The Conscious and Unconscious Formation of Leopold Bloom's Identity in James Joyce's Ulysses

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Abstract: Leopold Bloom, the protagonist of Janes Joyce *Ulysses*, is the modern Everyman by virtue of his mundaneness and hybridity. He is the son of a Hungarian Jewish immigrant and an Irish Protestant, and he has converted to Catholicism to marry the daughter of an Irish military officer and his Spanish wife. Bloom's identity is nuanced. His religious beliefs are haphazard amalgamation of Judaism, Christianity and atheism; he considers himself to be simultaneously Irish and Jewish; and some of his fellow Dubliners try to constrain him to a Jewish identity informed by anti-Semitic attitudes that were very common throughout Europe in 1904. This thesis will examine how Bloom's identity is consciously formed in the Lotus Eaters, Ithaca, Penelope and Cyclops episodes and how it is unconsciously formed in Circe by introducing Jung's notions of archetypes and the collective origin of myths.

Key words: Irish studies, Jewish studies, Joyce, Ulysses, Lotus Eaters, Ithaca, Penelope, Cyclops, Circe, identity, myth, Jung, the collective unconscious

Contents

1. Introduction

Ulysses by James Joyce is widely regarded as the greatest novel in English literature. It follows a day in the life of the advertiser Leopold Bloom as he makes his way through Dublin on 16 June 1904, the date of Joyce's first date with Nora Barnacle, the woman with whom he would spend the rest of his life. Its title is the Latin name for the Greek hero Odysseus and the novel has a myriad of parallels with Homer's *Odyssey*. These parallels are not direct correspondences but are more elusive allegories and serve three main roles. Firstly, they form the thematic structure that the novel follows (Levitt 133-6). Each episode in *Ulysses* has a basis in its Homeric counterpart. For example, the drugged state of Homer's Lotus Eaters finds resonance in the feelings of lethargy and the references to drugs in the corresponding episode in Joyce's novel; Odysseus's encounter with the one-eyed Polyphemus is mirrored by Bloom's run in with the Citizen who can only see things one way; and Odysseus's stay at the palace of the sorceress Circe is reflected in Bloom's visit to the brothel of Bella Cohen. Secondly, the parallels are used as a comic device enabling irony and parody (ibid.). The mundane is made more comic by its juxtaposition with the mythic, so that the drunk Citizen throwing a biscuit tin at Bloom in Cyclops becomes ridiculous when it is thought of in terms of Polyphemus throwing boulders at the escaping Odysseus. Thirdly, the Homeric parallels place *Ulysses* within Western literary tradition by establishing a continuity from Homer to Joyce (ibid.). This is reinforced by the other mythic and literary allusions and allegories in the novel.

At the centre of these parallels is the premise that Leopold Bloom's encounters that day mundanely mirror those of Odysseus' ten-year journey. Far removed from the archetypal mythic hero, Blood is frequently considered a modern Everyman. Unlike the fascism and anti-Semitism that can be traced in other modernist writers such as Ezra Pound and T.S. Eliot, this novel finds heroism in the mundane, and sees cultural hybridity as an essential part of this. What makes Bloom so representative of the modern age is his hybrid background. His father

Rudolph Bloom was a Hungarian Jew, born Rudolph Virag, who migrated to Ireland after as a series of migrations within the Austro-Hungarian empire. After arriving in Ireland, Rudolph changed his name from Virag to Bloom and converted to Protestantism to marry Ellen Higgins. As their son, Leopold Bloom can claim both a Jewish and an Irish inheritance, and this informs his sense of identity. Additionally, in common with all Irish people in 1904. his official status was as a subject of the British Empire. He also converted to Catholicism to marry Marion (Molly) Tweedy, with whose adulterous activities he is coming to terms. Molly has a hybrid background herself: born in Gibraltar, her father, Major Tweedy, was an Irish officer in the British Army and her mother, Lunita, was Spanish. Bloom's conversion to Catholicism, his father's conversion to Protestantism, his father's prior Judaism and post-Enlightenment secularisation all find expression in Bloom's worldviews, which find expression in a haphazard amalgamation of Judaism, Christianity and atheism, as is particularly evident in episodes like the Lotus Eaters and Ithaca.

Bloom's sense of his Irishness and Jewishness are coloured, but are not determined, by, or confined to, political discourse. He dwells on ideas which are promoted by Irish nationalism and Zionism. For example, when leaving his house to go to the butcher's shop in the Calypso episode, he thinks about "[w]hat Arthur Griffith said about the headpiece over the Freeman leader: a homerule sun rising up in the northwest from the laneway behind the bank of Ireland." (Joyce 68). Impressed with Griffith's rhetoric, Bloom "prolonged his pleased smile" (ibid.) and the image of the homerule sun recurs to Bloom in future episodes. Interestingly, he praises its wit by calling it an "Ikey touch" (ibid.) in reference to Ikey Mo, a caricature of a Jew. On his way back from the butcher's he reads an advertisement for "Agendath Netaim: planters' company" (Joyce 72), a Zionist venture of buying land for eucalyptus plantations from the Turkish government. It prompts him to ruminate on Palestine imagining it as "[a]ll dead names. A dead sea in a dead land, grey and old. […] the grey sunken cunt of the world" (Joyce 73), so

framing it and the Zionist ventures as fruitless. Additionally, both examples show Bloom approaching politics in the same humanist fashion he approaches religion. He takes a grounded view of them, analysing the effectiveness of Griffith's rhetoric from his position as an advertiser and trying to accurately envision the geographical reality of Palestine not an idealised Zionist image of it. As is particularly evident in the Cyclops episode, unlike other characters, he never argues for extremes, but tries to imagine the human context of every proposition.

