



**T.C.
YEDİTEPE UNIVERSITY
GRADUATE INSTITUTE OF SOCIAL SCIENCES**

FROM JAMES JOYCE'S *ULYSSES* TO MARJORIE BARKENTIN'S *ULYSSES IN NIGHTTOWN*: A STUDY ON AN ADAPTATION OF A NOVEL INTO A PLAY

by

Özge ŞAHİN

**Submitted to the Graduate Institute of Social Sciences
In partial fulfillment of the requirements for the degree of
Master of
English Language and Literature
ISTANBUL, 2007**



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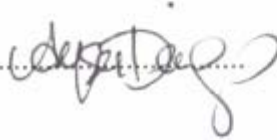
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ABSTRACT

The intertextuality between the texts has an active role on the perception of the texts. There is a very close relationship between intertextuality and adaptation, because every adaptation is the outcome of a dialogue between texts. In this study *Ulysses* and *Ulysses in Nighttown* which was adapted from it are analyzed in the modernist context by considering the issues of colonialism and gender. The events in the novel and the play take place in Dublin in 1904 and Ireland was a colony of the British Empire on those days, and there were serious conflicts between Irish nationalists and the British colonizers. In addition, most of the events in the play take place in Nighttown which is full of whore houses because the play is mainly based on the "Circe" episode of the novel and in this part of the play, gender categories are questioned.

Since the novel and the play have different structures and narrative techniques, the adaptor omitted some details which would spoil the dramatic structure of the play although she borrowed many others from the novel. She has included a narrator to the play to reflect different narrative techniques in each episode in the novel. She also utilizes some techniques such as stream-of-consciousness and interior monologue to give an idea about the inner life of the characters.

ÖZET

Metinler arası diyalog metinlerin algılanış biçiminde etkin rol oynar. Adaptasyon ile metinler arasılık arasında yakın bir ilişki vardır çünkü her adaptasyon metinler arası bir diyalogun sonucudur. Bu çalışmada *Ulysses* adlı romanla ve bu romandan uyarlanan *Ulysses in Nighttown* adlı tiyatro metni arasındaki ilişkiyi modernizm bağlamında sömürgecilik ve cinsiyet sorunu üzerinden incelenmiştir. Romandaki ve oyundaki olaylar Dublin’de 1904’te meydana gelmiştir ve İrlanda o günlerde İngiltere’nin kolonisidir. İrlanda milliyetçileriyle, İngiliz sömürgecileri arasında ciddi sorunlar yaşanmaktadır. Buna ilaveten oyunda olayların çoğu, genelevlerle dolu Nighttown bölgesinde geçmektedir çünkü oyun, daha çok romanın “Circe” bölümü üzerine kuruludur ve bu bölümde cinsiyet konusu ele alınmıştır.

Romanın ve tiyatronun değişik yapılara ve anlatım biçimlerine sahip olmalarından dolayı, oyunu uyarlayan kişi, oyundaki birçok detayı kullanmasına rağmen, bazılarını da oyunun dramatik yapısını bozmaması için oyundan çıkarmıştır. Oyuna bir anlatıcı ekleyerek romanın değişik bölümlerinde kullanılan anlatım tekniklerini oyuna katmıştır. Bilinç akışı ve iç monolog gibi tekniklerini kullanarak bize karakterlerin iç dünyalarını göstermiştir.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS	III
ABSTRACT	IV
ÖZET	V
1. INTRODUCTION	1
2.THE STAGE ADAPTATION OF THE NOVEL: <i>ULYSSES IN NIGHTTOWN</i>	9
3.<i>ULYSSES IN NIGHTTOWN</i>.....	12
3.1. THE “TELEMACHUS” EPISODE	12
3.2.THE “ HADES” EPISODE	17
3.3. THE “CIRCE” EPISODE.....	21
CONCLUSION	55
BIBLIOGRAPHY	58
ÖZGEÇMİŞ	61

I. INTRODUCTION

The aim of this study is to analyse the play, *Ulysses in Nighttown* which has been adapted from James Joyce's novel, *Ulysses* by Marjorie Barkentin under the supervision of Padraic Colum in comparison with the novel, *Ulysses*. I will attempt to show the losses and gains of the adaptation to discuss whether the play is a successful adaptation of the novel or not. Some brief information about the European modernism which will be useful in understanding and comparing both Joyce's and Barkentin's texts will be presented since *Ulysses* is a modernist novel and the modernist experience has been influential both in the play and in the novel. Although modernism does not have a "unified vision" or a "unified aesthetic practice", in this study, some important directions of the aesthetic forms and some social practices which are related to Joyce's novel and the play adapted from it will be explicated.¹

Literary adaptation can be defined as producing a text by utilising another text. It has got a long history because every reader interprets a text in a different way and some writers want to re-write the text or transpose it in the way she or he interprets it. The act of adaptation is related to rewriting or interpreting which is associated with recreating. Although some literary theorists such as Roland Barthes declares "the death of the author", in this thesis the adaptor of the literary work and her adaptation strategies will be discussed. The adaptor may have different motivations while adapting a text. Some adaptors do it for political purposes, some do it to update a work of art or others do it just for transforming that text into another genre.² The aim of this adaptation is to introduce the theatre audience to one of the outstanding novels of the modern era. In order to do this, Marjorie Barkentin chooses the technique of transposition from among the various models of adaptation; she takes her material from the different episodes of the novel and uses them while transforming the novel into another genre. She utilises the techniques of not only the theatre but also of the novel while doing that. *Ulysses in Nighttown* was published in 1958 after thirty six years of the publication of *Ulysses*, but the adaptor did not prefer reshape or update the events while adapting. For *Ulysses* is a modernist novel, the impact of the modern era can be seen in the play adapted from it, as well.

¹ Eugene Lunn, *Marxism and Modernism*, London, University of California Press, 1982, p.31.

² Julia Sanders, *Adaptation and Appropriation*, London and New York, Routledge, 2006, pp.1-3.

The modernist experience is shaped by the scientific, technological, philosophical and political changes in society, and these changes transformed the ways of thinking in society in a radical way. The theories of Albert Einstein on relativity and Bergson's views of the relations between time and space have changed the perception of reality considerably. With the theories of Albert Einstein, the notion of objective truth is undermined and this caused the departure from realism in fiction which claims to have a narrative model of history and strong scientific inflection.³ With the theories of Bergson, time is no more considered as a "succession of separate, clearly divisible events"; instead, he claims that the concept of time can be explicated in a correct way if it is thought as "the seamless flow of creative evolution and becoming".⁴ The idea of continuity and duration is crucial for him because he thinks that mental experience does not consist of separate items but it is "constantly flowing". Bergson's ideas affected many writers, William James was among them. William James is known to be the inventor of "the stream of consciousness" technique. For him, time and space perception of the mind is different from the rules accepted by the external world because mind works with associations which is closely related to people's past experiences.⁵ This reminds us Freud's technique of "free association" which has got great affinities with the technique of "stream of consciousness" because the "stream of consciousness" technique is usually defined as "a mixture of all levels of awareness, an unending flow of sensations, thoughts, memories, associations, and reflections; if the exact content of the mind (consciousness) is to be described at any moment, then these varied, disjointed, and illogical elements must find expression in a flow of words, images, and ideas to the organized flow of the mind".⁶ In fact, the inventor of this technique is William James, but this technique is usually associated with James Joyce because he is known to have used this technique successfully in his novels. Joyce uses it to show the instability of the concepts of time and space and their relative nature. Furthermore he shows how multitudinous ideas and feelings pass through the mind of the

³ Ed. Michael Levenson, *The Cambridge Companion to Modernism*, Cambridge, Cambridge University Press, 1999, p.11.

⁴ Randall Stevenson, *The Modernist Fiction*, London, Prentice Hall, 1998, p. 107.

⁵ Ed. Erwin Ray Steinberg, *The Stream- of- Consciousness Technique in the Modern Novel*, London, Kennikat Press, 1979, p.174.

⁶ *Ibid.*, p.6.

characters and how spontaneous this process is.⁷ This technique also finds its counterpart especially in some soliloquys or dialogues in Barkentin's play.

In addition to the changes in the perception of time, the developments in technology such as the invention of the press, the telegraph, and the railway excited many modernist writers, and some of them were impressed by the speed of machines, but not all the modernists think that the technological developments would have positive results. However; most of them were not ignorant of these changes and Joyce was among them. He mentions the press, the railway and the other new technological inventions in his novel and they are influential on the narrative technique of his novel, as well. These developments do not find much place in the play as they do in the novel. The reason for it is its taking "Circe" episode of the novel to its centre.

Another striking notion which affected the modernist writers is the idea of "the death of god". Nietzsche is the first philosopher who has declared the death of god and claimed that in a universe without god, man is responsible for all his actions. He also rejects the idea of general truth, causality or the concepts of time and space as the laws which are universally acknowledged.⁸ Many modernist writers are affected by Nietzsche's ideas and since there is "the loss of meaning in transcendent imperatives" and reality can be "constructed from relative perspectives", they prefer to reflect "paradoxical many-sidedness of the world" in their novels.⁹ Likewise, in *Ulysses* and *Ulysses in Nighttown* one of the protagonists, Stephen Dedalus refuses to accept the religious beliefs which impose a certain way of interpreting the world. Stephen Dedalus is against the rules which offer him only one true way to interpret the events. In the "Circe" episode of the novel, the concepts of time and space are also shown as relative concepts. In that world where there is no fixed general truth and no God, Stephen tries to replace art with religion as many modernist writers tried to do.

In many modernist novels, there is a sense of crisis and the characters in the novels try to cope with a chaotic universe. Some modernist writers refer to mythological elements instead of religious narrative elements. They prefer cyclical time instead of linear time, which Christianity favours.¹⁰ Joyce is among those writers who utilized the mythical

⁷ Eds. C.B. Cox and A.E.Dyson, *The Twentieth-Century Mind: History, Ideas and Literature in Britain*, London, Oxford, New York, Oxford University Press, 1972, p. 417.

⁸ Ed. Stevenson, *The Modernist Fiction*, p. 113.

⁹ Eugene Lunn, *Marxism and Modernism*, p.36.

¹⁰ Peter Childs, *Modernism*, London and New York, Routledge, 2000, pp. 54-61.

elements. There is a certain intertextuality between his work and the *Odyssey*. He also uses a cyclical model for his book which can be seen best in the “Circe” episode of the novel. The characters who appear in the former episodes of the novel reappear in the “Circe” episode. The structure of the “Circe” episode affects the play because the play is based on this episode. Furthermore, Joyce used the mythical structure in his novel to criticize the modern life. The myth under the structure of the novel criticises the modern life and the contradiction between these two different structures and between the two different world views tying behind them are what bestows the value and significance of the text.¹¹ In fact, in *Ulysses*, an ancient tale of homecoming is told in a modern way, but in the modern sense, home is not a place where one can find peace, in Joyce’s novel, home becomes “a construction within a void.” In that sense, the myth symbolizes the human world which is “self-created”.¹² Nevertheless; since the end of the novel and the play are different, that cyclical model, in other words the tale of homecoming has gone to a kind of deformation in the play because the end of the novel and the play is different. The end of the “Circe” episode has also become the end of the play, but it does not make the play less interesting.

Freud’s theories on the interpretation of dreams have also been influential in the analysis of the modernist works of art. According to Freud, there are two processes in the working of the mind: the primary and the secondary processes, and the primary processes are symbolic and they have got no logic. The repressed wishes and desires find their place in these processes.¹³ Freud’s theories are very important especially in interpreting the “Circe” episode of the novel which also forms the core of the play. It is a dream-like episode and the technique used in this episode is hallucination. The unconscious desires and fears of the protagonists come to surface and acted out in this episode. Although Freud’s theories on the interpretation of the dreams and explaining the repressed desires of the characters are noteworthy, his theories on women are highly debatable because as Luce Irigaray claims that Freudian Modernism denies the “de-repression of the feminine” and they contribute to the foundation of the “patriarchal repression” because Freud describes “the feminine” as a deficiency due to her having “penis envy”. In addition, he does not consider the historical factors which cause women’s oppression under the dominant

¹¹ Terry Eagleton, *The English Novel: An Introduction*, Madlen, Oxford, Victoria, Blackwell, 2005, p. 294.

¹² Ed. Michael Levenson, *The Cambridge Companion to Modernism*, p.14.

¹³ Eds. Cox and Dyson, *The Twentieth Century Mind: History, Ideas and Literature in Britain, Volume II*, p.236.

discourse of the patriarchal society. Irigaray also asserts that in most of male- authored modernist writings, there is a misogyny and adds that modernism is a masculinist movement.¹⁴ However, Joyce is different from many modernist writers from that aspect. It is not possible to say that he is a misogynist. He tries to subvert the patriarchal discourse by using some different narrative techniques in his novel.

