

The Representation of Thought in “Circe”: from James Joyce’s

Ulysses to Sean Walsh’s *Bloom*

By

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For those who have wandering minds
and boldly dare to live their lives
visualizing the inside from the outside

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In the *Odyssey* of Homer, when the crew of Ulysses first encounter Circe on her island, she seems to be a lovely and innocent person that sings while weaves. However, her innocence is an illusion, and soon she transforms them into swine. But Odysseus comes for their rescue. With the assistance of Hermes and the magic herb moly, Odysseus resists Circe's enchantments.

Just like Ulysses, I needed assistance from both Hermes and moly throughout my learning trip in the process of studying, writing and becoming a better person. In fact, I never carried any potatoes or talismans on me, like Leopold Bloom in Joyce's *Ulysses*, to get through this process. Bloom's potato represents Ulysses' magic herb moly. Nonetheless I sure had the assistance of some people who helped and inspired me, protecting me from the luring of the troublesome Circes that crossed my way.

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ABSTRACT

Bloom, Sean Walsh's filmic adaptation of James Joyce's *Ulysses*, brings to screen Leopold Bloom's, Stephen Dedalus', and Molly Bloom's representation of thought. Relying on Robert Humphrey's theory of stream of consciousness in literature and Haim Callev's theory of stream of consciousness on screen, the present research aims at analyzing the tools used by the filmmaker to make feasible such representation. Moreover, Gérard Genette's contemporaneous theory of transtextuality is used to identify and bring to light the differences and intersections between the mentioned novel and romance.

Keywords: Representation of Thought; Stream of Consciousness, Theory of Transtextuality, James Joyce, Haim Callev, Sean Walsh, Robert Humphrey.

RESUMO

Bloom, versão do cineasta Sean Walsh do romance *Ulysses*, de James Joyce, leva às telas a representação do pensamento dos protagonistas Leopold Bloom, Stephen Dedalus e Molly Bloom. À luz das teorias de fluxo de consciência para literatura de Robert Humphrey, e para cinema, de Haim Callev, são analisados os instrumentos que o cineasta lança mão para viabilizar tal representação. Além disso, usa-se a contemporânea teoria da transtextualidade, de Gérard Genette, para identificar as diferenças e interseções entre o romance e o filme pesquisados.

Palavras-chave: representação do pensamento; fluxo de consciência; teoria da transtextualidade, James Joyce, Haim Callev, Sean Walsh, Robert Humphrey.

INTRODUCTION

“The object of poetics is not the literary text, but its textual transcendence or its textual links with other texts”, says Gérard Genette, as quoted by Gerald Prince in the foreword of Genette’s book: *Palimpsests: Literature in the Second Degree* (1997). Bearing this idea in mind, I decided to study the relation between James Joyce’s *Ulysses* and Sean Walsh’s *Bloom*. But I believe that Joyce’s text was already an example of a transtextual relation, for it is a rewriting of Homer’s *Odyssey*, having suffered several transformations in its making.

Gérard Genette’s theory of transtextuality¹ considers the unifying principle in which Joyce’s *Ulysses* or hypertext, is linked to an earlier text, Homer’s *Odyssey*, or hypotext. According to this, the transformation that leads from the *Odyssey* to *Ulysses* is a simple or direct transformation², because *Ulysses*’ action is transposed to Dublin in the twentieth century. James Joyce extracts from Homer’s epic a pattern of actions and relationships, treating them altogether in a different style and telling the same story in a different way.

At a first glance, the title *Ulysses* demonstrates that there is a hypertextual relation between the two narratives, as it is an allusion to Homer’s epic. Nonetheless, Joyce’s novel has an autonomous subject matter: the wanderings of both Leopold Bloom and Stephen Dedalus in Dublin of the early twentieth century and the related intellectual, historical, and erotic themes. According to Genette, Joyce effected a simple or direct transformation classified as serious or a transposition, because this relation dazzles the books’ hypertextual procedures. Transposition has always had a diversity of transformational procedures, but in the making of *Ulysses*, Joyce uses

¹ (*Palimpsests* 9)

² (*Palimpsests* 5)

trandiegetization³, pragmatic transformation⁴, parody⁵, and pastiche⁶. Although the title of the novel is *Ulysses*, Joyce's hero is not the Greek hero, but an ordinary man, Leopold Bloom, that goes through similar adventures. By transforming the Greek hero into an ordinary man, Joyce accomplished a heterodiegetic procedure⁷. Moreover, while the *Odyssey* has an individual adventure story, focused most entirely on the hero and his son Telemachus, *Ulysses* brought a new meaning to an old story, a process which is called a homodiegetic⁸ procedure by Genette.

James Joyce was pretty much aware of his writing process during the making of this novel. He used an intentional self imitation, as he was highly skilled in both imitating and creating stylistic individuality, a procedure that is entitled self-pastiche by Genette (*Palimpsests* 124). Joyce also used pastiches intensely, many of them, related to the history of English literature. In addition, in *Ulysses* we have a parody of Homer's *Odyssey*, because there is a superimposition of narratives that allow us to understand the novel. Joyce composed his narrative in eighteen episodes, abandoning some episodes from the Greek epic, changing the order of those he creates, putting off and anticipating others, and finally creating one that did not exist in the hypotext.

Thematically speaking, Joyce uses several parodic tools in his hypertext. Besides the theme, the novelist also changes the characters, and the role they play in the plot. He also appropriated some episodes, changing their order without following Homer's pattern.

³ It is the diegetic transposition in which one action takes place in a different location than the first, or, in the transposition, the period of time is also different; or both changes occur (*Palimpsests* 296).

⁴ It is the transformation that occurs in the plot of the hypertext (*Palimpsests* 311).

⁵ It is the construction of a new text which is no longer concerned with the model, leaving out its burlesque function (*Palimpsests* 142).

⁶ It is a non-satirical mode of imitation such as the stylistic (*Palimpsests* 142).

⁷ It is the transformation in which both the setting of the action and the identity of the characters involved change (*Palimpsests* 297).

⁸ It is the transformation in which the plot changes (*Palimpsests* 142).

The *Odyssey* narrates the story of a hero, Odysseus, king of Ithaca, married to Penelope. After becoming a hero in the Trojan War, because of his perspicacity and cunning, it takes him ten years to return to his country. On his way back, Odysseus goes through tribulations and adventures, facing enchanters, monsters and vindictive gods.

Simultaneously, Odysseus' wife, Penelope, a faithful woman, waits for him all the time he is absent, despite having many suitors who decide to live in her property, taking advantage of the situation. Looking forward to marrying the queen, these men want to replace the missing Odysseus, and obviously, take his throne. The couple's son, Telemachus, rebels against the situation in the king's property. Being advised by Athena, Odysseus' protector, he decides to search for his father.

In short, the summary of Homer's epic is based on three main points: Odysseus' return to Ithaca, Penelope's faithfulness to her absent husband, and Telemachus' search for his father.

Although Joyce followed Homer in many aspects, he inverts others in the hypertext: first, the protagonist Leopold Bloom returns home after a busy day of wanderings in Dublin. Then Molly, Leopold's wife, commits adultery with her agent Blazes Boylan. Finally, unlike in the hypotext, Stephen Dedalus does not want to replace his father, for it is Bloom who tries to convince Stephen to live with his family.

What we have here, then, is a betrayed husband, an unfaithful wife, and a father who is searching for a son, instead of a son in search of a father.

In short, we can say that *Ulysses* is a transposition of a transposition, and a hyper-hypertext, considering that the *Odyssey* has textual relations with Homer's *Iliad*. However, besides representing a hypertext for Homer's text, *Ulysses* also served as a

hypotext, being transposed to many other works, its hypertexts. Although the study of the relations between all these texts would be fascinating, I have chosen to investigate the relation between Joyce's *Ulysses* and one of its hypertexts, the film made by Sean Walsh entitled *Bloom*, by focusing on one specific aspect: the depiction of the stream of consciousness.

Bearing in mind that Sean Walsh's *Bloom* is a filmic adaptation of *Ulysses*, it is assumed that *Bloom* is a hypertext and *Ulysses*, now, a hypotext. Although the study of the endless circle of transtextuality is present in this research, its aim is the stream of consciousness narrative method present in Joyce's novel and translated into its filmic adaptation. In order to do so, the present research is divided into three chapters.

The first chapter, called "Narrative in Literature," will address storytelling, the Greek definition of mimesis and *diegesis* and the appropriation of these definitions by the Anglo-American critics. The representation of thought and subjectivity in novels will be considered carefully. The stream of consciousness technique will be defined and one of the best examples of such technique in novel, James Joyce's *Ulysses*, will be focused. In an overview, the writer's biography, the plot of the novel, the relation between *Ulysses* and *Odyssey*, and the mentioning of its episodes will be presented. The analysis relies on the different representations of thought in *Ulysses* and its classification according to Robert Humphrey's theory of stream of consciousness in literature.

The second chapter, entitled "Narrative in Film", will address briefly the history of film and the development of narrative elements since the invention of the new medium, passing through the early film, the classical Hollywood narration, and the *avant-garde* or art film narration. The concern with mind representation on screen will

also be considered, receiving special attention. The filmic adaptation *Bloom*, by Sean Walsh, will be analyzed by considering the structure of the film, the filmmaker's use of *mise-en-abyme*, and the technique in which the stream of consciousness narrative method is presented on the film. The analysis of the representation of thought in film relies on Haim Callev's theory of stream of consciousness in cinema.

The third chapter, called "Circe", analyses the chapter of the same name in *Ulysses* with emphasis on the plot of the Joycean "Circe", and relevant critical views. Finally, the use of stream of consciousness techniques will be analyzed according to Haim Callev's tools in three scenes that represent parts of this episode.

The conclusion is entitled "The Palimpsestic Creation Process", and mentions several transformations through which the hypotext, *Ulysses*, becomes *Bloom*, the hypertext.

1 NARRATIVE IN LITERATURE

The task I'm trying to achieve is, by the power of the written word, to make you hear, to make you feel – it is, before all, to make you see⁹.

- Joseph Conrad

1.1 Narrative

All literary narrative sprouts from theories developed during the Golden Age of Greece. It is no exaggeration to say that Plato and Aristotle pioneered the study of narrative in Western Culture. Their ideas are based on the concepts of *mimesis* and *diegesis*.

Linguistically, the root of the word *mimesis* is *mimos* that originally refers to the recitation or dramatic performance in the context of dramatic action. Nonetheless *mimesis* may refer to identification. Whenever people identify themselves in others and in what these others are doing, they perceive a state of mutual equality, by the use of their mimetic ability. *Mimesis* may also refer to the symbolization of the world when we take it as a transformation of myth. In this case, *mimesis* means simile, similarity, and representation (Rimmon-Kenan 106).

Therefore, while *mimesis* designates the capacity of literature to represent or imitate reality, *diegesis* designates the abstract succession of events or story (Lodge *After Bakhtin* 22).

⁹ Joseph Conrad. *A Conrad Argosy*. (New York: Doubleday, Doran & Co 1942) 83.

The popularization of diegesis and *mimesis* reappears under the names of telling or diegesis and showing or *mimesis*. Showing is the direct presentation of events and conversations, while the narrator seems to vanish – as in a drama. Telling, on the other hand, is the presentation mediated by the narrator (Lodge *After Bakhtin* 23).

The notion of showing is more complex than it seems at first, because Gérard Genette states that no text of narrative fiction can show or imitate the action it conveys, for all texts are made of language. Language signifies without imitating, but all telling has a common purpose (*Narrative* 163-4).

So, narrative can be defined as a form of narration in contrast to other forms in which words are used – to convince, as in essays; to interact, as in drama; and to express, as in poetry.

Carlos Gerbase stated that the development of narratives of consciousness and representation of subjectivity have been depicted in literary and theatrical languages since the classical years, when the Greeks used to rewrite about myths and used to perform conflicts rooted in collective experiences such as the historical destiny of the human kind; the difficulty to deal with the fate imposed by gods; and the suffering of punishments imposed whenever a mistake was made (93). These collective experiences, with their concern with the man, his feelings and fears, in spite of referring, many times, to his inner world, were narrated in third person.

Besides the classical Greek theater, the medieval narratives also had a third person narrator who was always out of the story and away from the characters' minds (Gerbase 93).

When stories started to be focused on human character, on character's features, we had the novel. Thus, the character sketch – the depiction of a real or imaginary person that embodied a virtue, a vice or some idiosyncrasy – turned out to be one of the most prolific literary form in England. With this new form, characters needed to represent their own thought and subjectivity and from these different narratives stemmed another kind of narrator: the “I” who narrates in the first person.

According to David Lodge, first person narratives came up when the first novelists Daniel Defoe (1660-1731), Samuel Richardson (1698-1701), and Henry Fielding (1707-1754), all English, started writing autobiographies and confessional fiction (qtd in Gerbase 95).

Such unveiling of consciousness really occurs when the modern novelists represent character and his/her feelings and thoughts assume a central position in narratives (Gerbase 96).

1.2 Concerns with the Mind Representation

Although many earlier writers were in a way worried about inner features of their characters, it was only in the twentieth-century that authors started to write novels with a greater degree of subjectivity. Hence instead of drawing on an existing world of public values, they built up on the inner life of their characters. Plot gave way to a less logic and sequential mode of organization with a stress on the validity of each protagonist's sense of what is essential in experience, giving birth to techniques of subjectivity to fully represent such concerns (Humphrey 7-8).

In these novels, the entire nature of the fictional heroine/hero was to be thought over. In fact they could no longer be models for behavior, which was the case in the

writings of Fielding and Richardson. Novelists had to be creative to the point that each character was to be different, and they had to explore such differences. A way of exploring that was by developing the stream of consciousness technique in many diverse ways. These authors intended to delve into the experiences of individual characters. Dorothy Richardson, James Joyce and Virginia Woolf are good examples of this (Humphrey 8). In the writings of those novelists, time started to be seen not as a series of chronological moments, and consciousness was seen as a continuous flux.

Sigmund Freud and Carl Jung's studies certainly had a strong influence upon these writers in general (Scholes 202). Freud's principles of psychological free association were simple and extensively used. Therefore the chief technique in exploring the movement of consciousness in fiction was an application of the psychological concept of free association. This technique is known as stream of consciousness.

In 1884, the American psychologist William James published an article in *Mind* under the title "On Some Omissions of the Introspective Psychology," where his concept of stream of thought appeared; but it was in his *Principles of Psychology* (1890) that he first coined the term stream of consciousness:

Consciousness, then, does not appear to itself chopped up in bits. Such words as chain or train do not describe it fitly as it presents itself in the first instance. It is nothing jointed; it flows. A river or a stream is the metaphor by which is most naturally described. In talking of it hereafter, let us call it the stream of thought, of consciousness, or of the subjective life. (qtd in Burns 150)

In this definition, James argues that consciousness is not fragmented in successive bits, but appears in a continuous flow. On the other hand, the French philosopher Henri-Louis Bergson coined the term *la durée* or psychological time that is the inner flux *ininterrompu* in his “*Essai sur les données immédiates de la conscience*” (“Time and Free Will”). These concepts were similar and one added up to the other, linking the ideas of the flux of ideas and thoughts to the psychological time. Psychological time is real, lived time of experience in which a manifold of durations relates to different levels of consciousness in opposition to real time, which is not the conventional time in clocks, but the time that we feel and live (Burns 151).

Psychological time is the pervading time within the minds of characters in psychological novels of stream of consciousness technique. That is because past, present, and future, all stream through the characters’ minds, not in a chronological manner. Two very good examples of novels in which the stream of consciousness technique is exhaustively used are James Joyce’s *Ulysses* and Édouard Dujardin’s *Les Lauriers sont coupés* (*The Laurels Have Been Cut*, 1887) (Kumar 7-9).

Most twentieth-century novelists use the stream of consciousness technique to introduce the flow of impressions, perceptions, and thoughts which stream loosely through our minds. These streams, or simply designated stream of consciousness, illogical and random, are triggered or stimulated by either something that happened to us or by subconscious impulses. Hence past memories intermingle with present thoughts or thoughts of the future are expressed in a stream. Moreover, this stream may bring up to characters’ minds a complete set of smells, sounds, and sights registered simultaneously and all of these senses may stimulate unpredictable feelings.