As identity is a not fixed phenomenon and is influenced by interactions with others, Bloom's is naturally subject to encounters he has. In contrast to Bloom's hybrid sense of his own self, many of his fellow Dubliners believe that he can only be one or the other, Irish or Jewish. They also adhere to fixed definitions of Irishness and Jewishness, and thus try to project a fixed Jewish identity onto Bloom. Like him, they adopt ideas from political discourse, but some of them do so under the influence of the anti-Semitism that was commonplace in Europe at the time. Both Bloom's self-identification and the way society assign him an identity are visible in the Cyclops episode. They are also reflected in the Circe episode. The ways that they are framed in these two episodes differ significantly. In Cyclops they are shown through Bloom's interaction with the patrons of Barney Kiernan's pub, while in Circe they are presented in a dream-like sequence of phantasies as Bloom is entering Bella Cohen's brothel. The first transpires in a social setting, while in the second the action takes place via a series of mental images.

This phantasmagorical sequence in Circe might be said to perform Carl Jung's concept of a collective unconscious, as in it Bloom expresses not just his own sense of his mixed religious and national identity, but also the modes of identity imposed onto him by other—the boundaries between his unconscious and that of the collective blur and merge. On one level, a Jungian reading of this episode may seem counterintuitive. Joyce was famously averse to psychoanalysis and Carl Jung (Nadel 305). For his part, Jung also famously considered *Ulysses* to have no artistic merit bar reflecting the valueless of the modern age (Levitt 132-3).

Nonetheless, precisely because Jungian psychoanalysis brings the personal unconscious into dialogue with the collective unconscious, it is possible to employ it to explore the dynamics that operate in the Circe episode. Like Sigmund Freud, Carl Jung differentiated the conscious from the unconscious, but unlike Freud he divided the unconscious into parts; the personal and the collective. The personal unconscious is equivalent to Freud's unconscious (Campbell 20-1). It is individual and consists of inaccessible memories; repressed personal experiences from childhood or from traumatic events (ibid.). These memories were previously part of the conscious and can return to it. The collective unconscious, on the other hand, is an inherited knowledge that is universally shared by all humans (Jung 3-5). It is an extension of the instinct, and an understanding of primitive abstract concepts that is not found in other animals (ibid.). The collective unconscious consists of archetypes (ibid.). Chief among them are the shadow, the anima and the animus. The shadow is the one most closely related to instinct being the irrational and animalistic part of the unconscious (Jung 21-4). The anima and animus are the awareness of the self through the distinction from the other (Jung 25-8). Additionally, the anima is the feminine within men and the animus is the masculine within women (ibid.).

Together all archetypes form a universal primitive understanding of the world and self which are shared across cultures. Specific motifs are extracted from the archetypes and these are what we know as myths (Jung 5-7). They are character types and narratives patterns which gain cultural specificity through continued retelling but continue to adhere to a general outline. Joseph Campbell popularised the hero's journey as an analysis of that particular type; and Vladimir Propp concluded in his study of Russian fairy tales that they always feature three of eight character types. A mythic pattern Jung examined is rebirth. It has five specific forms; metempsychosis, reincarnation, resurrection, rebirth (renovatio) and participation in the process of transformation (Jung 113-5). The first is the transition of the soul from one existence to another after; the second is the transition of the soul and personality; the third is the return of

the soul, personality and body; the fourth is the transition from one state to another such as transformation from adult to child or ascension to divinity; and the fifth is a transformation that is witnessed by the individual partaking in a ritual (ibid.). Examples of all five in Christianity would be: the soul's transition to heaven, Jesus' return at the Last Judgment, his resurrection, his ascension to divinity and Holy Communion (ibid.). Rebirth as a mythic pattern draws on the anima and animus, because the soul is a primitive abstraction for the notion of self, and thus comes from the anima and animus (Jung 26-7). Rebirth is also one of the running themes in *Ulysses* as Bloom is constantly subject to change and the novel culminates by suggesting the possible resurrection of his and Molly's physical relationship. The concept is introduced at the beginning of the Odyssey in the Calypso episode when Molly asks Bloom to explain metempsychosis, or "[m]et him pike hoses [as] she call[s] it till" (Joyce 194) he explains that it "means the transmigration of souls." (Joyce 77)

The thesis will first establish Bloom's sense of his mixed religious identity, by focusing primarily on examples from the Lotus Eaters, Ithaca and Penelope episodes. Attention will then shift to how, under pressure from others' perceptions of him, he publicly asserts his Irish and Jewish identities in the Cyclops episode. Finally, it examines how individual identity is framed by the collective unconscious through an analysis of how the archetypes and myths in the Circe episode—specifically in the sequence Bloom undergoes as he is entering Bella Cohen's brothel—relate to Jung's ideas, and reflect not just Bloom's hybrid sense of his own identity, but also the ways in which this comes into a problematic dialogue with the identity imposed on him by others.

2. Locating Bloom in the Lotus Eaters, Ithaca, Penelope and Cyclops Episodes

Throughout the novel Bloom's Jewishness is presented as an evolving aspect of his character that defies binary definition. Leopold Bloom may simultaneously be considered a Jew and a gentile or may more fittingly be called neither, since he is recognised as an outsider by both denominations. This can be understood as the most pertinent example of Joyce discrediting concepts like ethnic and national purity (Davison 686-8). While it can be said that Stephen Dedalus is also an outsider and undermines fixed conventions of Irishness, Bloom is further removed from them because of his Jewishness and father's immigrant background (Davidson 688-9). The question of Bloom's ambivalent Jewishness informs his unconventional views on religion, ethnicity and politics.

