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## Recycling in “Circe” in *Ulysses*: How Are the Techniques of Other Episodes Applied Here?

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**Abstract:** In the drama-style episode “Circe” in Joyce’s *Ulysses*, the expressive techniques adopted in other episodes are applied in language styles, the ways of presentation, and subject matter. This thesis will attempt to reveal how and why these techniques are applied.

Language styles such as distorted compound words, enumeration and characteristically diffuse and complicated diction and syntax in other episodes are applied in the stage directions of this episode.

Techniques applied to the ways of presentation appear in the application of the forms of speech of things and animals, illogicality, sudden transfiguration and momentary appearance of characters and things, concurrent progress of phenomena in one scene, and the peculiarly meaningful role of name indications. As for subject matter, the father–son relationship between Bloom and Stephen, a major theme of “Circe,” is founded on that between Reuben J. and his son, which is described in one of the other episodes.

The reason for the application of the techniques is that Joyce tried to make this episode the highlight of *Ulysses* in technique as well as the other aspects.

**Key words:** Joyce, *Ulysses*, Circe, application, techniques

In drama-style “Circe,” the 15<sup>th</sup> episode of *Ulysses* by James Joyce, fantasies and dreams dominate the whole scene. In our everyday life our experiences in the daytime sometimes emerge as dreams or fantasies in the nighttime in distorted forms. Similarly experiences in the daytime episodes in *Ulysses* reappear in this nighttime episode in distorted forms. The characters, their words, the things and animals, all of which we have met in the preceding episodes, reappear. For example, we meet again Cissy Caffery, Sweny, Gerty MacDowell, Mrs. Green, Richie Golding, Bob Doran, Martha, the Nameless One, and Rumbold. We hear again the words “Up the Boers!” (uttered by the crowds) (15.791) (8.434), “*Per vias rectas!*” (by Garrett Deasy) (15.3989) (2.282), and “*Ci rifletta.*” (by Almidato Artifoni) (15.2504) (10.351). We see again a cake of soap, gulls, a wreath, a timepiece, quaits.

But what reappears in this episode is not only these ones but also language styles, the ways of presentation and subject matter; some techniques with these formal and structural elements, which are utilized in other episodes, are also applied in this episode. But there is a difference between these two elements. While there is no premonitory signs of characters, words, or things and animals which play important and characteristic parts in the episodes following “Circe,” some language styles and techniques or modes of presentation specific to the following episodes can be found in “Circe” in advance (though no subject matter is taken from the following episodes). These elements, so to speak, look ahead to the future episodes, as well as look back on the past episodes. Now we will examine how these formal and structural elements are recycled in “Circe.”

### How Are Language Styles Applied?

When we consider how language styles specific to other episodes are applied here, we find them mostly used in the stage directions. In the speech of the characters we can surely find the styles similar to the ones in other episodes. Some of Bloom’s soliloquies are like the stream of consciousness which appears in many scenes in the earlier episodes of *Ulysses*. But such cases are exceptional. Most of the language styles borrowed from other episodes are in the stage directions.

The stage directions in “Circe” are generally given in naturalistic and realistic style even if the content is surrealistic, sometimes too novelistic and fantastic to be used on the stage, such as “*Bloom becomes mute, shrunken, carbonised*” (15.1956). But the style sometimes digresses from the naturalistic expression. When we first see Bloom appearing on the stage, the stage directions describe Bloom’s figure reflected in the concave or convex mirror of a hairdresser, each as follows.

*lovelorn longlost lugubru Booloohoom* (15.146)  
*the bonham eyes and fatchuck cheekchops of jollypoldy the rixdix doldy* (15.148–9)

These distorted compound words are followed by *Bloohoom* (15.157), *pocketbookpocket* (15.243), *liplapping, loudly, poppy-smic plopslop* (15.3796–7) and so on.

We have seen word play of this sort also in “Sirens”; for example, Longindying call (11.12), Clapclap, Clipclap, Clappy-clap (11.28), Big Benaben, Big Benben (11.53). We can see a close relation in style between the two episodes. Marilyn French takes the following sentences in “Circe” as an example of analogy to the style in “Sirens.”<sup>1)</sup>

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*The car jingles tooraloom round the corner of the tooraloom lane. Corny Kelleher again reassuralooms with his hand. Bloom with his hand assuralooms Corny Kelleher that he is reassuraloomtay. The tinkling hoofs and jingling harness grow fainter with their tooralooloo looloo lay. (15.4916–9)*

To show the link with other episodes than “Sirens” in style, we can once more quote Marilyn French as saying that in the sentences below there are overtones of “Nausicaa.”<sup>2)</sup>

*Kitty unpins her hat and sets it down calmly, patting her henna hair. And a prettier, a daintier head of winsome curls was never seen on a whore’sd shoulder. (15.2586–8)*

The following long Rabelaisian list in “Circe,” describing the procession of the followers who honor Bloom, looks as if it were in “Cyclops.”