The terms stream of consciousness and interior monologue have been used indistinctly, but stream of consciousness “designates any presentation in literature of the illogical, ungrammatical, mainly associative patterns of human thought” (Scholes 177). So stream of consciousness insists on the use of psychological patterns, and thoughts may be either spoken or unspoken. On the other hand, interior monologue is a “direct, immediate presentation of the unspoken thoughts of a character without any intervening narrator” (Scholes 177). Then, interior monologue is a first person narrative and it takes specialized forms. It may represent a dilemma, an argument, and the intellectual process of a debate. The fundamental difference between these two terms has to do with rhetoric and psychology. In interior monologue, rhetoric is used. Rhetoric meaning language skillfully used, leading the reader or audience to focus on either the impressive or persuasive display of words. Nonetheless in stream of consciousness, psychology is used; but psychology meaning a real attempt to reproduce mental verbal process. Moreover, Dujardin’s description of interior monologue states that “it follows an emotional and not a rational order”- and that would seem to support the difference between the two terms, according to Thomas Burns (152). It is important to point out that interior monologue and stream of consciousness are often combined in modern narrative (Scholes 185).

The term interior monologue was coined by Valéry Larbaud, in the preface he wrote to the second edition of Édouard Dujardin’s *Les lauriers sont coupés*. Larbaud explains that the interior monologue was created because of the movement named Symbolism present not only in literature but in all different art manifestations at that time. Symbolists considered poetry the expression of the interior life present under the unconscious and not under the sign of the classical reason. Therefore there is an irruption of poetry in the novel because language started to be used in prose in a poetic

way (Cannone 57). Some of Joyce's novels represent best examples not only of poetry in prose, but also of the use of stream of consciousness technique. Nonetheless, we need to deepen our study of such a technique, in order to better understand what it is all about.

The critic Milan Kundera believes that the authors of stream of consciousness of the beginning of the twentieth century have in common the belief that the most important features of the human life are the mental and emotional processes. These processes are carried out by free association, instead of a logical system of relation (Cannone 47).

Virginia Woolf, who was not only a writer but also a literary critic, stated that the purpose for the use of stream of consciousness is the formulation of possibilities and processes of the inner realization of truth. This truth can only be expressed on a level of the mind. Woolf also believed in the importance of the artist expressing his/her private vision of reality (Humphrey 13). Search for reality is never a matter of dramatic external action:

Examine an ordinary mind on an ordinary day, . . . Life is . . . a luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to the end. Is it not the task of the novelists to convey this varying, this unknown and uncircumscribed spirit . . . ? (Woolf 106)

Hence, to Virginia Woolf, this search for reality is a psychic activity, a preoccupation of most human beings.

Considering James Joyce's narrative, it is possible to understand that Virginia Woolf, who theorized about stream of consciousness later, shared with the author the

concern to render the inner life of characters. In my opinion, Joyce believed that writers should examine for a moment an ordinary mind on an ordinary day, and such a belief made him come up with his masterpiece *Ulysses*.

1.3 James Joyce's *Ulysses*

James Augustine Aloysius Joyce was born near Dublin in 1882, the eldest of the ten surviving children of John and Mary Jane Joyce. James' education came almost exclusively from the Jesuits, and by the time he graduated from University College, Dublin, in 1902, he decided he had learned enough to reject his religion and all his obligations to family, homeland and the British who ruled there. When Joyce departed from Dublin in 1904, all the narratives that he would ever write in the future were already stored in his mind. His vocation was literature and literature turned to be his bid to immortality (Vizioli 7).

James Joyce's first book was *Dubliners* (1914), a series of short, interrelated stories which deal with the lives of ordinary people, whose actions are invested with a symbolic profundity. The following year, Joyce wrote *Exiles*, his only play. In 1914 Joyce had *Portrait of the Artist as a Young Man* in print and began work on his greatest achievement, *Ulysses*. *A Portrait of the Artist as a Young Man* appeared (published in serial form in the magazine called *The Egoist* from 1914 to 1915 and in book in 1916), and established Joyce's reputation as a writer of genius. But it was in *Ulysses* (1922), the fullest and most accomplished novel emerged from the modernist movement in European literature that the world of Dublin was presented solely through the consciousness of the narrator. After publishing *Ulysses*, Joyce started his following work, named *Finnegan's Wake* (1939). The novel has much in common with *Ulysses*: both are epics, have comic protagonists, and a revolutionary form. Nonetheless, while

Ulysses is a novel of the day, *Finnegan's Wake* is a novel of the night. On the first, the conscious mind is focused, while on the second the focus is on the unconscious (Vizioli 8-10).

Ulysses is the account of one day in Dublin – June 16th, 1904, Joyce's homage to Nora, his wife, for that was the date when they first went out together. The book follows the movements not only of the protagonists Stephen Dedalus and Leopold Bloom, but also of many other Dubliners. All this activity seems to be random, but nothing in *Ulysses* happens by chance. Joyce used a subtle interweaving of themes and patterns, modeling the novel on Homer's *Odyssey*. But he added many enigmas, puzzles, and myths to the novel. T.S. Elliot wrote that Joyce's use of classical myth as a method of ordering modern experience had the importance of a scientific discovery (qtd in Burns 155). Hence by transforming the conventional words into streams of thought as well as by modeling *Ulysses* on ancient literature, Joyce revolutionized twentieth century fiction.

Joyce's reading of Homer's epic is quite peculiar due to the fact that he mimics and travesties *Odyssey's* characters, situations and adventures (Vizioli 67). Odysseus, called Ulysses in Latin, becomes Leopold Bloom, a middle-aged Jewish advertising salesman whose wife, Molly Bloom - unlike Penelope - is unfaithful to her spouse. After wandering in the streets of Dublin all day, adverse winds on Leopold's way prevent him from going back home. As we read the novel, we are often about to attribute to Leopold Bloom nobility, dignity, and heroism, despite his flaws. Leopold is, in fact, an unhero. Bloom meets Stephen Dedalus or Telemachus, a proud, penniless aspirant writer that happens to be the other protagonist of the novel. By uniting myth

and fact, Joyce reaches the universal. Joyce depicts life in an extremely detailed way and the result is the unveiling of human beings' shortcomings and contradictions.

James Joyce also acquires originality when his narrative language not only conveys meaning but also mimics it. He observes life working out as part of the weaving of the modernist fabric. Besides creating many narrative languages for all his characters, Joyce used words so carefully crafted, as an emblem for the sustained and satisfied artist hero which is the idea behind his adaptation of Homer's *Odyssey* into *Ulysses*.

In some parts of the novel the author uses a few unexpected devices such as literary and musical patterns, improving naturalistic and symbolist techniques simultaneously. While the naturalistic techniques reach extremes never developed before, the symbolist ones allow the author to make up the most complex metaphors ever imagined in a surprising manner (Vizioli 31). In his naturalistic technique, Joyce transcribes faithfully Dublin's geography, transforming the novel into a geographic guide of the beginning of the twentieth century. Besides the geography, the author also focuses time. All facts like the horse race in Ascot, the news on the Russian-Japanese war, the boxing fights, plays announced in posters in the streets, all is real, according to the Irish newspapers of the sixteenth of June of 1904, the *Irish Independent*. Besides geography and time, many of the characters' compositions were made by the simple portraiture of Dubliners of the time (Vizioli 65).

Before releasing the book, the author chose not to maintain the episode titles that clearly related them to *Odyssey*, because the relationship between them is at times loose and the parallels are much closer in some episodes than in others. Joyce decided on that on the advice of Ezra Pound. Both Joyce and Pound shared ideas while living in Paris in

the twenties and Pound's argument was that it would sharpen the reader's curiosity to decide how the episodes related to Homer's *Odyssey*. But I believe that it is rather difficult to discuss the novel without having an idea of the general parallel between both works.

Just like Homer's *Odyssey*, *Ulysses* is written in episodes, described as follows: "Telemachus" is the first episode in which Stephen Dedalus lives at the Martello Tower, where he rents a bedroom. He shares the place with Buck Mulligan, a medical student, and Haines, an Englishman. Stephen feels that Buck is always mocking him and Haines is isolated in his own land.

In "Nestor", the next episode, Stephen, a teacher, goes to school and talks with Mr. Deasy, his boss, whose conversation is full of inaccuracies. In "Proteus", Stephen walks along the beach, pondering flux and uncertainty. In "Calypso", Leopold Bloom, a Jewish advertisement canvasser, fascinated by his wife Molly Bloom, an opera singer, buys and makes breakfast, taking it to her in bed together with a letter from Blazes Boylan, her concert agent, with whom she happens to be having an affair. In "Lotus Eaters", Bloom goes to the post office to collect any responses to an advertisement in which he required for a secretary. Because of the results of the advertisement, Bloom has been exchanging correspondence and flirting with a woman whose pseudonym is Martha Clifford. It is a Platonic relationship. In "Hades", Bloom attends a friend's funeral and thinks about death, mainly about his son's death when he was only eleven days old. In "Aeolus", Bloom visits the newspaper office to place an advertisement. Stephen is also at the office, but the protagonists do not speak to one another. In "Lestrygonians", Bloom walks through the streets and has lunch at Davy Byrne's pub. In "Scylla and Charybdis", in the public library Stephen presents to Mulligan and other

acquaintances his theory about Shakespeare. Bloom passes through, is seen but not spoken to. "Wandering Rocks" consists of a series of short scenes. Some are linked by Father Conmee's progress through the city. "Sirens" is the episode that occurs in the Ormond Hotel where Bloom drinks a glass of cider while listening to Ben Dollan singing to a group of friends. Boylan also comes up for a drink, leaving to meet Molly. "Cyclops" occurs at Barney Kierman's pub where Bloom involves himself in an argument with an anti-Semitic bigot. When the bigot, referred to as the Citizen, throws a tin of biscuits at Bloom, the protagonist makes his way out in a hurry. In "Nausicaa", relaxing in the strand, Bloom sees a young woman. He daydreams, masturbates, and feels sorry as he realizes she is lame. In "Oxen of the Sun", Stephen, Mulligan, and many friends go to the hospital where Mrs. Purefoy is having trouble in her parturition. Bloom is there too and notices how much the party has been drinking. They leave to Burke's pub where they drink more. Concerned with Stephen, Bloom follows Stephen and his friends to the pub and later to the brothel district. In "Circe", Stephen and Bloom's buried hopes, fears, and guilt are projected as in an inner drama. Bloom saves Stephen from a fight with English soldiers. In "Eumaeus", Bloom accompanies Stephen to a cabman's shelter and buys him a cup of coffee and a bun. There is little contact between them, but Bloom invites Stephen home. In "Ithaca", Bloom and Stephen drink a cup of cocoa at Bloom's house. Stephen decides not to spend the night there and goes away. Bloom realizes that Molly's lover has been there, and goes to bed, not without talking to Molly shortly. In "Penelope", while in bed and half asleep, Molly thinks about her day, life, relationships, and finally remembers Leopold's proposal to marry her and her acceptance.

As it has just been described in the episodes, the novel takes account of the daily lives of three ordinary human beings: Stephen Dedalus who is a teacher; Leopold Bloom, a Jew who is betrayed by his wife, and Molly Bloom.

Stream of consciousness is predominant both in the first nine episodes and in the last one. Penelope, the last episode, is considered the most brilliant example of direct interior monologue ever written.

By showing the manner in which stream of consciousness flows within all protagonists' interior monologues, the novelist extends the possibilities of understanding the consciousness of the characters. Despite being so different, Stephen and Leopold read their worlds according to their experience and psychic needs, both having been desperately trying to make sense of their lives. These searches can be clearly found in their interior monologues throughout the episodes.

Before commenting on interior monologue, I am going to describe the techniques used in each episode, according to Gerry Carlin and Mair Evans.

In the three first episodes of *Ulysses*, readers inevitably refer to *A Portrait*. This novel is a special case of James Joyce's use of the literary and historical past, because Stephen is easily molded to Telemachus, held up in relation to the younger version of Bloom and yet, Joyce's critical self portrait. The young Stephen left Dublin in Spring 1902, and came back in August, 1903, to see his dying mother.

On the first episode, the young narrative is made through Stephen's point of view, even when the narrative voice is not the teacher's. Sometimes the narrative blurs the distinction between internal and voiced language, appearing to be ordered through

devices associated with internal monologue (Carlin "Telemachus" n.par.). The style is seemingly conventional. This is what Joyce denominated initial style.

Episode two is pretty much similar to the former one, nonetheless there is an emphasis on dialogues with questions and answers. Now we focus on Stephen's compassion for the ugly and futile pupil called Sargent. So, this feeling becomes meaningful, for it introduces a key theme in the novel: that of a mother's love (Carlin "Nestor" n.par.).

Episode three represents a masculine monologue: the author delves into the inner mind of the protagonist whose voice is intellectualized. Stephen explores many dimensions of classical philosophy and theology during his random musings, but he also explores the limits of himself, especially his own artistic aspirations, sexual issues, and loneliness (Carlin "Proteus" n.par.).

On the other hand, episode four is a kind of mature monologue, a more appropriate narrative to Bloom's personality. Here we are introduced to another character and another style. A range of motifs, concepts, images and themes arise. For instance, Bloom's potato maybe a symbol of the Irish history; metempsychosis or transmigration of soul maybe a structural symbol of the novel, for Bloom might have transmigrated into the twentieth century. These symbols will be present throughout the novel (Carlin "Calypsus" n.par.).

In episode five, "Lotus Eaters", what predominates is interior monologue which reflects an increasing concern of the protagonist with himself. Recurrent Bloomian/Homeric themes start to get noticeable in the episode such as flowers, exoticism and drugs. All of them represent the Lotus Eaters of *The Odyssey*. Sexual

desire aroused from Martha's letter begins to emerge as a central feature of Bloom's consciousness and of language itself – often Bloom's internal monologue will return, through puns and associations repeated in each episode, to sexual themes (Carlin n.par.).

In episode six, “Hades”, Joyce still uses the same technique, interior monologue. Bloom heads to the cemetery for the burial of Dignam. The occasion evokes, in Bloom, many thoughts about birth, death and human frailty. He remembers Rudy, his own dead son, and his father, a suicide. Bloom thinks about death and hygiene. Besides that, he also considers the benefits of administrating a tram line to the cemetery (Carlin n.par.).

The seventh episode, “Aelus” presents the first departure from interior monologue as newspapers headlines always interrupt what seems to be a straight narrative. This is the first evidence that the text has its own voice. Here, perhaps, the novel begins to question the authority of its own narrative, by presenting diverse alternatives of texts (Carlin n.par.).

Interior monologue is back on episode eighth, “Lestrygonians.” Bloom wants to hide, and checks his pockets looking for soap and potato. It takes a while for the reader to realize that he was about to meet Blazes Boylan, Molly’s lover. This seeking to avoid Boylan actually makes the reader conscious of a similar avoidance early in the episode when textual transformations and associations lead him to places where he doesn't want his mind to go (Carlin n.par.).

What predominates in episode nine, “Scylla & Charybdis,” is Stephen’s style. Elements of parody are introduced, being restricted to Shakespearean language as well as to illustration of literary genders: epic, dramatic and lyric. In episodes where parody

is the main technique, the Catholic Church, and the state are very much criticized. Moreover, a mother's love and the woman's role in childbirth are issues prioritized over any theory of artistic creation (Carlin n.par.).

On episode ten, "Wandering Rocks," parody results from the experience of a synchronic narrative, contrapuntal. The episode is focused on the idea of a labyrinth. Joyce describes the transiting of different citizens in the streets. Moreover, in this episode, Bloom buys a pornographic novel and gets aroused. What happens is that there is not a clear distinction between the text that he reads and his own sexually aroused consciousness (Carlin n.par.).

Episode eleventh, "Sirens," focuses on the musical pattern: *Fuga per Canonem*. The name of the technique is an allusion to the musical structure, opening with sixty fragments which are an introduction to the fugue of the main text. These fragments will reappear, just like *leit motifs*. It is important to remind the reader that this episode is filled with music, musical themes, lyrics and noises. Molly's voice, in spite of her absence, is dominant. Language and the chains of association it produces begin to function like notes through rhyme, development, repetition, and the collapse of sense into sound (Carlin n.par.).