Bloom is not a Jew in the strict religious definition of the term. He was never officially indoctrinated into the faith but was baptised on three separate occasions. The first of these made him a member of the Irish Protestant Church, the second was done in jest by childhood friends of his and the third marked his conversion to Catholicism in order to marry Molly (Blamires 230). Bloom's Catholicism may be regarded as a mere formality, since he was never a practicing Christian. In the Penelope episode, Molly seems to identify her scientifically minded husband as an atheist: "as for them saying theres no God […] why dont they go and create something I often asked him atheists or whatever they call themselves" (Joyce 931). Moreover, Bloom does not observe the practices of either Judaism or Christianity. On the one hand, he does not have the dietary habits of an orthodox Jew or the wish to be buried as one (Davidson 697). On the other hand, he does not partake in prayer or communion when he visits a Catholic church in the Lotus Eaters episode. Upon entering the church, he sees "[s]omething going on: some sodality." (Joyce 98). A group of women is receiving Communion and Bloom observes them and the priest giving it. He seats himself once the women do so but he does not take part in the ritual or show a desire to do so. Instead he makes observations regarding Catholic practices which show

his imperfect knowledge of that tradition. He approves of the use of Latin thinking it has a drug-like quality to it: “[w]hat? Corpus: body. Corpse. Good idea the Latin. Stupefies them first.” (Joyce 99) He finds the religious context of Communion odd. He considers the “eating bits of a corpse” (ibid.) a “[r]um idea” (ibid.). In order to understand this, to his eyes, odd practice he finds a parallel in Judaism:. the Communion bread, he decides, is “[s]omething like those mazzoth: it’s that sort of bread: unleavened shewbread.” (ibid.). Matzoth is the bread consumed by Jews during Passover meals. Yet, rather than linking the Last Supper and Passover, Bloom is simply noting that the bread is prepared in the same fashion. He continues to reflect on communality of religion: “[t]hen feel all like one family party […] They do.” (ibid.) His use of ‘they’ over ‘we’ and ‘you’ or ‘one’ seems reflective of his atheism. This can also be said of the use of if in “[t]hing is if you really believe in it.” (ibid.) soon after. As the priest continues to perform the Communion, Bloom sees initials on the back of his robes. He first thinks they spell I.N.R.I., but then realises they spell I.H.S.. The former stands for Jesus the Nazarene, King of the Jews and the latter for Jesus’ name (Thornton 84). Bloom misinterprets them as “[i]ron nails ran in” (Joyce 100) and “I have suffered” (ibid.) These misinterpretations do not only show his inexact grasp of Christian terminology, but, as literal observations of Christ’s experience on the cross, they reflect his humane, and perhaps humorous, reading of religion.

Bloom’s atheism and lack of knowledge of Christianity appear to have been accompanied by a disinclination toward Judaism in his youth. In the Ithaca episode, Bloom has childhood memories of his father adhering to Jewish practices despite being nominally Protestant (Blamires 242). His father's Haggadah book is one of the mementos which make Bloom think of his passing and feel regret for disrespecting his orthodox Judaism (Blamires 242). “Why did Bloom experience a sentiment of remorse?” (Joyce 853) the narrative asks and responds with “[b]ecause in immature impatience he had treated with disrespect certain beliefs and practices” (ibid.). The beliefs he had disrespected are then listed and include Jewish dietary restrictions,

weekly ritual gatherings, circumcision and the sanctity ascribed to God's name and of the Sabbath. In youth Bloom seems to have rejected Judaism in particular as superstition, but now his atheist scepticism applies to religion in general. His father's Jewish practices now appear "[n]ot more rational than they had then appeared, not less rational than other beliefs and practices now appeared" (ibid.). In keeping with this, Bloom's bookshelves contain no religious texts but do contain two fictional theoretical books on religion; "*Philosophy of the Talmud* (sewn pamphlet)" (Joyce 833) and "*The Hidden Life of Christ* (black boards)" (ibid.) which are presumably on Judaism and Christianity respectively.

These examples from the Lotus Eaters, Ithaca and Penelope episode underline the fact that Bloom is not a Jew in the religious sense of the word. His religious outlook is a mixture of Judaism, Christianity and atheism. This is not only an example of Joyce undermining notions of binary identity, but it also makes Bloom representative of Jews in Western Europe at the turn of the century. The majority of these Jews possessed an incomplete understanding of Judaism, were non-practicing due to, amongst other things, the general trend towards secularisation that followed in the wake of the Enlightenment, while others had converted to, or been born into, a Christian denomination (Davidson 697-9). This extends to Joyce's Jewish acquaintances as well. Two of his Triestine acquaintances, Italo Svevo and Ottocaro Weiss, occupied the same blurred religious area Bloom does: Svevo, for instance, converted to Catholicism for marriage reasons and supposedly had a self-deprecating sense of humour that relied on his Jewish heritage (Nadel 303-4). Furthermore, Bloom, like many European Jews, is still able to identify himself as Jewish and engage with Zionism despite his blurred religious positioning. His fellow Dubliners likewise identify him as a Jew despite his lack of religious qualification, so that one may turn from how Bloom expresses his mixed religious outlook in Lotus Eaters and Ithaka to how Dublin society labels him as a Jew.

