The Archive and the Apocalypse:  
the Problem of Memory in *Ulysses*
Introduction and Methodology

*Ulysses* is a veritable archive of a novel: the tissues of references to other works and the sheer amount of literature, language, and history encapsulated in that day, 16 June 1904, make it just as important a cultural timepiece as it is, upon a first reading, impenetrable. Joyce's stream-of-consciousness technique gives rise to a number of catalogues, thought associations, and various other forms of list-making that describe the natural human thought process. It is difficult to point out one episode of the work that is more archival than the others; for, Joyce has a holistic attitude towards his archival material, and, *Ulysses* neither includes nor precludes certain facets of the human experience or others from his novel based off a rigid artistic standard. For example, Joyce did not particularly care for the work of many of his contemporaries in the Irish Literary Revival movement, yet memories of those texts haunt *Ulysses* as if by acknowledging their relevance, however insincerely, Joyce insured that they would not be forgotten. Even the most unimportant, urbane tidbits of daily life, like Bloom's morning ritual or the HELYs advertising men walking up and down the street, ¹ are occasions for art and are worthy of remembrance. In his study, *The Aesthetics of Chaosmos: The Middle Ages of James Joyce*, Umberto Eco says much the same of this memorializing tendency in Joyce's work, "With Joyce, we have the full acceptance of all the stupid acts of daily life as narrative material" (Eco 39). It is in these seemingly meaningless moments that we witness the characters' humanity: their insecurities, bad habits, discomfit and awkwardly endearing mannerisms that make the characters not only symbolic figures, but also individuals in their own right.

The archive is a collection of local, cultural, memory, and as such, *Ulysses* dutifully records the real-life Dublin of the time. However, what fills the "gaps" between Irish politics and

¹ The HELYs men are a common motif throughout the novel. Each man is holding a sign with a single letter on it, and follows the man in front of him so the word order is correct. The ad always catches Blooms eye: he knows he can do better.
Revivalist antics is a collection of Classical or otherwise notable texts,² often represented as a series of lists or catalogues. As Eco explains, catalogues were, and still are, a way of assembling and reassembling pieces of our world "in order to catch glimpses of new and infinite possibilities of combination" through language (Eco 10). With this in mind, the following sections will contextualize my examination of memory as a form and its function in the minds of Bloom and Stephen and the rest of the "Circe" episode. The second part of this essay will examine the techniques Joyce uses in the same episode to archive memory as a response to the other apocalyptic elements of the episode.

"Archive"

Archival memory as it is developed in the "Circe" episode is regenerative. It may come as a surprise to find such a safe shelter in an episode that seems hell-bent on destroying itself, and for that reason it has to be more selective about what it chooses to remember. As a physical or mental structure, the archive is a tribute to the idea of the everlasting mind of human ingenuity and the unlimited capacity for total cultural remembrance. When we refer to archiving something, we usually think of a remote, inaccessible (and seldom permitted) corner of the library or the hard drive. However, Bloom's day (or Bloomsday) is far more accessible: after he calculates the total of the day's episodes in the "Ithaca" episode, he arrives at a positive sum despite the mood swings during the day.³ "Circe's" archival memory is less physically substantial, and needs to be given the general lack of an archival impulse in Bella Cohen's establishment. However, although it does not provide the same experience as in the "Ithaca" episode, "Circe's" archival space forces Bloom and Stephen to take more active roles in their

² A general list of authors or works Joyce would have consulted include: Homer, Virgil, Dante, Chaucer, the Táin ("The Cow-Raid of Cooley"), a number of Irish Literary Revivalist texts, etc. In essence, a "Classic" collection of the literary treasures throughout the history of the Occident.

³ Or possibility - there is a lot of speculation in my sources whether the final punctuation mark represents closure, possibility, the microcosm of the entire chapter/book, Bloom's death, etc.
approach to their traumatic pasts, respectively. That is to say, a whorehouse is a place of
forgetting: memories do not last long otherwise Bella would lose her business; however, the
establishments do support hallucinatory experiences, and "archive" only the ephemeral, the
fantastic, etc. The short term "memories" or flashes of the subconscious within the hallucinations
allow both Stephen and Bloom to explore "a reinvestment in life, notably social and civic life
with its demands, responsibilities, and norms requiring respectful recognition and consideration
for others" (LaCapra 716). "Circe's" archive tests the characters' virtual archives; for, after all, if
Stephen and Bloom can resist the "apocalyptic" memory that is true forgetfulness, it is a sign that
the memories they have chosen to retain have been strengthened, and the trauma of the others
significantly diminished.