There is also a close relationship between the modernist experience and colonialism. Joyce and many modernist writers who come from the colonies write their works in English, they contribute to the English literature, and they are accepted in that literature. The situation of Joyce's Ireland is not foreign to the realities of colonialism. For the novel takes place in the capital city of Ireland in 1908, the main problem of Ireland was colonialism at that time, and Joyce portrays that problem in detail in his novel. Ireland was being exploited by the British colonizers at those times because British Imperialism felt the need to expand itself and the Irish people were under oppressive and religious rules. Moreover, the economic crisis has always made itself manifest in Ireland. Many people either died or migrated to other countries because of the threat of starvation. However, Joyce does not take a nationalist stance while tackling these issues in his novel. He neither approves the colonialist practices in his country nor accepts the practices or discourse to revive the national Irish culture for the sake of just rebelling against the colonizer. In that sense, he is not an essentialist and he tries to be objective.

With the development of colonialism, many modernist writers tried to develop a new perception of art by foregrounding aesthetics, and they despised everyday realities. They searched for new styles or new strategies to cope with the changes happening around them.¹⁵ However, James Joyce's modernism is different from theirs because he was able to merge many details from everyday life by using the modernist techniques. Eagleton explains it as follows:

Hardly any other modernist writer is at once so esoteric and down to earth. There is a carnivalesque quality to his writing, a gusto, humor and a sense of ease with the body, which exists cheek-by-jowl with the high-modernist difficulty of his writing.¹⁶

Joyce's style also uses high and low themes at the same time. His use of "carnivalesque quality" and the bodily elements in his writing is to subvert the hierarchical relationships

¹⁴ Ed. Margaret Whitford, *The Irigaray Reader/Luce Irigaray*, Oxford, Cambridge, Massachusetts, Blackwell, 1991, p.118-126.

¹⁵ Ed. Malcolm Bradbury and James Farlaine, *Modernism: A Guide to European Literature 1890-1930*, London, New York, Victoria, Toronto, Auckland, Penguin, 1991, p. 29.

¹⁶ Terry Eagleton, *The English Novel: An Introduction*, pp. 284-285.

between not only the colonizer and the colonized but also socially accepted gender roles. He tries to destroy the rules and restrictions of everyday life in his novel. He undermines the authoritative utterance by using parody and he includes dialects, jargons and different styles in his novel.¹⁷ This creates the possibility of new forms of speech and that alters the old forms with the modern ones. This also enables him to show the “artificiality of the gender roles.”

In both Joyce’s novel and the play adapted from it, the close relationship between language, power and culture can be recognised.¹⁸ Both Joyce and the adaptor approach this relationship from a critical perspective. Mikhail Bakhtin’s views on this subject will be very useful in the analysis of both the play and the novel. He asserts that not only the literary language consists of different layers, but also there is stratification in all national languages. For this reason, he criticises the common unitary languages for they aim to suppress the different voices within them and they try to unite and centralize certain ideological thoughts via the verbal medium and to create a firm national language. According to him, the utterances within these stratifications determine the meaning by interacting with other utterances within the same stratum or the other one. He does not conceive language merely as a system of abstract grammatical rules or as an abstract ideological form, but as “a world view” or “concrete opinion” which is “ideologically saturated”. This idea is also very significant for the novel, because for Bakhtin, each concrete utterance is an example of the struggle between the ‘centripetal’ and the ‘centrifugal’ forces, and throughout history the “centralising current of culture” has determined the linguistics, stylistics, and the philosophy of language, but the “dialogised heteroglossia” has been ignored.¹⁹ He is against the socio-political and cultural centralisation and the suppression of the plurality of languages or by allowing one language (dialect) to be dominated by others. Considering this, it can be said that diverse discourses are utilised together in order to prevent the dominating authorial point of view both in the novel and the play. In this particular play, the effect of the language and the narrative technique Joyce uses in his novel have also helped the adaptor to create this multi-levelled discourse.

¹⁷ Mikhail Bakhtin, *Rabelais and His World*, Bloomington, Indiana University Press, 1984, pp.12-16.

¹⁸ Ed. Leon S. Roudiez, *Desire in Language: A Semiotic Approach to Literature and Art*, New York, Columbia Press, 1980, p. 70.

¹⁹ Craig Brandist, *The Bakhtin Circle: Philosophy, Culture and Politics*, London, Pluto Press, 2002, p.112.

Joyce used many different narrative techniques in *Ulysses*, and he turned the categories of time and space upside down. He parodies many styles and makes references to other books in his novel. *Ulysses* consists of different layers of discourse and speech types. In addition, different kinds of consciousness can find their place in his novel. His novel is dialogic and the characters are not dominated by the authorial voice. Via the techniques of stream of consciousness, internal monologue and parody of the other genres, we are able to go deep into the linguistic strata that Bakhtin mentions, and language becomes a battleground and a discursive phenomena in which different voices merge into one another and they form a kind of resistance to the conventional ways of thinking. The elements to be found in the novel such as heteroglossia, polyphony, and carnivalisation also become the crucial elements in the play. The adaptor does not ignore these elements while adapting the play.

Bakhtin likens the novel as a genre to “an orchestra”, which can be valid for Joyce’s novel as well. For him, in that orchestra, “social dialects” “characteristic group behaviour”, “professional jargons”, “generic languages”, “languages of generations”, “age groups” and other social speech types under the term “diversity of social speech types are artistically organized to form a whole”.²⁰ These elements of the orchestra can also be found in Joyce’s *Ulysses*. Some of them are “tabloid journalism, metaphysical reflection, interior monologue, catechism, mock-heroic, scientific jargon, women’s magazines, pastiches of English literature, a mini expressionist drama and the discourse of the unconscious”.²¹ For this reason, in order to analyse the play and Joyce’s novel, culture in which that novel is written and the other art forms should be known, because Joyce utilises the previous works of literature and cultural forms while establishing his own literary system and codes.²² In that sense the intertextuality between Joyce’s novel and other texts are crucial.

The adaptor also considers this intertextuality while adapting the play, but it is not possible for her to refer to all the books Joyce referred to in his novel. If the fidelity of the adaptor to the Joyce’s text is discussed from that aspect, Kristeva’s notion of “intertextuality” which is based on Bakhtin’s dialogism will be useful for explicating the issue. Kristeva emphasizes the importance of the “endless permutation of the textual

²⁰ Mikhail Bakhtin, *The Dialogic Imagination*, Austin, University of Texas Press, 1981, pp. 270-273.

²¹ Terry Eagleton, *The English Novel: An Introduction*, p. 288

²² Graham Allen, *Intertextuality*, London and New York, Routledge, 2000, pp.1-2.

traces” instead of “fidelity”.²³ Kristeva asserts in her article *Word, Dialogue and Novel* that Bakhtin is the first writer who claims that not only the literary structure is formed in relation to another structure but also “literary word” does not have a fixed meaning and it is a dialogue among different writings.²⁴ This must be considered while reading the novel and the play. The dialogue between these two texts and the other texts utilised in the construction of the play and the novel are never fixed and always open to interpretation by the readers. Bakhtin calls it a “hybrid construction” and it means “mingling one’s own word with the other’s world. In that sense neither *Ulysses* nor the play adapted from it is completely original and that is not what is expected from literature as well. Adaptation is not the reiteration of the “originary word”, but it is a dialogical process, so fidelity is not very important.²⁵ Many different adaptations can be made from a novel and that depends on the reading process of the adaptor and there are a number of different ways of interpreting a text. However, the most important thing is whether the adaptation is successful or not because adapting from one medium to another can cause some gaps or lots of details are omitted due to the limits of different genres. In addition, transferring the cultural and literary material from one medium to another can create some problems. These are the issues which will be discussed within the scope of in this study.

²³ Robert Stam, *Literature Through Film: Realism, Magic and the Art of Adaptation*, Oxford, Blackwell, 2005, p. 4.

²⁴ Ed. Leon S.Roudiez, *Desire in Language: A Semiotic Approach to Literature and Art*, p. 65.

²⁵ Robert Stam, *Literature through Film: Realism, Magic and the Art of Adaptation*, pp. 4-5.

II. THE STAGE ADAPTATION OF THE NOVEL: *ULYSSES IN NIGHTTOWN*

In this part, the adaptation strategy of the adaptor will be discussed. How the episodes of the novel are selected in order to produce a successful play and which episodes of *Ulysses* are utilised and why they are chosen will be discussed. In addition, the narrative technique of the novel and the play will be explained in comparison with each other. In this study the names of the episodes which Joyce took from Homer's epic but he later omitted in the final version of *Ulysses* will be utilised as most of the Joyce's critics do in order not to cause confusion while discussing the novel.¹

Ulysses in Nighttown is transposed from mainly the "Telemachus", "Hades" and "Circe" episodes in *Ulysses*, but some sentences or phrases from the other episodes such as "Oxen of the Sun", "Nausticaa", "Cyclops", "Sirens", "Calypso" and "Penelope" are taken as well. The narrative techniques in each episode of the novel are different from one another and they more or less find their counterparts in the play. Marjorie Barkentin tries not to change the aesthetic and the narrative structure of the novel very much. Therefore, it can be asserted that the narrative technique of the play is formed by amalgamating the structures of these two genres.

The play begins with the "Telemachus" episode of the novel. The technique used in this episode of the novel is straightforward narration. The adaptor usually utilises dialogues while adapting this episode into a play and uses some paragraphs as stage directions. After the stage directions, we usually come across the voice of the narrator. The atmosphere of the play, the background of the events, and the motives of the characters are told with the help of both the stage directions and the narrator. The narrator functions as a character, but at the same time, he reflects the audience some of the different narrative techniques which were used in the novel. In a novel, the novelist can use many details while describing a scene or focusing on the characters to evoke a mental picture in the minds of the readers, but a play is limited in this sense. For it is not possible to show each detail, the playwright or the adaptor sometimes uses a narrator so that the audience can understand the inner dynamics of the play. However, the narrator does not function as the mouthpiece of the author. As Martin Puchner claims that the adaptor do not want the descriptive passages, which are central to the novel, disappear into the stage directions, and therefore they use

¹ Katie Wales, *The Language of James Joyce*, London, Macmillan Education Ltd, 1992, p. 68.

the narrator as a figure to preserve the theatricality.² In this play, the narrator becomes a kind of mediator between the novel and the play.

The adaptor chooses the “Telemachus” and the “Hades” episodes and puts them at the beginning of the play, because she might want to introduce the main characters of the play before she goes on a more complicated part of the play. In the “Hades” part of the play, there is a social gathering, so it is easier for the reader to have an idea about the important characters. In addition, the parts taken from the “Telemachus” and the “Hades” episodes are also thematically linked because the issue of death, family relations, and the Irish question are the subjects of both episodes in the novel and in the play.

The events in the “Circe” episode of the novel form the centre of the play. In the play, the “Circe” part starts from the middle of Act One and it continues till the end of the play. However, there are short intrusions from the other episodes of the novel such as the “Calypso” and the “Cyclops” episodes. The reason for these intrusions is the fact that there are so many details and sentences included from other episodes of the novel. It is claimed that “As *Ulysses* is the *Odyssey* transposed and rearranged, “Circe” is *Ulysses* transposed and rearranged”.³ “Circe” is the longest episode in the novel, and all the events in *Ulysses* are more or less recycled in this episode. Therefore, it is full of many references to the other episodes of the novel. There are also many references to the other books and when read in this way, each reading will be full of many experiences, and it will not be possible to claim that there is only one meaning the text offers.

First, I want to tackle the narrative technique used in this part of the play and in the “Circe” episode of the novel which is expressionistic dramatization. In expressionistic dramatization, time and space do not form the basis of human experience. The aim in utilising action and dialogue is to show how the mind functions and how it appeals to the collective unconscious of the audience. Some dialogues are in the form of monologues or they are either sounds or phrases. Words impress the audience more than action.⁴ There may be conflicts in the play, but in fact they are expressed as the personal conflicts of the characters, for subjectivity is being emphasized. In addition, the descriptive quality of the

² Martin Puchner, *Stage Fright: Modernism, Anti-theatricality, and Drama*, Baltimore and London, John Hopkins University, 2002, p. 85.

³ Patrick Mcgee, *Paperspace: Style as Ideology in Joyce's Ulysses*, Lincoln and London, University of Nebraska, 1988, p.116.