The most prominent example of how the collective assign Bloom a singular identity can be

found in the Cyclops episode which also foregrounds Bloom relationship to Irish nationalism and Zionism. In this chapter, Bloom finds himself among the patrons of Barney Kiernan's pub, who have a familiarity with, a varied interest in and differing opinions on, Irish nationalism. Amon g them is the Citizen, an anti-Semitic proponent of hypermasculine, hard-line Irish nationalism. He is only the most intense example of anti-Semitism in the episode, since it was commonplace in Europe at the time and other patrons like the nameless narrator and Joe Hynes also express these attitudes. Bloom is not directly subjected to it prior to his entry as Joe Hynes and the Citizen first refer to Bloom as a freemason. The former does so by calling him "the prudent member" (Joyce 384) in reference to how secrecy is considered prudent by freemasons (Norris 169). The latter simply exclaims "[w]hat's that bloody freemason doing […] prowling up and down outside? (Joyce 387) when he notices him outside the pub. Freemasonry fits the stereotype of the secretive, conniving Jew, since to this day one finds people who believe Jewish conspiracies to be responsible for geopolitical changes, economic recessions and pandemics (Norris 169). The patrons do collectively identify Bloom as a Jew before he publicly self-identifies as one. Upon entering to ask whether Martin Cunningham was there, Bloom is invited to join them, but refuses to drink by "saying he wouldn't and he couldn't and excuse him no offence and all to that" (Joyce 392). Bloom's refusal to drink prompts the nameless narrator to remark annoyedly "[g]ob, he's a prudent member and no mistake" (ibid.). It is later interpreted as stereotypical Jewish miserliness by the other patrons, since a refusal to drink is also a refusal to buy rounds and, moreover, they come to believe that Bloom has won more than enough money to do so on the Golden Cup race (Norris 170-1).

After Bloom joins them, a discussion on capital punishment starts prompted by an executioner's letter Joe Hynes read to them. During the discussion, the nameless narrator notices the Citizen's dog Garryowen sniffing Bloom. "I'm told those jewies does have a sort of a queer odour coming off them for dogs" (Joyce 393), he reflects while listening to the others. The aside is not

vocalised and not actively malicious, but it does show a casual willingness to consider anything said about Jews as plausible and other. After the discussion on capital punishment and Irish martyrs, Joe Hynes orders another round and asks Bloom whether he is certain he will not have a drink. Bloom refuses again, enforcing the associations miserliness and prudency, and explains that he is there to discuss Dignam's insurance with Martin Cunningham in order to help Dignam's widow. Upon hearing this, Joe Hynes responds with "Holy Wars, says Joe, laughing, that's a good one if old Shylock is landed. So the wife comes out top dog, what?" (Joyce 405). The jocular reference to Shylock is not applicable to what Bloom is doing at this juncture: expending time and money to help a widow avoid economic hardship seems hardly something Shakespeare bloodthirsty Jewish moneylender would do (Norris 171-3). Here Shylock is not a literary reference, but rather a named incarnation of the secretive, miserly and feminine Jew, a stock identity ingrained in the minds of the patrons (ibid.).

The feminine aspect of this stereotype is established by the patrons, and chiefly by the Citizen, through their own perceived masculinity (Davidson 683-6). To them, Bloom must be the feminine Jew, because he is other to the masculine Irish they are. They have absorbed the first identity through anti-Semitism and have adopted the second from political discourse. They adhere to the masculine Irishness encouraged by specific strands within Irish nationalism, an identity that promotes drinking, political violence and martyrdom (ibid.). Prior to Joe Hynes' Shylock comment, Bloom and the Citizen argue about Irish revolutionaries. The nameless narrator observes "the citizen and Bloom having an argument about the point, the brothers Sheares and Wolfe Tone beyond on Arbour Hill and Robert Emmet and die for your country" (Joyce 395). The Sheares brothers and Wolfe Tone were members of the United Irishman who took part in the Revolution of 1798 and were sentenced and executed after it failed (Thornton 226). Robert Emmet lead the Revolution of 1803 and in his famous 'speech from the dock' at his trail said "when my country takes her place among the nations of the earth, then and not till

then, let my epitaph be written. I have done." (Thornton 105). The four are prominent political martyrs and Bloom's seeming aversion to armed revolution while talking about them angers the Citizen. Still arguing his viewpoint, Bloom says "[y]ou don't grasp my point […] What I mean is …" (Joyce 396) but the Citizen cuts him off by violently shouting "Sinn Fein! […]Sinn Fein amhain! The friends we love are by our side and the foes we hate before us." (ibid.). For him this is also an assertion of his masculine, and by not unequivocally supporting political violence, Bloom concedes his masculinity and thus his Irishness in his eyes. The Citizen makes his animosity clear by marking Bloom as "the foes we hate" (ibid.) and the other patrons as "[t]he friends we love" (ibid.).