*They are followed by the Right Honourable Joseph Hutchinson, lord mayor of Dublin, his lordship the lord mayor of Cork, their worships the mayors of Limerick, Galway, Sligo and Waterford, twentyeight Irish representative peers, sirdars, grandees and maharajahs bearing the cloth of estate, the Dublin Metropolitan Fire Brigade, the chapter of the saints of finance in their plutocratic order of precedence, the bishop of Down and Connor, His Eminence Michael cardinal Logue, archbishop of Armagh, primate of all Ireland, His Grace. (15.1413–22)*

This sort of enumeration is, however, characteristic of “Ithaca,” the episode following “Circe,” too. Especially when enumerated phrases use parentheses, it is more characteristic of the style of “Ithaca.”

*cheap reprints of the World’s Twelve Worst Books: Froggy and Fritz (politic), Care of the Baby (infantilic), 50 Meals for 7/6 (culinic), Was Jesus a Sun Myth? (historic), Expel That Pain (medic), Infant’s Compendium of the Universe (cosmic), Let’s All Chortle (hilaric), Canvasser’s Vade Mecum (journalic), Loveletters of Mother Assistant (erotic), Who’s Who in Space (astric), Songs that Reached Our Heart (melodic), Pennywise’s Way to Wealth (parsimonic). (15.1577–84)*

There is another example of style-analogy between “Circe” and the episodes which come after it. Concerning the stage direction from 898 to 924 lines, the style is naturalistic in the front part, but later it becomes diffuse and complicated, as partly seen below, and its style reminds us of the one in “Eumaeus.”

*Bloom, pleading not guilty and holding a fullblown waterlily, begins a long unintelligible speech. They would hear what counsel had to say in his stirring address to the grand jury. He was down and out but, though branded as a black sheep, if he might say so, he meant to reform, to retrieve the memory of the past in a purely sisterly way and return to nature as a purely domestic animal. A sevenmonths’ child, he had been carefully brought up and nurtured by an aged bedridden parent. There might have been lapses of an erring father but he wanted to turn over*

*a new leaf and now, when at long last in sight of the whipping post, to lead a homely life in the evening of his days, permeated by the affectionate surroundings of the heaving bosom of the family. (15.898–909)*

As in the above quotations, there are a few examples which show the analogy of language styles between “Circe” and other episodes. We recall the styles adopted in the daytime episodes and at the same time anticipate the ones in the coming midnight episodes. The language styles all over *Ulysses* are, as it were, collected in this episode.

## How Are the Ways of Presentation Applied?

When we probe into the ways of presentation, we find them applied not necessarily in the same way as in other episodes. They are sometimes transformed; in some cases they are transformed so much that it looks as if they are original ways of presentation in “Circe.” We will examine these five ways—speech of things and animals, illogicality, sudden transfiguration and momentary appearance, concurrent progress and name indication.

### i. Speech of Things and Animals

In “Circe” the role of speaking the lines is not only allotted to persons; some things and animals also speak their own words—the cap, the soap, the bells, the gong, the fan, the gulls, and so on. To analyze each case in which they speak, we can classify them into three categories as below.

In this episode there is a scene where two cyclists pass by Bloom who is on his way to a brothel, and the bells of the bicycles say, “Haltyaltyaltyall” (15.181). Just after that, he comes near being run over by a dragon sandstrewer, the gong saying, “Bang Bang Bla Bak Blut Bugg Bloo” (15.189). These are the sounds rather than the words. They are not expressed, however, as the physical sounds, the ones which the narrator judges to be heard naturally, but as sounds which Bloom hears through his ears and mind. The words describe how the sounds go through his ears and mind.