Medieval authors were particularly enamored of the archive (a collection of many
catalogues) as a mental model. The archive helped the author organize each memorized work
into their own specific corner of the mind. Memory methods and models were of particular
importance in a manuscript culture for a variety of reasons, ranging from most books' costly
production expenses, to the unpleasant yet unavoidable occurrences of fire, mildew, daily wear
and the callous destruction or "reappropriation" of the book's materials for other uses. If students
could be taught to translate the physical text on the page to the "virtual" archive in their minds,
they could access the text anywhere, anytime, thus reducing the need for a physical "book"
except as memorial aid. Prodigious memories were the products of medieval pedagogy, which
taught students to build strong connections to what they memorized with the hope that the
emotional link would not only facilitate better overall retention but also teach the student to
internalize and transform what they learned into their every day experience. 4 Medieval treatises
reflect this learning: their authors favored copiousness over brevity, and proposed new ideas via

4 Kilgore 2012. I discuss the methods in more detail in the "History" section of the study.
circumlocution of the words and ideas of older, respected authorities. Catalogues and copiousness were the marks of a good education, valued for their rhetorical practicality ability to test the readers' recall of important authors. Leading to the important question: what does medieval memory have to do with Joyce?

"Apocalypse" and the Problems of Memory

_Ulysses_ also explores the darker aspect of language and memory, and is deeply conflicted as to what is memorable, what is worthy of remembering, and why, in an age of new vices and newer ways of forgetting, it is now more important than ever to know why memory matters at all. With the advent of two world wars, the Shoah, nuclear armistice, and globalization some critics argue that _Ulysses_ anticipates many of the evils of the so-called "age of anxiety."

We are born with a weighty inheritance, and whatever good we have managed to create (information-boom, technological pioneering, eradication of diseases) is tempered by the ill effects of culturally selective memory. The survivors do not want to forget, and they especially they do not want us to forget, yet they also do not want to remember, and so we grow used to forgetting or treating remembrance as something unspeakable, as something only discussed on a therapist's couch. The unbridgeable distance between the survivors and their children and from the children to the actual source of the trauma may be bridged by viewing the various traces (i.e., photographs) of the past; however, the very tools intended to educate the second generation can also work against their understanding of the original trauma, desensitized as we are to images of

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5 According to those standards, Joyce is most definitely an _auctor_ (a writer with _auctoritas_). _Ulysses_ is an appropriate homage to literary history, yet it is couched in the language and innovations of the present (and vice versa). The characters in _Ulysses_ engage older authors as if they were still alive, and they use quotes, ideas, and the "flowers" of their reading to inform their everyday experience (much like medieval readers).

6 As a tools for introducing a treatise, catalogues and copious references to other texts demonstrated the author's respect for past tradition as well as their own knowledge. (See Kilgore 2012)

7 Hence, the relatively lax attitude towards what we would consider "plagiarism." In any case, it was the reader who would have been faulted for not recognizing references, as it was a sign of a lax or unethical attitude towards his readings. In comparison, a modern reader without Gifford's _Annotations_ in this instance would be faced with the nigh-on impossible challenges of recognizing (and retaining) all of Joyce's references.

8 LaCapra, Saint-Amour, Hirsch.
that horror (Hirsch 10; 14). The images promulgate the feeling of being haunted by the past: by looking at the pictures, we are implicated in their often "murderous gaze," and the "search for ways to take responsibility for what we are seeing" only emphasizes that we are "too late" to prevent the what happened from happening (Hirsch 26). For those working in the postmodernist paradigm, it then becomes quite easy to fit Ulysses into the present because of its prophetic anticipation of the many memory problems of the era-to-come. The critics can then claim Joyce for themselves as yet another premature postmodern author with a complicated, if not destructive, relationship to textual memory and literature as a whole.

Their theories are not without a basis: the Bloom household's private traumas and Stephen Dedalus's extended display of public grief are the products of a survivor mentality. It subsumes their public personalities, enabling them to develop an unhealthy reticence towards their traumatic memories without necessarily having to acknowledge and move on from their pasts. The time elapsed since Rudy/Rudolph's and Stephen's mother's deaths has only further solidified the presence of their ghosts in Bloom and Stephen's minds, respectively, even to the point of their trauma assimilating itself into their worldviews and identities. "History is a nightmare," as Stephen says, "from which I am trying to awake." Untreated traumas trap us in a vicious cycle of remembrance and forgetfulness: reliving past traumas somehow becomes the price for living in the present because the alternative oblivion would destroy the past completely and rob the present of its context and significance. As Dominick LaCapra says in his study, "Trauma, Absence, and Loss," this choice is problematic for trauma-survivors, as it has the
unintended effect of making them believe that moving on with their life is the same as forgetting, therefore betraying the memory of those who did not survive (717).