Bloom later returns to his aversion to armed conflict and its links not just with Irish, but also with Jewish identity. Talking to John Wyse he says: "[p]ersecution, […] all the history of the world is full of it. Perpetuating national hatred among nations." (Joyce 430) After this statement against hate that advocates peace over masculine violence, he is pressed by John Wyse to define a nation and Bloom responds with: "the same people living in the same place." (ibid.), adding, "[o]r also living in different places" (ibid.), after the others begin to laugh. Regardless of their ridicule, Bloom's definition accommodates the territorially-defined Ireland of Irish nationalism and the diasporic Jewish nation of Zionism. It also accommodates the Irish diaspora, the "missing twenty millions of Irish should be here today instead of four, [the] lost tribes" (Joyce 423) the Citizen mentions when discussing law and history with Bloom and J. J. O'Molloy. By Bloom's definition, all of Ireland's population and its diaspora have an Irish identity and everyone with a Jewish heritage has a Jewish one, and so he has both. After the laughter stops and the Citizen asks Bloom what his nation is, Bloom responds with "Ireland. […] I was born here. Ireland." (ibid.). The Citizen does not respond verbally, but he does "[clear] the spit out of his gullet" (ibid.) literally spitting on Bloom's claim to Irishness because he has identified him as lacking the masculinity to be Irish and as having the secrecy and miserliness of the Jew.

Then Bloom also asserts his Jewishness: "[a]nd I belong to a race too […] that is hated and persecuted. Also now. This very moment. This very instant. […] Robbed […] Plundered. Insulted. Persecuted. Taking what belongs to us by right." (Joyce 431-432) On one hand, this talk of persecution reflects the experience of anti-Semitism that European Jews shared. On the other hand, it reflects a frequent occurrence in political discourse. Persecution narratives are often used to establish group identities because they are shared experience that can be easily drawn on. As a self-identified Irishman and Jew, Bloom belongs to two such groups. Here, for Bloom the anti-Semitism he has encountered takes precedence over Irelands colonised position, and so he asserts his Jewishness via the persecution narrative. Moreover, Bloom has drawn a clear distinction between nationhood and race, and this angers the Citizen who is the sort of Irish nationalist who believes them to be synonymous.

After Bloom assert his Jewishness, John Wyse tells him to "[s]tand up to it then with force like men." (Joyce 432). The nameless narrator anticipates Bloom's response and mocks his aversion to violence in advance: "he'd adorn a sweepingbrush, so he would, if he only had a nurse's apron on him" (ibid.). After Bloom replies that "it's no use" (ibid.) and advocates love, the Citizen also mocks him by saying "[a] new apostle to the gentiles […] Universal love." (ibid.). John Wyse defends Bloom by pointing out the Christian morality mirrors his view: "[i]sn't that what we're told. Love your neighbour." (ibid.) Even as the others get rowdier, he continues to defend him by mentioning his political affiliation with Sinn Féin and asking, "why can't a jew love his country like the next fellow?" (Joyce 438). He fails to calm them, but the newly arrived Martin Cunningham succeeds by buying a round of drinks, the thing Bloom did not do and for which he was labelled a Jew.

The Citizen's final outburst is prompted by Bloom shouting, in response to his treatment, "the Saviour was a jew and his father was a jew. Your God. […] Your God was a jew. Christ was a jew like me." (Joyce 445). The enraged Citizen shouts how he will "brain that bloody jewman

for using the holy name. By Jesus, I'll crucify him so I will" (ibid.), and throws a biscuit box at Bloom. His reaction is again rooted in binary notions of identity. He cannot acknowledge that the central figure of Christianity is also a Jew. Doing so would undermine the Jewish stereotype he ascribes to. For him, Jesus solely belongs to Christianity and Irishness is tied to it. For Bloom, Jesus not only inseparable ties Christianity to Judaism, but also represents a hybrid religious identity not dissimilar to his own.

Finally, both Irish nationalism and Zionism were accompanied by a linguistic revival. While Irish nationalist and Zionist discourse mostly transpired in English and German respectively, they promoted the ideas that speaking Irish was a sign of Irishness and that speaking Hebrew was a sign of Jewishness, and so the two languages acquired great symbolic significance for the two movements and identities. In Cyclops, the Citizen uses Irish phrases like "[*b*]*i i dho husht*" (Joyce 386), "*Sinn Fein!* […] *Sinn Fein amhain!*" (Joyce 396) and "[*n*]*a bacleis*" (Joyce 410) to assert his Irishness. Of the three examples, only the second is spelled correctly highlighting that the Citizen is not an Irish speaker but rather an Irishman exaggerating his own Irishness. Bloom does not do this in Cyclops, but he does have an animated discussion about Irish and Hebrew with Stephen in Ithaca. Stephen recites the verse "*suil, suil, suil arun, suil go siocair agus suil go cuin* (walk, walk, walk your way, walk in safety, walk with care)" (Joyce) to Bloom and Bloom recites the verse "[*k*]*ifeloch, harimon rakatejch m'baad l'zamatejch* (thy temple amid thy hair is as a slice of pomegranate)" (ibid.) to Stephen. The verses appear to be transliterated incorrectly much like the Citizen's phrases (Thornton 467). Then Stephen and Bloom compare the Celtic and Semitic characters and analyse the linguistic and historical connections between Irish and Hebrew. However, their knowledge of the languages is only "[t]heoretical, being confined to certain grammatical rules of accidence and syntax and practically excluding vocabulary" (Joyce 806). Their shared interest in the languages is an expression of their identities, although their bonding over it also reflects the father-son

relationship that is implied by casting Bloom as Odysseus and Stephen as Telemachus. Like their Irishness, their relationship does not adhere to traditional notions of paternity, particularly as it has to overcome the religious and racial differences created by Bloom's Jewishness.