⁴ J.L. Styan, *Modern Drama in Theory, Volume 3: Expressionism and Epic Theatre*, Cambridge, Cambridge University Press, 1981, p. 4.

language is almost deprived of all the grammar rules, and nothing about the personality of the character and his/ her preferences is directly expressed.⁵ Strindberg is among the forerunners of this technique, and in his plays, conventional time and space disappear and imagination forms new patterns of memories, experiences, unlimited fancies, and absurdities; the only controlling element is the freewheeling consciousness of the characters. The characters are also split and they are available for any kind of transformation.⁶ They are sometimes just reduced to names such as “the man”, “the bawd”. Furthermore, in this play and in the novel, as it is in Strindberg’s plays, the fantasies of the characters are acted out on the stage directly and the readers can witness them. According to Kellog, this provides a more successful portrayal of the subconscious of the characters than the interior monologue technique does. Kellog also adds that the commentators often refer to this episode as “a dream sequence” because what happens in mind is transformed into visions which seem to be real.⁷ However; in this play, unlike the expressionistic plays, the political issues such as the relationship between the colonizer and the colonized and the gender problem have also been successfully handled. Both the novel and the play adapted from it do not merely show us the irrationality of man but they also show how the tensions within the society impact the consciousness of the individual and how this can be resisted again within the language.

⁵ Christopher Innes, *Avant-garde Tiyatro 1892-1992*, trans. Beliz Güçbilmez, Aziz V. Kahraman, Ankara, Dost Yayınevi, 1993, pp. 64-65.

⁶ Mervin Carlson, *Theories of Theatre: A Historical and Critical Survey from Greeks to the Present*, London, Cornell University, 1993, pp.346-347.

⁷ Robert Scholes and Robert Kellog, *The Nature of Narrative*, London, Oxford, New York, Oxford University Press, 1966, p.202.

III. ULYSSES IN NIGHTTOWN

Ulysses is based on Homer's epic, but there is no direct correspondence between them. Joyce used Homer's epic to create his own epic in the era of modernism. In Joyce's novel, there is not heroism in the sense that we know from Homer's epic because Joyce satirizes Homer's *Odyssey*. As Eagleton asserts that Joyce used myth to give unity and coherence to the chaos of modern urban experience and he brings the random fragments together via the epic. Leopold Bloom becomes the modern Odysseus, Stephen Dedalus becomes Telemachus and Molly becomes Penelope. However, these characters are not aware of their hidden identities in the novel.¹ Each episode seems to be based on the events and the themes in Homer's *Odyssey*, but in fact Joyce develops his own narrative technique by combining the old and the modern themes.

The intertextuality between *Ulysses* and *Odyssey* affect the narrative structure of the play as well, because there are not many alterations or additions to the parts used in the play by its adaptor except for the ending of the play and the novel. The adaptor chooses the first episode of the novel, "Telemachus", and combines it with the "Hades" and then with the "Circe", and forms a kind of unity with the Homeric structure and the themes.

III. I. The "Telemachus" Episode

Both in the play and in the novel, the events take place in one day. It is June 16, 1904, and it is an ordinary day in Dublin. It has no significance in the history of Ireland, but the year is important because Dublin was a colony of The British Empire in those years. The Home Rule had not passed from the Parliament, yet. There were serious conflicts between the British colonizers and the Irish nationalists, and Ireland was a very poor country at those years. The reflections of these events are to be seen both in the novel and in the play.

The play starts with the extracts taken from the "Telemachus" episode of the novel which is the first episode in the novel. According to the scheme of Stuart Gilbert, the art of "Telemachus" episode is theology because it starts with the introit of Mulligan, and the

¹ Terry Eagleton, *The English Novel: An Introduction*, pp. 293-294.

narrative is young because the characters in this episode are young.² They are the medical student Buck Mulligan, and Stephen Dedalus whom we know from James Joyce's *Portrait of The Artist as a Young Man*. Stephen's surname, Dedalus, has a certain significance both in the novel and the play because it is in Greek, and we also know from *Portrait of the Artist as a Young Man* that, like the Greek mythical hero Dedalus, Stephen also thinks that he will create a labyrinth and with the help of his own art he will fly away from the institutions which restrict him.³

Both the play and the novel start in the Martello Tower; the importance of this tower is that it was constructed at an important point on the Irish coast and these were used to defend the British against the possibility of French invasion during the Napoleonic Wars.⁴ If this tower is thought to be symbolically the house of Telemachus, his house is being invaded by the suitors. In the novel, these are the medical student, Buck Mulligan, and the British student, Haines. Whereas, in the play, Haines is reduced to a voice within the tower and his name is not mentioned till the end of "Circe" episode. His voice interrupts the conversation between Stephen and Mulligan in this part of the play. As Vincent Cheng asserts, "If Martello Tower is thought to be a synecdoche for Ireland and for its problematic condition, it is occupied by the British student, Haines, and his Irish friend Buck Mulligan, who helps him in his pursuits".⁵ In the novel, the reason why Stephen leaves the tower and decides not to come back is Mulligan and Haines belittle him and they insist on Stephen's paying rent. They also want him to hand in the key to the tower. Whereas, at the beginning of the play, only Mulligan is portrayed as a hostile figure and Haines is not mentioned at all.

The adaptor does not prefer to add the speech of one more person, and she is the milkwoman who represents Ireland. Via this character, Joyce shows how Irish people were alienated even from their own language, but the adaptor omits this character because there are so many other important characters in the play.

The Martello Tower also reminds us of the romantic idea of the artist because Stephen was trying to be an artist in *Portrait of the Artist as a Young Man*. Stuart Gilbert

² Stuart Gilbert, *James Joyce's Ulysses* New York, Vintage, 1958, p. 97.

³ James Joyce, *Portrait of the Artist as a Young Man*, Hertfordshire, Wordsworth, 1992, p. 97.

⁴ Don Gifford, "*Ulysses*" *Annotated: Notes for James Joyce's Ulysses*, Berkeley, University of California Press, 1988, p.23.

⁵ Vincent John Cheng, *Joyce, Race and Empire*, Cambridge, New York, Victoria, Cambridge University Press, 1972, p. 151.

asserts that there is intertextuality between the *Portrait of the Artist as a Young Man* and the first three episodes of *Ulysses*. The first three episodes serve as a bridge-work between these two books and Gilbert bases his ideas on the closing lines of the *Portrait of the Artist as a Young Man* because the last sentence of it gives us an idea about Stephen's character.⁶ In the last lines of the *Portrait of the Artist as a Young Man*, Stephen says, "I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race."⁷ In these lines, Stephen rebels against all the limitations that prevent him from being an artist and declares his independence. However, in the play, we can only read some extracts from the first episode of the novel and as the second or the third episodes of the novel are omitted, we cannot know anything about his conversation with Mr Deasy, or about his ideas while he is walking on the Dublin strand. We do not know what he thinks or what he does after he leaves Martello Tower. The play cannot present Stephen as a full character as it is limited in its scope. What gives us an idea about his character in the novel is mostly his ideas which are usually presented in the stream-of-consciousness technique and his conversations with the other people, but in the play, he is presented as a character who rebels against the suffocating institutions in his country. His artistic theories and the way he perceives life cannot be fully revealed. Although in the "Telemachus" episode the relation between Stephen and his mother is mentioned in his conversation with Buck Mulligan and in his soliloquy, it is still not possible for us to penetrate into Stephen's mind until the extracts taken from the "Circe" episode of the novel.

At the beginning of the play, the narrator describes Buck Mulligan and the bowl he is holding. Buck Mulligan starts to talk in Latin. This is an introit and means, "I will go to the altar of God". It reminds us the invocation to God in Homer's *Odyssey*, but Mulligan's invocation of God is not like Homer's invocation, because Mulligan's invocation is the parody of a mass and he is the mock-priest of that mass. According to Vincent Cheng, this is the opening line of the Latin Mass and its origins go back to the Hebrews, who were in exile in Babylon.⁸ Here a parallelism is established between the situation of the Hebrews and of the Irish: the struggle for their homelands and their freedom. This parallelism is

⁶ Stuart Gilbert, *James Joyce's Ulysses*, p.97.

⁷ James Joyce, *Portrait of the Artist as a Young Man*, p. 196.

⁸ Vincent John Cheng, *Joyce, Race and Empire*, p.196.

present in almost all the every episode of the novel, and in the play, their counterpart can be found especially in the parts taken from the “Circe” episode of the novel.

Both in the play and in the novel, Stephen Dedalus is called by different names such as “kinch” or “fearful Jesuit” by Buck Mulligan. The reason why the adaptor chooses these names may be to show the tension between Stephen and Mulligan and to emphasize the Jesuit education Stephen had in the *Portrait of the Artist as a Young Man*. However, he later rejects his Jesuit belief to create his own religion, which is art.

After his introit, Mulligan makes a reference to Swinburne’s poem. In his poem, Swinburne addresses the sea as “sweet mother”, and Mulligan establishes a parallelism between the sea in Swinburne’s poem, the Greeks, and Stephen’s mother. In psychoanalytical criticism, water is usually associated with the womb of the mother. The sea, which is described as “snotgreen”, is the symbol of Ireland, because green is the colour of Ireland. Susette Henke thinks that, “in the womb of the mother Ireland”, Stephen is haunted by her mother’s ghost. Ireland, his mother, and the religion she tries to impose on him, are the three things that he wants to escape from but at the same time he is entrapped.⁹ The adaptor may have combined the different parts in this episode in keeping with this symbolism. Furthermore, she omitted some sentences in order to put Mulligan’s words about her aunt’s accusation of Stephen’s killing her mother after the words about the sea and the Greeks. Mulligan mentions his aunt’s accusation, that is Stephen has killed his mother, and Stephen does not accept this accusation, but this time Mulligan blames him for not praying at her mother’s deathbed. Stephen’s mother tries to make his son believe in the Catholic religion, but Stephen rejects it. His mother represents both Ireland and the Catholic religion.¹⁰ He says to his mother, “Let me be and let me live.” This sentence is very significant because along with it the case in the *Portrait of the Artist as a Young Man*, Stephen refuses to accept all the bonds such as nationalism, religion and family, which prevent his artistic development.

In the play, from Stephen’s soliloquy, we learn what happened when Stephen’s mother was about to die and the apparition of her in Stephen’s dream. His soliloquy comes after the song Mulligan sings. This song is very meaningful because we learn from Stephen’s soliloquy that it is this song which Stephen’s mother wants him to sing at her

⁹ Suzette A. Henke, *Joyce’s Moraculous Sindbook: A Study on Ulysses*, Columbus, Ohio State University, 1978, p. 18-19.

¹⁰ Anthony Burgess, *Re Joyce*, New York, W.W.Norton & Company, Inc, 1968, p. 96.

deathbed. Although he rejects the things which restrict him, he cannot escape from them totally. He still feels guilty. In fact, this part is not a soliloquy, but a paragraph in the novel. However, the adaptor chooses to reflect Stephen's stream of consciousness in soliloquy form.

These soliloquys remind us of the soliloquys of Hamlet. The soliloquys are among the best parts of *Hamlet*, for in them we can see his inner conflicts and how he questions life and death. In *Hamlet*, it is the ghost of the father who haunts the imagination of the character, but in the play, it is the mother. In addition, Stephen's insistence on wearing black clothes and mourning for his mother is very much like Hamlet's decisions. Furthermore, in the parts taken from the "Telemachus" episode of the novel, there are two characters in an enclosed place, in Martello Tower. The dramatic action in the first episode mostly provided by Mulligan, and Stephen does not do much. This shows us the paralysis of Stephen and his inability to take action as in *Hamlet*. In addition, he is gloomy because he is in mourning. In the novel, Stephen as an artist developed a theory about Shakespeare and the ghost in *Hamlet*, but in the play these are not mentioned in detail. The adaptor prefers to express it with only several disconnected sentences which she takes from the "Circe" episode of the novel.

The relation between Mulligan and Stephen is very problematic. It is Mulligan who offers to give new clothes to Stephen, but at the same time he degrades Stephen by saying some things such as "poor dogsbody" and "fearful Jesuit" etc. Mulligan's having a razor and taking a mirror from a servant's room is also very meaningful, because as Stephen expresses it in his own words "the cracked looking glass" symbolises Ireland. Mulligan answers him with the sentence which Oscar Wilde wrote in his preface to *The Picture of Dorian Gray*. Mulligan likens the situation of Stephen to "the rage of Caliban at not seeing his face in the mirror". Stephen in particular and the Irish people in general are considered to be "the other" in their own country, living like Caliban. Both the colonized and the colonizer become mirrors to each other when they define their identities by looking at the image reflected back to them in the mirror. The "rage" of Stephen is in his rejection of defining himself according to the criteria of the colonizer.¹¹ The language and power relationship is very much emphasized both in the play and in the novel. The adaptor and

¹¹ Vincent John Cheng, *Joyce, Race, Empire*, p. 154.