This certainly seems to be the case in the unlikely theatre of the whorehouse. Bloom and Stephen perform their memories in a place that inverts the ethical and conscientious process of remembering and turns it into a semi-traumatic event. Stephen and Bloom do not allow themselves to forget, and if they are distracted by the goings-on in the whorehouse, they always return to thinking about the traumas that plagued them before. Stephen's mother's death and little Rudy's death are certainly worthy of remembrance, but the way Stephan and Bloom do homage to their loved ones' memories is unhealthy: they refuse to abandon the comforts of their familiar traumas because closure means forgetfulness, and forgetfulness is death, is the end of a former chapter in their lives. What ends this vicious, apocalyptic cycle of unhealthy remembrance is the imagination, that untrustworthy faculty represented by Bella's whorehouse. Like the imagination, the establishment distorts perspective; however, the "Circe" episode as a whole also creates the critical distance necessary for Bloom and Stephen to adopt healthier attitudes towards their past. As one would expect, the conflation of imagination and memory produces hallucinatory, catastrophic results, yet the episode resists this final interpretation, settling instead for a series of serio-comical vignettes in which trauma and horror are present yet diminished by parody and playfulness. The hallucinations give us the feeling that although people and places in time are irreplaceable, they are not irretrievable, and so there is truly nothing to be gained when we "turn aside and brood."11 Catharsis thus achieved, these realizations then void the "hallucinations" of their original trauma and instead allow them to function as intertextual memories as much informed by the present as by the past.

11 Joyce's quote of Yeats's "Who Goes With Fergus?", originally misappropriated by Buck Mulligan in the first episode of the book.
Method

Memories, however traumatic, do prevent the literal and symbolic Apocalypse in "Circe." Our memories create the conditions necessary for maintaining our connections to the past, thereby ensuring that the world will not "end" so long as we do not forget our involvement in it. While I lack the evidence to suggest that our current boom in informational technologies and the subsequent frenzy of archival activity are indirectly related to the various wars of the twentieth century, the possibility of complete archival erasure nevertheless stimulates our common impulse to preserve what good we have for the future. We stave off the "Apocalypse," which has a literal and a symbolic function in this essay, by situating our respective histories in an appropriate, non-nostalgic context and by respecting, but not overly fixating on, traumatic events as if waiting for the unlikelihood of our "abandoning/forgetting" unpleasant memories. When we forget our memories, we are creating a kind of Apocalypse: a black hole where what is not forgotten becomes part of a new world order. The former memories are then irretrievable, for that world has ended. The world where Bloom walks his Eton-suited son to school does not exist; that possibility ended when Rudy died. There is an obvious compromise between one extreme of memory, the apocalyptic forgetfulness that makes the past irrelevant and nonexistent, and the other, the paralyzing trauma caused by a fixation on those non-existent moments in the past) that relies on the copiousness of the catalogue form in order to preserve memory in the virtual (cultural) Archive.

The following analysis, utilizing the approaches to memory I have just described, will consider the role of trauma and the Apocalypse in shaping the hallucinations of the "Circe" episode, and the complementary role of the "Archive" in deconstructing its influence. The episode successfully accommodates the disparate parts of its making, that is, it melds the destructive tendencies of apocalyptic memory with the constructive, redemptive tendencies of
archival memory as they are manifested in the ruminations of Stephen Dedalus and Leopold Bloom (or, for that matter, any character: the trauma-survivor, the man-in-the-Macintosh or the shout in the street, etc.). This analysis acknowledges the impossibility of mitigating the tragedies of the modern era through a the lens of a culture whose memory techniques have themselves been forgotten. However, it nevertheless seeks to diminish the horror and trauma latent in the modern consciousness by carefully archiving Bloom's and Stephen's actions as they are alternately enlightened or overwhelmed by memories and fabricated memories. Their resistance to apocalyptic memory allows them to rewrite their attitudes towards past traumas that then puts them in control of what positive emotional connections they have to past memories, and, as they resists apocalyptic memory to rebuild an emotional connection to the memories that time forgot.