In episode twelve, "Cyclops," Bloom let the Citizen know that he is a Jew, just as Odysseus tells his actual name to the Cyclops. The final chase from the pub is narrated as Bloom's ascent into Heaven. The episode has three narrators. The first is never named. The second is the gigantism of the episode itself - which uses violence towards the narrative, using excessive rhetoric as far as themes are related. The third narrator is referred to as the Citizen. Having only one-dimensional vision, he is bigoted, intolerant and violent. Everybody is mocked in the episode. Historical and cultural

myths as well as the modes of discourse which mediate them are parodied (Carlin n. par.).

In “Nausicaa,” Gerty's style is borrowed from the romantic novel called *The Lamplighter* (1854), a sentimental novel by Maria Cummins, whose heroine is named Gerty Flint. The narrative mimes both the protagonists' sexual arousal and the ephemeral sparkles of firecrackers. The episode starts with Gerty MacDowel's artificial sentimentality and finishes with Bloom's interior monologue. At the moment of the fireworks, Gerty goes away; and this signals a change in point of view from Gerty to Bloom. Bloom's style has plenty of myths of femininity (Carlin n.par.).

Episode fourteen, “Oxen of the Sun,” begins with an invocation, moves through nine stages of the development of the English language (compared to the nine months of pregnancy), and ends in a chaos of Dublin slang, an evangelist's speech and nonsense - a sort of chronological synopsis of the English language and a metaphor of the process of gestation. Joyce parodies the main authors of English literature in a chronological order, portraying the evolution of literary narrative in the English language (Carlin n.par.).

In episode fifteen, “Circe”, the genre changes. Now the text is a drama and the narrative is naturalistic. The repressions, fantasies and desires of the characters are externalized and dramatized, objects become characters, and metaphors materialize. This episode is, in a sense, the unconscious of the novel (Carlin n.par.).

In episode sixteen, “Eumaeus,” the narrative is composed almost entirely of clichés and ordinary literary styles. Euphemism is all over. The episode, like the parallel episodes in *The Odyssey*, also displays impostors and disguised people (Carlin n.par.).

Episode seventeen, “Ithaca,” is an episode of formal questions and specific answers. Both questions and answers are scientific, exhaustive, precise. In a sense, the episode parodies the realist or logical search for truth through attention to detail, for there is no hierarchy - nothing seems to take significant precedence over anything else. However everything is meaningful, for the idiom is catechism (Carlin n.par.).

The last episode, “Penelope,” focuses on a feminine monologue (Carlin n.par.). This episode returns to interior monologue, intuitive, free, unpunctuated, with no grammar rules. Molly’s remembrances and aspirations flow before the reader’s eyes like a river.

Ulysses is considered a psychological novel rather than a heroic epic, due to the fact that readers become acquainted with the main characters’ impressions, reflections, questions, memories and fantasies, triggered either by physical sensations or association of ideas (Scholes 101). James Joyce cleverly varied the grammatical structure of his discourse in the novel, combining orthodox objective description and interior monologue with free indirect style.

Lodge states that whereas Bloom’s stream of thought is practical, sentimental and, in uneducated fashion, scientific (because he always looks for appropriate technical terms); Stephen’s is speculative, witty, literary, and much more difficult to follow (*After Bakhtin* 49).

In the following example from the first chapter of *Ulysses*, the narrator’s voice mimics Stephen Dedalus’s inner voice until the voice within Dedalus’s mind takes over at the phrase “White breast.” Joyce’s narration works by a careful mimesis, marking distinctions that are not altogether easy to note:

Woodshadows floated silently by through the morning peace from the stairhead seaward where he gazed. Inshore and farther out the mirror of water whitened, spurned by lightshod hurrying feet. White breast of the dim sea. The twining stresses, two by two. A hand plucking the harpstrings, merging their twining chords. Wavewhite wedded words shimmering on the dim tide. (Joyce 8)

There is a subtle transference from a narrator's language to interior character's monologue. The stream of consciousness narrative technique has been studied by Robert Humphrey and I am focusing on the theorist's approach in the following part of this chapter.

1.4 Robert Humphrey's Theory

Many scholars have studied novels whose writers strived to describe the stream of consciousness. Robert Humphrey is one of the theoreticians among them.

In his *Stream of Consciousness in the Modern Novel* (1954), Robert Humphrey considers stream of consciousness fiction the narrative that emphasizes the exploration of the pre-speech levels of consciousness to reveal, primarily, the psychic content of the characters. It involves no communicative basis either spoken or written as in the speech levels and it is not censored, rationally controlled, or logically ordered. These processes are carried out by free association instead of a logical system. Therefore this technique of exploring the movement of consciousness in stream of consciousness fiction has been an application of Freud's psychological theory of free association (Humphrey 4).

Three factors control the psyche's association according to Robert Humphrey: first, the memory, its basis; second, the senses, that guide it; and third, the imagination

that determines its elasticity (43). Based on these factors, Robert Humphrey points to three basic narrative techniques that comprise the stream of consciousness: direct interior monologue, indirect interior monologue, and omniscient narration.

Direct interior monologue is a narrative technique – necessarily limited to verbal representation – that attempts to reproduce the non-orderly and associative patterns of thought with neither the interference of the narrator nor of the listener assumed. Hence there is a complete or a near complete vanishing of the narrator's voice and the character is not talking to anyone in the fictionalized scenery. Thoughts are presented in the first person and run into each other as perceptions and sensations of different things in a character's mind. Syntax and punctuation may either not exist or exist in disorder (not following the conventional written language) in an attempt to reproduce spoken (or thought) language (25-7).

Molly Bloom's monologue in the last episode of *Ulysses* is considered one of the best examples of direct interior monologue:

I love flowers Id love to have the whole place swimming in roses God of heaven theres nothing like nature the wild mountains then the sea and the waves rushing then the beautiful country with the fields of oats and wheat and all kinds of things and all the fine cattle going about that would do your heart good to see rivers and lakes and flowers all sorts of shapes and smells and colours springing up even out of the ditches primroses and violets nature it is as for them saying theres no God I wouldn't give a snap of my two fingers for all their learning why don't they go and create something I often asked him atheists or whatever they call themselves go and wash the cobbles off themselves first then they go

howling for the priest and they dying and why I know them well who was the first person in the universe before there was anybody that made it all who ah that they don't know neither do I so there you are they might as well try to stop the sun from rising tomorrow the sun shines for you he said the day we were lying among the rhododendrons on Howth head in the grey tweed suit and hi straw hat the day I got him to propose to me yes first I gave him the bit of seedcake out of my mouth and it was leapyear like now yes 16 years ago my God after that long kiss I near lost my breath yes he said I was a flower of the mountain yes so we are flowers all a womans body yes that was one true thing he said in his life and the sun shines for you today yes that was why I liked him because I saw he understood or felt what a woman is and I knew I could always get round him and I gave him all the pleasure I could leading him on till he asked me to say yes and I wouldn't answer first only looked out over the sea and the sky I was thinking of so many things he didn't know of . . .

(Joyce 642-3)

Molly thinks her lines in her bedroom at dawn, when there is not a living soul listening to her as she is lying in bed, with her sleeping husband by her side. There is a complete absence of punctuation, of pronoun references, and Molly does not introduce people and events she is thinking of while letting her thoughts go in a stream. The novel ends as the monologue ends. Besides that, the voice of the narrator is not present, the monologue is in first person and the verbal tenses used are present, past or conditional.

Indirect interior monologue, the second type pointed out by Humphrey, is the kind of monologue in which an omniscient narrator presents unspoken material as if it

came directly from “the consciousness of a character and, . . . (which) . . .with commentary and description, guides the reader through it”(Humphrey 29). There is the use of third person instead of first person’s point of view; a wider use of descriptions and explanations to present the narrative; and finally more coherence. Indirect interior monologue retains the main quality of interior monologue because consciousness is presented directly with the characteristics of the character’s psychic processes. In the “Sirens” episode of *Ulysses*, Bloom is alone with his thoughts. In the beginning there’s the voice of the omniscient narrator, describing a prostitute coming near Bloom. After that, the narrator reproduces the character’s mind style, but it is followed by his flow of thoughts:

A frowsy whore with black straw sailor hat askew came glazily in the day along the quay towards Mr. Bloom. When first he saw that form endearing? Yes, it is. I feel so lonely. Wet night in the lane. Horn. Who had the? Heehaw shesaw. Off her beat here. What is she? Hope she. Sst! Any chance of your wash. Knew Molly. Had me decked. Stout lady does be with you in the brown costume. Put you off your stroke, that. Appointment we made knowing we’d never, well hardly ever. Too dear too near to home sweet home. Sees me, does she? Looks a fright in the day. Face like dip. Damn her. O, well, she has to live like the rest. Look in here. (Joyce 238)

The narrator starts the passage describing the approaching of a prostitute, objectively, in the third person, but his voice is replaced by the first person’s flow of thoughts. Hence there is a dual voice present: the narrator and Leopold Bloom’s. There is a clear overlap between the protagonist’s voice and the narrator’s voice. In this piece of Bloom’s

indirect interior monologue, the fragmentation of narration is either represented by unusual coherence and clinging, or changes in the linking of sentences. Fragmentation occurs, leading to unusual jumps, juxtapositions, and stressed by the unusual or missing punctuation. The thoughts presented are typical of Bloom's mind: restless and curious, but also rather conventional and unintellectual. In this paragraph, Bloom discloses his humanitarian character, in the form of his respect for his wife, family, and home. His tendency towards secular humanism is well revealed, as he thinks about the prostitute with compassion: "she has to live like the rest." Whenever a dual voice is used, indirect interior monologue is characterized.

Omniscient narration, the third type technique, used skillfully by James Joyce, may be defined as the technique that represents the psychic content and processes of a character described by the omniscient narrator (Humphrey 33). The mentioned thought processes are presented in the narrator's and not in the character's syntax and diction. It can be combined with interior monologue techniques within any novel in spite of being used alone in long passages. An illustration of this technique, present in the "Nausicaa" episode in *Ulysses*, depicts omniscient narration in its simplest form:

. . . She was glad that something told her to put on the transparent stockings thinking Reggy Wylie might be out but that was far away. Here was that of which she had so often dreamed. It was he who mattered and there was joy on her face because she wanted him because she felt instinctively that he was like no-one else. The very heart of the girlwoman went out to him, her dream husband, because she knew on the instant it was him. If he had suffered, more sinned against than sinning, or even, even, if he had been himself a sinner, a wicked man, she cared

not. Even if he was a protestant or Methodist she could convert him easily if he truly loved her. There were wounds that wanted healing with heartbalm. She was a womanly woman not like other flighty girls unfeminine he had known, those cyclist showing off what they hadn't got and she just yearned to know all, to forgive all if she could make him fall in love with her, make him forget the memory of the past. Then mayhap he would embrace her gently, like a real man, crushing her soft body to him, and love her, his ownest girlie, for herself alone. (Joyce 293-4)

While Gerty MacDowell is staring at Leopold Bloom on the strand, the reader is able to read her mind, although the passage is descriptive and is written in third person. At the end of the passage, Leopold pours out his interior monologue.

There are many similarities between omniscient narration and indirect interior monologue, but the fundamental distinction between the two techniques is stated in the definition of the first technique: an omniscient narrator presents unspoken material directly from the psyche (Humphrey 35).

This table summarizes a few possibilities for the representation of thought or consciousness, according to Robert Humphrey.

Term	Formal Criteria	Effect
Direct interior monologue	Narrator and character are one. Narrative is in first person, usually using narrative present, syntactical conventions and punctuation partly or completely dispensed with.	High degree of immediacy, reproduction of actual, unspoken flow of thoughts.
Indirect interior monologue	Narrator refers to the character in third person and narrative past, syntax less formal: uses exclamations, ellipses.	Narrator reports character's thoughts but using the character's mind style (including syntax and diction): 'dual voice', can create immediacy but can also be used to create ironic distance, can reproduce character's stream of consciousness.
Omniscient Narration	Narrator reports and refers to the character in third person, usually uses narrative past, syntax mostly complete and ordered, one hears the narrator's voice.	Usually summarizes thought processes using the narrator's and not the character's syntax and diction; can create distance.

Table 1

The Representation of Thought and Consciousness

Direct Interior monologue, indirect interior monologue, and omniscient narration are the most used presentations of stream of consciousness in fiction.

In this chapter, I dealt with the depiction of the mind in literature and relayed on Robert Humphrey's theory on the subject. But cinema also has its means of depicting the characters' stream of consciousness, which is the object of the next chapter.

2 NARRATIVE IN FILM

The task I'm trying to achieve is above all to make you see¹⁰.

- D.W.Griffith

The metaphor of the stream of a river is very much used whenever the stream of consciousness narrative is at stake (Burns 150-1). Supported by the fact that the narrative at stake shows visualization and descriptive detailing, modernist novels have already been compared to cinema. This comparison leads us to say that cinema is considered as the novelists' attempts to express themselves in an innovative way, inspired by the plasticity of the movie expression medium, especially in cross-cutting, in close-up, and in bringing a visual awareness of image, character, and story-telling to a mass audience.

But film started when the first camera froze an image in an instant that was meant to last forever. The combination of instantaneous photography and older devices of the magic lantern and the phenakistoscope mingled and turned into the first photographic film. Later editing and sound were other components added to the first film. All such elements were gathered together in order to picture things moving, making an old human dream come true: the film.

2.1 History of Film

David Bordwell, a prominent American film theorist and author, in his book *Narration in the Fiction Film* (1985), describes the stable and consistent narrational principles present in fiction films. In this book, Bordwell sets forth a theory of norms in

¹⁰ Qtd in Alan Spiegel. *Fiction and the Camera Eye: Visual Consciousness in Film and the Modern Novel*. (Charlottesville: U P of Virginia, 1976) 4.

order to describe four modes of narration: classical narration, art-cinema narration, historical-materialist narration, and parametric narration (149).

Two of these modes of narration are rather important for a better understanding of the development of filmic narration elements that culminated in the art film, of which I believe *Bloom* is an example: classical narration and art-cinema narration. Besides, I include descriptions on the early film and the first narrative films, before getting into classical or Hollywood film and art-cinema or *avant-garde* film.

Silent film is constituted of non-story and story films. Non-story or early films preserved history and reproduced landscapes, wars, waves crashing against rocks, urban scenes, people bathing in rivers, and crowds. These films were short, entertaining without dialogue or sound effects. They were exhibited at the beginning or the end of a vaudeville show, when people were filling in or out of the theater and noise did not prevent them from enjoying the performance (Costa 45-6).

Non-story primitive films, nonetheless, started changing from the focusing on simple observation or nature caught in the act – documentaries - to the depicting of simple sequences showing everyday life incidents, mainly chasing ones. The result was the beginning of storytelling on screen. The spectator was provided with a standard of causality and linearity as well as with the use of montage technique in conformity with the continuity of plot. The first frame of such films would show an action that would generate some kind of chasing such as a dog stealing a string of sausages from a butcher. The man would chase the dog, knocking over pedestrians. These people would pursue the butcher as he pursued the dog with a number and variety of collisions and participants increasing steadily. Thus chase films showed rapid movements, and edited together a string of chronological events. These films were structured much like live-

action comic strips, with individual shot sequences replacing the static comic frames. Many early narratives retold condensed tales already well-known to the audience, so that there would be no need to explain character relations or motivations (Costa 48-52).

In short, the truth is that early film kept the same anarchic features of variety stages (Costa 51). During the first decade, there was a fine line between fiction and documentary. Fires, wars, earthquakes, famous assassinations were all exhibited and there was not a clear distinction between facts and a scene played by actors before the camera-eye. Real events were all depicted in many different planes edited together carelessly, providing the audience with no continuity. Filmmakers took for granted that films were to be explained at the moment of the exhibition. Moreover, due to the fact that films were just exhibited in vaudeville shows, cinema was considered a marginal activity, not as sophisticated as the elaborated narration form of high brow arts at that time. But sound changed completely the silent early film, replacing it by what we call the classical Hollywood film (Costa 52).

The Classical Hollywood film is rooted in the popular novel, short story and drama of the late nineteenth-century, where reality is a tacit coherence among events with consistency and plainness of individual identity. In fact, classical narration can be considered the history of classical Hollywood film and causality is the prime unifying principle in this narrative process. The *syuzhet* or the theatrical arrangement and presentation of the story in film represents the order, frequency, and duration of the story events, bringing out the relevant causal relations in the movie. A relevant causal feature is deadline that can be measured by clocks, by calendars, by stipulation, and by cues suggesting that time is running out. It is relevant to highlight that the climax of a classical film is always a deadline that shows how long the structural power defines the

dramatic time duration. This duration is the time it takes to reach or fail to reach a goal in a film (Bordwell 160).