Joyce turn the binary opposition between the colonizer and the colonized upside down by using the language in a skilful way in their work of art.

III. II. The “Hades” Episode

In the play, in the parts taken from the “Hades” episode of the novel, we come across Leopold Bloom who is the other main character of the play. Unlike Stephen who tries to find an intellectual explanation for the events, Bloom is a more worldly character. His surname means “flower” and it is again related to everyday reality. He is of Jewish descent and his family comes from Hungary. In the novel, the first three episodes are about Stephen and Bloom appears in the fourth episode when he goes out to buy kidney, but in the play, not only the events in the second and third episodes are omitted but also some episodes directly related with Bloom are also omitted and we read about Bloom and the others in the “Hades” episode. We do not know what happened in the lives of these two main characters until the “Hades” episode. This limits our knowledge about the characters.

According to the Linati and Gilbert schemata, the technique used in this episode is “incubism”. This is a word derived from Latin and it means nightmare.¹² The two main characters in the play are captivated by their memories from the past and they are struggling with their memories. In addition, they not only struggle with their past, but also with the economic and social realities of their society. However, the more they try to escape, the more the problems of their society haunt them in their hallucinations, in their dreams, and in their daily lives.

The characters that the reader is introduced to in this part of the play are Martin Cunningham, Bloom, Mr Dedalus, Blazes Boylan, and the narrator. In addition to them, there are some “characters” called Drover’s voice, voice, and voices. Moreover, some characters are omitted and Mr Power is one of them, but his sentences are told by either Mr. Dedalus or Cunningham due to his being considered as a minor character in the play. In this part of the play, Bloom, like Odysseus goes into the Hades, the world of the dead. He visits the underworld. In the *Odyssey*, Odysseus goes to from Circe’s place to Hades, but in the play and in the novel, he goes from Hades to Circe’ place. If we consider the

¹² Mark Osteen, *The Economy of Ulysses: Making Both Ends Meet*, Syracuse, New York, Syracuse University Press, 1995, p. 100.

play, going from Circe's place to Hades may spoil the dramatic structure since Circe's place, in other words the whore house forms both the core and the climax of the play.

In the "Hades" episode of *Ulysses*, the statues of the important figures in Irish history such as Parnell and others are mentioned, and this is like Odysseus's encounter with the important figures in the *Odyssey*. In the play, they are omitted, because representing the scene and showing the statues may be problematic within the limitations of staging.

The narrator sets the scene as he does in the "Telemachus" episode. He mentions the sea, the shadows and the sound of the harp. There is alliteration between the sounds in his descriptions of the background and the dominant sounds are "w" and "s". Water, waves and the sea are inevitable metaphors in both the play and the novel. They remind the reader of Odysseus's voyage, Stephen's mother, and Ireland. In the play, the stage directions explain that the lights of the stage focus on the funeral carriage. After that the alliteration changes and the dominant sound here becomes "c" and we can understand that the journey of the carriage begins.

It is Martin Cunningham who speaks first in this part of the play. He is the character in the story *Grace* in Joyce's *Dubliners*. Both in the play and in the novel, there is an intertextuality between Joyce's earlier books. Especially some characters from the *Portrait of the Artist as a Young Man* and from *Dubliners* are recognisable both in the play and the novel.

After Cunningham talks to Mr Dedalus, Bloom's entrance into the carriage is described by the narrator. In this part of the play, three characters are on the carriage, which is taking them to the cemetery because of the funeral of their friend whose name is not mentioned in the play, but we know from the novel that he is Patrick Dignam. His name is not important in the play and he may be any citizen in Ireland. The death of a person reminds Bloom of the death of his father and his son Rudy in the novel, but in the play, his ideas about his father are not mentioned. The emphasis in the play is on Bloom's and Simon Dedalus' relationship with their sons and the betrayal of Bloom's wife, Molly.

Bloom says to Simon Dedalus that he has seen Stephen while he and his friend were going to the cemetery. Simon Dedalus asks if Mulligan was with him. He refers to Mulligan as "fidus Achates" which means "faithful Achates" in Latin. It is a cliché used by Simon Dedalus, but in the context of the "Hades" episode of the novel, it can also refer to Achates' role which is to support Aeneas when he is about to go on a fearful voyage to the

underworld.¹³ He does not like Mulligan because he thinks he cannot be a person whom Stephen can trust. Bloom is affected by the paternal instinct of Simon Dedalus and this reminds him of his own dead son, Rudy. He will also see the ghost of his son at the end of the play. He also remembers his wife's pregnancy and how his son looks like. Unlike Stephen, who tries to find an intellectual explanation to death, Bloom perceives it as a physical thing.

While Cunningham and Dedalus are talking to each other, they suddenly see Blazes Boylan, who is the organiser of the Molly concerts. Furthermore, he has an affair with Molly and when they realize this, he is on his way to Bloom's house to see Molly. He utters some words and sounds which seem to be meaningless. In the "Hades" episode, Boylan does not utter these words. The adaptor compiled this part from the "Sirens" episode in order to give a hint to the reader about the love affair between Boylan and Molly. Some sounds are used such as jingling of Boylan's car and the "cuckoo" sound. The "Cuckoo" sound is also related to Bloom, because he is going to be cuckolded by them. In addition to these sounds, Paul de Kock's name is mentioned. He is the writer of the sentimental novel which Molly reads. His name may be used to make a reference to Molly's attitude to love affairs, and this name also will be repeated in different parts of the play, so it is one of the leitmotifs used in the play.

After seeing Blazes Boylan, Bloom, Cunningham and Mr. Dedalus start to talk about him. Then they shift the subject of their conversation to Boylan's organizing a concert tour for Molly. Bloom ironically says that Boylan is an excellent man, but in fact he is aware of the fact that his wife is having an affair with Boylan. The exclamation mark after the word "excellent" proves this for us. Then we read Dedalus' soliloquy, which is about the affair between Boylan and Molly. The adaptor shows us how their relationship is perceived within the society and; this is done from the male perspective and we can understand this from the slang words which are usually used among males.

The narrator describes the tiny coffin and after that Bloom remembers his son again. He feels guilty because of his son's death and this feeling captivates him in the "Circe" part of the play. Although the characters are going to the cemetery, they still find subjects which can make them remember life instead of death and so enjoy themselves. One of these subjects is the Gordon Bennet Cup which is mentioned in several episodes of

¹³ Don Gifford, *"Ulysses" Annotated: Notes for James Joyce's Ulysses*, p. 105.

the novel and it has a symbolic meaning because the horse- race symbolically represents the struggle between the Irish and the British people. However, in the play, it cannot be understood since there is no proper explanation. It only seems to be one of the subjects they talk about to enjoy themselves. Their second topic of conversation is the story of Mulcahy. It is about two drunks who try to find their friend Mulcahy's grave, and when someone shows the grave to them, one of them thinks that the statue of Christ which is put by the Mulcahy's wife is actually Mulcahy. The irony and the comic element behind that joke are obvious. Even Christ, who is known as the Saviour cannot save men from death and it is not possible to replace a man with a statue even if he is dead. The comic element here undermines the tragic view of perceiving death. It is also very meaningful that this story is told just before they enter "Hades". In a way, the living people mock the seriousness of death. It is a carnivalesque element in the play, because the serious and one-sided ritual practice of burying a dead body according to the rules of Catholic religion is undermined with the comic issues. Both in the novel and the play, the comic elements and serious issues usually exist at the same time as it is in carnivals, so the seriousness and the official culture is mocked and "ambivalent images" and "anti-conventional practices" can find places for themselves.¹⁴

When they arrived at the graveyard, namely at Hades, Simon Dedalus laughs because the coffin arrives before them. According to Burgess, there is a reference to the *Odyssey* here, because in the *Odyssey*, Elphenor's soul, like Dignam's corpse, arrives its proper place before Odysseus and his friends arrive there.¹⁵ Then the lights fade in the play because in the *Odyssey*, Hades is in the underground which is a dark place.

In the cemeteries, people not only bury the corpses of their friends, but they also try to bury their fears and anxieties about death. However, the cemeteries and the brothels are the places where the fears and repressed desires come back to consciousness. People's lives are based on their efforts to escape from death. For this reason, while some people prefer to believe in religion, others like Stephen replace religion with art or with worldly pleasures. Nevertheless, their memories and anxieties never abandon them and as in "Circe" part of the play, they rise to the surface in the most unexpected times.

The sound "cuckoo" is heard, which shows us that Bloom is cuckolded because in this part of the play Blazes Boylan is introduced as a character and he will have a sexual

¹⁴ Craig Brandist, *The Bakhtin Circle: Philosophy, Culture and Politics*, p.144.

¹⁵ Anthony Burgess, *ReJoyce*, p. 117.

affair with Molly. Then there is a part taken from the “Oxen of the Sun” episode which is taken from the end of that episode. It is the parody of an American evangelist’s style.¹⁶ This reference has been chosen from this episode is very meaningful, because the issue of living is emphasized. In *Ulysses*, in the “Oxen of the Sun” a child is born at 11:00 pm and in the “Hades” episode the funeral was at 11:00 a.m. Therefore there is a cyclical movement in the novel. However, in the play, the birth of the child is not mentioned, but a part from this episode is used. This part of the play is also a kind of preparation for the parts taken from the “Circe” episode of the novel.

III. III. The “Circe” Episode

The music starts before the part which is taken from the “Circe” episode. However, in the novel, the “Circe” episode does not start with music. Music has got a vital role in the play because it indicates that the two protagonists are entering to a different place and it contributes to the creation of the nightmarish atmosphere in the play. In addition, in some of the paragraphs which describe Nighttown, there is alliteration between the sounds and this shows that this place has got its own musicality as well and this increases the dramatic effect of the play. The music in the play also accompanies the hallucinations of the main characters and it is very effective in the transitions from one scene to the other. The music is supported with the inserted songs which often have special meanings for the characters in the play. These inserted songs are repeated several times in the different episodes of the novel. The adaptor prefers to include them into the play because they are compatible with the repetitive structure of the “Circe” episode. The music used before the “Circe” part of the play indicates that the characters are entering a different place and this place is the house of Circe or in other words both in the play and the novel it is Nighttown. Nighttown is a place which is full of whore houses and it symbolically represents Circe’s place both in the novel and the play.

In the novel, the beginning and the ending of the hallucination is not indicated, but in the play, it is written in the brackets because otherwise it can lead the reader into confusion. In this episode, inanimate objects, the ideas in mind, the ghosts of the dead people, and the creatures which have different shapes appear on the stage and then they go

¹⁶ Anthony Burgess, *Joysprick: An Introduction to the Language of James Joyce*, London, André Deutsch, p. 34.

through either a process of transformation or disappear from the stage.¹⁷ This is related to the intertextuality between the Homer's epic and the novel. In Homer's *Odyssey*, Circe uses her magic to transform the men of Odysseus into swine. The theme of the epic affects the play in many respects. First, the transformative power of Circe and her use of magic find its counterpart in many sections of the play, because there are a lot of references to the animals in the play. Second, the gender shifts and the changes in the costumes show the impact of the epic on the play. Thirdly, some characters in the *Odyssey* find their symbolic representations in the play. Bloom is thought to be the modern Odysseus and Bella, the whore-house mistress is Circe and of the three whores Zoe symbolises the animal kingdom and also the second meaning of her name is life, Florry stands for vegetables and Kitty represents the minerals.¹⁸ Molly's name is used as the plant, moly, which protects Odysseus from Circe's magic.

In this part of the play, the two main characters of the play are in Nighttown, which is known as the red light district of Dublin and there are brothels in this area. First, Stephen enters Nighttown with Lynch because his other friends abandon him and then Bloom follows him. Although Nighttown is a brothel district, neither Stephen nor Bloom have any sexual relations there, but the things they encounter in Nighttown make them question sexuality, the power relations in their country, and briefly the established cultural codes that have also an impact on their fantasies and unconscious. Since Ireland is a poor country and it is under the oppressive rule of the British Empire, people do not have much chance to do whatever they want. For this reason they have only fantasies and their fantasies will be acted on the stage in this part of the play.¹⁹

In this part of the play, Bloom is very tired and Stephen is drunk; this enables them to regress easily and we can wander in the minds of the characters. The anxieties and the repressed desires of them come out in this place. This is explained as follows in Mark Osteen's book:

Circe is its part maudite, its accursed portion, as bottled up energies are expelled and expended in carnivalization of politics, psychology and language in which Stephen and Bloom pay their psychic debts by confronting their invisible tyrants. "Circe" thus typifies the aesthetic philosophy described in the "Holy office" where Joyce names himself "Katharsis-Purgative" and vows to relieve "timid arses" as a "sewer" of society. In this sense "Circe" purges not only the characters but also the novel's own repressed social

¹⁷ Stuart Gilbert, *James Joyce's Ulysses*, p.318.