We can find similar expressions to this case in the 18<sup>th</sup> episode. When Molly hears a whistle of a train, it sounds “frseeeeeefronnnng” (18.596) or “Frseeeeeefronnnng” (18.873). The narrator does not express the sounds as physical ones but as an impression which the sounds leave on her mind. We can say the same thing about the sounds of her wind, “sweeee” (18.908) or “eeeeee” (18.908). Besides “Penelope,” we find a similar case in the 4<sup>th</sup> episode. When Bloom’s cat meows, it is expressed as “Mrkrgrnao” (4.30) which is the sound just as Bloom hears it.

Such sounds, which are expressed as the ones imprinted on the characters’ ears and mind, become speech in “Circe,” and the producers of the sounds, even if they are inanimate things or animals, get personified as a sort of character in the extreme deformation. But this way of presentation originates in “Penelope” and “Calypso.”

Things speaking their lines sometimes function as a sort of

metonymy; that is, in place of the characters their belongings speak their lines. Bello's fan speaks to Bloom for Bello, expressing Bello's pride and sadism, "We have met. You are mine. It is fate." (15.2775); Lynch's cap speaks to Stephen for Lynch, expressing Lynch's affectation and facetiousness, "Ba! It is because it is. Woman's reason. Jewgreek is greek-jew. Extremes meet. Death is the highest form of life. Ba!" (15.2097-8); Sweny's soap speaks to Bloom for Molly, expressing Bloom's love and fear of her, "We're a capital couple are Bloom and I. He brightens the earth. I polish the sky" (15.338-9). Bloom associates the soap with the lotion she asked him to bring her, and he somewhat feels sorry for her not to have fetched it from Sweny's shop.

What is equivalent to this way of presentation in other episodes is what we call a "leitmotif." A leitmotif is originally the technique Richard Wagner invented and used for his musical dramas: a melody which is fixed to a specific person, a specific thing, a specific idea to represent on the stage. When applied in literature, it changes into specific things, words, images and others which are linked with an object. For instance, to represent one person, more than one adjective or adverb specifically modifies him or her. Or each time the person appears, more than one image or thing united peculiarly with him or her appears, as a sort of symbol in some cases. Such adjectives, adverbs, images and things are leitmotifs.

In *Ulysses* leitmotifs are used in most episodes; we can take the followings as examples of leitmotifs. "Breath of wetted ashes" and "green bile" are leitmotifs to stand for Stephen's mother; "tan shoes" are a leitmotif for Boylan; a few words from the duet in *Don Giovanni* are a leitmotif for Molly. Moreover, they work more elaborately than ordinary leitmotifs; not only do they represent the objects but they also convey to us their attributes; the mother's ashes and green bile suggest the mighty power of Catholicism, to which she devotes herself and which tries to dominate Stephen's mind. Tan shoes symbolize Boylan's self-consciousness as a dandy and his amorousness. The duet by Mozart suggests Molly's interest in men and her sexual frustration

The fan, the cap and the soap enumerated above might not be in the category of a leitmotif, strictly speaking. In general, leitmotifs repeatedly appear over a wide range of a work. But these things just appear in one limited area in this episode. They do not appear in the way a leitmotif is usually used. They could not be called leitmotifs, but they are for certain like leitmotifs. It is because they carry out the main function of a leitmotif—representing the characters. They suggest their attributes like the leitmotifs in other episodes. They respectively suggest Bello's sadistic desire to dominate Bloom, Lynch's self-display and waggishness, and Bloom's mixed emotion toward Molly. And it is true that those things are restricted to one area, but they speak their words many times. That means they appear so frequently that they could be said to be characteristic of a leitmotif. They are a **kind of** leitmotif of Bello, Lynch, and Molly.

When the kisses speak to Bloom before the brothel, their words are conveyed to us indirectly through his mind. Here

they are like the case discussed regarding the speech of things and animals. However, they have content, not just an imitative sound, and the content is a product of Bloom's feelings about the noise from the brothel. The content is that the kisses try to invite him to the brothel. It suggests that he feels fascinated with the indecent brothel though he is apparently reluctant to enter it, and that the brothel wakes up his sexual desire. The kisses inform us about his secret inner desire. The similar case can be applied to "The Moth," which comes flying to Virag and Bloom while they are conversing. The content of the moth's words (or song) is that he is only a vagrant, wasting his life amorously, though he had his glorious and full days as a king in the past. The moth seems to speak out Bloom's feelings within him. Bloom feels he is mentally a vagrant, unable to improve his unsettled relation with his wife, though he had a good relation with her in the past, and that he could vent his dissatisfaction through his intercourse with other women. We can say that both the kisses and the moth reveal his psychology.