Sometimes the classical Hollywood narration has a double causal structure with two plot lines, one involving heterosexual romance and the other involving another sphere of action such as work, war, a pursuit, a hunt or even other relationships. Each line follows its own thread independently as it has a goal, obstacles, and climax. The plot may close off one line before the other, but most of the time both lines coincide at the climax, because as one is resolved, the other triggers other resolutions. This is the famous linearity of classical narration that opposes the art cinema narration with its ambiguous interplay of objectivity and subjectivity (Bordwell 162-3).

Classical Hollywood narration tends to be omniscient, highly communicative, and only moderately self-conscious. So this narration conceals nearly little, and it seldom acknowledges its address to the audience. Often the ending and closing of the film are the most self-conscious, omniscient, and communicative passages (Bordwell 159). But with time, classical narrative suffered a deviation which ended up with the beginning of what we call *avant-garde* or art film.

Avant-garde film sprouts in the twentieth century from concepts borrowed from Modernism in theater and literature. In this style, besides the objective and subjective verisimilitude, conventions of realism and overt narration address are expressive, making the story coherent. At first, theatrical techniques were used to represent subjective states. Ambiguity either of tale or telling became central, leaving the spectator with no cues of the story's outcome. Unanswered questions and dangling causes are devices used in these films to communicate that life is more complex than life might ever be (Bordwell 206).

In fact, *avant-garde* cinema is the set of films with the most prominent alternative mode of narration, not all of them utilizing ordinary narrative procedures. They deal with present psychological matters such as alienation and lack of communication, both subjective issues. *Mise-en-scène* emphasizes either verisimilitude of behavior, of space, and of time. Specific stylistic devices like deep focus and the long take depict the continuum of time and space. Time is psychological, being represented by slow motion or freeze frames, repetition of images, and flashbacks. Space is represented by the use of optical point-of-view shots, flash frames of a memory, editing patterns, modulations of light, color, and sound. Then, time and space as well as other elements are represented differently from classical Hollywood film (Bordwell 211).

In France, the Impressionistic school cultivated devices for the representation of characters' inner states. Thoughts and moods were represented through superimpositions and other optical effects, point-of-view shots, and rapid editing. Subjective camera movements were also recommended, so that spectators could better identify with characters' feelings.

Plot is not as important in the *avant-garde* film as they are in classical Hollywood narration. So, *avant-garde* film creates permanent narrative gaps, drawing attention to processes of story construction. Unfocused gaps are created, loose hypotheses lead to upcoming actions, and finally to an open ending. Deadlines are either removed or minimized. The narration can warn or mislead us, demanding high attention. Moreover the ambiguous organizational pattern requires a strong memory effort. At last the *avant-garde* film has a tendency to ostensibly undermine norms unlike the classical Hollywood narration.

What happens is that, whereas *avant-garde* cinema focuses on character, Hollywood narration focuses on plot. In *avant-garde* film, characters have complex traits, motives and goals. Sometimes they behave in an inconstant and vacillating manner. The protagonists slip passively from one situation to another, leading to the weakening of the causal connection in the story. Sometimes different protagonists follow different paths which are fragmented, disconnected, separate, and the spectator tends to perceive their lives as parallels. Thus these spectators are impelled to compare agents, attitudes and situations throughout the film. Besides, the narrow focus on the character creates more identification with the spectators, but it may also make the narration less reliable. The psychological depth complements the narrow focus. Hitherto art cinema has been the main source of experimentation with representing mental processes in fiction films (Bordwell 209-12).

Auteurs or film directors that created their films as if they were works of art, had their vital intellectual presence in films during the nineteen-sixties, shaping conceptions of what a good film was. Bearing in mind that a good film was considered a filmmaker's personal statement, art-cinema happened to reinforce the opposition between Hollywood – industry, collective creation, entertainment- and Europe – freedom from commerce, the creative genius, art (Bazin 277). However classical Hollywood influenced the art film and the art film influenced the new Hollywood of the late nineteen-sixties and seventies, which absorbed *avant-garde* cinema narration techniques.

As we have seen, although filmmakers have used different techniques since the beginning of cinema, the reproduction of characters' thoughts and feelings on screen

has always been a challenge for filmmakers. They have used several strategies in order to improve those representations since the time of the silent film.

2.2 The Concern with Mind Representation

External activity and acts are pretty much easy to be reproduced in cinema. In fact, film excels in the presentation of external details. Complex sets and objects are depicted right in front of the spectators' eyes, in split time. Lights, movement or the camera position draw the spectators' look towards whatever the filmmaker considers relevant. But is it possible for a film to penetrate the mind and represent even the simplest thoughts and feelings?

The realms of the mind started to be represented in a theatrical form on screen in the 1920s. There are not expressive tools to facilitate an adequate representation of the characters' mental functioning. The whole question is to know which kind of organization of images and sounds is necessary for the apprehension of fluxes of consciousness which, both at the level of images and sounds, seems impossible.

Filmmakers such as Woody Allen, Hector Babenco, Ingmar Bergman, Luis Buñuel, Federico Fellini, Akira Kurosawa, Roman Polanski, Alain Resnais, and many others searched for solutions to transpose the interior life of characters to screen and tried to create films in which there was an illusion of watching the characters' mental functioning on the screen (Callev 28-9).

Some strategies can be briefly cited. The first would be the filmmakers' interference with the photographic quality of the image such as soft focus, distortion through special lenses, special coloring through filters or other technical devices, the resultant images standing for the thoughts. Another technique is the reliance on the use

of special effects such as slow or fast motion, superimposition, dissolves, split and frozen frames to represent the characters' intentions. A third strategy is the use of shots that simulate the point of view of a character, his physical spatial vision in the past, present or future, or even his interior vision as it originated in the mind's eye. The making up of circumstances is also used, provided that characters may externalize their emotions. Alternatively, filmmakers often use recognizable symbols of mental processes such as psychoanalytical ones or any other conventional symbol to represent characters' feelings. The visualizing of thoughts inside balloons, like in silent films, can be used in order to show metaphorically what the character is thinking. The narrator's participation in the dramatization of dreams is another very useful strategy. Moreover the use of music, noises, the characters' speech, and finally the organization of shots in a structural process, depicting mental processes and feelings have been used to stand for the depths of the human soul on screen and to reproduce feelings. A strategy which is quite common is the representation of a character that listens or sees statements, images, sounds and images that have already been listened or seen, referring her/him to former situations (Callev 237).

But perhaps the commonest strategy is identified when there is the use of the voice-over technique – a form of narration in which a character's lips remain closed while the voice is heard expressing his or her thoughts.

Thus, by using the techniques above mentioned, filmmakers have involved themselves in the representation of mental processes of characters. Many of these techniques became common among directors including Sean Walsh, the director of *Bloom* (2003), the filmic adaptation of James Joyce's *Ulysses*.

2.3 Sean Walsh's *Bloom*

James Joyce's work, marked by obsession with language and technical experimentation, has always seemed impossible to be transposed to screen. Nonetheless, Joyce's 1922 novel, has been adapted into a film once before, in 1967 by Joseph Strick, an American director. His adaptation is considered more literal and sometimes impenetrable, banned in Ireland until the year two thousand and was unseen by most Joyceans. *Bloom*, the 2003 filmic adaptation, though, was the result of hard dedication by first-time Dubliner filmmaker Sean Walsh whose ambition was to provide the novel with cinematic form and to navigate in the running stream of consciousness, through the stream of consciousness in film.

Bloom is the story of the 17th of June 1904, a common day in the lives of three ordinary Dubliners, Leopold Bloom (Stephen Rea), his wife Molly (Angeline Ball), and a young stranger who is a teacher and artist, Stephen Dedalus (Hugh O'Connor). Stephen Dedalus is trying to come to terms with his mother's death and Leopold Bloom, after walking through the streets of Dublin, ends the day coming back home. During his journey, while running many errands, Jewish Leopold Bloom nearly gets into a fight with a one-eyed drunken citizen (Patrick Bergin), has a few earthy encounters with women on the beach and whores in the brothel, does not think about his wife, and becomes a paternal figure to the young teacher and artist, whom he saves from getting into trouble with the Dublin police. But Bloom's real journey happens through the intricate web of his memories and unspoken desires, an expedition inward which is loaded with myth and symbol just like in the novel. Like Bloom's journey, Molly and Stephen's most intimate wanderings within the realms of their minds and souls are also reproduced on screen. The film, then, allows the spectators into the thoughts of the protagonists. By so doing, Joyce's famous interior monologues present a variety of reduced strategies, according to some critics: actors wander about and images of the

protagonists are matched to dense dialogues drawn straight from the pages of *Ulysses*. In brief, Walsh's interior monologues rely almost only on voice-overs.

The filmmaker did not want to call his film *Ulysses*, because the audience would certainly think that they would necessarily have to have a degree in English to watch it. Thus Walsh decided to give the graphic designer the brief of what he expected to work on the filmic adaptation, and the graphic designer returned with the idea that if Joyce could fool around with typography and literary styles, then she could do the same (O'Brien par. 5).

Sean Walsh's adaptation begins with white graphic signs, in circular movements, against a black backdrop, which appear even before the credits are presented. After Molly's first soliloquy they come back to screen in the same movement until the title can be identified, this time against a sunset in the backdrop. Thus the title is presented artistically to the audience as an allusion to the playful way in which James Joyce wrote his novel, playing with words, punning, making up new words. In short, in the credits, prose is transformed into poetry, in an unpunctuated form, in an everlasting stream. The letters of the word Bloom are used and replaced by graphic signs in a creative way, drawing the audience's attention to the veiled relation between *Ulysses* and *Bloom*.

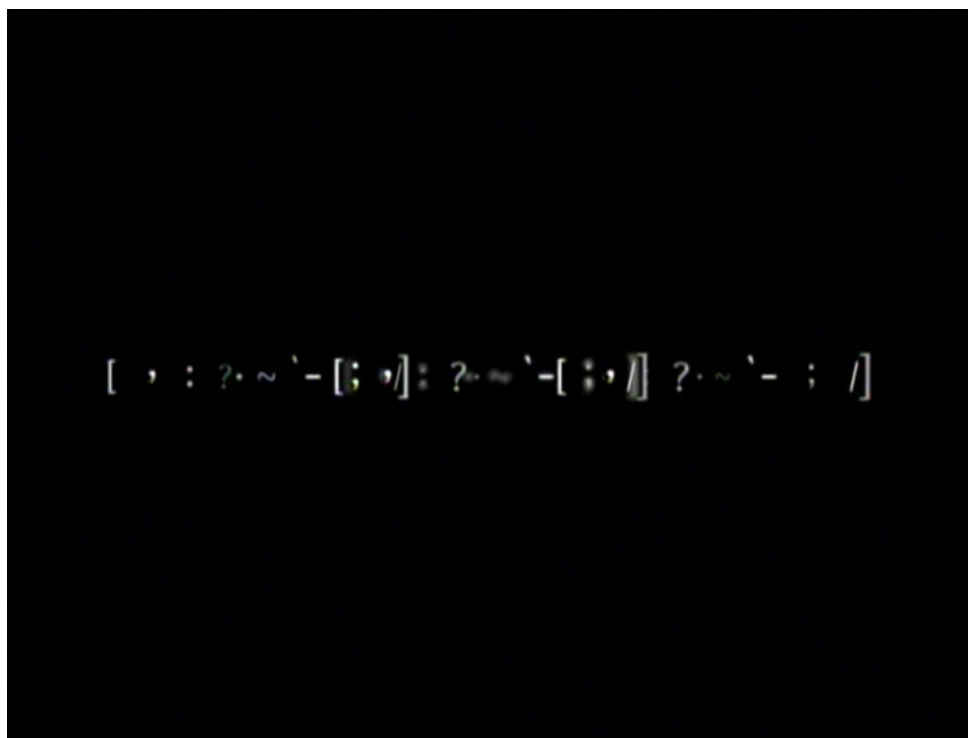


Fig. 1. Sean Walsh, *Bloom* (São Paulo, 2004) DVD.



Fig. 2. Sean Walsh, *Bloom* (São Paulo, 2004) DVD.

Bloom's episodes describe a day in Bloom's life. He leaves early in the morning, goes to a funeral, remembers his deceased son Rudy, faces anti-Semitism in a pub, has fantasies in the streets of Nighttown, rescues Stephen, assumes his paternal feeling towards him, and goes back home. Simultaneously, Stephen's day, which is not very much emphasized, is as follows: He teaches at school, discusses literature with his acquaintances, remembers his deceased mother, drinks too much, and finally accepts Bloom's assistance. On the other hand, Molly Bloom remembers her first dates and mainly the manner in which she fell in love with Leopold, making up her mind that, in case he proposed to her again, she would definitely say yes!

The film is divided into fifteen parts. Their names, just like the title of the film, are also allusions – in this case - to some of the episodes in the novel: “Penelope”, “Calypso”, “Telemachus”, “Nestor”, “Lotus Eater”, “Proteus”, “Hades”, “Scylla and Charybdis”, “Lestrygonians”, “The Cyclops”, “Nausicaa”, “Oxen of the Sun”, “Circe”, “Ithaca”, and “Penelope” (ending soliloquy). Some episodes of the book such as “Aeolus”, “Eumeus”, and “The Sirens” were skipped.

The filmic narrative starts and finishes at dawn, with Molly's direct interior monologue, represented on screen through the voice-over technique. Within the twenty four hours of June 16th, Bloom, Stephen and Molly's lives change entirely. Penelope's soliloquies start and finish the filmic narrative, and as mentioned, many episodes were excised.

Sean Walsh builds a flowing and circular narrative, favoring Molly and Leopold's relationship over Stephen's academic brilliant knowledge. It is a non-linear narrative, beginnings and ends may exist, but they are not clearly defined. *Bloom's* general structure is a circular drawing, being Molly's soliloquy both the opening and the

closing of the film. The soliloquies imbricate in a whole as to create an endless motto. Thus, while in bed, at dawn, Molly lets her thoughts go on and on up to the moment when she realizes how much she is looking forward to meeting her lover on the following Monday: “I can’t wait till Monday” is the last statement of the opening soliloquy of the film. Nonetheless the whole episode is replayed in the closing part of the film, having this sentence skipped. In fact, the filmic adaptation starts with a transposition of the last episode of *Ulysses*, “Penelope”.

In “Penelope”, Walsh uses an artifice to emphasize direct interior monologue, a kind of stream of consciousness narrative method mentioned in chapter one which is the reproduction of Molly’s image reflected in an oval mirror in her bedroom. She is well dressed and the spectators can see her lips moving and listen to her soliloquy replacing the voice over technique. In fact, what Sean Walsh represents in the filmic process is the interior monologue, occurring at the moment Molly is wandering in her thoughts, showing that Walsh is very much aware of the stream of consciousness narrative process.

In fact, Molly’s images, close ups in the looking glass, speak and look back to the viewers. Her image is a sequence that expresses the fascinating labyrinth of reflections over the relationships among the film, filmmaker, character and spectator. Consequently one might say that reflexivity is a strategy to reflect on the form and role of cinematographic representation, bringing subjective aspects of the cinema to the fore. While presenting Molly’s image in close-up in the movie, Walsh seems to be more interested in the act of describing than in what is to be described.

As the filmmaker describes Molly’s image in the mirror, he depicts a window (the mirror) within another window (the screen) which is the principle of reflexivity in

action or the so called *mise-en-abyme*. This procedure is constituted by the infinite return of mirror reflections to denote the filmic process by which a passage, a section, or sequence plays out in miniature the processes of the text as a whole. Definitely, the stream of consciousness narrative method is reflected on the form and role of this cinematographic representation.



Fig. 3. Sean Walsh, *Bloom* (São Paulo, 2003) DVD.