¹⁸ Anthony Burgess, *Joysprick: An Introduction to the Language of James Joyce*, p.129.

¹⁹ Terry Eagleton, *The English Novel: An Introduction*, p. 286.

energies; it is the debit side of the book's ledger, the countermovement that balances its credits.²⁰

As indicated above, in the "Circe" part of the play, there are three important issues: the politics of the society, the psychology of the characters, and the gender problem. In order to analyse them correctly, one should be careful about the language used in the play. In the "Circe" part of the play, language becomes part of this world, and it is mainly by means of language that unconscious desires of the characters are reactivated. Furthermore laws of language are broken to show the social and political conflicts within the society. The grammatical rules of English are violated, for it is the language of the colonizer and patriarchy. Some new words are invented and some words from other languages are added.

The language of the background description is written with jumbled expressions and they reflect the chaotic atmosphere of the place. Nighttown is described as a place which has not got a proper road and there are "danger signals" and "will-'o-wisps" on the roads by the narrator. They signal both prostitution and British rule in Ireland.²¹ This is an uncanny place which is full of the "rows of flimsy houses" which shows that life in this place is not full of luxury; instead there is poverty and there is nothing called order in this place. The doors of the houses are gaping which means there is no privacy there, because what are exhibited here are the bodies which can evoke desire. "The lamps are rare" and it is a murky place because according to Catholic belief, prostitution is a sin and therefore the sexual act with a prostitute must be hidden. There are also "rainbow fans" which can make a dizzy person more confused. In addition, there is an ice gondola which attracts the attention of the children, stunted man and women. It reminds us the scene in the "Wandering Rocks" episode of the novel. That episode is not included in the play, but the children round the ice gondola make us think that it is a "nightmarish re-enactment of the scene" in that episode.²² It is another example to the repetitive structure of the "Circe" episode. Although some words are repeated, some characters from the former episodes of *Ulysses* reappear or some narrative techniques from the former episodes of the novel are reiterated, in this part of the play and in the "Circe" episode of the novel, new meanings

²⁰ Mark Osteen, *The Economy of Ulysses: Making both Ends Meet*, p.320.

²¹ Ed. Derek Attridge, *James Joyce's Ulysses: A Casebook*, Oxford, Oxford University Press, 2004, p.234-235.

²² Ibid.,

are added to these words, characters or narrative techniques within the context of the novel and the play.

There are also whistles, calls and, answers and this is how men and women communicate in this place, and in order to increase the dramatic effect, the adaptor adds the pantomime. This will increase the dramatic action in the play and it will be a good way of representing the prototypical relations in Nighttown. The identities are effaced and we neither know the names of the speakers nor their gender, but it is not difficult to guess the gender of the speakers because usually the women's bodies become the object of desire in the brothel districts. The women in whore houses are usually considered to be commodities and the men going there are the customers. Franco Moretti claims that "Circe" is the "unsurpassed literary representation of commodity fetishism and Joyce's Nighttown is a fetishized realm in which social and spiritual values are reduced to prices."²³ The same thing can be asserted for the play as well. Women are bought and sold and their value is determined only with the money the customers pay for them.

After the whistles and calls an Idiot having a palsied arm and talking in Anglicized Irish is described and he is mocked by the children.²⁴ In both the novel and play, various kinds of English are used to reflect the social reality of Ireland and the aim of this choice is to undermine the authority of the British, because the cultural hegemony of the colonizer can be recognized even in the daily routine of the colonized. The Idiot also reminds us the freak one-legged sailor who was being stared at by the barefoot urchins in the "Wandering Rocks" episode of the novel. He symbolises the situation of the Irish people under oppressive British rule.²⁵ There is also a pigmy woman swinging on a rope and a "form" on the street sprawling against a dustbin. Since it is mentioned "just a form", as neither a man nor a woman, the pronoun "it" is used. The pigmy woman is just reduced to a form which makes some strange sounds because in the patriarchal society, no one desires her body, so she is considered to be useless. A drunken navy who will later reappear in the Bloom's hallucinations holds the railings of an area and he makes sudden movements. At the corner, there are two night watchmen and they will also be among the characters in Bloom's hallucinations. The sounds that can be heard are the scream of a woman and wailing of a child, so these sounds hints us the situation of the women and children in this

²³ Mark Osteen, *The Economy of Ulysses: Making Both Ends Meet*, p. 320.

²⁴ Don Gifford, "*Ulysses*" *Annotated: Notes for James Joyce's Ulysses*, p.453.

²⁵ Ed. Derek Attridge, *James Joyce's Ulysses: A Casebook*, p. 235.

area. They are oppressed and they cannot express themselves. The music ends when Cissy Calfrey, one of the harlots, sings a song about Molly. In fact, Cissy Caffrey appeared in the “Nausicaa” episode of the novel as one of the girl friends of Gerty Macdowell. She has also gone through the process of transformation and she appears as a harlot in the Nighttown. She is the person who blames Stephen at the end of the play. After Cissy Calfrey’s song, two British soldiers appear on the stage. Although their nationalities are not mentioned in the play, it can be recognized from their clothes. They are wearing red tunics, black caps and copper polls. Cissy Caffrey’s bawdy song is compatible with the atmosphere of the place and Molly’s name is mentioned in her song and this also foreshadows the appearance of Molly in the later parts of the play.

Stephen utters some sentences, yet his first four sentences are in Latin. After Stephen utters these words, Stephen and Lynch pass near the soldiers who are portrayed in a very unsympathetic way due to their being colonizers and they make fun of Stephen by saying “way for the parson”. The reason why he is called by the soldiers as a parson is that he tells an introit in Latin. Then the narrator tells us that Stephen has got an ashplant and he makes a lamp image as if spreading light over the world. This reminds us the actions of the mock priest Buck Mulligan at the beginning of the play. While Mulligan makes fun of religion, as it will be seen at the end of the play, Stephen tries to escape from it, and the way he uses his ashplant also foreshadows the events that will happen at the end of the play. It is also very ironic that the play starts with the conflict between Stephen and the British soldiers and that it ends with the same conflict.

Both in the novel and in the play, a spaniel follows Stephen and it is thought to be the dog of Citizen who threatens Stephen in the “Cyclops” episode of the novel. Nevertheless, it is not mentioned in this way in the play. The dog will also undergo a process of transformation in the play like the other creatures and the people. It will later appear as a terrier and then a wolf- dog. It is an example of Circe’s magic which transforms everything and everyone in the Nighttown. It also acts as a sign of Citizen’s appearance in the play.

Stephen starts to talk about gestures, and for him the universal language will not be the verbal language, but gestures. According to Puchner, both in the play and in the novel, Stephen exchanges the liturgical gestures and dismantles the doctrine of theology. Stephen

considers the differences between the bread and the wine in the Catholic religion with Omar Khayyam's "a loaf and jug". Henke explains it as follows:

The bard's "pornosophical philotheology" chooses the hedonistic loaf and jug of Omar Khayyam over the bread and the wine of the Catholic Mass. The rebel priest celebrates a profane ceremony of sensuous delight exulting in the joys "here and now".²⁶

Stephen is not a believer of the Catholic religion, and what he prefers is life against the stifling rules of religion. His preference of Khayyam's loaf and jug symbolises that life is superior to religion for Stephen.

Stephen also makes references to Shakespeare and Socrates, who had suffered from their wives. There is a correspondence between their situations and Bloom's situation. Bloom is going to be called henpecked, too. Both in the novel and in the play, there is a criticism to marriage and family. They are no more considered as sacred and Bloom's and Molly's marriage which is mostly mentioned in the novel and the play is problematic.

The music starts again because the narrator will make a background description again and the music increases the effect of his words on the audience. In the novel, the narrator makes a background description, but some parts of it are omitted in the play, especially the parts related to Tom and Jack Caffrey, because the adaptor has to reduce the number of the characters. In the "Circe" episode of the novel, there are more than one hundred characters and since the scope of the play is limited and it is not possible to form a dramatic unity with so many characters in the play, the adaptor has to reduce the number of characters according to the themes she will focus on in the play.

The narrator describes the fog as "snakes of river fog" and it reminds us the original sin and Eve. In the play, both Bloom and Stephen feel the pressure of the Catholic belief that woman is the reason for the fall of man and sexuality should be engaged only for reproduction and therefore brothels are sinful places. In addition, in the play Stephen's mother will appear in this place to make him believe in the Catholic religion, so in the play, the distinction between mother and whore will appear in the minds of the characters; in some parts of the play, this distinction is blurred. There is not only a heavy fog in this place but also stagnant fumes, which cause many people to stagger. Staggering also symbolically represents the fall of man and woman from heaven and it contributes much to the dramatic action in the play.

²⁶ Suzette Henke, *Joyce's Moraculous Sindbook: A Study of Ulysses*, p.184.

The narrator tells us that Bloom tries to walk fast and that he has got pig's crubeen and ship's trotter in his hands. While Stephen enters Nighttown by making some intellectual comments, Bloom enters there with a parcel which contains pig's crubeen. Bloom is more down-to-earth than Stephen and he is always aware of the events happening around him. He tries to reach Stephen and Lynch to warn Stephen against the infidel friends, alcoholic drinks, and prostitutes. Bloom's aim and his thoughts are reflected with the help of the narrator in the play and the narrator helps us to have an insight into the minds of the characters.

While Bloom is walking, he sees a concave mirror and a convex mirror. The reflection Bloom sees also has an impact on the language. Both in the play and in the novel, the letters in the words become distorted in a different way, each case Bloom looks into a different mirror. This shows the split in the personality of Bloom and it foreshadows the identity shift in Bloom. In addition, it also reminds us the magic, Circe uses to transform people. From the word plays and alliterations, the reader can also understand that Circe's place is full of magic and music always accompanies this atmosphere in the play. After Bloom looks into the mirror, the music ends because Bloom's reflection disappeared from the mirrors.

In this part, the adaptor selects some sentences from two different speeches by Bloom, she unites these fragments in a speech and shows us how Bloom's mind works with associations. Bloom associates the word "light" with "blaze", then these two words bring Boylan into his mind. He suddenly realizes that there is fire somewhere, but he feels relieved when he begins to think that Boylan's house is burning and he says, "London is burning" and in this part of the play, Bloom's hate for Boylan and his hate for the colonizers's metropolis are expressed at the same time. The sentence "London is burning" will also be reiterated as "Dublin is burning" by the distant voices at the end of the play.

Bloom becomes anxious when he thinks that he might miss Stephen and his friend. When his mind is occupied with these ideas, he is about to be run down a sand-strewer, if the children didn't warn him. This is an example to Bloom's symbolic fall before he enters the brothel district and Bloom will also stagger before he enters the brothel.²⁷ In addition, according to Balamires, this sand-strewer is the metamorphosis of the tram mentioned in

²⁷ Stuart Gilbert, *James Joyce's Ulysses*, p. 324.

the “Nausicaa” episode of the novel.²⁸ Nevertheless, the tram is not mentioned in the play, and this parallelism cannot be realised only by reading the play.

Bloom questions himself about why he is following Stephen, he says ”Brainfogfag. That tired feeling.” From these expressions, the readers can understand Bloom’s state of mind before his first hallucination begins. The “brainfogfag” is also very meaningful if it is remembered that “fog” is used in the background description of Nighttown. There is an objective correlative relationship between the place and the moods of the characters.

The adaptor writes the beginning of Bloom’s hallucinations in brackets because she wants to separate them from the stage directions in parenthesis. The parts related with his father and his mother are omitted from Bloom’s hallucinations because in the play, Bloom’s paternal feelings are emphasized instead of his parents’. For this reason, first person who appears in his hallucination is Molly.

In the novel, Molly appears in Bloom’s hallucination as an oriental figure. She sits on a camel and wears a Turkish costume, yet in the play, Bloom’s first hallucination is completely different. This part of the play consists of the extracts taken from the “Calypso” episode of the novel. First, Molly’s vision appears at the back of the stage, then the conversation between Bloom and Molly begins. After a few words, the narrator tells us that Bloom is preparing breakfast for his wife, which reminds Molly of the past. In this part of the play, the adaptor prefers to introduce us the relationship between Bloom and Molly, so we have an idea of how they perceive each other.

The narrator intrudes again to inform the readers that the jingling brasses of Molly’s bed are heard, and this reminds the readers of the jingling of Boylan’s car, so it foreshadows the sexual affair between them. Words related with sexuality and animal imagery are used in this part. Bloom likens Molly’s breasts to “a she-goat’s udder” and he thinks that Molly’s “full lips” have the “stale smell of incense” and they are “like foul flower water.” Although Bloom desires Molly and uses the words related to sexuality to describe her, it can be inferred from the words “stale smell of incense” and “foul water” that there is something wrong with their relationship. In *Ulysses*, their having no sexual intercourse after their son Rudy’s death is mentioned, but in the play it is just hinted.