Circe casts her first spell:

"Do you remember...?"  
—asks a harried Bloom of Mrs. Breen, willing her to forget his presence in the red light district. Although "Do you remember?" is not the first spell cast in the Circe episode, it nonetheless predicts the role memory will play later on in the episode as a method of capturing others' attention, or of seeking affirmation. Here, memories, and shared memories, are distractions, evasions of the real. The actual first incantation is a cast on Bloom by a younger version of Molly, making Bloom's repetition of the question "Do you remember...?" to Mrs. Breen seem like an afterthought, a question asked of the wrong woman. Mrs. Breen does not have the same, passionate response to Bloom's question as Bloom does to Molly's initial "Do you remember?:

"He breathes in deep agitation, swallowing gulps of air, questions, hopes, crubeens for her supper, things to tell her, excuse, desire, spellbound" (U 15.310-12). It is appropriate that a woman casts the first spell in Joyce's "Circe" episode, as it keeps this story somewhat consistent

12 U 15.441.
with Homer's original. However, as Molly is only a memory in this moment, the spell also illustrates the powerful hold that memories and even the *images* of other women have on Bloom's imagination. He is paralyzed by the memory of the Molly who once loved him; this other Molly is his own invention, and yet he cannot speak to her. Indeed, part of the problem of the episode seems to be that Bloom has had many strong women in his life, and while he will, "confront various images of women—as whore, goddess, and mother," throughout the episode, his initial subjectivity depends on each woman's response, and on the reliability of a figure from memory to accommodate his need for attention and acknowledge his deeper desires (Rickard 141).

In this regard he is in a vulnerable position, yet on the surface level his conversation with Mrs. Breen immediately brings to mind the image of the sly seducer, the wily Odysseus. He responds to Mrs. Breen's verbal cue, "You were always a favourite with the ladies" (15.449) by transforming into an actual ladies-man, resplendent in a "dinner jacket with watersilk facings...a prismatic champagne glass tiled in his hands" (15.450-4). However, as with Molly and her question/incantation in the previous scene, it is Mrs. Breen who prompts this transformation, making Bloom look like an overly eager, nostalgic suitor to Mrs. Breen's favor. The couple enjoys performing their memories, and seems to be comforted by reenacting "the dear dead days beyond recall" (15.454) of their courtship. The conversation ends on a rather eerie note, with Molly's famous words, "Yes, yes, yes, yes, yes, yes" from the "Penelope" episode issuing from the mouth of Mrs. Breen. This premature utterance leaves no doubt in our mind which woman Bloom would rather have as a conversational partner (15.576).

The contents of Bloom's pockets affirms his strong connection to Molly and other absences in his life. Each memory totem is a symbol of these absences, "[he] pats with parceled hand watchfob, pocketbookbopped, pursepoke, sweets of sin, potatosoap" (15.242). They are,
respectively, time, money, Molly's affair, and his mother's talisman. Symbolically, he has time on his hands, not the time of the present moment, but the fluid, relative time of his memories.

Bloom is the financial controller of his household; his pocketbook and "pursepoke" are the tools of his trade, yet they are also a cause for constant worry. He procures the *Sweets of Sin*\(^\text{13}\) at Molly's request, yet the gesture is mitigated by the book's purposes: it is sign of Molly's desire and sexuality—something whose conjugal significance Bloom has not been able to share for the past eleven years, and so it weighs heavily in his pocket and on his mind. In an earlier episode, we are told that the potato is his mother's talisman, which could yield a variety of symbolic meanings, from the recent memory of the Famine to the figurative "famine" in the Virag family, starved for want of a father. "Absence," says LaCapra in his study, "is in this sense inherently ambivalent—both anxiety producing and possibly empowering, or even ecstatic" (707). The absences in Bloom's life could be the reason why, after feeling the weight of his worries in his pocket, and after failing to communicate with his memory-image of Molly, Bloom puts himself on trial. This sort of self-flagellation would be considerable cause for amusement if Bloom, singular, was the defendant, and not Bloom, plural, the man of many twists and turns. Leopold Bloom, sg., lacks the particular forceful personality necessary to confront his memories and insecurities head on; however, the trial compiles an entirely different portrait of a man based off of the fragmentary identity that Bloom, pl., now embodies.