It took Walsh ten years to realize the film – three more than Joyce needed to write the novel (O’Brien par.7). When the filmmaker decided to work on this adaptation, he set himself three goals: first, to present the story to a wider audience; second, to reveal the humor of the novel; and third, to attempt to sketch some of the styles and tricks employed by the novelist. In order to do this, Sean Walsh researched

all Joyce biographies, commentaries and literary criticism and spent a decade trying to mould the novel's protean shapes, styles, ideas, allusions, language, and the novel's many kinds of stream of consciousness into a filmic narrative (O'Brien par.4). At last, after so much research and hard work, the filmmaker was able to accomplish his challenge

Most Joyceans have expressed admiration for Walsh's efforts. Senator David Norris, a former Professor of English at Trinity College, Dublin, says:

Walsh and his talented team approach Joyce using the visual vocabulary of the cinema in a manner I have no doubt Joyce himself would have approved. Stephen Rea provides a masterly and brilliant evocation of Bloom, managing to convey at the same time his Irishness, his Jewishness, his cosmopolitanism and his humanity; while Angeline Ball is quite the best of all the myriad of Molly Blooms that I have seen. (qtd. in Richardson 1)

On the other hand, some critics consider the film boring, because Joyce's writing was kept intact. Others believe that *Bloom's* picturesque landscapes and soothing voice-overs make certain sequences rather uninteresting. The consequence is that the film seems to them a mostly dull and uninventive affair.

As in the literary original, Sean Walsh attempted to depict the stream of consciousness explicitly showing concern with the representation of the mind. The scholar that has researched about this preoccupation is Haim Callev, whose theory is the object of the following part.

2.4 Haim Callev's Theory

In general, the cinema can easily reproduce visual action and its sounds. Several genres focus on the external action or on the outer world such as silent comedy, westerns, detective films, film-*noir*, thrillers, musicals, science fictions, to cite a few. Most of the successful accomplishments in the history of film can be found in those genres.

However, visualizing the inside from the outside is not an easy accomplishment in film. It is rather difficult to penetrate beyond the visible and audible surface behavior of characters, by reproducing their flow of thoughts, feelings, emotions, fantasies, hallucinations, dreams, nightmares or any other process that takes place within their minds. The capture and reproduction of this flow can be indirectly suggested on the characters' external activities as well as on the plot. Many filmmakers have been concerned on the unveiling of the stream of consciousness, as I have already mentioned, but this representation still remains a challenge.

The movement of the mechanisms of thought always takes place in the present, when a character is acting or speaking. Because fluxes of consciousness in cinema are invisible, two difficulties have been detected that would prevent stream of consciousness to be displayed on screen. First images of fluxes of consciousness are not irreversible and it is difficult at the level of cinema to show these fluxes by the way time is used in the cinematographic medium. Second, the fact that pictures and sounds seem to reproduce reality becomes an impediment when related to the recreation of intimate, abstract and invisible features of consciousness. Fragmented thoughts, free association, vague and fluctuant aspects of stream of consciousness would be quite difficult to be displayed on screen, unless singular methods and specific *dispositifs*, oriented by time and movement, were considered (Callev 17-9).

Alain Resnais, the famous French filmmaker, always worried about cinematic representation of stream of consciousness, states that

Film is for me an attempt, very rough and very primitive, to approach the complexity of thought and its mechanism. Nevertheless I insist on the fact that this is merely a small step forward with reference to what one should be able to accomplish some day. I find that once you descend into the subconscious, an emotion can be born. . . I believe that in life we do not think chronologically – our decisions never correspond to an ordered logical succession of actions that would normally develop perfectly in a chain. It seems intriguing to me to explore this universe, from the point of view of truth, if not of morality. (qtd. in Callev 31)

Alain Resnais, then, has always searched for the objective of fleshing out “the complexity of thought and its mechanisms” (Callev 31) and believes that we don’t think chronologically (as in clocks), but psychologically (Kumar 7-9), according to Bergson’s theory of *la durée* - which is a time that distends or compresses in consciousness, and presents itself in continuous flux (Kumar 48-9). Not only has Alain Resnais used different techniques to overcome the difficulties of transposing stream of consciousness to screen or “cinematic representation of mental functioning,” according to Haim Callev (32), but also have other filmmakers such as Ingmar Bergman, Federico Fellini, Luís Buñuel, Akira Kurosawa, Roman Polanski, and Alan Parker.

In his book *Stream of Consciousness in Cinema* (2001), Haim Callev, theorist and practicing filmmaker with a Ph.D. degree in Film from Columbia University, based his theory on the kind of mechanics and techniques Alain Resnais uses and creates in order to make stream of consciousness visible to the audience. Besides analyzing some

of Alain Resnais's films, the book is a theoretical analysis of the stream of consciousness in the cinema and an attempt to discern cinematographic possibilities of the apprehension of such object (the stream of consciousness).

The stream of consciousness defines more deeply the character than a mindful description of the situation, so the understanding of the present, the past and the future are essential to learn about the character's identity. The understanding of the present in which the character has his stream of consciousness on screen is fundamental for the better understanding of the character's features. The past is also important, because what remains of ancient experiences makes up what the character is, too. Moreover, the future is the set of possibilities that is opened by the present, the way in which characters understand a consequence to the current situation. Thus past, present, and future are all related and have a strong influence in the portrayal of a character through her/his stream of consciousness on screen.

Because stream of consciousness in film is the representation of mental processes occurring in the minds of fictional characters simultaneously with the external action, Callev came to the conclusion that a cinematic representation of mental functioning is effectively achieved in his practice by the use of three distinctive strategies applied to films, three formats that the thoughts can take: flash of thought, mental structuring, and mental fluidity. In all three strategies the viewer has the illusion of witnessing the content of the thoughts through cinematic structures (23). But the process of their evocation by the mind, triggered by the exterior world, can also be depicted through cinematic structures. The principles that guide the process, according to Haim Callev, are common to the three strategies: anchoring, mental selection, mental succession, enigmatic mental images, and patterns of repetition (20). Hence Callev's

tools of stream of consciousness representation are a purely structural method of simulating thought, allowing the audience to penetrate into levels of reality or fantasy that would not be reached otherwise.

2.4.1 Strategies to Depict Thought

Callev suggests that images that represent thoughts can appear in three different formats: in flashes of thought which are flashes as if they were snapshots (flash of thought); in a kind of structure, I mean, with shots that are linked by their content (mental structuring); and in fluid, continuous, true sequences (mental fluidity) (Callev, 229).

Flash of thought, the first format, is the displaying of thoughts that flicker in the character's mind when the character is located at a certain place (229). One example of flash of thought is in "Penelope", when Molly is lying in bed and her thoughts stream in flashes. This happens both in the opening and the closing soliloquies. Nonetheless, in the last part, through voice over it is possible to identify what or who is being showed on screen: Mulvey, Mr. Stenhope, Hester, Molly's father, old captain Grover, the sailors, the sentry, the Spanish girls laughing. As she drifts in her interior monologue, the screen shows her mental evocations, but on and off Molly is showed lying in her bed – the anchoring reality.

The second format is mental structuring that, instead of displaying flashes of disorganized thoughts, displays many mental evocations that are selected - according to the importance of the thoughts to a character's mind - and organized. The character's stream of consciousness builds up an organizational mechanism that is made up of the selection and the succession of shots that represent different mental evocations (229).

One example of thoughts in the shape of mental structuring is in the “Nausicaa” episode. The opening of the episode shows a catholic temple where a mass is being held. A fixed camera goes from the left of the screen to the right showing the priest that is celebrating the mass and finally reaching the image of Our Lady, in a close up. The blue eyes of the statue are focused and right after that Gerty MacDowell, the girl on the beach, is presented on the screen. The composition of the sequences is: Our Lady’s eyes, Gerty, and then, later on, another take with Our Lady’s eyes and Gerty’s, both of them in a sequence that make the audience associate both women. Joyce mentions that Our Lady is the star of the sea (Joyce 346), so here Gerty is on the beach, being associated with Our Lady. Hence the words of praying coming from the temple and being presented together with Gerty’s features create a parallel between Gerty and the Virgin Mary.

The third strategy to present thoughts, according to Callev, is mental fluidity, in which the stream of consciousness appears as a continuous flow of images, without any interruption (229). This strategy depicts the flow of a character’s mind in different states of consciousness, varying from full awareness to the subconscious and vice-versa. The fluidity of mental images and sounds create a narrative that comes and goes unsteadily from everyday life situations to hyperbole, ambiguity and symbolism. Such shifts make up the illusion of witnessing the flow of consciousness. Fluidity has its origin in the mixing of different mental evocations coming from the protagonist’s subconscious mind. Thus this mind filters, twists and reorganizes mental images which can mix up disparate materials taken from reality, filtering, distorting and reorganizing them. The closer the mind is to cognition, the more diverse the evoked elements are and the more linear their succession (186). One example of mental fluidity occurs in “Circe”. In this short scene, as Leopold is on screen, Bloom’s father’s voice is heard off-screen asking

his son part of a question: “_What are you doing down this place?” The rest of the sentence is heard in the following shot, when Rudolf Bloom, Leopold’s father appears: “_Are you not my son Leopold?” This is an example of a mental fluidity that occurs through a sound bridge. A line starts off-screen and finishes on-screen. Continuing with another example, right after preaching on his son, Rudolph, slaps his face and Leopold almost falls down. Then, there is a cut to a representation of another thought: Molly, wearing red oriental clothes, looks down on her husband, pulling his right ear as they walk in the street. In this example, Bloom has a stream of thought that starts with Rudolph Bloom and finishes with Molly. Both are representations of Leopold’s thoughts, as he has been concerned with his father’s suicide and his wife’s infidelity. But, when a pimp offers Bloom a prostitute from a balcony, Leopold is taken out of his fantasies. It is interesting that both the anchoring reality and the mental evocation take place in the streets of Nighttown. The characters whom Leopold sees in his fantasy interact with him exactly where he is.

4.2.2 Principles of Mental Organization

In addition to the description of the content of stream of consciousness, Callev states that the process of the evocation of these thoughts as well as all their triggering by the external world and their integration to an external reality can also be depicted. And he mentions five principles-- anchoring, selection, succession, repetition and presentation of enigmatic mental images—that serve as tools for this investigation. These principles represent the way in which the content of the mental images are evoked, organized and connected, allowing the stream of consciousness to flow on screen without special photographic devices; except the montage technique.

Anchoring, the first principle, represents the content of thought - in any of the mentioned formats - focused on two planes: one is the reality where the fictional character is placed and the other is the character's mind where his mental evocations take place (Callev 230). These mental evocations are like balloons held by a person. The images of the balloons are represented intermittently with the holder's image. The anchoring reality is the character, the origin of the mental evocation, the mind where the stream of consciousness is created. The events and objects of ordinary life – actual, present, visible – can be linked to the characters' fluxes of consciousness. For instance, in "Penelope", Molly is lying in bed while she has reminiscences. The image of Molly lying in bed is the anchoring sequence, the point of departure to the mental flow or to her reminiscences as well as the point of return of the same stream of thoughts to the external reality. Then the anchoring reality is the outer world. On the other hand, Molly's inner world is represented by her mental thoughts, images or evocations. In short, by what is inside her mind in the "Penelope" episode, there is a constant flow from Molly's outer world to her inner world and from her inner world back to her outer world. When the strategy is depicted through mental structuring, the anchoring reality is always short, but provides the spectator with a framework containing organized mental evocations. While the outer world consists of master shots and fragmentation of space, by the use of conventional editing, the inner world consists of continuous shots, generating space through camera and character movements produced by the floating camera technique. For instance, in "Nausicaa" there are two anchoring realities: the Catholic temple and the sunny beach. Leopold's mental evocations flow in master shots from what he considers a sin at the beach to the mass that is taking place in the Catholic temple nearby. The two opposing locations represent his contrasting feelings of guilt

and sexual pleasure. But the best example of the mental structuring strategy can be found in the “Circe” episode and it is going to be analyzed in the following chapter.

When thoughts are represented as a mental fluidity, the outer world takes a small portion of screen time. A character is at a location and his flow of thought takes place disorganized but in a continuous manner. The anchor links erratic mental images, and displays the same location repeatedly, low-key lighting, graphic backgrounds, as well as objects, all shot very closely creating a strong claustrophobic feeling. The best example of mental fluidity in “Circe” is going to be exemplified in the next chapter.

The second principle, mental selection, allows the viewer to think he is witnessing the thoughts to be evoked. It is the principle in which the characters’ minds choose some topics that are unveiled to the spectators in the form of sounds and/or images. These images and sounds are displayed on screen according to the characters’ previous experiences, states of cognition, and free-association processes, reflecting their concerns, attitudes, convictions, and obsessions (Callev 233). For instance, in “Penelope” the selection of relived fragments represent the choice made by Molly according to her emotional concern. Then in her reminiscences, the images that cross her mind in the opening and closing soliloquies are consistent with her personality. She is an earthy, sexy woman who feels rejected by her husband. They hadn’t had intercourse since their young Rudy passed away only days after his birth. So, Molly fantasizes about her lover, her agent Boylan, her romantic past experiences, all important events in her life. All her thoughts are disclosed to the spectator on screen, due to the fact that she is half-sleep, in bed. Her state of mind is prone to have these streams of thought. Then, the character’s mental selection comes from both her/his concerns and her/his state of cognition, imposing a fixed set of images. For instance, in

“Nausicaa”, Bloom’s thoughts are represented when the camera floats from the Catholic temple where the mass is being held, to the beach where he is being sexually aroused. His mind zigzags from the guilt and darkness of the temple to pleasure and delight in the sunny beach. This principle is called mental selection and refers to the selection made by the character’s mind, according to the character’s concerns and state of cognition at the time of the mental evocations.

Mental succession, the third principle, is the one in which the characters’ minds create an organizing pattern to represent their inner flow of images and sounds on screen. The following rules display the organizing mechanisms through which the mind is submitted: free association, repression of painful experiences, and the zigzag succession (Callev 234).

Free association, the first mechanism, is represented whenever a logical sequence of thoughts is changed into a fragmentary, non-linear, non-chronological, and elliptical structure. The apparently chaotic order of mental evocations is connected with different elements triggered from the characters’ minds. For instance, in “Nausicaa”, Leopold is on the beach and he looks at Gerty’s eyes. Her eyes are associated with the blue eyes of Our Lady’s statue in the Catholic temple nearby. This sequence is a clear example of free association on screen.

The repression of tormenting situations is the second mechanism. In fact, both tormenting memories and a threatening imminent event may represent repressed painful experiences depicted on gradual fragmentary manner on screen. At first, unimportant images of what seems to be disconnected situations are displayed, but as the film goes on, more information is added to the first fragments, adding meaning up to the moment when the complete painful experience is disclosed to the audience. Therefore, shots

appear on screen following a hierarchy. First, important images appear on screen as if the mind drew them from the unconscious mind, skipping less important images over. Only after the first appearance of these images, the mind fills the gap as other images are evoked in a backward succession.

The zigzag succession, the third mechanism, takes place when courses of actions or sequences are abruptly interrupted and substituted by contradictory alternatives. After that the new alternatives are substituted over again, perhaps by the original ones, creating a zigzag succession that moves back and forth logically and chronologically. Basically this succession represents hesitancy and indecisiveness. For instance, in “Nausicaa”, whenever the camera moves from the sunny beach to the dark Catholic temple and vice versa, the zigzag succession is displayed.

Images with important meaning can be repeated several times, so that the spectator becomes familiar with them and figures out the reason why they are chosen and represented on screen. This strategy follows the principle of patterns of repetition. The fourth principle, patterns of repetition, is the principle in which mental evocation of images and sounds are played repetitively. Such repetition of entire dramatic situations and not only isolated sounds or images make up the efficiency of the pattern and imply an obsessive tendency of the character’s mind. Whenever the whole situation reappears, the public recognizes the pattern, sometimes coming to fully understand what is within the character’s mind (Callev 236).

Enigmatic image is the fifth mental principle. Whenever an enigmatic mental image appears on screen, the privacy of the character’s mind is disclosed to the public. This image is usually played several times, unveiling meaning up to the point when spectators can fully understand the whole true reason of such representation on screen

(Callev 235). For instance, in “Circe” the ghost of Stephen’s mother appears in black, sitting in bed. Her image is scary, and only after the image is repeated and Stephen’s lines are spoken, the spectators can fully understand that he feels guilty for her death, for not following her teachings concerning the Catholic faith. What happens is that Stephen has a hallucination with his mother, because he has to purge his guilt.

In short, images of thought, represented in the format of flash of thought, mental structuring, or mental fluidity, can be organized according to the five principles mentioned above - anchoring reality, mental selection, mental succession, patterns of repetition, and enigmatic mental images - which have to do with the linking of the content of these images and the way it appears.