Molly asks Bloom the meaning of a word from her book: “metempsychosis”, but Molly mispronounces it and says “met him pike horses”, Bloom explains ”it is a Greek

²⁸ Harry Blamires, *The New Bloomsday Book: A Guide Though Ulysses: the corrected text*, London, New York, Routledge, 1988, p.133.

word” and “means the transmigration of souls”. Bloom also adds that ancient Greeks believed that people could change into an animal or into a tree when they died. “Metempsychosis” is one of the words repeated in different episodes of the novel. However; in the play, it contributes to the theme of transformation. Furthermore, Bloom mentions nymphs when he is explaining the word and after that there is silence because the nymph he mentions appears in Bloom’s hallucinations in the parts taken from the “Circe” episode of the novel. The nymph comes out of a picture and becomes animate in the second act of the play.

The play continues with another extract taken from the “Calypso” episode of the novel. This time the subject is the letter which Molly receives from Boylan. The letter is about Molly’s programme which will be brought to her house by Boylan that day. In fact, Boylan appears in the “Hades” part of the play, but the place he is going to is not mentioned until the part taken from the “Calypso” episode of the novel. Bloom’s speech is full of silences, which is very meaningful, because Bloom cannot express his frustration to Boylan and Molly and he cannot even construct a sentence. He is aware of the fact that he is betrayed by Molly. After Bloom’s silence, Molly uses some derogatory words for Bloom because he forgets to buy a lotion and Bloom tries to find excuses for his behaviour. Bloom’s hallucination with Molly ends with her singing the duet from *Don Giovanni* in Italian and Bloom’s correcting her pronunciation as he does in the word “metempsychosis”. Although Bloom knows that he is betrayed and he is aware of the fact that he is not treated kindly by Molly, he still continues his life as if nothing happened and this shows that Bloom is not a macho like some other men in the play. He does not like violence and he represses his anger to overcome with the difficult situations.

After the conversation between Bloom and Molly, the hallucination ends, with the realistic interval, in which a bawd trying to sell a virgin starts talking and she tries to hold Bloom’s sleeve. Bridie Kelly appears on the stage in the play as another whore; and in the novel, she is the woman who introduces Bloom into sex, but in the play, she is introduced merely as an ordinary whore. Like Molly, she is described with the words related to animals. She has a bat- shawl and she squeaks.

Bloom’s second hallucination begins with Mrs Breen’s speech. Both in the novel and in the play, Josie Power Breen is first seen in a man’s overcoat and later, when the past memories of Bloom is evoked, she is seen in female clothes. That she was Bloom’s former

sweetheart is mentioned both in the novel and the play, and she seems to be a dangerous female figure for Bloom, because she threatens Bloom with telling Molly what he does in the brothel area. Bloom wants to defend himself by saying that Molly is also interested in exotic things, and after he says the word “exotic”, banjo music is heard, but the negroes in the novel are not included in the play. Bloom’s second hallucination ends with Mrs Breen’s words, “yes, yes, yes...” as in the “Penelope” episode of the novel and only a little extract will be used in Act two in the play from this episode of the novel. Mrs Breen’s accusations are in fact the outcome of Bloom’s guilt feelings because he thinks that he should not be in that place.

Bloom comes across with some whores who ask him three questions all of which are related to sexuality, but Bloom does not answer them and walks in the mud. In fact, Bloom is more interested in finding Stephen than enjoying himself in this place. After that Bloom sees the two red-coated soldiers trying to buy something from the shopkeeper who sells alcoholic drinks illegally. In the novel, these characters speak, but in the play only what they are doing is explained. These characters are noteworthy because they will stimulate Bloom’s hallucination.

After Bloom talks to himself, the music stops and Bloom’s third hallucination starts. Bloom feeds a wolf-dog that has been following him and two watchmen approach him. One of them calls Bloom’s name as if it were a noun in Latin. He says it in the nominative, accusative, genitive and dative modes.²⁹ According to Patrick Mcgee, this shows “the structural instability “of the name Bloom.”³⁰ Bloom appears in many different roles and in different costumes in the play and he does not have a fixed identity.

Both watches put their hands on Bloom and the first watchman accuses him of something not known; Bloom is surprised and he wants to defend himself but he is so frightened that he stammers while he is talking. When he is asked for his address, he says he has forgotten, but after a while he mentions two other Blooms, Dr Leopold Bloom, the dental surgeon and von Bloom Pasha, to protect himself from them. These parts are more or less the same in both in the novel and in the play. Although some of his dialogues are omitted in the play, Bloom’s fear and guilt is emphasized both in the novel and the play.

A sinister figure, called Dark Mercury, appears and claims that Bloom was expelled from the army. His name is compatible with the episode because mercury is an easily

²⁹ Don Gifford, “*Ulysses*” *Annotated : Notes for James Joyce’s Ulysses*, p.461.

³⁰ Patrick Mcgee, *Paperspace: Style as Ideology in Joyce’s Ulysses*, p.119.

changeable liquid. Unlike the novel, this character appears only once in the play. After Dark Mercury, Martha comes on the stage and she is also very angry with Bloom as all the other women in his hallucinations. Some of Martha's words are from a light opera.³¹ Joyce used some elements from the popular culture and this enriches the social heteroglossia both in the novel and in the play. In fact, Martha appears in the "Lotus- Eaters" episode of *Ulysses*, but in the play, there is no part taken from this episode directly referring to her because giving details about her may distract our attention from the other details in Bloom's hallucination.

The first watchman tries to get Bloom into the station, but Bloom gives a Masonic sign and asserts that a mistake has been made about his identity. When the second watchman says that Bloom should be ashamed of himself, Bloom claims that he has been made a scapegoat and suddenly starting to address his words to the gentlemen in the jury in the court. He defends himself by saying that he is the son-in law of Major General Brian Tweedy, who has fought for Britain in the battles. A voice is heard and it utters an anti-English slogan, "Up the Boers!"³² Bloom lies to protect himself from the jury and says that he has fought in the Boer war and he seems to support the British army. In this part of the play, Bloom suddenly finds himself in a trial and he does not know why he is taken to the court.

When his occupation is asked, he says he is an author and a journalist. He also adds that he collects prize-stories. In fact, "Matcham's Masterstroke" is also mentioned in the "Calypso" episode of the novel. In this episode, Bloom looks at the prize story "Matcham's Masterstroke" which is written by Mr Philip Beaufoy and which won three and half guineas. Bloom recalls his wish to write and Bloom also wants to emulate his story.³³ However, in the play, readers cannot understand that Bloom's guilt feelings when Mr Philip Beaufoy appears with a portfolio of "Matcham's Masterstrokes" in his hand. At the court, he accuses Bloom of being a plagiarist and not having attended a university.

When Mary Driscoll, who was a servant in Bloom's house is summoned to the court, she enters with a scouring brush. She accuses Bloom of wooing her and disturbing her for sexual intentions. In the novel, the man called Georges Fottrell, but whose title in the play is Clerk of the Crown and Peace appears on the stage in order to show what his

³¹ Don Gifford, *"Ulysses" Annotated: Notes for James Joyce's Ulysses*, p. 462

³² *Ibid.*, p. 463.

³³ Harry Blamires, *The New Bloomsday Book: A Guide Through Ulysses: the corrected text*, p. 25.

occupation is. He announces that Bloom will make a false statement. In this part of the play, the narrator tells us Bloom's speech in free indirect discourse. Bloom's words are heard through the narrator, in the third person and in indirectly represented speech.³⁴ Bloom accompanies the narrator with pantomime; whereas in the novel, the pantomime is not used and Bloom's speech is longer. In the play, the use of pantomime enables us to understand that the narrator's sentences are actually uttered by Bloom.

The narrator informs the readers that Bloom's being "the other" is emphasized and he was "branded as a black sheep". The narrator tells us how Bloom tries to defend himself by referring to some over-sentimental lies which causes laughter among the listeners. After that his barrister, J .J. Molloy appears, and he defends Bloom. Meanwhile Bloom changes his clothes and continues his dialogue with J. J. Molloy in his court dress. There is always a change in clothes or in the identity of the characters. This is related to the hallucinatory technique of the "Circe" episode and shows that the characters are represented in indistinct and undecidable relations. The reader cannot have a stable position and interpret the play in a single way.³⁵ If Bakhtin's words on Dostovesky's novels are remembered such as the "plurality of independent and unmerged voices and consciousnesses" and "a genuine polyphony of fully valid voices", the same expressions can also be used for Joyce's novel and the play adapted from it. It is both the success of Joyce and the adaptor to offer multiple viewpoints to the reader. Neither Joyce nor Barkentin takes the authorial position and try to impose only one way of interpretation.³⁶

Mrs Yelverton Barry appears in the court and wants the jury to arrest Bloom. She seems to be a rich woman in "ivory gloves" and "opal balldress". Mrs Yelverton Barry accuses Bloom of sending her an anonymous letter when her husband was not at home and he also invited her to meet him somewhere. Her accusations are mainly related to the events Bloom experienced that day which are given in detail in the other episodes of the novel. For example, Paul de Kock's book which he offered to send her, is the same book Molly asks him to bring in the "Calypso" episode of the novel. James Lovebitch's book which she mentions in her speech is the one he sees in the "Wandering Rocks" episode of the novel, or Mrs Yelverton Barry's accusation of being watched by him in the Theatre

³⁴ Martin Puchner, *Stage Fright: Modernism, Anti-theatricality, and Drama*, p. 89.

³⁵ Patrick Mcgee, *Paperspace: Style as Ideology in Joyce's Ulysses*, p. 121.

³⁶ Mikhail Bakhtin, *Problems of Dostoesky's Poetics*, ed. and trans. Carly Emerson, Minneapolis, London, University of Minesota Pres, 1984, p. 6.

Royal is very much like his attempts to watch a rich lady in the “Lotus Eaters” episode of the novel.³⁷ Therefore these accusations consist of the residues in Bloom’s mind and show his guilt feelings for the things he has thought, done and imagined.

Mrs Bellingham is also the other rich lady who accuses him of giving her a blossom of homegrown potato, which she at first thought was “a bloom of edelweiss”. She also says that he urged her to commit adultery. Then, the Honourable Mrs Mervyn Talboys who agrees with her comes to the stage in an Amazon costume. The exaggerated costumes of the women who accuse Bloom for different reasons contribute to the carnivalesque atmosphere in the play, and in this atmosphere all of Bloom’s former sexual acts can be spoken about freely. Mrs Mervyn Talboys claims that Bloom has sent her, an obscene photo in double envelopes and he forced her to have intercourse as Bloom’s wife does with a strong bull-fighter. She says he also wanted her to chastise him, to bedstride him, to ride him, to horsewhip him. Thus Bloom’s masochism is revealed by her. The other women also agree that he does such things. Bloom’s masochistic tendencies will also be seen again in his relation with Bello. Mrs Mervyn Talboys says, “He is a cuckold”, which is also repeated in many parts of the play. Mrs Mervyn Talboys becomes a sadist who has got a hunting crop in her hand and Bloom becomes a masochist who obeys her orders in this part of the play.

After Mrs Mervyn Talboys’ words, Davy Stephens announces that all the cuckolds’ addresses are published in the supplement of the newspaper. Then cuckoo sounds are heard from a clock which reminds us that Bloom is a cuckold. In the novel, before the cuckoo sound, the names of the priests and what they are doing are written. There is a reference to the “Nausicaa” episode of the *Ulysses* in the “Circe” episode because that sound comes from the house of the priest in the “Nausicaa” episode of *Ulysses*. However, in the play, neither the priests in the “Circe” episode nor an extract from the “Nausicaa” episode is included. We just hear the cuckoo sounds, but we cannot understand exactly what they refer to until the crier accuses Bloom of having “no fixed abode”; being “a dynamitard”; a “forger”, a “bigamist”, a “bawd”, a “cuckold”, and a “public nuisance”.

Sir Frederic Falkiner, the recorder of Dublin, enters the court and claims that Bloom should be hanged. Lord John Fanning addresses Bloom as “Judas Iscariot”. After him, H. Rumbold, the master barber and executioner, enters. After his words, the adaptor

³⁷ Michael Groden, *Ulysses in Progress*, New Jersey, Princeton, Princeton University Press, 1977, p.57.

put the extracts taken from the “Cyclops” episode of the novel because the people in the court think that Bloom must be killed. In this part of the play, but before he is killed, both Joyce and the adaptor want to show main reason for this kind of punishment.