3. Framing Bloom within Myth and Archetype in the Circe Episode

Having offered a brief overview of Bloom's mixed religious identity—how he and others perceive, his Irishness and Jewishness— one may examine how they are expressed through the collective unconscious in the Circe episode. While all the episode of *Ulysses* provide insights into the characters' psyche, Circe removes all the boundaries between the actions occurring within the mind and those outside it. Images from Stephen's and Bloom's minds literally take to the stage in this substance-induced play within a novel. Their excursion to Dublin's night district may be described a series of dream-like sequences. All of these sequences are rich in symbolism and absurdity and the majority of them take place inside Bella Cohen's brothel. However, this thesis will focus on the one that transpires as Bloom and Zoe Higgins enter the brothel. The sequence is a series of phantasies which reflect Bloom's mixed religious and national identifications through myths and the Jewishness imposed on him through the anima archetype. The fact that it occurs at the brothel's entrance fits its content, because the entrance is a place of transition. As Bloom is transitioning from outside to inside the brothel, the narrative transitions from outside to inside his mind. In the sequence, he moves from an individual to towards a collective unconscious, from his own identity to the one imposed onto him and from man to womanly man. Additionally, it reflects the Exodus, if the migration within it is viewed as a transition. Transition also gestures towards the mythic frame of the Irish Book of Invasions.

As Zoe and Bloom go toward the entrance, she asks him for a cigarette, whereupon he responds that he rarely smokes and admonishes smoking as a "childish device" (Joyce 600). Zoe teases Bloom into continuing his anti-tobacco rhetoric. Her saying "[g]o on. Make a stump speech out of it." (Joyce 601) marks the transition to within his mind. The phrase stump speech signifies a political speech given during elections campaigns and lacking in substance. The sequence begins accordingly as a series of political speeches given by Bloom. These speeches then lead into images reflecting Bloom's identities since he adopts notions of Irishness and Jewishness

from political discourse. The first speech advocates against the use of tobacco calling it "a poisoner of the ear, eye, heart, memory, will, understanding, all." (ibid.) and turns Bloom into an alderman of Dublin. In the second, he suggests the construction of a tramline from the cattle market to the river, an idea that occurred to him earlier in the day. The plan is joyously accepted by city leadership and populace with the late mayor of Dublin ordering that the speech be printed, Bloom's birth house be commemorated and a street be renamed after him. The third is truly a stump speech. "*Impassionedly*" (Joyce 602), Bloom speaks against some undefined elite who "are grassing their royal mounting stags or shooting peasants and partridges" (ibid.). The speech is a noncommittal version of the persecution narratives shown in Cyclops. Bloom rallies a generalised persecuted we against the unnamed hideous hobgoblins persecuting them.

This earns Bloom enough acclaim to put him in the position of a mythic hero. A celebratory procession is formed akin to those of heroes ascending after slaying their monster. The procession contains images which reflect Bloom's mixed religious, Irish and Jewish identity: "[a] streamer bearing the legends Cead Mile Failte and Mah Ttob Melek Israel" (ibid.). In keeping with what was previously discussed, Bloom's Irishness and Jewishness are expressed with an Irish and a Hebrew phrase. Irish nationalism and Zionism promote the notion that the Irish language and Hebrew are identity markers, and Bloom has adopted the notion, but instead of seeing them as signs of exclusive identity constructions, he uses both of them. The Irish phrase on the streamer is an Irish greeting that literally translates to 'a hundred thousand welcomes' (Thornton 374). It is a validation of his Irishness through a common phrase like the ones the Citizen uses in Cyclops. It is also a literal sign of him being welcome in Ireland in contrast to the anti-Semitic attitudes that suggest he is not. The Hebrew phrase is based on a line from the Book of Numbers and translates into "how beautiful is thy king Israel" (ibid.). It is used as a sign of Bloom's Jewishness, but it also refers to the coronation and founding that is about to take place. Additionally, the Irish phrase is spelled correctly but is very common and

the Hebrew is spelled incorrectly (ibid.). This highlights his limited experience with and knowledge of the languages.

The procession also includes "[a] fife and drum band […] playing the Kol Nidre" (Joyce 602). This is an image pertinent to Bloom's religious identity as the Kol Nidre is the prayer performed on the day before Yom Kippur which annuls vows made before God (Thornton 374). It is not only a practice important and common enough to form part of Bloom's incomplete understanding of Judaism, but it is also a prayer that reflects Bloom's lack of commitment to one religion, since it is about excusing the making and breaking of vows. Bloom's amalgamated religious identity is also highlighted by the raising of "[t]he chryselephantine papal standard" (Joyce 602) and the attendance of representatives from all religious denominations in Ireland. Among these representatives are the Catholic Bishop of Down and Connor and both the Catholic and Protestant archbishop of Armagh, who coronate Bloom in mimicry not only of the British coronation, but perhaps also of Bloom's triple baptism.

Bloom is coronated in the fashion of the British monarch as phallic fireworks adore the sky. He turns from the mundane Leopold Bloom into the royal Leopold the First, and so he undergoes rebirth as renovation by transforming into a divinely appointed ruler. His first acts as ruler are naming Copula Felix Grand Vizier, renouncing his marriage to Molly and announcing his new one to the princess Selene. The name Copula Felix seem to allude to the Christian theological notion of "felix culpa" or fortunate fall, the idea that the first sin was good as it eventually led to Jesus (Thornton 376). The title of Grand Vizier is tied to Molly's background. It was used in Islamic countries including Moorish Spain, which was notably hybrid as it contained Muslims, Christians and Jews. Apart from introducing another image of religious hybridity, it may remind one of tenuous links between Ireland and the Arab world that were by antiquarians in the eighteenth and nineteenth centuries.