The first sequence in the film illustrates some of the strategies and principles suggested by Haim Callev. The dominant image in this scene is Molly talking about her sexual experiences and her pleasure in them, seated in front of a mirror, talking to the viewer, with her lips moving. The film begins with the image of a house and Molly’s voice over. The spectator can only listen to her voice, while she is in bed. It is clear that the speech stands for her thoughts, for the location where she is lying is in the present. Then there is a cut to the image of Bloom at his office working followed by Molly’s entrance with bad news. While Molly’s voice is heard simultaneously with Bloom’s image, there is a cut to a flash of thought of the maid cleaning the floor, followed by Bloom’s looking at her buttocks. Another cut to Molly talking to her image on the mirror with her lips moving again. Molly talking to the mirror stands for the present, the reality in which she lives. The other scenes - when she is in bed, for example - stand for memories and judgments. In this occasion, her words are spoken in voice over and many flashes of thought appear: the maid cleaning the floor, her sexual intercourse with

some men, some presented as flashes of thought, some others as mentally structured ones. All of them are simultaneous with her commentaries on the pleasure she feels with all her partners, on the reasons why her husband does not have intercourse with her and on the consequence of those acts: pregnancy. In this scene, the anchoring reality is her image on the mirror, her bedroom, the place where she is. And the images of her thought are selected and stand for the type of person she is: sensual images of Molly in bed, ordinary acts such as drinking coffee, but most of them stand for her adultery and her sexual desire. The visual succession of the images (mental succession) of her thought also tells the spectator that Bloom is not having sex with her after she has lost her baby and that she is not interested in her husband anymore.

Having illustrated some of the strategies and principles of Callev's theory, next chapter will deal with the episode "Circe" and its narrative techniques in both *Ulysses* and *Bloom*. Callev's strategy of mental fluidity will be exemplified in three scenes of this episode, chosen among the many shots of the film.

3 “CIRCE”

Fiction does not consist of making us see the invisible, but in making us come to identify the invisible in the invisibility of the visible.¹¹

- Michel Foucault

In the Joycean “Circe”, Bloom and Dedalus are confronted with the nightmares of their lives and emerge somewhat triumphant. Stephen is confronted with his mother’s death to overcome his conflict and guilt. Besides his mother, the poet also is confronted with two other specters that haunt him: the Irish Church and the English State. Bloom, on the other hand, must confront his own demons: his sexual guilt, social frustrations, his wife’s unfaithfulness, his father’s suicide, his son’s death, and the harshness of the prejudice against Jewish people in Ireland, felt under his own skin.

“Circe” shows that what we could see and hear was perfectly pertinent to the action translated into terms of seeing and hearing. Moreover, the streaming of the most private thoughts in the protagonists’ minds in the first fourteen episodes only represents conscious matter. “Circe” truly shows the most private thoughts, possibly those that are even beyond the consciousness of the thinker himself.

3.1 Joycean “Circe”: The Plot

“Circe” is the longest episode of the novel. The Homeric parallel of the episode is taken from the Book X of *The Odyssey*, in which Ulysses and his followers arrive in the island of the enchantress *Kirke*, who turns them into swine. But as Ulysses sets out to rescue his men, he is assisted by Hermes. Hermes gives him molly, a magic herb,

¹¹ Qtd in Sílvia Ferraz. “O trabalho, uma música.” *Kafka Foucault: sem medos*. Org. Edson Passetti. (São Paulo: Ateliê Editorail, 2004) 70.

which immunizes him against Circe's power. So, Ulysses is able to master her, making her transform the swine into the form of his men again, and taking her to bed.

The Joycean "Circe" is a written play, ranging from a naturalistic description of events to hallucinatory fantasies in the minds of Leopold Bloom and Stephen Dedalus. Nonetheless, both description and fantasies take place simultaneously in the novel. The result is a certain difficulty for the readers to fully understand the course of events and detect what is fantasy and how the protagonists interact with it. The imagery of the play is bestial and the characters are carnival grotesque.

The story starts late at night and the drinking party of previous episode has now gone. Stephen has been abandoned by all of his friends but Lynch. Bloom is following him from a distance, and they enter Nighttown by train on Mabbot Street.

Having momentarily lost the view of Stephen, Bloom enters a pork butcher's shop in Nighttown and purchases some meat, which he will later feed to a stray dog. Bloom's first hallucination is of a spy, an agent of the Citizen. He then encounters the ghost of his father as an exaggerated Jew, who scolds him for being wasteful. He is then haunted by a succession of women: his mother, his wife, and the most recent object of his lust: Gerty MacDowell. Throughout these encounters, we hear the real voice of the Bawd.

Next he recalls his earlier encounter with Mrs. Breen, yet his memory of the event dissolves into a fantasy of flirtation and then accusation. He wonders about his search for Stephen. In this moment he is approached in a hallucination by two policemen. After failing to evade them, Bloom is made to stand in a show trial for sexual indiscretions.

Again, the play returns to reality with the whore Zoe informing Bloom that Stephen is inside Bella Cohen's brothel. Zoe relieves him of his talisman, a potato, and he becomes lost in fantasies. His absurd daydreams have him as an emperor, president and a hero god. He is the ruler of an imagined city, Bloomusalem. However, Bloom is humiliated as hypocrite and masturbator. But he reclaims the sympathy of the people by giving birth to eight male children. It is the voice of Zoe which once more returns Bloom to reality.

Meanwhile Stephen, prompted by the conversation of the whore Florry, imagines the coming of the Anti-Christ. He then sees his earlier companions as a chorus. After a brief intercession of reality, Bloom's grandfather arrives by the chimney to help Bloom to analyze the various attributes of the prostitutes. Bloom divides into two personas: the solemn Bloom and the romantic Henry. Nearby, Stephen, influenced by the conversation of Florry and Lynch, transforms himself into a Cardinal.

At this point Bella Cohen enters after servicing a customer, and almost immediately Bloom is enchanted by her. Bella is transformed into the masculine Bello and Bloom is humiliated, tortured, and feminized. A chorus recounts all of Bloom's past sexual aberrations of thought and of deed. He is condemned to empty the pisspots of the whorehouse by day and by night to be a whore himself. Bella/Bello then taunts Bloom by reminding him that someone has taken his place in his bed.

As Bloom returns to reality, he immediately demands the return of his potato from Zoe. He also takes Stephen's money from the deceitful prostitutes. Stephen himself, however, is lost in remembrance of Father Dolan who appears to speak the same lines he spoke sixteen years earlier. Bloom, in one final flight of hallucination,

imagines himself present at the scene of his own cuckolding by Blazes Boylan. Bloom escorts Boylan to Molly. Boylan tells Bloom to look into the keyhole to see the couple.

In his final hallucination in the whorehouse Stephen is visited by the ghost of his mother from whom he seeks pardoning for the matricide for which he feels responsible. He then smashes Bella Cohen's chandelier. Bloom defends Stephen from Bella and pays for the damage.

Stephen flees the brothel and involves himself with two British soldiers, and Bloom tries to free him from them. In Stephen's mind they are Edward VII, Irish heroes, clerical figures, and others.

Stephen is struck down by one of the soldiers, Private Carr, and Bloom keeps the soldiers from doing further damage to him. When the police arrive, he accuses the soldiers of assaulting Stephen. The episode comes to its final scene as Bloom, caring for the young Dedalus, has a vision of his beloved, dead son Rudy.

The plot summary above demonstrates how Joyce has relayed in interweaving reality—facts happened during Bloom's and Stephen's walk through the streets of the Red District—with fantasy—their hallucinations and fantasies.

3.2 Critical Views on “Circe”

In “Circe”, the consciousness of Bloom and Stephen are turned inside out, with their hidden fears and desires coming to the fore and being dramatized. This emphasis on the exposure of concealed psychological depths has become common place in the criticism of the episode, and to a certain extent, has remained so. In the mid-seventies, Hugh Kenner, a Canadian literary critic, classified Bloom's fantasies as purgation.

Nonetheless, the author added that it was impossible to be sure of what was happening in the episode, that it was hard to trust in it, and finally that the only hallucinated person would be the reader himself (Joyce 91).

Whereas Daniel Ferrer, a specialist on James Joyce, detected a principle of disintegration in “Circe”, a plunge into chaos (139), H  l  ne Cixous, a French feminist literary critic, characterized it as a given confusion between interior and exterior, thought and action, because “Circe” dramatized the experience of dissolution, in which the boundaries of the self were annihilated. For Cixous, the fine line between the mind and its surroundings were blurred. She refers to the themes of sexuality and gender, focusing on Bloom’s womanliness (700-1).

For Marilyn French, an American novelist, Joyce’s narrative is characterized by osmosis (as opposed to clear, logical separations) and by polycentricity (as opposed to centered unity). Identities are blurred and unstable. She said that, by the early eighties, the interpretation of “Circe” was still a problem, because critics continued to make sense of the episode on naturalistic grounds. Fantasies and hallucinations in the episode did not match the naturalistic level, but were performances staged by the author to the audience. She added that the episode did not have a real plot, without a dramatic structure (96).

Brook Thomas, Shari and Bernard Benstock – all American specialists on James Joyce - argued that “Circe” was controlled by transformational magic. For them, these ideas merely represent a rooted doubt whether the episode should be analyzed under the light of naturalism or rationalism (Thomas 51) (Benstock 45).

Reason, realism and totalization or the assumption that the episode should be taken as a singular entity, in a single dimension, no longer seem valid. Hence critics start to pay less attention to both the characters and the objective reality underlying them, and began to focus on self-reflexivity.

Self-reflexivity allows “Circe” to create several readings of the episode, a variety of mimetic and non-mimetic readings. In the nineties, too much attention was paid to the myth format of the episode, leaving aside the question of the dramatic form. Nonetheless form has to be analyzed considering its political significance. Joyce’s use of the theatrical form involved a certain kind of attention in the manifestation of his protagonists’ most intimate subjective depths. Thus besides being reflexive, “Circe” is ideological and Cheryl Herr, a specialist in Joyce, conceives of the episode as a psychodrama. For her, the cultural construction of identity is at stake rather than the individual psyche. Besides that, provided that the unconscious is formed under a cultural formation, the episode offers a direct treatment of Ireland’s historical contradictions (146).

Besides Cheryl Herr, Udaya Kumar, an Indian specialist in Joyce, also privileges the discursive over the mimetic elements of the episode. For him, “Circe” is taken as an elaborate repetition machine where elements presented earlier in the text are reactivated, transformed and repeated as fantasy. For Kumar, repetitions problematize not only the nature of the characters but also the textual memory itself, as well as the different discourses in the novel. The critic states that these repetitions play an important role in the criticism of the episode, because they rupture the sign in order to thematize the way they function, drawing attention to the sign’s own discursive history in *Ulysses* (24).

“Circe” has been studied since the novel was released, but still may be considered an enigma. An enigma where the narrator, represented within the minds of the protagonists in the fourteen first episodes most of the time, appears in stage directions. Moreover, the fantasies, dreams, and hallucination interact with protagonists, bringing to the reader a feeling of chaos. “Circe”, just like Joyce expected, will keep scholars busy for centuries to come.

3.3 Stream of Consciousness in Joycean “Circe”

In “Circe” Joyce privileges the dramatic form over the lyrical and the epical. The author uses the technique of stream of consciousness narrative to explore Stephen’s and Bloom’s subconscious lives. Nonetheless, the narrator of “Circe” is a speaker of stage directions (neither representing Bloom’s mind nor even accompanying his thoughts). Ultimately, the voice represented in the stage directions mingles the collective, emotive experience of the audience with the singular, intellectual experience of the reader.

“Circe” is a drama presented in the level of discourse, because the characters are unaware of the taking place of their streaming of thoughts. Neither does Leopold recollect of his fantasies, nor does Stephen his hallucination. Therefore considering that these fantasies and hallucination are outside the consciousness of the characters, it is inevitable to think about an omniscient narrator. In fact, these dreams occur both in the streets of Nighttown and in Bella Cohen’s brothel, coming out of the protagonists’ minds in a drama style. Moreover, we feel the narrator’s presence in the stage directions. Because the actual scenery is Nighttown in Dublin, mainly in a brothel at about midnight, it may raise discussions whether the episode is a representation of the stream of consciousness genre indeed.

Robert Humphrey considers “Circe” the only successful drama ever written in stream of consciousness providing that, despite the dramatic form, Joyce represents the unspoken mental lives of the two male protagonists in a fluid and chaotic manner, while they interact with other people, elements, and objects in the streets. Many of these people, elements, and objects are mere representations of the protagonists’ minds, but even being part of a stream of thought, their action and interaction are seen on stage (38-9). So, when Humphrey considers “Circe” the only drama written in stream of consciousness, this categorization is pretty much polemic, due to the fact that when a text is written in the form of a play, characters have lines, and there are stage directions indicating details of the scenes. In regular stream of consciousness texts, the voice of the narrator ceases to exist, the readers can almost hear the thoughts that pour straight from the character’s mind in a disordered manner, and with grammatically incorrect sentences. So, the stream of consciousness in drama would not fit the definition.

Nonetheless, in “Circe” the complexities of the human mind under great physical and emotional stress are depicted. So, that is probably why Morton P. Levitt states that this is the most spectacular of all the episodes of *Ulysses*, “being everywhere cited as the pinnacle of stream of consciousness writing” (112). In other words, “Circe” is considered by most scholars, according to Levitt, as the best example of stream of consciousness in literature.

In short, stream of consciousness in “Circe” is a fantasy play in which suppressed fears, guilt, and urges are presented throughout the different kinds of thoughts, desires, and feelings in the novel.

Many a critics have considered *Ulysses* impossible to be transmuted into cinema, because of Joyce’s kaleidoscopic use of different narrative styles. Contrary to the

consensus, Sean Walsh took the challenge and came up with a filmic adaptation which is worthy of an academic analysis. In order to do this, we are going to single out some of the features of *Bloom* (2003), and analyze a few scenes in the “Circe” episode, which is the object of the following section.

3.4 Walsh’s “Circe”

It would be impossible for Sean Walsh to transpose the entire book into a film, so scenes would have inevitably to be cut, reshuffled, or condensed. Besides, he assembled a series of brief shots presenting a condensation of subjects and time using the montage technique. Breaks and contrasts between images are very much emphasized by using the cut.

As “Circe” is an episode where cause and effect are loosened up, the enacting of plot is consequently random and fragmented, granting us the enhancing of the symbolic dimension of the episode by focusing on the fluctuations of character subjectivity. The entire episode concerns Bloom’s fantasies and Stephen’s hallucination, with fragments of pure illusion. Moreover, Walsh transforms the film in a circular narrative which starts and finishes with Molly’s soliloquy. The filmmaker uses the *mise-en-abyme* technique to emphasize the stream of consciousness method rather than the plot of the novel.

As it is impossible to analyze the use of stream of consciousness techniques in the whole episode, three scenes were chosen in which Haim Callev’s tools were applied. They are named (a) Hands on Focus; (b) A Peephole and an Enigma; (c) The Transformation Scene.

3.4.1 Hands on Focus

This scene appears on pages 457-61 and is transcribed below.

Stephen: (Extends his hand to her smiling and chants to the air of the bloodoath in the Dusk of the Gods)

.....

Zoe: (Turns) Ask my ballocks that I haven't got. (To Stephen) I see it in your face. The eye, like that. (She frowns with lowered head.)

.....

Zoe: (Examining Stephen's palm) Woman's hand.

Stephen: (Murmurs) Continue. Lie. Hold me. Caress. I never could read His handwriting except His criminal thumbprint on the haddock.

Zoe: What day were you born?

Stephen: Thursday. Today.

Zoe: Thursday's child has far to go. (She traces lines on his hand) Line of fate. Influential friends.

.....

Zoe: Mount of the moon. You'll meet with a . . . (She peers at his hands abruptly) I won't tell you what's not good for you. Or do you want to know?

Bloom: (Detaches her fingers and offers his palm). More harm than good.
Here. Read mine.

Bella: Show. (She turns up Bloom's hand) I thought so. Knobby
knuckles, for the women.

Zoe: (Peering at Bloom's palm) Gridiron. Travels beyond the sea and
marry money.

Bloom: Wrong.