In fact, the “Cyclops” episode of the novel consists of thirty-two parodies and the events are told by anonymous narrator. These parodies are usually “grotesque and comic exaggeration” and they are mostly “general literary and newspaper styles” or “Irish nineteenth-century mythology and sentimental nationalism”.³⁸ In this episode, the political issues are handled via parody and different discourses enmesh each other in the political discussions. For it is not possible for the adaptor to include all these parodies from this episode, she has only chosen an extract from the episode to show the political tensions in Ireland.

The hegemony of the British imperial rule and the Irish nationalists’ approach to this hegemony is emphasized in the part taken from the “Cyclops” episode of the novel. This part of the play starts with Bloom’s definition of a nation. For him, “a nation is the same people living in the same place”. Bloom defines a nation only according to the “geographical location”, and “he respects personal and ethnic difference”.³⁹ Nevertheless, first the navy mocks him for this because he is an Irish nationalist. In *Ulysses*, it is Ned who makes fun of Bloom’s words, because Ned is a minor character and therefore he is not included in the play.

Bloom explains that he is Irish and commenting on his race he says, “I belong to a race, too, that is hated and persecuted.” Bloom emphasizes that not only the Irish but also some other peoples on the earth are regarded with contempt and when he is asked by the Citizen if he is talking about Jerusalem, his answer is only one word: “injustice”. Unlike the Citizen, who is a violent Irish nationalist, Bloom is a pacifist and he expresses this with his sentence, “Force, hatred, history, all that. That is not life for men and women, insult and hatred. And everybody knows that it’s the very opposite of that that is really life.” According to Vincent Cheng, Citizen’s nationalism “mirrors the violence of the British imperial rulers” and Bloom can only realise “the dualism between us/them” and he can question this via his humanist approach.⁴⁰ Bloom’s humanism is not approved by the other

³⁸ Eds. Howard J. Booth , Nigel Rigby, *Modernism and Empire*, Manchester and New York, Manchester University Pres, 2000, p. 117.

³⁹ Vincent J. Cheng, *Joyce, Race and Empire*. p. 212.

⁴⁰ Ibid.,

characters in the play. He is threatened by Navy, First Watch, Citizen, and Lord John Fanning due to his words. In the novel, Bloom's words are mocked by Citizen and they are parodied by the narrator, but in the play, these details are omitted, and the clash between the violent nationalists and Bloom is mentioned briefly.⁴¹

The music starts after the church bells and the extracts from the "Cyclops" episode end. The adaptor continues with the extracts taken from the "Circe" episode. Bloom recognises Haines among the crowd, but Haines behaves as if he were a stranger. Meanwhile, the watches think they found the bomb, but Bloom says that it is just a pig's feet and he was at a funeral. In the novel, after this part, the spirit of Paddy Dignam appears and claims to have come to this world by metempsychosis, but these parts are omitted in the play; the play continues with the extracts from the "Cyclops" episode of the novel.

In this part of the play, some characters such as Martin Cunningham are not included and the hangman, Rumbold makes his speech in. In addition, Lord John Fanning and Citizen blame Bloom for being a Jew and a stranger in Ireland, and Bloom defends himself by making references to the famous Jews such as Karl Marx, Mercadante, and Spinoza. In this part of the play, Bloom's "otherness" is emphasized and his life is threatened by the nationalists and the racists. In fact, in *Ulysses*, Bloom is considered to be the "other" by the people around him in many different episodes, but these ideas reach a climax in the "Cyclops" episode. This may be the reason for the adaptor's choice of extracts from the "Cyclops" episode.

After these accusations, Citizen tries to kill Bloom, but he is not sure if he has succeeded in doing that. When lights fade on Bloom's face and Bloom's hallucination continues with the extracts from the "Cyclops" episode; in this part Biblical prose is parodied. Bloom ascends to the sky, a voice out of heaven calls him "Elijah" and he answers to it. In the novel, Bloom ascends to the heaven like Elijah, later he returns in the "Circe" episode as the Messiah of new Bloomusalem; likewise, in the play, too, he will appear again in Act Two in the parts taken from the "Circe" episode of the novel as Elijah.⁴² Then the music and the hallucination end.

The play continues with the extracts from the "Circe" episode. In the realistic interval, Bloom comes across another whore, Zoe Higgins. Her first name means "life" and

⁴¹ Vincent J. Cheng, *Joyce, Race and Empire*, p.214.

⁴² *Ibid.*,

her surname is the same as the maiden name of Bloom's mother. However, this is not specified in the play. According to Partrick Mcgee, Zoe veils the sexuality of Bloom's mother.⁴³ The only explicit relation between Bloom's mother and Zoe is that Zoe steals the "potato talisman" that Bloom's mother has given to her. Mcgee interprets it as Bloom's mother's taking from his son the phallus which Bloom thinks he has taken it from his mother before.⁴⁴

Zoe informs Bloom that the whore-house belongs to Mrs Cohen who goes out to sleep with a man that pays for her son at Oxford, but she also says that Stephen is in the whore-house with his friend. Zoe asks if Bloom is Stephen's father because both of them are in black. Bloom says "Not I!" and he is over reacting which we can understand from the exclamation mark. Although Bloom does not overtly express his feelings, he has paternal instincts for Stephen. For this reason, he follows Stephen and his friend and enters Nighttown.

Zoe tries to seduce Bloom saying "You will know me the next time" and this is very meaningful, because this sentence will also be said by Bella later in the play. The hallucination starts after she disappears. Bloom is alone and he remembers oriental images such as gazelles, the sky of sapphire in the orient, but the hallucination does not last long.

After Bloom's hallucination, Zoe appears again. She is depicted with the words which have sexual implications and she is murmuring a song. Zoe tries to seduce Bloom again, but Bloom asks her if she was a Dublin girl. She says she is English and the tension between the Irish and the British can be sensed in each word of the novel. It can be recognised even in the conversations related to sexuality. Both in the novel and the play, language becomes a battle ground for both the struggle between the colonizer and the colonized for the conflict between the Jews, who are associated with the Orient and the Catholic religion.

Zoe disappears later, but Bloom's hallucination continues. This time, Bloom first appears in a workman's clothes and in the novel he makes a speech to protest the evils of tobacco, but in the play he just utters a sentence, so what he is protesting is not clear. He changes his clothes again and appears in alderman's gown. His political career starts with his becoming an alderman; he makes a speech to his electors about running a tramline and

⁴³ Patrick Mcgee, *Paperspace: Style as Ideology in Joyce's Ulysses*, p.121.

⁴⁴ *Ibid.*,

about his programme. Bloom's speech changes with his costumes because there is an identity shift.

In the play, the narrator starts telling about the events, but this time he speaks as a radio announcer, but in the novel, this part is written in parenthesis as stage directions. Why the adaptor chooses such a strategy may be due to the fact that this part is too long even for the narrator. In addition, as readers, we are informed about Bloom's political career, whereas in real life, we mostly learn something about politicians either from television or from the radio, so it is a good strategy to present the events in this way.

The narrator tells us that there is a torchlight procession which is a common feature of election campaigns. Bloom makes a highly rhetorical speech which ends with a reference to religion; his speech is praised by Late Lord Mayor Harrington and applauded for a long time. We are also informed that lots of people are on the streets in order to see the procession led by John Howard Parnell, the City Marshal and Athlone Pursuivant and the Ulster King of Arms who are followed by important religious figures and the high civic authorities and this is done in honour of Bloom. This is a kind of wish-fulfilment for Bloom because it shows that he is approved both by the British, by the Irish and by the different religious authorities. His alienation and his being the "other" seem to have come to an end. He is also praised by the public. A blacksmith, a millionairess, a noblewoman, a feminist, a bellhanger praise Bloom in their own styles as indicated in the stage directions. This part is an example of the different speech types in a language.

The Bishop of Down and Connor declares that Bloom has become the King Leopold the First. Bloom's costumes change again and he wears a dalmatic and purple mantle which symbolises the English sovereign at his coronation.⁴⁵ His behaviour also changes after he becomes the King. The Archbishop of Armagh asks him if his power is going to be valid in Ireland and its territories. He promises to do that by swearing and putting his hand on his testicles because this is "a form of oath-taking recorded in Genesis".⁴⁶ The rituals of the coronation ceremony go on the Archbishop says something in Latin and pours something on Bloom's head to anoint him. The narrator tells us that the freedom of the city, in other words the keys of Dublin are presented to him. The keys have multiple meanings in the novel. First it reminds us the Keyes's business that Bloom is busy with all they especially in the "Aelous" episode of the novel. Second in the same episode,

⁴⁵ Don Gifford, *"Ulysses" Annotated: Notes for James Joyce's Ulysses*, p. 473.

⁴⁶ Ibid.,

there are references to the house of keys “innuendo of Home Rule”. Third Bloom and Stephen are keyless in the novel, but these details are omitted in the play.⁴⁷

Bloom shows everyone that he is wearing green socks. This is a joke related to Parnell who is an important national hero of Ireland.⁴⁸ Bloom associates himself with Parnell and this is an example of Bloom’s wish- fulfilment. The narrator tells us what is being done in the ritual in detail and these rituals are mocked by Joyce; thus the comic elements in these rituals show us their triviality and the adaptor does not change the narrative structure of this part.

Bloom talks about his “new Bloomusalem in the Nova Hibernia of the future”. Nova Hibernia means “New Ireland” in Latin, so Bloom establishes a relationship between Ireland and Jerusalem in his minds thus he creates his utopic place “Bloomusalem”.⁴⁹ The narrator says, “Thirty-two workmen wearing rosettes from all the counties of Ireland, construct the new Bloomusalem. It is a colossal edifice, with a crystal roof, built in the shape of a huge pork kidney, containing forty thousand rooms.” After this description, a man in a brown macintosh appears as the first dissenter against Bloom’s authority. He claims that Bloom is a notorious fire-raiser known as Leopold M’Intosh and his real name is Higgins. In the novel, it is mentioned that Higgins is Bloom’s mother’s maiden name, but this is not very clear in the play. However, both in the play and in the novel, Zoe uses this surname. After the accusations, Bloom orders his men to shoot him. The cannon is fired and the Man in the Macintosh disappears.

Bloom feels that his authority has been shaken and for this reason he makes his bodyguard distribute to the public such popular items as theatre passes, rubber preservatives, reprints of World’s Twelve Worst Books to the public to restore his image. These items are important in showing that the elements of popular culture are included in the play. Bloom starts to behave like a generous father-figure who embraces his subjects. He consoles a widow or he gives his coat to a policeman. Even the Citizens is affected by this over-sentimental and exaggerated behaviour of Bloom. The play intermingles the serious and the comic elements, and comic elements contribute to subvert the established hierarchies. In this part of the play, the comic elements subvert the authority of the British King and of Bloom at the same time.

⁴⁷ Harry Blamires, *The New Bloomsday Book: A Guide through Ulysses: the corrected edition*, p.44.

⁴⁸ Don Gifford, “*Ulysses*” *Annotated : Notes for James Joyce’s Ulysses*, p. 475.

⁴⁹ *Ibid.*,

The narrator tells us that the standard of Zion has been hoisted. Again, the appearance of Bloom changes and when he uncloaks, his obesity can be seen. Bloom's appearance and costumes constantly change according to his social status. He opens the court of conscience by reading the first four letters of the Hebrew alphabet.⁵⁰ The official translation of these words is read by the assistant town clerk, Jimmy Henry. In the play, there is a constant use of Latin, and Hebrew words, which also show the clash between these two religions. The multiplicity of languages also shows the dialogism in the play and the novel.

Bloom finds solutions to the problems of the people who appeal to his court of conscience. He also expresses his ideas about how social life should be organized.

Bloom: You call it festivity. I call it sacrament. I stand for the reform of municipal morals and plain ten commandments. New worlds for old. Union of all, jew, moslem and gentile. Three acres and a cow for all children of nature. All parks open to the public day and night. Electric dishscrubbers. General amnesty, weekly carnival, with masked licence, bonuses for all, esperanto the universal brotherhood. Free money, free love and free lay church in a free lay state.⁵¹

According to Mcgee, Bloom is trying to make his political philosophy accepted and he is utilising the philosophy of carnival while doing this. All differences will be disregarded, there will be total freedom and the goods will be distributed equally to the public.⁵² Bloom thinks that all the peoples should be united even if they have different religions. It is compatible with his earlier definition of the nation when he was talking to the Citizen. He also emphasizes the importance of freedom. Due to the pains he suffered from the racists and violent nationalists in his daily life, he asserts the importance of freedom in a humorous way in his hallucination.