The renouncing of Molly is followed by John Howard Parnell proclaiming Bloom the

"[s]uccessor to [his] famous brother" (Joyce 605). Bloom thanks him for the "right royal welcome to green Erin, the promised land of our common ancestors" (ibid.). The phrase "green Erin, the promised land of our common ancestors" (ibid.) may be read as another mental consolidation of Bloom's Irishness and Jewishness. According to the Book of Invasions, the Milesians, who are the final settlers of Ireland and represent the mortal ancestors of the Irish, can trace their descendance to the Tower of Babel. Their arrival in Ireland marks the end of an exodus not dissimilar from the Biblical one. Bloom's response thus establishes a mythic link between Irishness and Jewishness aligning and signifying his Irish and Jewish identity. Moreover, being declared Parnell's successor reflects Bloom's humanist interest in Irish politics. He is not taking over the Irish nationalist movement but is instead matching his public popularity and rhetorical ability.

Bloom proceeds to regale the crowd with a story of military heroism and announces the construction of a new Bloomusalem. "[T]he new Bloomusalem in the Nova Hibernia of the future" (Joyce 606) is a manifestation of his interest in Zionism. Theodor Herzl proposed the concept of founding a Jewish state in his *Der Judenstaat* (1896), and while he was a proponent of doing so in Palestine, he also suggested the possibility of doing so in another location (Davidson 707-8). Herzl also believed that the new Jewish population could live alongside and even assist the domestic one (ibid.). Early Zionism was not entirely limited to ventures like the one advertised in the Calypso episode. Bloom may have deemed the founding of a Jewish state in Palestine fruitless, but the creation of new Bloomusalem shows that he is responsive to the idea of a Jewish state as someone with a Jewish identity. In addition, his new Bloomusalem exists as part of the Nova Hibernia or New Ireland. Bloom is proclaiming a Jewish state and an Irish one, and so his Jewishness and Irishness are brought together in one image.

After the construction of new Bloomusalem, Bloom is challenged by the macintosh wearing stranger he saw in the Hades episode. Bloom orders him to be shot; the shot is fired; "[t]he man

in the macintosh disappears[;] Bloom with his sceptre strikes down poppies [and] [t]he instantaneous deaths of many powerful enemies […] are reported." (Joyce 607) Like the prior military boast, it seems contrary to the aversion to violence Bloom showed in Cyclops. However, the violence indirect: the man in the macintosh simply disappears, Bloom smashes flowers and the deaths of his enemies are reported rather than seen. The whole ordeal consists of a single cannonball and Bloom swinging his sceptre. It is a heroic feat rather than a mental re-enactment of real violence, and Bloom performs it having assumed the role of a mythic hero.

Victorious, Bloom distribute gifts to the crowd and joins them in general revelry. Then, "[t]he rams' horns sound for silence [and] [t]he standard of Zion is hoisted" (Joyce 609) in preparation for another speech. The rams' horns and standard were carried into battle by the ancient Jews, and the former are used in religious ceremonies (Thornton 379). These two symbols stress Bloom's Jewishness as he makes a speech in Hebrew. The speech consists of the first four letter of the Hebrew alphabet, the names of holidays and other common Hebrew words, and contains some minor spelling mistakes (Thornton 379-80). The words are common enough for a non-native speaker to encounter, understand and use them. For example, Matzoth is the Passover bread Bloom compared to Communion bread in Lotus Eaters episode; Yom Kippur is the holiday that opens with the Kol Nidre from earlier in this sequence; and aleph ghimel and daleth are three of the four characters Bloom explained to Stephen in the Ithaca episode. The limitation of his vocabulary and the mistakes he makes highlight that Bloom is not a native speaker and is using the language as an identity marker. The speech is like the procession's bilingual streamer, because it not only expresses Bloom's identity through language, but also because it presents his Irishness and Jewishness as intertwined. The speech may be in Hebrew, but, in the translation, Bloom is called "His Most Catholic Majesty" (Joyce 609), and the standard of Zion is used as a counterpart to the papal standard shown in the procession.

The speech also shows the humanist aspect that marks both Bloom's hybrid religious and

national identities. It declares that "[t]he Court of Conscience is now open." (Joyce 609) Bloom changes from the role of mythic hero-king to the role of sage. With inexhaustible knowledge and, at times, vague wording, he offers advice on mundane legal and medical manners and answers question on astronomy. It culminates in Bloom making a series of promises: alongside modern conveniences, he also promises the "[u]nion of all, jew, moslem and gentile" (Joyce 610), "[n]o more patriotism of barspongers and dropsical impostors" (ibid.) , "[f]ree money, free rent, free love and a free lay church in a free lay state." (ibid.) and "[m]ixed races and mixed marriage." (ibid.). On one hand, these promises are a natural extension of Bloom's humanism. One the other hand, they are an internalised reaction against the anti-Semitism he experiences. He is promising a union of the Abrahamic religions which would presumably not persecute member of specific denominations and be more open to hybrid religious identities. The second promise directly refers to people like the Citizen and Bloom's wish that they did not exist. The third promise functions like the first and the final one refers to his own mixed heritage and marriage to Molly. That Bloom has internalised his experience with anti-Semitism becomes clearer as people start reacting to his promises of a hybrid utopia. Initially, he "explains to those near him his schemes for social regeneration [and] [a]ll agree with him." (Joyce 611) However, Father Farley disagrees and calls Bloom "an episcopalian, an agnostic, an anythingarian seeking to overthrow our holy faith." (ibid.) He protests the mixing of religions Bloom promises and the atheism that is part of it. The crowd generally turns against Bloom. Woman admonish him, men make him sing and one calls him an "[s]tage Irishman!" (ibid.) The term stage Irishman refers to cliché Irishness and here it suggests that Bloom's Irishness is seen as fake by others. In other words, both he and his fellow Dubliners adopt stereotypical notions of Irishness from political discourse.