Looking around in other episodes, we find in the 13<sup>th</sup> episode that the cuckoo clock in the priest's house functions in a similar way. When Bloom leaves the beach, it makes an ordinary sound, "Cuckoo Cuckoo Cuckoo" (15.1289-91, 1296-8, 1304-6) as we hear it in everyday life. But the sound has a special symbolic meaning here. "Cuckoo" is associated with the word "cuckold," suggesting the situation Bloom is in. The ordinary sound has a suggestive and associative function and this develops into a technique of presentation in "Circe"; the things and animals speak about the characters' mind or background. In a word, there is little difference between what things and animals in "Circe" speak, and what the cuckoo clock speaks in "Nausicaa" in that both talk about the character's personal situation or mental condition, except for a difference in directness. Thus the 13<sup>th</sup> episode has a connection with the 15<sup>th</sup> episode.

## ii. Illogicality

A number of critics have pointed out that there is sometimes something illogical and impossible about the characters' speech or action in "Circe"; the characters say or do what they are in no position to say or do. One well-known example is Molly's speech, "Nebrakada Femininum" (15.319). These are the words Stephen reads in a book on the book cart in the 10<sup>th</sup> episode. It is extremely doubtful that Molly has any knowledge about them. As another example we should again quote Marilyn French as saying, "Edward VII appears in a hallucination supposedly occurring to Stephen, but he is sucking red jujubes—an image in Bloom's mind in *Lestrygonians*. The king carries a plasterer's bucket bearing the legend '*defense d'uriner*'; this refers to Gaffer's story told when Stephen is not present . . ."<sup>3</sup>)

As an explanation of such impossibility, we should cite the following passage by C. H. Peake:

In 'Circe,' the communication is between the author and the reader's mind: he creates a series of symbolic actions, using all the earlier incidents, observations and images of his novel and all his resources of language to express his intuitions of the

deeper mental levels of his characters, regardless of whether the materials used belong to the particular character's conscious mind . . . and, even in the representation of Gerty Macdowell's consciousness, he had not limited himself to words and constructions which Gerty herself would have been capable of using.<sup>4)</sup>

Peake's comment is appropriate and persuasive. He suggests that in the above two examples Joyce attempted to produce a sort of alienation effect (*Verfremdungseffekt*), what Brecht calls, on the reader to express the depths of the characters' consciousness at the cost of a logical plot and natural actions which are respected by traditional novelists. However, this sort of unnatural phenomena caused by the direct relation between the author and the reader's mind is not peculiar to the 15<sup>th</sup> episode. Similar cases of such impossible utterances or actions by characters can be seen in the 11<sup>th</sup> episode. And it shows the close relation between the two episodes.

In "Sirens," in the middle of a passage, characters suddenly start to think what they could not possibly think. A representative example is given by Paul P. J. van Caspel.<sup>5)</sup> It is about Bloom's consciousness just after he leaves Ormond Hotel: "Molly in her shift in Lombard street west, hair down. I suppose each kind of trade made its own, don't you see? Hunter with a horn. Haw. Have you the? *Cloche. Sonnez la*" (11.1238-40). In this passage we find the words "horn," "haw" and "Have you the." But it is unbelievable that these words are uttered in Bloom's mind because they are used by the narrator in "Sirens" when he expresses how Boylan is going on a cab along the river: "By Bachelor's walk jogjaunty jingled Blazes Boylan, bachelor, in sun in heat, mare's glossy rump atrot, with flick of whip, on bounding tires: sprawled, warmseated, Boylan impatience, ardentbold. Horn. Have you the? Horn. Have you the? Haw haw horn" (11.524-27). The word "haw" is just used by the narrator in this passage, not anywhere else. As for "horn" and "Have you the," the narrator takes the words from "Got the horn or what" (11.432) which Lenehan says to Boylan.

To take one more example in "Sirens," we should consult Peake<sup>6)</sup> again and note that "You bitch's bast" (11.1041) or "With hoarse rude fury the yeoman cursed, swelling in apopleptic bitch's bastard" (11.1097-98) occurs to Bloom as he listens to the song, "A Croppy Boy." "You bitch's bast" and "bitch's bastard" are not the words of the song, but his own invectives. But they are not in reality Bloom's original words. They seem to originate from "You bitch's bastard" (10.1120), uttered by the blind stripling when he is bumped into by Farrell in "Wandering Rocks." It is unnatural that much the same particular words as this blind young man's arise in Bloom's mind.