Zoe (Quickly) O, I see. Short little finger. Henpecked husband. That
wrong?

.....

Bloom: (Points to his hand) That weal there is an accident. Fell and cut it
twentytwo years ago. I was sixteen.

Zoe: I see, says the blind man. Tell us news.

Stephen: See? Moves to one great goal. I am twentytwo too. Sixteen
years ago I twentytwo tumbled, twentytwo years ago he sixteen fell off
his hobbyhorse. (He winces) Hurt my hand somewhere. Must see a
dentist. Money?

(Zoe whispers to Florry. They giggle. Bloom releases his hand and writes
idly on the table in backhand, penciling slow curves.)

Florry: What?

(A hackneycar, number three hundred and twentyfour, with a gallant-buttocked mare, driven by James Barton, Harmony Avenue, Donnybrook, trots past. Blazes Boylan and Lenehan sprowl swaying on the sideseats. The Ormond boots crouches behind on the axle. Sadly over the crossblind Lydia Douce and Mina Kennedy gaze.)

The boots: (jogging, mocks them with thumb and wriggling worm-fingers) Haw, haw, have you the horn?

(Bronze by gold they whisper.)

Zoe: (To Florry) Whisper.

(They whisper again.)

(Over the well of the car Blazes Boylan leans, his boater straw set sideways, a red flower in his mouth. Lenehan, in a yachtsman's cap and white shoes, officiously detaches a long hair from Blazes Boylan's shoulder.)

Lenehan: Ho! What do I here behold? Were you brushing the cobwebs off a few quims?

Boylan: (Seated, smiles) Plucking a turkey.

Lenehan: A good night's work.

Boylan: (Holding up four thick bluntungulated fingers, winks) Blazes Kate! Up to sample or your money back. (He holds out a forefinger) Smell that.

Lenahan: (Smells gleefully) Ah! Lobster and mayonnaise. Ah!

Zoe and Florry: (Laugh together) Ha ha ha ha.

Boylan: (Jumps surely from the car and calls loudly for all to hear) Hello,
Bloom! Mrs. Bloom up yet?

Bloom: (In a flunkey's plum plush coat and kneebreeches, buff stockings
and powered wig) I'm afraid not, sir, the last articles. . .

Boylan: (Tosses him sixpence) Here, to buy yourself a gin and splash.
(He hangs 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?

Bloom: Thank you, sir. Yes, sir, Madam Tweedy is in her bath, sir.

Marion: He ought to feel himself highly honoured. (She plops splashing
out of the water) Raoul, darling, come and dry me. I'm in my pelt. Only
my new hat and a carriage sponge.

Boylan: (A merry twinkle in his eye) Topping! (Joyce 457-61)

This scene is made up of dialogues, gestures and stage directions. The dialogues happen when Zoe reads Stephen's palm, Bella talks to Bloom, Bloom asks Zoe to read his palm, Zoe predicts Bloom's future, Lenahan talks to Boylan, Boylan calls Molly, Bloom addresses himself to his wife, and Molly, to Boylan.

All gestures are mentioned in the stage directions. The first is when Stephen stretches his palm to Zoe; then Zoe turns, frowns with lowered head; examines Stephen's palm, traces lines on his hand, and peers at his hands abruptly. Bloom, after

that, detaches Zoe's fingers and offers his palm. Then, Bella turns up Bloom's hand and Zoe peers at Bloom's palm. Bloom winces, Florry and Zoe giggle. Bloom releases his hand and writes idly on the table in backhand, penciling slow curves. Boylan and Lenehan sprowl swaying on the sideseats of a car; Lydia Douce and Mina Kennedy gaze over the crossblind. Then the boots mock them. Boylan leans over the well of the car and Lenehan detaches a long hair from his friend's shoulder. Boylan smiles, holds up four thick fingers, and winks. Then Boylan holds out a forefinger. Lenehan smells it. Zoe and Florry whisper and laugh together. Then Boylan jumps from the car, and tosses Leopold sixpence. The last gesture described is Molly splashing out of the water.

In the stage directions, it is possible to imply the complete change in the space where the action is taking place. The action begins in Bella's brothel and suddenly, through the stage directions, the reader learns that Boylan and Lenehan are on a car, driven by James Barton, in the streets of Nighttown. In the next stage direction, Boylan is leaning on the car where he was before, with a red flower in his mouth.

Therefore, the omniscient narrator can be found in the stage directions. The narrator is witnessing everything, and describes the characters' movements swaying from the outer to the inner worlds and vice-versa. The omniscient narrator is privy to all things past, present and future - as well as the thoughts of all characters. Besides that, gestures and descriptions of costumes are also in the stage directions.

Bloom's fantasies or thoughts take place smooth, implicitly; and it is difficult for readers, at first, to figure out the difference between the outer from the inner worlds. For instance, after Zoe reads Bloom's palm, Leopold releases his hand and starts writing idly on the table in backhand. This description shows that the protagonist is plunging into his own thoughts, his inner world. It is the beginning of a mental evocation. The

action, in the episode, goes on and it is hard to distinguish between what is taking place in the streets of Nighttown and what is in Bloom's mind.

Robert Humphrey theorizes, though, that "Circe" is a drama written in the form of stream of consciousness. What happens in this part is that Leopold Bloom has been worried all day with Molly's affair with Boylan, so he has a fantasy where he sees them meeting and having intercourse in the form of a play.

Walsh translates this scene into film and the mental evocation is represented in a similar way. The format in which this stream of thought is represented on screen is denominated mental fluidity, according to Haim Callev's theory. The anchoring reality is Bella Cohen's brothel and the mental evocation happens in the streets of Nighttown. So, there is a flow that comes in the sequence in which the shots appear. At the beginning, Bloom's hand is shown and after a cut, Boylan's hand is depicted in an extreme close up. The fluidity is evident, because there is a transition from the anchoring reality to Bloom's mental evocation, triggered by Bloom's free association.

By showing Leopold smelling Boylan's fingers with Molly's intimate smell, the spectator realizes how much Bloom has been worried about his wife's infidelity.

Two snapshots illustrate the scene above mentioned:



Fig 2. Sean Walsh, *Bloom* (São Paulo, 2003) DVD, Chapter thirteen.

In the first one, the *mise-en-scène* is composed of a kind of a living room, with a *pianolla* to the left in Bella's whorehouse

In the first plane is Zoe, a prostitute, holding Stephen's left wrist with her left hand. She has just predicted his future. Both are sitting on a couch, but Zoe is sitting near Leopold, too. Bloom is sitting on the *pianolla*'s seat, turning to the left and stretching his left hand towards Zoe's right wrist.

Because of the point of view shot, the audience is encouraged to identify with Bloom. He is stretching his palm towards Zoe's hand, so that she will be able to predict his future. Therefore the protagonist is as willing to listen to what is in store for him as the spectators to know what is to happen.

The filmmaker leads the spectators to leave Bella's house, an anchoring reality, and go to the streets of Nighttown. The elliptical editing¹² suggests that Bloom is drifting in a fantasy. Moreover Boylan's line can be heard before the change of shots, providing us with fluidity in between scenes through sound. The sequence of one shot to the other already starts before the first shot finishes.



Fig . 3. Sean Walsh, *Bloom* (São Paulo, 2003) DVD, Chapter thirteen.

The second shot shows a dark blind alley and in an extreme close-up the four fingers of Boylan's right hand in the center of the screen, in a street of Nighttown. Boylan's fingers are represented in an extreme close-up shot¹³. Behind Boylan's hand, in a second plane, there is a prostitute standing against a wall, to the right, under a dim light. The features of the woman cannot be seen, because of the blurry effect of the

¹² A shot transition that omits part of an event, causing an *ellipses* in plot and story duration (Prunes n.par.).

¹³ A framing in which the scale of the protagonist is very large, shot with zoom lens (Prunes n.par.).

picture, but she has her left hand by her waist. The shallow depth of field is used to focus audience attention on Boylan's hand, the most significant aspect of the shot. The shallow focus¹⁴ suggests not only Bloom's psychological introspection but also the off-screen protagonist's mental thought that is to come.

Fluidity takes place as the former shot is replaced by Boylan's hand. In fact, Bloom's mind filters the idea of hand, as Zoe was trying to predict his future by reading his palm, makes a free association with fingers, because Bloom hasn't been caressing and touching his wife since Rudy, their son, passed away. Molly and Boylan are having an affair. So Boylan's fingers stand for Molly's infidelity and the pain Leopold feels because of her cheating on him. Therefore, Bloom's hand is associated with Boylan's fingers, triggering the distorted mental evocation that replaces the first image.

3.4.2 A Peephole and an Enigma

The second scene appears on pages 461-2 and is transcribed below.

Boylan: (clasps himself) Here, I can't hold this little lot much longer. (he strides off on stiff cavalry legs)

.....

Boylan: (to Bloom, over his shoulder) You can apply your eye to the keyhole and play with yourself while I just go through her a few times.

Bloom: Thank you, sir. I will, sir. May I bring two men chums to witness the deed and take a snapshot? (he holds out an ointment jar) Vaseline, sir? Orangeflower...? Lukewarm water...?

¹⁴ Shallow focus is a restricted depth of field, which keeps only one plane in sharp focus. (Prunes, n.par.)

Kitty: (from the sofa) Tell us, Florry. Tell us. What...

(Florry whispers to her. Whispering lovewords murmur, liplapping loudly, poppysmic plopslop.)

Mina Kennedy: (her eyes upturned) O, it must be like the scent of geraniums and lovely peaches! O, he simply idolizes every bit of her! Stuck together! Covered with kisses!

Lydia Douce: (her mouth opening) Yummy. Oh, he's carrying her round the room doing it! Ride a cockhorse. You could hear them in Paris and New York. Like mouthfuls of strawberries and cream.

Kitty: (laughing) Hee hee hee.

Boylan's voice: (sweetly, hoarsely, in the pit of his stomach) Ah! Godblazegrukbrukatchkhrasht!

Marion's voice: (hoarsely, sweetly, rising to her throat) O! Weeshwashtkissinapooisthnapoohuck?

Bloom: (his eyes wildly dilated, clasps himself) Show! Hide! Show! Plough her! More! Shoot! (Joyce 461-2)

In *Ulysses*, it is between Boylan and Bloom's conversation that it is possible to know what is about to happen.

Boylan: . . . You can apply your eye to the keyhole and play with yourself while I just go through her a few times.

Bloom: Thank you, sir. I will, sir. May I bring two men chums to witness the deed and take a snapshot? (Joyce 461)

So, in Leopold's fantasy, Boylan allows him to look through the keyhole to watch both Molly and her lover have intercourse. Moreover, he permits Leopold to bring two acquaintances to look through the peephole, too.

Nonetheless, the transition of spaces and action is so abrupt that readers can hardly detect where characters are or who is part of Bloom's fantasy. In fact, this transition is cued by the stage directions, where the narrator states that Kitty, from the sofa, asks Florry to tell everybody what is happening. Only by reading this line, it is possible to realize that Kitty and some prostitutes are in Bella Cohen's brothel and Florry, somehow, is able to watch Molly and Boylan's love making. Moreover, two women, Minna Kennedy and Lydia Douce, barmaids in the "Sirens" episode, make comments before Boylan's and Molly's voices are heard. It seems that their participation is a transition from the brothel where Kitty and Florry are to Bloom's stream of thought. As these two ladies were present in another episode, when Leopold stops by a pub, it is hard to believe that they are in Bella Cohen's brothel as prostitutes. It seems that they are mere representations of Bloom's thought.

Therefore, stage directions are relevant to identify what is occurring in the protagonist's fantasies as well as conversations. Through stage directions it is possible to verify the character's gestures and features. For instance, Bloom "clasps himself" (Joyce 461) when excited and feels like having sex with Molly; Leopold "holds out an ointment jar" (Joyce 462) to Boylan, and shows care and concern so that the lovers, one of them, his wife, could feel more pleasure during the adultery. Still in stage directions, Mina Kennedy upturns her eyes and Lydia Douce opens her mouth as they exchange

ideas on Molly and Boylan's love making. Finally, Bloom has his eyes wildly dilated and clasps himself. These are the final stage directions depicting Leopold's gestures, which represent his excitement.

Stream of consciousness narrative is not censored, rationally controlled, or logically ordered, according to Robert Humphrey. So, "Circe" is a clear example of stream of consciousness in drama, for stage directions and lines hint at the interweaving of Leopold's outer and inner worlds. In fact, Bloom has been worried all day, because he knows Molly has an appointment with Boylan at four o'clock in the afternoon. Then, at midnight, exhausted, Leopold has fantasies related to his wife's affair.

In *Bloom*, not only does Leopold watch the couple have sex, but also Stephen. But, instead of the couple, he sees his friend Mulligan pointing to Stephen's mother's ghost inside the room.

In this case, the stream of consciousness appears as a continuous flow of images, a mental fluidity, following a determined order. So there is a mixing of different mental evocations coming from Stephen's and Bloom's subconscious minds. In this specific case, while Bloom is having his own mental evocation, Stephen – part of Bloom's fantasy - starts having a hallucination with his mother's ghost. Besides picking up mental images that have been annoying them, the protagonists filter, distort, and reorganize them, according to their most intimate concerns.

Therefore, the merging of keyholes is a means Walsh uses to make the audience thrilled and curious with the sudden change of sets and characters, granting movement, suspense and the feeling that Bloom's fantasy is flowing towards Stephen's

hallucination. At first, merges and triggers may bring confusion, but as the movie continues, the audience becomes more and more curious, even jumpy, as change occurs.

The snapshot described below is an illustration of the way Walsh tries to translate this scene.



Fig. 4. Sean Walsh, *Bloom* (São Paulo, 2003) DVD, Chapter thirteen.

The *mise-en-scène* is a blind alley in a street of Nighttown and a brick-laid wall to the left with a door in the center of the wall. Deep focus¹⁵, is used. Consequently, all the different planes of this image are given equal importance.

Leopold Bloom is looking through the peephole, but Sean Walsh does not show Molly and Boylan having intercourse. The filmmaker would rather allow us to hear the off-screen sounds the couple make inside the bedroom: shouts, sighs, moans, groans,

¹⁵ The framing in which the scale of the object shown is fairly large (Prunes n.par.).

and words said during their intercourse and in commentaries in the street (on-screen sound), during the sexual relation. The medium-long shot shows people standing and having their whole bodies depicted. In this case, the young men fidget their hands in the image. The camera level makes us feel as anxious as the young men that are watching Bloom looking into the key-hole. They all expect to have the opportunity to watch what is going on indoors. Nonetheless this is solely a mental evocation, because Molly is sleeping in her bed at that precise moment, while Bloom, Stephen, and Buckinghan are in Nighttown, at night.

When Stephen Dedalus takes his turn and looks through the keyhole, he sees a jester in an orange costume dancing around the bedroom and drawing the viewer's attention as he points to a bed, to a phantasmagoric vision of a woman in black, sitting in a bed: Stephen's mother's ghost. Buck Mulligan, who was outside the house watching Stephen, has become the jester inside the bedroom.

Therefore there are two distinct expressions of fluidity in this sequence. First, through the same keyhole different mental evocations can be perceived. When Bloom was watching through the keyhole, his anchoring reality is Bella Cohen's house, but his mind is wandering through the streets of Nighttown. Then he looks into the peephole. From the off-screen sounds, we assume that Bloom can see his wife being unfaithful to him. Secondly, Stephen's anchoring reality is the *pianolla* room, but he is depicted watching through the same keyhole.

Fluidity here has to do with the changing of two mental evocations, from Bloom's fantasy into Stephen's hallucination. Despite looking through the same peephole, the protagonists see what their minds expect them to see.

3.4.3 The Transformation Scene

On pages 496-7 we have the following text:

Bloom: Eh! Ho! (There is no answer. He bends again.) Mr. Dedalus!
 (there is no answer) The name if you call. Somnambulist. (he bends again
 and, hesitating, brings his mouth near the face of the prostrate form)
 Stephen! (There is no answer. He calls again.) Stephen!

Stephen: (frowns) Who? Black panther. Vampire (he sighs and stretches
 himself, then murmurs thickly with prolonged vowels) Who. . . drive. . .
 Fergus now/And pierce. . . wood's woven shade?

(He turns on his left side, sighting, doubling himself together.)