\(^{13}\) A dimestore bodice-ripper Molly ordered Bloom to fetch for her once she awoke.
Declensions of Memory:


The trial allows Bloom to circumvent his relative unimportance in the minds of his friends and family by creating a grand pageant of cultural references in which has the starring role. The injustice of the Watch's trumped up charges and Bloom's subsequent relief at having escaped arrest sets Bloom's imagination free to express his pent-up frustrations, desires, and wishful thinking. He imagines being accused of greater crimes, crimes that will allow him to exercise his imaginative marketing skills to their fullest extent in the creation of a public persona a la Charles Parnell. What we are witnessing here, in short, is the creation of an epic hero. He is accused of plagiarism by Beaufoy, who calls him a "soapy sneak masquerading as a litteratur," (*U* 15.822); however this is not the only mask Bloom wears. "Why, look at the man's private life! Leading a quadruple existence! Street angel and house devil. Not fit to be mentioned in mixed society! The archconspirator of the age!" (15.851)—is also an accurate statement: he is both Leopold Bloom and Henry Flowers; both the "Poldy" of Molly's affections and wayward, secretary-seeking husband; both guardian angel to the less fortunate and absent, neglectful patriarch. The multiplication of Bloom's identities and associated stories appears to be an attempt

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14 *U* 15.677. Bloom is a regular second declension masculine noun. Context: two policemen see Bloom feeding a dog in the red light district and think he is " Un lawfully watching and besetting." They chant this refrain as they are about to confront Bloom, sg., in the nominative case; the matter they wish to talk about concerns Bloom or is "Of Bloom" in the genitive; Bloom is the indirect object, or the dative, of their interest, i.e., "For Bloom"; and, they are also accusing him of a crime, Bloom in the accusative case. The missing ablative case is the source of two punchlines: the pun on Bloom's name, "In Bloom", and, because Bloom does not hear the two men approach, the suspense of the impending confrontation, when they will finally be "With Bloom" face-to-face.

15 A hero of the late 19th century movement for Irish independence until the public discovered his scandalous affair with a married woman, Kitty O'Shea.

16 We know from the Eumaeus episode that Bloom dreams of being a writer. Perhaps, in this episode, he picks Beaufoy as his critic because he wishes to be associated with that kind of fame (even if it is infamy). In being accused of plagiarism, the assumption is that Bloom is also a writer, and so while the charge is troubling, it also reaffirms Bloom's self-worth as a "person of interest," or at least as a person whose efforts have finally been acknowledged.

17 Bloom puts out a personal ad in the newspaper asking for a female typist. Martha Clifford responds, and so begins their affair. So far the affair has only consisted of exchanging letters and is mostly sustained by Bloom's imagination. There is no reason to suspect that Bloom will take it any further.
to archive all the possibilities and derivatives of the Odysseus/Bloom character. Their exaggeration in these fictions is a side effect of the absence of other things in Bloom's life. This catalogue of origin stories has the "possibly empowering, even ecstatic" potential that could allow Bloom to work through the absences in his life, even though he knows "the dubious nature of ultimate solutions and the necessary anxiety that cannot be eliminated from the self or projected onto others". His imagination only produces the images the wounded memory needs to recover from past trauma: it fills an absence in his consciousness but does not replace it.

When Bloom's imagination goes too far, the image he is too big for the scope of his understanding or even for it to be supported in actuality. Above all his other creations, this particular image triggers an Apocalypse in miniature, where the only thing that is truly destroyed is Bloom's imagined self-worth. The indefinite expansion of Bloom's character leads up to his greatest and most implausible hallucination in the apotheosis of the champion of social justice. His apotheosis places him above the biological imperative as well as social customs, which makes him an "Everyman" in truth and not only in name. Around line 1600 we see him performing all of his personalities at once, now jovial, now kindly, and then he says, "Absence makes the heart grow younger" (15.1606) without a trace of irony or subtext. The absence of Rudy creates a void in the hypothetical father-son relationship Bloom so fervently wishes for. In the absence of his son, Bloom has performed a spell of his own: he is always in the process of mourning his son as well as the younger version of himself who was going to raise Rudy. And yet, Rudy is not named in this spell. Bloom has not included Rudy in his alternate history because Bloom still cannot fictionalize a world with him in it, no matter the circumstances. He does not have the hypothetical ability to reproduce even in his own fantasies; Dr. Mulligan confirms as much: "In consequence of a family complex he has temporarily lost his memory and

18 LaCapra 70.
I believe him to be more sinned against than sinning” (15.1783, with my emphasis). Buck Mulligan's diagnosis places Bloom outside of the "family complex", where amnesia is a product of Bloom's impotence; Rudy Bloom is the memory he loses when he fails to produce a male heir and, therefore, in Bloom's mind, he no longer has a role as a good husband to Molly or a true father to his children. In other words, the loss of his son causes him to be permanently absent as a father.