As for an explanation of such impossibility in "Sirens," Peake says as below:

There are some fairly clear general objectives attained by this gradual modification of the mode of the narrative . . . . To illuminate these concealed essences of the two men and their predicaments, Joyce must devise methods which permit a penetra-

tion deeper than the conscious levels represented in interior monologue . . . . The whole character of the book is shaped by Joyce's determination to represent as much and state as little as possible . . . . Consequently, the process in *Ulysses* is away from the more representational conventions of interior monologue, where the style is tied to the thoughts and feelings of the central characters, towards styles and techniques which present in more and more complexity the author's judgement of and insights into the essence of his characters, their situations and their relationships, and his vision of the life of the city in which they move.<sup>7)</sup>

Not to change his determination to represent as much and state as little as possible, and to make use of styles and techniques which present the author's judgment and insights, Joyce utilizes the characters' words which they are fundamentally unlikely to speak regardless of unnatural situations caused by the utilization. But the case can be seen as similar to the one with the 15<sup>th</sup> episode where the communication is between the author and the reader's mind. In both cases the similar alienation effect is produced to express the characters' psychology. The conception almost common to the two episodes leads to the emergence of impossible phenomena in both episodes. Thus we could say that the characters' impossible utterance or action in "Circe" is inherited from "Sirens."

### iii. Sudden Transfiguration and Momentary Appearance

Sometimes in "Circe" characters and things transfigure themselves suddenly or make their momentary appearance. This is because the narrator presents them on the stage as they are brought to Bloom or Stephen's mind momentarily. Moreover, even those who are not present in the mind of Bloom and Stephen appear momentarily when they are assumed to be helpful to show the momentary change of Bloom or Stephen's consciousness or thought. Such a way of presentation aims at expressing their inner condition or subconsciousness "dramatically" or "optically." And this is preceded by the way of presentation taken in the 12<sup>th</sup> episode.

In the parodies of this episode there suddenly appear characters who have not been present in the Nameless One's story or who change their looks in a moment. For example, the Citizen who drinks in Barney Kiernan's pub suddenly changes into a brawny, robust Irish hero in Irish legend (12.151). Dignam, about whom the drunkards have talked, abruptly appears as a spiritualist's voice (12.338). Bloom, leaving the pub, immediately turns into Elijah (12.1910).

Of course there are some differences between them. In "Circe" the transfiguration generally begins and ends in an instant, while in the parodies of "Cyclops" it begins suddenly, but a lengthy description of the situation follows and it ends after a long interval. In the former episode, a lot of characters change themselves, while in the latter, a few. But despite these differences, the characters' abrupt change of aspects or sudden emergence is common to both episodes. Therefore, we can say that the technique of presentation is

continued from the 12<sup>th</sup> episode to the 15<sup>th</sup> episode.

#### iv. Concurrent Progress

One of the characteristics of the style of presentation in the 10<sup>th</sup> episode is what is called interposition; a paragraph or paragraphs in one section is inserted into another section. And the events described in the inserted paragraph take place at the same time as the events in the section the paragraph is inserted in. For example, in the middle of the section where Bloom is looking for a book for Molly to read at a bookshop, the paragraph enters about Maginni, professor of dancing, walking on O'Connell Bridge. And the two events occur concurrently.

This technique of presentation is applied in "Circe" in the scene of Stephen's hallucination, in which he fights with his mother's apparition. This fantastic scene is presented together with the actual scene where those around him—Lynch, Florry, Kitty, Bloom, Zoe—are worried about his abnormal condition. The two scenes run side by side, overlapping each other, as partially shown below:

STEPHEN

The ghoul! Hyena!

THE MOTHER

I pray for you in my other world. Get Dilly to make you that boiled rice every night after your brainwork. Years and years I loved you, O, my son, my firstborn, when you lay in my womb.

ZOE

(fanning herself with the gratefan) I'm melting.

FLORRY

(points to Stephen) Look! He's white.

BLOOM

(goes to the window to open it more) Giddy.

THE MOTHER

(with smouldering eyes) Repent! O, the fire of hell!

