy:
  Explicit comparisons of women to the sirens:
  “…her maidenhair, her mermaid’s” p. 235
  “…a swaying mermaid smoking mid nice waves” p. 236
  “…mermaid hair all streaming…” p. 237
- An allusion to the danger the sirens pose:
  “…I knew he was on the rocks, he said. The wife was playing the piano in the coffee place on Saturdays for a very thrilling consideration who was it gave me the wheeze she was doing” p. 231
Characterization of Women

- Women as temptresses, as enacting performances to beguile men:
  - "Bending, she nipped a peak of skirt above her knee. Delayed. Taunted them still, bending, suspending, with wiltful eyes." - p. 219

- Phallic imagery, and again, women as temptresses bent on leading men to their downfall:
  - "Fro, to, to, fro over the polished knob (she knows his eyes, so his eyes) her thumb and finger passed in play: passed, reposed, and, gently touching, then did so smoothly, slowly down, a cool firm white enamel baton protruding through their sliding ring. With cock with a carra." - p. 235

- "A frowsy whore with black straw sailor hat askew came glazily in the day along the quay towards Mr. Bloom." - p. 23

Setting

- The ways in which the environment of the episode—the bar—informs the content:
  - Fragmentary speech—particularly right at the very beginning of the episode—is suggestive of drunkenness, a failure to communicate in a meaningful way:
    - "Impertinent insolence." - p. 210—Repeated several times; likely a corruption of "impertinent insolence."

Layering of Experience

- Layering of experiences, can be compared to the noisy chaos of the bar:
  - Leopold buys paper on which he will write to Martha, but at the same time, he notices Boylan's car, which triggers obsessive feelings about Molly and him:
    - Two sheets cream vellum paper one reserve two envelopes when I was in Wisdom Hely’s wise Bloom in Daly’s Henry Flower bought.

Layering of Experience (cont’d)

- Leopold is about to write to Martha when the song of the same name begins; the song also reminds him of the first time he met Molly. The two women always seemed to be intertwined:
  - "'Martha'—Is Coexistence, just going to write—Lozej's song. Lovely name you have. Court's so. I've drunk my quart and 7. Leave to be forgotten in a feathered hat. It's in a case you beguy me. And the same. Martha. What strange Today?"

- "First night when I saw her at meet Dillon's in Terrenure. Yellow, black hat the weather. Mental state, 'We run the last rally' - p. 115


- The line from the song about The Croppy Boy being the last of his race causes Leopold to consider that he himself has no one who will pass on his family name.

Molly and Boylan

Above: Leopold and Molly Bloom
Molly (as a Siren)

- Molly is discussed and characterized in this and previous episodes
- Molly as a Siren
- Her singing that draws men to her
- Molly’s allure is emphasized by the other men
- Particularly the men in the bar, like Lenehan
- Always also talk about her voice
- Seems that they are therefore drawn to her because of this
- Originally what drew Boylan to her
- Linked to Molly’s singing with his jingling car
- He is the music that represents Molly
- His car jingles as he leaves to go and see her

Bloom and Molly

- 180 – “Married to Bloom, to greaseabloom”
- Bloom seemingly less affected by her voice as the other men are
- His thoughts act as the ropes do for Odysseus
- His thoughts of the death of his son
- Memories of when he and Molly were happy
- Contrasted with her current attitude toward him
- Molly as a contrast to Penelope

Music

Bar comes alive with sound
- 199-6: “They threw young heads back, bronze gigglegold, to let freely that laughter, screaming, your other signals to each other, high piercing notes. Ah, panting, sighing, sighing, ah, fondone, then shrill died down.” “One rapped on a door, one tapped with a knock, did she knock Paul de Kock with a loud proud knocker with a cock carracarracaracarock. Cockcock.” (986-988)
- 668-9: “Braintipped, cheek touched with flame, they listened feeling that flow endearing over skin limbs human heart soul spine.”
Repetition of Sounds

- Repetition - use of refrains
  - 156-157: "The sweets of sin. Sweet are the sweets. Of sin."
  - 150: "The sweets of sin."
  - 1087-1088: "naughty Henry with letter for Mady, with sweets of sin with frillies for Raoul with met him pike hoes..."
  - 815-819: "George Lidwell told her really and truly: but she did not believe. First gentleman told Mina that was so. She asked him was that so. And second tankard told her so. That was so. Miss Douce, Miss Lydia, did not believe: Miss Kennedy, Mina, did not believe:"

Music Almost Anywhere

- 962-964: "Sea, wind, leaves, thunder. waters, cows, lowing, the cattlemarket, cocks, hens don't crow, snakes hisss. There's music everywhere. Rutledge's door: ee creaking. No, that's noise."

The Math of Music

- The mathematics of music (219)
- 830-831, 834-837:
  - "Numbers it is. All music when you come to think. Two multiplied by two divided by half is twice one. Vibrations: chords those are...Musemathematics. And you think you're listening to the ethereal. But suppose you said it like: Martha, seven times nine minus x is thirtyfive thousand. Fall quite flat. It's on account of the sounds of it."

Music Almost Anywhere

- 962-964: "Sea, wind, leaves, thunder. waters, cows, lowing, the cattlemarket, cocks, hens don't crow, snakes hisss. There's music everywhere. Rutledge's door: ee creaking. No, that's noise."

END of Sirens