Bloom: Poetry. Well educated. Pity. (he bends again and undoes the
 buttons of Stephen's waistcoat) To breathe. (he brushes the
 woodshavings from Stephen's clothes with light hand and fingers) One
 pound seven. Not hurt anyhow. (he listens) What?

Stephen: (murmurs) . . . shadows. . . the woods/. . . white breast . . . dim
 sea.

(He stretches out his arms, sighs again and curls his body. Bloom,
 holding the hat and ashplant, stands erect. A dog barks in the distance.
 Bloom tightens and loosens his grip on the ashplant. He looks down on
 Stephen's face and form.)

Bloom: (communes with the night) Face reminds me of his poor mother. In the shady wood. The deepwhite breast. Ferguson, I think I caught. A girl. Some girl. Best thing could happen him. (he murmurs) . . . sweat that I will always hail, ever conceal, never reveal, any part or parts, art or arts. . . (he murmurs) . . . 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 secret master. Against the dark 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. He has a delicate mauve face. 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.)

This passage stands for Bloom trying to talk to Stephen, who is fainted on the floor, after being knocked down by Private Carr. Stephen starts to murmur some words and verses. There is not a conversation between the two protagonists in this scene and all the representation of thought is described in the stage directions and within the private conversation Bloom has with the night.

Bloom's and Stephen's gestures are described: Leopold "bends again and, hesitating, brings his mouth near the face of the prostrate form", but "there is no answer.

He calls again". It is only after a few attempts that Stephen "frowns", saying disconnected words.

Then readers learn that Stephen curls his body. It is clear that Stephen returns to a fetus position and that is the moment that Bloom, while speaking to the night, mentions that he recognizes Mrs. Dedalus' countenance in the teacher's face, as remembrances take over his mind. Then, in the following stage directions, there is the description of a boy that appears in a vision to Bloom and he recognizes as his son, Rudy.

Therefore, the presence of the omniscient narrator in the stage directions, describes Bloom's vision in details. Hence Rudy comes right out of Bloom's mind, a kind of obsession, because Leopold has been thinking of his deceased eleven-day-old son since his death. Nonetheless, Rudy appears as if he were eleven years old.

In *Bloom*, Walsh chooses to have a sound bridge: the sound of bottles breaking instead of breaking a chandelier. Right after that, Bloom is depicted out of the brothel, in the darkness, where he sees a fairy boy of eleven, dressed in an Eton suit, holding a book in his hand. The boy, smiling, kisses the cover of the book and crosses the gate, disappearing from Bloom's sight. As soon as Leopold sees the boy, he recognizes him as his deceased son Rudy, now transfigured into an eleven-year-old boy. Rudy's death happened, instead, at eleven months old. As Bloom follows Rudy, he meets Stephen lying in the street. The teacher passed out and the figure of Rudy merges with Stephen's. According to Bloom's mental fluidity, both characters are the same for him. Rudy is seen in Bloom's mental evocation, and immediately a free association process connects Stephen to his eleven-month-old deceased son.

The anchoring reality occurs in the streets of Nighttown where Stephen is lying on the floor. Nonetheless, Bloom's mental evocation happens when he leaves the brothel. Right after seeing Rudy going away, Bloom sees Stephen lying on the floor, fainted. The succession of shots leads the spectator to follow Bloom's free association. Rudy is depicted, leaves, and then Stephen is focused. There is no photographic device, special effects, to show the merging of the two characters, nonetheless, the merging of Rudy with Stephen occurs simply by the organization of shots.

The following snapshots illustrate the scene described: the first depicts Rudy and the second, Stephen.



Fig. 7. Sean Walsh, *Bloom* (São Paulo, 2003) DVD, Chapter thirteen.

In a medium close-up¹⁶ a boy whose age is around eleven years old is focused. Walsh uses a shallow depth of field, with low light conditions, in order to focus the audience's attention on the most significant aspect of the scene, Rudy. Moreover, a low contrast is used to achieve a more naturalistic lighting.

The filmmaker uses a high angle of framing, indicating the relation between Rudy and the camera's point of view. So, Rudy is looking at Leopold in this snapshot, in a vulnerable condition which emphasizes Rudy's dependence and smallness compared to his father, Bloom. Besides this angle, the height of the camera is also a significant element in film. In this case, the camera is placed above the typical perspective, emphasizing the superiority of Bloom in relation to Stephen.



Fig. 8. Sean Walsh, *Bloom* (São Paulo, 2003) DVD, Chapter thirteen.

¹⁶ The boy is seen from the chest up, filling most of the screen.

A close-up¹⁷ is used right after Rudy leaves the screen. The replacing of Rudy's image by Stephen's shows the importance the sequence of the shots has, in order to make sense to the spectator. So, Stephen, just like Rudy, is in a vulnerable condition which emphasizes his dependence and smallness compared to Bloom. The camera is placed above, in a high angle, also emphasizing the difference between Stephen and Bloom. Stephen is being looked by Bloom, inviting us all to recognize in Leopold the teacher's father.

The snapshot is taken in low light conditions, with low contrast. The light that comes from Stephen seems to show he is a good person, lying in a dark or evil location: Nighttown. Moreover, the shot is taken with the camera placed approximately where Leopold's eyes would be, and shows what Bloom would see. This is the point of view shot¹⁸ which is used here.

The stream of consciousness in the novel is translated to the movie, by the simply organization of the shots in a sequence, by the filmmaker. Such sequence or mental fluidity represents Bloom's flow of thoughts.

Besides Callev's tools to depict stream of consciousness on screen, I believe that Sean Walsh renders visible the fantasies and hallucination of "Circe", reproducing ambiguity, overt narration address to the audience, criticism towards the interior monologue narration and the production of the film with organizing shots in order to depict streams of thought.

¹⁷ A framing in which the scale of the object is relatively large (Prunes n.par.).

¹⁸ Point of view shot is a shot taken with the camera placed approximately where the character's eyes would be, showing what the character would see; usually cut in before or after a shot of the character looking (Prunes n.par.).

FINAL REMARKS: THE PALIMPSESTIC CREATIVE PROCESS

Film adaptations, then, are caught up in the ongoing whirl of intertextual reference and transformation, of texts generating other texts in an endless process of recycling, transformation, and transmutation, with no clear point of origin.¹⁹

- Robert Stam

The creative process through which *Ulysses* turns into *Bloom* is pretty much similar to a palimpsestic relation. A palimpsest is thought as a writing material (as a parchment) used one or more times after earlier writing has been erased. The initial writings and rewritings form layers of writings which are erased and written over. The palimpsest foregrounds the fact that all writing takes place in the presence of other writings, subverting the concept of the author as the only source of the work. Hence the idea of a palimpsestic creation remits the meaning of a work to an endless chain of signification. Texts seem to have always been read and reread (Genette 9).

A palimpsestic process occurs as the filmmaker Sean Walsh uses transtextual procedures on creating his film, *Bloom*, here considered a hypertext coming from Joyce's *Ulysses*, the hypotext. In order to make these procedures come into effect, the hypotext underwent a lot of transformations. The major transformation is related to transmodalization²⁰, a kind of alteration in the mode of presentation. There is a change of mode of presentation from narrative to dramatic, or from novel to film.

¹⁹ Robert Stam. "Beyond Fidelity: The Dialogics of Adaptation." *Film Adaptation*. Ed. James Naremore. (New Jersey: Rutgers UP, 2000) 66.

²⁰ (Genette *Palimpsests* 277)

While the written words have symbolic meaning, the reader's minds naturally fill in the gaps, by being induced to portray, for instance, characters' features, or any other description in the novel. Being films different media, they must have a specific actor/actress to perform the roles, instead of leaving the description open to be reconstructed by the reader's imagination. Moreover, beyond details of *mise-en-scène* and off and on screen space, the processes of filming are completely diverse from those of writing. Shots are to be composed, lit, and edited in a determined way, following a defined order. Still the movement of the camera, framing, lighting, music, sound effects, and theatrical performance constitute the material of expression of the film. In short, while a novel has a single material of expression - the written word - the film has at least five: moving photographic image, sound, music, noises, and written materials. Moreover, a novel comprises several verbal signals that can generate multiple possible readings. Then the literary text is an open structure, seen through continuing shifts of interpretation.

The filmmaker also makes serious transformations²¹ in the hypertext. Sean Walsh made a choice in terms of the form his narrative would take. The film is a circular narrative, where its beginning and end portray Molly's interior monologue. The first soliloquy finishes when Molly addresses herself to the public stating, "I can't wait till Monday!" Her last soliloquy is a repetition of the first part, which is doubled, excluding the sentence that added suspense to the audience, and adds more information concerning her life, love, and decision that, in case Leopold proposed to her again, she

²¹Genette calls hypertexts any text derived from a previous text either through simple transformation, called transformation, or through indirect transformation, called imitation (*Palimpsests* 7). In his attempt to make up a new nomenclature that would better fit his ideas, he separated and grouped three genres under each type of relationship (transformation and imitation), according to the creation process between the hypertext and its hypotext. But serious is one of the three genres under the category transformation which is also called transposition. In this category, there are not any playful or satirical changes in the relation between the hypertext and its hypotext (*Palimpsests* 27-8).

would definitely say yes. “Penelope” is the last episode of the novel and most of the lines said by Molly are taken from it. So Walsh uses two transformative tools in this episode: excision²² in the form of trimmings or prunnings²³ - reductive processes – and expansion²⁴ – an augmentation process. In short, Walsh uses expansion to double Molly’s lines and images that were selected from the hypotext to be used in the hypertext and trimmings and prunnings to make multiple excisions in the hypotext.

In addition to the transformation of the text as a whole, there are different kinds of transtextual relationships which occur in the film: intertextuality²⁵ (in the form of quotation, plagiarism and allusion), paratextuality²⁶, metatextuality²⁷, and hypertextuality²⁸ – aspects of transtextuality proposed by Gérard Genette.

The movie begins with white graphic signs circulating against a black backdrop, appearing before the credits are presented. After Molly’s first soliloquy, they come back to screen as an allusion to the playful way in which Joyce wrote the hypotext, by punning, making up new words, transforming poetry into prose. The letters of the word Bloom, the title, are replaced by the graphic signs, drawing the reader’s attention to the veiled palimpsestic relation present in *Ulysses* and *Bloom*. This allusion to the playful way in which Joyce wrote his text is an example of intertextuality.

²² Excision is a procedure made by textual cuts (Genette *Palimpsests* 229).

²³ Trimmings or prunnings are multiple excisions distributed throughout the text (Genette *Palimpsests* 230).

²⁴ Expansion is the doubling (or tripling) the length of each sentence of the hypotext (Genette *Palimpsests* 260).

²⁵ Intertextuality is the effective co-presence of the hypo and hypertext in the form of quotation, plagiarism, and allusion (Genette *Palimpsests* 1).

²⁶ Paratextuality is the relation between the hypertext and its paratexts – posters, trailers, reviews, interviews with the director, among others, according to Robert Stam’s understanding of Gérard Genette’s theory (qtd in Naremore 65).

²⁷ Metatextuality is the critical relation between the hypo and hypertext, either explicitly cited or silently evoked (Genette *Palimpsests* 4).

²⁸ Hypertextuality is the relation of a text named hypertext with an anterior text called hypotext (Genette *Palimpsests* 7).

Furthermore, the title of the film, an allusion to the main character of the hypotext, and the chapter selections are also allusions to some of the episodes in the novel, “Penelope”, “Calypso”, “Telemachus”, “Nestor”, “Lotus Eater”, “Proteus”, “Hades”, “Scylla and Charybdis”, “Lesstrygonians”, “The Cyclops”, “Nausicaa”, “Oxen of the Sun”, “Circe”, “Ithaca”, and “Penelope”. Thus Walsh’s film functions as an intertext to the novel.

The DVD shows a few sequences that were not used at the final editing, but they would explain and emphasize the use of stream of consciousness in “Nausicaa”, “Ithaca”, and “Circe”. For instance, in “Nausicaa”, after Gerty MacDowell leaves the beach, Leopold is depicted writing on the sand part of the sentence, “I am a . . .”, that was meant to be Leopold’s interior monologue. At that moment, the protagonist feels like a fool for having being betrayed by his wife. But Bloom’s interior monologue in “Nausicaa” is not part of the film. In “Ithaca”, after Stephen leaves Bloom’s house, Leopold goes to bed, lies down, wakes Molly up and they talk. This sequence was not used, either. Nonetheless, it would have been important to have it in the film, because it could have explained why Molly was so sleepy, in a pre-conscious state, when she recites her interior monologue. In “Circe”, Leopold Bloom would wear costumes of a Pharaoh, a crazy man, and a baby sucking a bottle, all at the courtroom, during the trial. The inclusion of these scenes in the course of J. J. O’Molloy’s speech would add some changes of costumes to those that are already part of the trial, granting fluidity to the episode. So these scenes are functioning as paratexts.

During the opening and closing soliloquies, Molly’s image is reflected in a mirror while she speaks her interior monologue, reminding the spectator of the principle of reflexivity in action. This procedure of self-consciousness, or the examining of the

filmic own operations, is a means Walsh uses to comment on the stream of consciousness narrative method present in the hypotext, as mentioned on pages 53-4. This is an example of metatextual relation.

Providing that this research has already come to the conclusion that “Circe” has been transmodalized into film in the format of mental fluidity or the strategy in which the representation of thought flows in sequences, making sense through the free association process of the protagonists’ minds, the three chosen episodes analyzed in chapter three are good examples of hypertextuality. They will be mentioned below.

In the sequence which refers to the hands, analyzed on pages 81-4, Walsh uses trimmings and prunnings, to select the lines which are to be said by the characters. Besides the lines, characters such as Lynch, Father Dolan, Don John Conmee, Florry, Kitty, Bella, Back Liz, and even the boots are not transposed to the hypertext. Zoe reads Leopold’s palm, and Walsh cuts to the mental evocation where Boylan’s fingers are depicted.

Trimmings and prunnings are also used in the sequence in which the characters are peeping into a keyhole on pages 84-9. Although it does not depict Mina Kennedy, Lydia Douce, Kitty and Florry talking about the intercourse in Leopold’s fantasy, the filmmaker shows Leopold, being replaced by Stephen, later, looking into the peephole. While in the film Stephen sees the ghost of his mother, in the hypotext the action is different. After waltzing very much, Stephen has a hallucination and sees his mother. So, Walsh cuts this part and merges Leopold’s fantasy and Stephen’s hallucination as

they look into the same peephole and have different visions. Besides these changes, there is also a thematic transformation²⁹, because Hamlet's theme is skipped.

Besides trimmings and prunnings, a substitution is used in the transformation scene analyzed on pages 89-95. After the breaking of two bottles of beer instead of the chandelier, there is a cut to Bloom who happens to be outdoors. In the hypotext, Stephen is knocked down by Private Carr and is taken from the crowd by Bloom. But the teacher faints. Only after being rescued, Leopold tries to wake him up and sees his son, Rudy. The sequence is different in the hypotext. First, Leopold sees Rudy, who leaves the scene running, and after that Stephen is depicted lying on the street, fainted.

Gérard Genette states that “to read means to choose, for better or for worse, and to choose means to leave out” (*Palimpsests* 230) and that is exactly what Walsh does in these three examples above mentioned.

In short, in *Bloom*, Walsh uses the processes of reduction, augmentation, transmodalization, and thematic transformation. The filmmaker focuses on the mental lives of Molly, Bloom, and Stephen, in an attempt to create a kind of linearity that would make the movie understandable. Moreover, the palimpsestic relation that unites *Ulysses* to *Bloom* is pretty much dependent on our reading skills and interpretations, as we all inherit interpretive reading traditions.

The desire of telling stories drove men to make films out of literature. This desire, though, would draw filmmakers to different kinds of patterns and practices in an attempt to create good story-telling on screen.

²⁹ Thematic transformation is an ideological reversal (Genette *Palimpsests* 213).

In the beginning, critics believed that it would be impossible to render mental states such as dream, imagination, and memory to screen. Nonetheless, stream of consciousness, states of mind, and all those states that are hard to be seen in the visible world and cannot be represented in spatial terms, have already started to be represented. Of course, films would only have arrangements of space to work with, and from the moment that thought is externalized, it would not be a thought any longer. Then, by the organization of shots, the arrangement of external signs, and the presenting of dialogues, the spectator started to infer thought and visualize the inside from the outside.

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