STEPHEN

(panting) His noncorrosive sublimate! The corpsechewer! Raw head and bloody bones. (15,4199–4215)

A similar case is found in Bloom's hallucination scene, in which Bloom helps Boylan meet his wife and peeps at their love-making. This visionary scene is presented in parallel with the actual scene where the whores and Lynch laugh at Bloom's ridiculous looks. The two scenes also seem to coincide with each other.

In "Circe" hallucination scenes and actual scenes are usually separated. But in the above two cases they are mingled, presented in the way we see them progressing concurrently. We could say that there is a characteristic common with the two episodes, in that the two different scenes unfold in parallel. The technique in "Wandering Rocks," the 10<sup>th</sup> episode, is reused in "Circe."

#### v. Name Indication

"Circe," presented in a dramatic form, mainly consists of lines and stage directions. But we must not forget about indications of characters' names. The technique used in

"Aeolus" is reintroduced here.

The setting of "Aeolus" is Freeman's Journal, a newspaper office. The way of presentation is, therefore, characterized by the style specific to a newspaper. The text is cut down to pieces, and each piece or section is given a heading. Most of the headings are a kind of indication of the incidents or topics in the section, like ordinary newspaper captions. For example, "DAYFATHER," "IN THE HEART OF THE HIBERNIAN METROPOLIS" and "EXIT BLOOM" are respectively indicative of the following scenes: Bloom meets with an old dayfather on the way to see Nannetti; trams start from Nelson's pillar toward various suburbs in Dublin; Bloom leaves the newspaper office. They suggest in advance what happens or what the characters have talked about in the text of the section.

Among them, however, there are some captions with specific implications. Similar to the three titles mentioned above, they are indicative of what is talked about or what happens in the section, but they have additional functions. "CORTÈGE" in "STREET CORTÈGE" is a French word meaning a funeral procession in many cases, representing the newspaper boys' procession behind Bloom here. This ominous association suggests that the boys are judged negatively by the narrator; in this case naughty, coarse and ill-mannered. We see the title "WE SEE THE CANVASSER AT WORK," not "WE SEE BLOOM AT WORK." The use of the word "CANVASSER" conveys to us the image of Bloom as a diligent worker. In "LOST CAUSES NOBLE MARQUESS MENTIONED," the words "NOBLE MARQUESS," not "PROFESSOR MACHUGH," evaluate him too highly. They may paradoxically make us suspect that MacHugh is dubious as a scholar. These headings positively concern themselves in the text. They not only indicate the content of the section, but also make a comment or judgment on the text. They carry out more function than ordinary titles of a newspaper article do.

We can say this technique is applied in the indications of characters' names in "Circe." Though most of the name indications in this episode do nothing but indicate a character who speaks his or her lines, there are two name indications which give us some information about the personality of a character who speaks them. We can take as the first example "Bello," whose real name is Bella, a mistress of the whores. Joyce divides her identity into two through the naming (the inflection in Italian). While she is named "Bello" (male inflection of the Italian personal name "Bella"), she treats Bloom cruelly; the naming brings out in relief her sadistic maleness, which cannot be seen when she is called "Bella" (female inflection) and shows her femaleness. "Bello" is suggestive and predictive of violent disposition lurking in her mind.

"Marion," Molly's premarital name, plays a similar role in this episode. She is not named "Molly," because in this episode she seems free from her marital life with Bloom. If she was named "Molly," her wifeliness might be more remarkable. The woman named "Marion" seems more unrestrained not only by her marital life but also by any custom or morality in society than Molly in any other episode—especially in the 18<sup>th</sup> episode. The name indication "Marion," like "Bello," is suggestive and predicative of what she is in this

episode.

Originally name indications of a script and headings of a newspaper, in common, function as a mere indicator. But the two name indications in "Circe" suggest the personality of the characters, and some headings in "Aeolus" comment on the content of the section. They work differently, but they are common in that they function beyond their original function as an indicator. It could be said that the technique in "Aeolus" leads to the one in "Circe."

### How Is Subject Matter Applied?

There are some problematic themes in "Circe"—the political theme of Ireland vs. the British Empire, the sociological theme of brothel areas and child prostitution, and the theme of Bloom and Stephen's personal past and psychological condition. But one of the most significant themes is that of the father and son relationship between Bloom and Stephen. Bloom looks after Stephen with a sort of paternal love and at the end of the episode he sees the visionary figure of Rudy, his dead son, behind Stephen lying on the street. Their bond seems forged more firmly in "Circe."