With the conversion of loss to absence, "one faces the impasse of endless melancholy, impossible mourning, and interminable aporia in which any process of working through the past and its historical losses is foreclosed or prematurely aborted" (LaCapra 698). When Bloom loses his memory in a fictional reality, he has then suffered a double-loss of both the context of the original trauma he faced after Rudy's death, and, the signifier that facilitated his traumatic remembrance. Bloom's subconscious is playing a cruel trick on him, for "in terms of absence, one may recognize that one cannot lose what one never had" (LaCapra 701); however, after this point in the hallucination, Bloom transition from male to female, but the problem is that "he" never had a son and transforming into a woman will not fix that because, moreover, "she" never had a son either. What he has lost as a man he does not recover as a woman: he cannot physically bear a son or the loss of a son in either gender. The enchantments of the "Circe" episode have failed. Bloom has transformed his real memories into false memories that, critical distance notwithstanding, still cannot be acted-out or worked-through, the techniques LaCapra calls "the interrelated modes of responding to loss or historical trauma" (713).

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19 Bloom's gender, his physical form. In Bloom's hallucination, he changes into a woman, so "he" never had a son; moreover, he does not have a son as either gender.
Rethinking the Past:

Exercise your mnemotechnic

The hallucinations in the "Circe" episode are actually not "true" hallucinations, rather, they are the imagination's way of trying to reinterpret, situate, or ameliorate the side effects of traumatic remembrance. "Circe" supports a medieval understanding of faculty psychology, where the "imagination" is the camera lens of sense perception. Memories can be thought of as subjective events, yes, but they can also be thought of as a protean form of art: the pictures painted and the colors used in Bloom's hallucinations are as much a part of his portrait as are the events that happen outside of the "Circe" episode. Although the characters in Ulysses do not exercise the imaginative faculty in the same way as medieval readers did, the paradigm nonetheless offers a conceptual foundation for understanding why the characters are disassociated from themselves and their world. Eco describes Joyce's method of reconnecting his characters to their former selves in terms of allegory; however, I believe that the idea of—

—a father that can recognize himself only in his son, a son that finds himself, or will find himself, only in relation to the father, a third person who fulfills the relationship through a caricature, an overturning of the divine, consubstantial love [. . .]

(Eco 50)

—may also be thought of as new, therapeutic correspondences for each of the characters. These redemptive processes cater to the imaginative needs of the character in question in order to help

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20 U 15.2383. A technique mentioned quite frequently in Ulysses, referring to an individual's ability to process their memories in an ethical manner without being consumed by the process itself.

21 The tissues of references to details intimately connected to each characters' lives makes it more likely that they are (formally) a kind of medieval dream vision. Those dream visions also worked upon the illnesses, psychic traumas, or auctoritas problems of their narrators with the intent that they would wake up with a new civic or social purpose. The dreams could also fit into the Freud/Jungian paradigms for dream analysis, as the hallucinations do not have a(n explicit) frame-structure.

22 Kilgore 25. Faculty psychology is an appropriate tool for understanding the "Circe" episode, as the episode deals with what is remembered and, more importantly, how it is remembered. Memory as it is filtered through the imagination, e.g. Rudy's death as remembered by a middle-aged man who has been mourning for eleven years, gives us a better understanding of the working of Blooms' mind; more so, I will argue, than viewing the hallucinations from a distant, abstract, or symbolic perspective.
the characters through their trauma and facilitate their transition from the places typically associated with forgetting to the next part of the healing process. The caricature, or rather, the carnivalesque, is represented by Bell@ Cohen and her interactions with Bloom; the "son that finds himself, or will find himself, only in relation to the father" is of course Stephen Dedalus, who has more potential father figures than he does job opportunities; and the "father that can recognize himself only in his son" is again represented by Bloom, whose search for his dead son finally comes to a good end and provides the closure for the episode. This last part of the essay will examine the characters in their contexts as they move towards reconciling their past traumas and creating better coping mechanisms for the present.