The animosity towards Bloom reaches a climax when John Alexander Dowie, a fanatical evangelist whose sermons Bloom sees advertised in the Lestrygonians episode, makes a stump

speech against him. Upon hearing it, the crowd turns into a mob and shopkeepers start throwing objects at Bloom. To defend himself, he protests that "[i]t was my brother Henry" (Joyce 613) and "call[s] on [his] old friend, Dr Malachi Mulligan, sex specialist, to give medical testimony on [his] behalf" (ibid.). Mulligan gives a hyperbolic diagnosis which is expounded upon by the other medical students Bloom meets in the Oxen of the Sun episode. The bizarre symptoms they list represent the tendency to consider anything said about Jews as plausible, since one of Bloom's symptoms is "*fetor judaicus*" (ibid.) or the non-existent smell of Jews the nameless narrator in Cyclops mentioned the Citizen's dog, Garryowen, reacting to. More importantly, the diagnosis shows Bloom as a feminized Jew. Mulligan begins by saying that "Dr Bloom is bisexually abnormal" (ibid.) and ends by pronouncing Bloom "virgo intacta" (ibid.) or a virgin maid. He becomes "a finished example of the new womanly man" (Joyce 613-4). Femininity seems to be imposed onto him: Mulligan is among those who labels Bloom a feminized Jew, calling him the homosexual wandering Jew to Stephen when they pass him in the Scylla and Charybdis episode (Blamires 93). Moreover, the only one of Bloom's traits that is called upon to explain his femininity is his desire to have a son. "He is about to have a baby" (Joyce 614) and "want[s] to be a mother" (ibid.), but his femininity remains a vague identity marker. His transformation is presented as a mythic event. It is rebirth (renovatio) like his ascension to hero-king. During both transitions he covered his genitals: in the course of the coronation he swears after "placing his right hand on his testicle" (Joyce 604), and while undergoing the diagnosis he "holds his high grade hat over his genital organs." (Joyce 613). The transformation relies on the anima archetype which is the realisation of the self through the other and a vague general femininity in the unconscious of man. When the Citizen asserted his masculine Irishness in opposition to Bloom's feminine Jewishness, he projected his anima onto Bloom. Now, Bloom's anima is pushed to the forefront and he assumes this general image of femininity by becoming the womanly man to match the feminised Jew.

One final mythic image follows this transformation and brings back the individual notions of his identity. Bloom goes through a final rebirth as he slowly assumes the image of Christ, the figure who to him is the inseparable link between Irish Christianity and Judaism. He is asked by a voice whether he is "the Messiah ben Joseph or ben David?" (Joyce 615). The former is to lead the Jewish people to Jerusalem where he will fall, and the latter is to be the ultimate saviour (Thornton 383). He answers: "[y]ou have said it." (Joyce 615). He does not specify which messianic figure he is, but he nevertheless implies that he is a messianic figure. The crowd asks him to perform miracles and he complies. Bloom's lineage is read by a papal ambassador. It links him back to Moses via a series of biblical, historical and fictional figures, with the historical ones including famous Irishmen and Jews alike. He takes the place of the scapegoat which is to "carry the sins of the people to Azazel, the spirit which is in the wilderness, and to Lilith, the nighthag." (Joyce 617) Former Jewish acquaintances of Bloom appear to declare him "the false Messiah" (ibid.) to mirror the opposition Christ faced from some of his fellow Jews. Bloom ultimately burns wearing "a seamless garment marked I. H. S." (ibid.), the abbreviation he ruminated on in the Lotus Eaters episode. "The daughters of Erin […] kneel down and pray" (Joyce 617-8) giving Bloom a name for his encounter's in each episode of the Odyssey, and "[a] choir of six hundred voices […] sings the chorus from Handel's Messiah Alleluia for the Lord God Omnipotent" (Joyce 618). Bloom dies having assumed the image of Christ, the sequence in his mind ends and he returns to the world having entered Bella Cohen's brothel. By assuming the image of Christ, he links Christian Irishness and Jewishness and persecution of Christ alludes to the persecution he experiences from anti-Semitic fellow Dubliners. Christ is the image he actively evoked to undermine the Citizen's rhetoric in Cyclops, and in Circe it opposes the internalised version of the same anti-Semitic beliefs.

4. Conclusion

By examining examples from the Lotus Eaters, Ithaca, and Penelope episodes, one is able to define Bloom's religious identity as a confused mixture of Christianity, Judaism and atheism. In the Cyclops episode, one can see how Bloom's notions of Irishness and Jewishness are shaped by political discourse and how he needs to assert them, because others try to confine him within binary notions of identity and the stereotype of the secretive, miserly and feminised Jew. One may find all of the elements forming Bloom's identity expressed in the dream-like sequence that takes place at the entrance to Bella Cohen's brothel in Circe. His mixed religious identity and his intertwined Irishness and Jewishness are represented in a series of images which form the story of Bloom as a mythic hero. These are supplanted by the identity of the feminised Jew projected onto him through a mythic rebirth and the anima archetype. At the end of the sequence, Bloom's individual identity and the one imposed onto him are brought into dialogue through the image of Jesus Christ.

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