When we examine the subject matter of this theme, we should consider the classical works, *Hamlet* and *The Odyssey*. In these two works Hamlet and the dead King, and Odysseus and Telemachus are firmly united. The ties between Bloom and Stephen are based on the ancient archetypal father-son relationship. But besides these classics we should trace the subject matter to the anecdote in another episode: the one of Reuben J. and his son.\*<sup>1</sup>

The anecdote is mainly narrated in the 6<sup>th</sup> episode, in which Martin Cunningham relates that Reuben J. decides to send his son to the Isle of Man to make him part from his girlfriend. Walking over to the quay, his son jumps into the Liffey to kill himself. Fortunately a boatman saves him, but Reuben J. gives the boatman just one florin as a reward.

Joyce said nothing about the application of the anecdote to the Bloom-Stephen relationship in "Circe." There was no material available to prove it. There seems to be no connection between the two father-son stories. But when we look into both the Bloom-Stephen relationship and the Reuben J.-and-son relationship in detail, we find there is a parallel between them and the parallel leads us to presume that Joyce made use of the anecdote to show the close rapport between Bloom and Stephen.

There are a few situations common to these two father-son relationships. (1) Reuben J. and Bloom are both Jewish.\*<sup>2</sup> (2) Both their sons carry the image of death. Reuben J.'s son tries to kill himself, and Rudy, whose image Bloom tries to put on Stephen, has been dead. (3) Both Bloom and Reuben J. try to draw their son away from his acquaintances. Reuben J. tries to separate his son from his girl and Bloom Stephen from his bad company. (4) Both Bloom and Reuben J. have someone else save their son from his crisis: Corny Kelleher and the boatman. (5) They offer little reward to the protector. Reuben J. offers the boatman only one florin; Bloom only says to Kelleher, "Providential you came on the scene" (15.4859). (6) Both their sons have a terrible experience (suffering violence and trying to

commit suicide), and after that they both lie unconscious in the presence of the crowd.

Considering these parallel situations, we can infer that Joyce had an intention to build a situation and a setting where the question of the union of Bloom and Stephen will be highlighted by comparison with Reuben J. and his son. In other words, Joyce adopted Reuben J. and his son's situation to apply to Bloom-Stephen's situation.

But we must note one important point: though the situation is similar, there is a fundamental difference between them. And the point is that Joyce really intends to emphasize the difference, not the similarity. The difference lies in Reuben J.'s having a different human nature from Bloom's. Reuben J.'s reward is skimpy and insincere, while Bloom's words of gratitude to Kelleher are affectionate and sincere, though casual and brief. Reuben J. neglects his real son, while Bloom has a real attachment to his fictitious son. The contrast between their attitudes is all the more remarkable because their situations are analogous. It could be said that the situations are made similar so as to make Bloom's fatherly love to Stephen conspicuous.

The situation Bloom and Stephen are in in "Circe" is founded on the one Reuben J. and his son are in, which is told in "Hades." The subject matter in "Circe," therefore, can be traced to the anecdote in "Hades."

### Conclusion

As many critics say, the major characters' lives in *Ulysses* express general humanity. This novel fundamentally places an emphasis on the description of the ways the characters lead their everyday life in the city. They wake up, eat, drink, take a bath, go shopping, sing a song, write a letter, make conversation, take a walk, go to bed and sleep. The description of these ordinary activities is the central action and there is no noteworthy plot. All we find here is the process of the characters' lives. The events are likely to happen to anybody at any place and at any time. Thus the specific local city, Dublin, and the specific day, June 16th, 1904, are generalized. In other words, the world of *Ulysses* epitomizes the whole world.

The major characters' inner worlds and mental states are also the epitomes of general personal psychology. Bloom is typical of an ordinary citizen in the middle class, who shows us his carnal desire, aspiration to be rich, sense of racial inferiority, pity, agony of his past calamity, which are common and familiar to us ordinary people. Molly can be said to typify the woman, who shows her desire for physical comforts, affection and dissatisfaction for her husband, love for her children, which are found in every woman's mind. Stephen is representative of youth and intelligence, who shows us his great pride in his excellent mind, consciousness of guilt against his family, internal conflict between his religion and art, between tradition and freedom which young men are in general apt to hold in their mind. They are archetypal characters in a sense.

*Ulysses* is thus characterized by "epitomization." In the small setting of Dublin city life and by the words and actions of a few characters, general human society and general

human psychology are epitomized.