Bell@ and Bloom's bedroom scene tries very hard to conjure the same nightmarish experience as in other hallucinations; but, it but does not consistently stick to the category of a hallucination per se. It frequently gives way to the comic, the playful, and the grotesque; it is always on the verge of turning into a soap-opera, and its extreme caricature of the prototypical BDSM relationship is almost campy. The silliness starts when Bloom engages Bell@'s personified Fan in conversation. The Fan asks, "Is me her was you dreamed before? Was then she him you us since knew? Am all them and the same now me?" (U 15.2768-9) If at first it scans perfectly fine, a second reading reveals its grammatical impairments, and subsequent readings deconstruct the sentence structure entirely to its incomprehensible, almost childish core. In fact, all of the Fan's lines are monosyllabic constructions, grouped in the same simple "threes" structure as we all first learn in language classes: subject-object-verb. It is impossible to tell (as with the example above) who is doing what, and who is the direct object of the action. Rickard remarks in his Joyce's Book of Memory that "by blurring the boundaries of the mind, heightening

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23 The "@" is ubiquitous, especially in Gender Studies in other languages where gender is determined by the terminating letter of a word.
24 I will only be examining Bell@ Cohen's and Rudy Bloom's influence in this essay.
the power of memory, and allowing form to become transformative, Joyce's "Circe" also implies the possibility of some kind of reforming, transformation, or metempsychosis for Bloom and Stephen in *Ulysses*” (Rickard 147). When Bloom can transform into the passive or active agent in his own narrative determines whether or not traumatic remembrance is under his control.

To this I would add that by blurring the boundaries between subject, object, and action, as well as other limiting factors like guilt, shame, and sexual preference, Bell@'s treatment of Bloom allows him to not "turn aside and brood; to experience the same ecstasy and empowerment LaCapra believes is a necessary part of how we process trauma. He has been transformed into a pig, a woman, an infant, and unlike his apotheosis, these transformations are not emasculating but redemptive: the Bloom-of-the-then immediately gave birth to abstractions and dwelled on his impotence; the cross-dressing Bloom-of-the-now freely confesses his desire to try out the more "passive" female role. As a woman again, Bloom says, "I tried her things on only twice, a small prank, in Holles street. When we were hard up I washed them to save the laundry bill. My own shirts I turned. It was the purest thrift" (*U* 2985-2988). The full significance of this scene has been somewhat ignored: it would be very tempting to say that the appearance of Bloom's emasculation in this scene is in part due to Rudy's death; however, Bloom performs his role here in much the same manner as he played all his other parts in the episode. There is no reason to believe that he has degraded himself completely by donning woman's clothing—in fact, assuming so would gloss over Bloom's complex relationship to the female sex as a whole as well as deny him the mutability of his performance of gender. Bell@ never appears to take her role too seriously, which allows Bloom, despite his submissive role, to engage his imagination with ideas of seeming and being; male and female; presence and absence. The BDSM relationship is a metaphor for his changing attitudes towards his past, an attitude that

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25 Rickard 156.
has not only changed how he feels about women for the better, but has also allowed him to regain his role in the family complex, if only in fiction:

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.

\[(U \, 15.3444-7)\]

**Conclusions:**

*The Mauve Boy / A Portrait of a Memory*

One of the final images the "Circe" episode leaves us with is an impressionistic portrait of Bloom's dead son, Rudy. The loving portrait carries some of the regrets from Bloom's own childhood, and as such, Rudy is a combination of many different traditions: a model British school boy in his Eton suit, a Hebrew scholar upholding the family traditions that Bloom abandoned, a china doll with "diamond and ruby buttons"; however, he is only a ghost, another false-memory sprung on the present by Bloom's wishful thinking \((U \, 4955-4967)\).

His portrait has been compared to a stylized daguerreotype or a mortuary photograph\(^{26}\): the description striking in its imagery and symbolism but devoid of the usual traces that mark the absence of someone who once had an actual presence in the world. When we look at pictures of the dead, we are only seeing a "partial, and thus perhaps a misleading, knowledge about the past" (Hirsch 15). Rudy is not dead; he has never existed in this fashion, and so his portrait in *Ulysses* would also fit under Hirsch's category, "a trace of a trace". The physical photograph provides the viewer with a material trace of the subject it documented, and if the photographer's subjects are the dead, then we are twice as removed from the reality at hand. And yet, this Rudy is a fiction, so while as readers we may be the portrait's secondary viewers, it would be hard to use the post-

\[^{26}\text{Class discussion, 29 Nov. 2012.}\]
memory paradigm to support any connections he may have to second-observer traumatic memory. Again, he does not exist: our emotional connection to him only exists through Bloom.

It is actually through Bloom that we may observe Rudy's trace: the color mauve. Perhaps if it was not such an unusual shade, and was not threaded at specific points throughout the novel, it would not be noticed. However, the color takes a peculiar path throughout *Ulysses*, as if Joyce was trying to ameliorate the loss of the child by archiving the presence of his mauve colored ghost as it appears in a variety of contexts. In the Hades episode, Bloom watches as a procession for a child's funeral passes by, and remarks bitterly,


*(U 6.326-330)*

The next important mentions are in the "Circe" episode, where the color appears five times: the tissue paper "dimming the light of the chandelier" (2040), the window shade impeding a frantic moth's escape to freedom (2476), the taste of a chocolate given to him by Zoe (the only reference to synesthesia), the lampshade Bella tries to get Bloom to pay for after Stephen broke the chandelier (4284-5) and the last mention of Rudy's "delicate mauve face" (15.4965). Gifford's *Annotations* only has this addition: mauve, a shade of violet, is "a color of penitence and of the penitential seasons of Advent and Lent" in the "Catholic liturgy" (Gifford 529). Apart from the hue's connotation as a "royal" color, the only other Joycean frame of reference, i.e. the color's role in Classical Literature that Joyce would have read, is in the Nisus and Eurymachus episode of the *Aeneid*, when "Nisus plunged his blade hilt-high in Rhoetus' / breast, and he drew...

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27 "Mnemo. Confused light confuses memory. Red infuses lupus. Colours affect women's characters, any they have. This black makes me sad. Eat and be merry for tomorrow. *(he eats)* Influence taste too, mauve" *(U 15.2737-40).*

28 Other mentions include: in the "Nausicaa" episode, Gerty is wearing a pair of mauve colored underwear, but that doesn't appear to be particularly significant. What is interesting is that Molly never mentions the color even once in the "Penelope" episode, so it appears to be reserved for Leopold Bloom-contexts.
it back, now drenched with death. / So Rhoetus vomits out his purple life / and, crying, throws up wine with mingled blood" (Aeneid IX.462-5). — but even this seemed too far-fetched: how and why would the color of a dead child's face appear at the exact, textual moments in the text when Joyce is trying to encapsulate the human experience through Bloom: whether in common or in privilege; in light and dark, in agency and loss; in sensuality and penance; and in life and death?

There is no definite answer; however, the mauve references only crop up where Bloom is present, and in those contexts, their textual contents generally tend to mirror the themes and experiences of the Everyman as he moves around Dublin, works-through his losses, and finally returns home. Perhaps it is a sentimental thought, but the dispersal of the color throughout the novel suggests that this "Rudy" truly is his father's son, and that not all loss is completely totalizing as Bloom thought. Rudy is there — his presence is archived in the novel and in the examples I suggest above. Perhaps more so than any of the other examples I provided, his presence demonstrates the regenerative impulses of archival memory; its simultaneous refusal to be forgotten or to assert a negative or traumatic influence on the culture it encapsulates.

30 The "symbols" apply to the corresponding textual reference in the order I listed them above.
End Notes

The following is a supplementary note to the "Ithaca" comment. I have put the note here because an analysis of both the "Circe" and "Ithaca" episodes would necessitate a completely different research paper: A veritable "sea" of memories coupled with all the minutiae of the house's architecture makes the archive of the "Ithaca" episode more culturally conscious; more interested in cataloguing and the copiousness of the microcosm that is the Blooms' residence. As such, the formless archive of the Circe episode has all but disappeared, to be reconfigured in the form of scientific discourse. The technic makes it easier to separate memory from imagination and wishful thinking than in the "Circe" episode; however, the clarity in "Ithaca" does not make "Circe's" version of the archive any less legitimate. The archive in "Ithaca" does not work through Bloom's and Stephen's traumas; it collects them. That said, "Ithaca" lacks the ability to process absence, trauma, and true memory problems—the scientific, empirical nature of the discourse does not accommodate "negative" space. That said, it would be interesting to investigate the connections between the "Ithaca" and "Circe" episodes; for, the House-as-Archive balances the psychic traumas explored in Circe with an equally important affirmation of the commonalities of every-day living. The normalcy and nostoi-experience keeps traumatic memories from reasserting themselves on the present.
Works Cited