“Circe” characteristically carries out this epitomization in *Ulysses*. While it has the setting limited to without and within a brothel, it conveys to us the whole world of *Ulysses*; that is, a lot of things, persons and animals that have already appeared in other episodes, reappear, showing us again their situations and problems—adultery, persecution, adherence to their past, love and hatred toward their family, etc. The themes peculiar to each episode—for example, treachery of a friend (the 1<sup>st</sup> episode), a homeland and history restraining one’s life (the 2<sup>nd</sup> episode), fear and sorrow of death (the 6<sup>th</sup> episode), exhibition of wisdom (the 9<sup>th</sup> episode)—are presented here again. In short, “Circe” is the epitome of *Ulysses*; in the small setting of the brothel and the vicinity of it it presents to us again compactly a variety of phenomena produced by the reappearing characters and things all over *Ulysses*.

This leads us to infer that the application of the techniques of other episodes in “Circe” is also a part of Joyce’s scheme to make this episode an epitome of *Ulysses*. Here Joyce utilizes comprehensively a variety of techniques distinctive in each episode, as we have seen above. We can see the entire variety of techniques in *Ulysses* through the techniques used in “Circe.” This enables us to say that this episode is an epitome of *Ulysses* in techniques, as well.

However, we must note that Joyce did not use the techniques of other episodes in their exact original forms. He transformed some of them so much that we are liable to consider the original technique and the transformed technique quite different from each other. He transformed them in the ways they look unique to this episode. We must bear in mind that in this episode he not only epitomized the rendering of the techniques from other episodes, but also invented the ways to develop techniques into new variations.

## Notes

\*1 Reuben J. was a real person. The anecdote is based on a real event. Richard Ellman writes about Reuben J. Dodd, a solicitor in Dublin. According to Ellman, a newspaper said that Reuben J. Dodd’s son tried to commit suicide but was saved by a docker. A few days later, when the docker’s wife visited Reuben J. Dodd, he told her that her husband should have minded his own business and only gave her 2 shillings 6 pence to assist her.

\*2 Taking it into consideration that Reuben J. Dodd is not Jewish in reality, we could say that Joyce intentionally made the situation identical where Reuben J. and Bloom are placed.

The text of *Ulysses* on which this thesis is based is *Ulysses*, ed. Hans Walter Gabler with Wolfhard Steppe and Claus Melchior, London: The Bodley Head, 1986. The number in the parenthesis following each quotation represents the number of the quoted episode (the left side number) and the line number(s) of the episode (the right side number); for example, (3.45) means the line 45 of the third episode “Proteus” of this text.

## References

- 1) Marilyn French, *The Book as World: James Joyce’s “Ulysses”* (London: Abacus 1982), 195.
- 2) French, 195.
- 3) French, 189.
- 4) Charles H. Peake, *James Joyce: the Citizen and the Artist* (London: Edward Arnold, 1977), 269.
- 5) Paul P. J. van Caspel, *Bloomers on the Liffey: Eisegetical Readings of James Joyce’s “Ulysses”* (Baltimore: John Hopkins University Press, 1986), 161-2.
- 6) Peake, 229.
- 7) Peake, 230-1.

## 『ユリシーズ』の「キルケ」挿話における他挿話の表現技法の応用

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『ユリシーズ』中の劇形式である「キルケ」の挿話では、他の挿話中の表現上の技術が応用されている。この論文では、文体、事象の提示方法、題材などに関して、いかに、何故そうした応用がなされているかを見ていく。文体については、他の挿話中の、語と語を合わせた合成語、物事の列挙的記述、特に複雑で回りくどい文体などが、ト書きの部分に應用されている。事象の提示方法では、物や動物が言葉を話すこと、筋や事象に不合理な箇所があること、人物・事物の突然の変身・出現の場があること、一つの場面で二つの事象が同時進行すること、人物の名前の指示語に特異の意味合いがあることなどが、応用の事項として挙げられる。題材に関しては、他の挿話で中心的に述べられるルービンJとその息子の話が、ブルームとステューヴンの父子関係の基本的構造として應用されていることが挙げられる。こうした應用がなされた理由は、ジョイスが他の側面同様技法面においても、この挿話を『ユリシーズ』全体の縮図としようとしたということである。

キーワード: ジョイス, ユリシーズ, キルケ, 第15挿話, 応用 技法, 他の挿話