Bloom becomes so motivated that he even sings a song which is acclaimed by Happy Holohan. In fact, in the novel, especially in the parts related to the court of conscience, there are many characters, but some of them such as Alexander Keyes, O'Madden Burke, Davy Byrne and Mrs Riordan are omitted because otherwise there would be a kind of cacophony in the play. Within the limits of the play, the appearance of so many different characters can confuse the audience's mind. Most of these characters appeared in the former episodes of the novel, some of which cannot find a place in the

⁵⁰ Don Gifford, *"Ulysess" Annotated: Notes for James Joyce's Ulysses*, p. 478.

⁵¹ Marjorie Barkentin, *Ulysses in Nighttown*, New York, Random House, 1958, p.54.

⁵² Patrick Mcgee, *Paperspace: Style as Ideology in Joyce's Ulysses*, p.122.

play, either and so their appearance in the play would not make any sense and this would spoil the unity of the play.

After Bloom's wish-fulfillments, a protestor called the Orator, but who in the novel, is Alexander J. Dowie, blames Bloom for being an immoral person and for behaving against the rules of Christianity. There is a reference to Alexander J. Dowie in the "Lestrygonians" episode of the novel, which is not included in the play; if the adaptor had used this name in the play, the readers might not have understood who he was.

The Orator calls Bloom "Caliban", which reminds us the reference to Oscar Wilde's sentence quoted in the play, which is related to the "Telemachus" episode of the novel. However, in this context, this word seems to be related more with the character in Shakespeare's *The Tempest*, because Caliban in this play is a character who is primitive and full of hate. The Orator says, "Caliban" as a kind of derogative word which will reduce Bloom to the state of a primitive person who is full of hate. When people start to throw some objects to Bloom after they have been agitated by the Orator's speech, Bloom responds by saying, "This is midsummer madness, some ghastly joke again." Both in the play and in the novel, there are constant references to Shakespeare.

When there is a hostile reaction from the public, Bloom demands to be examined by Dr Mulligan, who is a sex specialist. At the beginning of the play, Mulligan is a mock priest, but now he appears as a sex specialist who is in motor jerkin. His clothes seem to be absurd for a doctor. Dr Mulligan and his friends claim that Bloom is bisexually abnormal, that he is the example of a new "womanly man" and that he is also about to have a baby. After this explanation, the narrator tells us that Bloom gives birth to eight male, yellow and white children. Attributing Bloom womanly qualities is a strategy to subvert the patriarchal discourse in the society. In this part of the play, "carnivalisation of sexual difference" is shown to us by effacing the distinction between masculine and feminine.⁵³ Bloom's children are male and they are yellow and white. In the novel, we are given the names of these children, who are intelligent and cultured, and they rise to high positions in the society, but in the play, we just learn that he gives birth to them. This part also shows how the structure of the novel can force the limits of drama. Since it is not possible to show these events on the stage, it is just told by the narrator. Another example of this limitation is Bloom's performing a miracle to prove that he is the Messiah. In this part, the narrator

⁵³ Christine van Boheemen- Saaf, *Joyce, Derrida, Lacan, and the Trauma of History*, Cambridge, Cambridge University Press, 1999, p. 121.

does not only tell about the events but also he uses pantomime to show the miracles Bloom performs. This may be due to the fact that he wants to give more movement than the language. After Bloom's miracles, some inanimate objects and an animal start to talk.

The accusations begin again and they are about Bloom's masturbation. This part of the play is related to the "Nausicaa" episode of the novel because in this episode, Bloom masturbates after he watches Gerty MacDowell. Bloom becomes a voyeur and Gerty mounts his excitement, but these are omitted in the play and why Bloom masturbates is not explicated, so it is difficult for the reader to understand the situation. The witnesses of Bloom's masturbation, a crab, a female infant, and a hollybush question him in the play and some other people accompany them. At last, people throw pantomime stones at Bloom. Although Bloom wants them to forgive him, his request is not accepted and the Dublin Fire Department kills him by setting fire to the gunpowder around his neck and he starts to burn. When he is about to die, the Daughters of Erin appear on the stage in black clothes carrying candles. Bloom is described by the narrator as "mute, shrunken, carbonised". As Jesus said before he was about to be crucified, Bloom wants Daughters of Erin not to weep for him.⁵⁴ Act one ends with their religious song. According to Mcgee, "the ritualistic crowning and uncrowning of the ego, the fantasy of the sovereign subject's rise and fall in the scene of carnival, which, according to Bakhtin 'celebrates the shift itself, the very process of replaceability, not the precise item that is replaced'."⁵⁵ In the play, Bloom's rise and fall shows that everything can be replaced and the hierarchies can turn upside down in the carnivalistic scene of the play.

Act two starts outside Bella Cohen's house and Bloom's dialogue with Zoe is a part of reality. In the novel, Bloom goes through a transformation and becomes an Irish peasant, but this part is left out in the play. Instead, Molly appears at the back of the stage and lights are focused on her. In Act One, Bloom's hallucinations begin with Molly, but in Act two, Molly's appearance on the stage is not specified as a hallucination. The appearance of Molly in both acts is another example of the constant repetition in the "Circe" episode; this is also significant if Bloom's guilt feelings when approaching Bella Cohen's house are considered. In Act one, Bloom has only entered Nighttown, but in this act, he is entering a brothel house which seems to be more dangerous for him. It is like a journey into the deeper parts of his unconscious, which is full of repressed desires.

⁵⁴ Don Gifford, *"Ulysses" Annotated: Notes for James Joyce's Ulysses*, p.485.

⁵⁵ Partrick Mcgee, *Paperspace: Style as Ideology in Joyce's Ulysses*, p.122.

Molly's speech in this act is different because it is taken from different parts of the "Penelope" episode in the novel. Molly's interior monologue covers a whole episode in the novel, but in the play, it had to be limited. The technique used in the episode is interior monologue. This technique enables us to access to the inner life of an individual. Steinberg explains Joyce's use of this technique as follows:

In Joyce's interior monologue the short pure nominal sentences predominate, serving the expressionistic purpose of emphasizing the essential, characterizing the unformulated linguistic stage of the pre-speech level of consciousness and suggesting colloquial speech habits.⁵⁶

Joyce's interior monologue technique is adopted in the play, but the adaptor makes some alterations. In the novel, there are no punctuation marks in Molly's interior monologue, but in the play, the adaptor adds some punctuation marks, which may be due to it is being spoken by a character in the play. In addition, after Molly's speech, Bloom talks, but they do not directly address their words to each other. They just remember the same memories from the past in different ways and they use the third person pronoun when they are telling what the other did in that particular occasion. Molly mentions her days in Gibraltar when she was young and how she met Bloom there and how their relationship started, whereas Bloom tells about how he kissed her and touched her body. This may be due to his repressed sexuality for Molly. There are repetitions in Bloom's speech and this shows that "some of his ideas have a prolonged duration in his mind while the others flow rapidly".⁵⁷ We read more or less the same event, but from different perspectives and this is also one of the successfully collaged scenes in the play. After their speech, the lights phase out on Molly and Molly goes out of the stage.

There is intertextuality between the novel, the play, and Homer's epic. Molly symbolises Penelope both in the novel and in the play. However, she is a different kind of Penelope figure because she is not faithful to her husband opposed to Penelope. She has an affair with Blazes Boylan, which is the reason for Bloom to be accused of being a cuckold.

The conversation between Bloom and Zoe starts again and Zoe tries to persuade him to enter the house, but Bloom hesitates since he is a married man. In this part of the play, Bloom thinks that Zoe is like a witch who tries to seduce him and she is described with the animal imagery in the stage directions: she has "velvet paws" or "parted talons". The narrator tells us that Zoe is able to lead Bloom into temptation with "the vice of her

⁵⁶ Ed. Erwin Ray Steinberg, *The Stream of Consciousness Technique in the Modern Novel*, p. 167.

⁵⁷ *Ibid.*, p. 165.

painted eyes”,” the odour of her armpits”, and her rustling slip which has the traces of the male brutes she has slept so far. In fact, the male brutes talk in the novel, but in the play, they do not talk and they are not described in detail because what is emphasized in the play is the relationship between Bloom and Zoe. Zoe appeals to Bloom’s senses to tempt him. She is an evil figure who causes Bloom to enter the inn of the sorcerer, “Circe”. When Bloom is about to enter the brothel, he falls and this shows us the fall of men under the influence of the femme fatale both physically and psychologically. In fact, this represents Bloom’s fears of the womankind. Keats’s *La Belle Dame sans Merci* becomes Zoe and this part also becomes an example of the parody of a high genre. As Andrew Gibson asserts the “Circe” episode in the novel is full of popular laughter and the parodies of high genres, and this provides an assault on the singular meaning and the official monologism.⁵⁸ This dialogic nature of the novel enriches the play as well.

It is very ironic that Zoe’s lucky hand instantly saves Bloom when he is about to fall while he is trying to enter the brothel. Zoe crosses the threshold easily, but Bloom cannot because he is not sure whether to enter the brothel or not. However, Zoe holds his hand and pulls him into the house. Bloom hops over the antlered rack of the hall, which again symbolises Bloom’s being a cuckold. The house is described by the narrator as a dim place, because a tissue paper dims the light of the chandelier. There are figures of yewfronds and clear glades on the wall because of the tapestry. In the novel, these descriptions are given in parenthesis and they are like stage directions whereas in the play, as this part is very long, the adaptor successfully divides it between the narrator and the stage directions.

First, Lynch and Kitty Richards are described; Kitty is in navy costume and Lynch tries to lift Kitty’s skirt with a wand. When they realise that, Bloom and Zoe are there, and Lynch says, “Enter a ghost and hobgoblins”, which gives out his hate for Bloom. The stage directions tell us that Stephen is standing near the pianola with Florry Talbot, an ugly whore who has got deformations such as a limp forearm and a style on her eyelid. Lynch’s word “hobgoblin” affects Stephen because hobgoblins will appear in the Stephen’s next hallucination.

Stephen presents a new trinity instead of the Holy Trinity we know in the play. He wants to replace religion with art in this trinity. In his new trinity, the sun is Christ because

⁵⁸ Andrew Gibson, *Joyce’s Revenge: History, Politics, and Aesthetic in Ulysses*, Oxford, New York, Oxford University Press, 2002, p.200.

he is usually associated with it, and Shakespeare is the Holy Ghost.⁵⁹ By parodying Holy Trinity, Stephen mocks it in the play. This part of the play is closely related with the “Scylla and Charybdis” episode in the novel. Although there is not an extract taken from that episode in the play, Stephen’s aesthetic theories about Shakespeare are explained mostly in this episode in the novel. Stephen claims that Hamlet is not Shakespeare himself; instead, Hamlet’s father’s ghost represents Shakespeare. This information is also closely related with the trinity mentioned above.

After listening to Stephen’s words, Florry Talbot wants to talk to him and she mentions the news about Antichrist in the papers. Florry’s sentences stimulates Stephen’s hallucination about the end of the world and for the first time we witness Stephen’s hallucination. A hobgoblin starts to talk and says something in French. Words from different languages are used which contributes to the social heteroglossia in the play. The hobgoblin shows us how the end of the world comes. His whirling like a dervish or the planet’s flying from his hands may be confusing for the reader; for this reason Florry says, “the end of the world” and which makes the events clear. This is a parody of the end of the world and the second coming of Elijah is mocked as well. According to Balamires, Elijah talks in the accent used by the American hot-gospeller. Balamires also claims that Elijah’s idioms change to those of the Negro evangelist when he starts to talk by saying “Mr. President.”⁶⁰ This comic aspect and the parody of American hot-gospeller is another example of the carnivalisation both in the play and in the novel. His speech affects the whores and they confess to him their first encounter with sex. After the confession, Elijah disappears and the hallucination ends.

Pantomime and music starts after the speech of Lynch and Zoe, and Stephen tries to play the piano as his father once taught him. When the music ends, Florry wants him to sing, but he says, “Spirit is willing but the flesh is weak.” Florry wants to know if he is a spoiled priest. After their conversation, the music changes and another hallucination begins.

The narrator tells us that a male form passed down the creaking staircase and he took his waterproof and his hat from the rack. Lights are dimmed, and Molly is on the left but at the back of the stage. Bloom hears a male voice and he suspects that that person is

⁵⁹ Don Gifford, *“Ulysses” Annotated: Notes for James Joyce’s Ulysses*, p. 488.

⁶⁰ Harry Blamires, *The New Bloomsday Book, : A Guide through Ulysses: the corrected text*, p.169.

Boylan, but he relaxes when the man goes out. The lights are on and Molly goes out of the stage.

In this part of the play, Bella Cohen, the whoremistress, appears; and she is wearing an ivory gown and she has got a fan in her hand. In the novel, her fan speaks, but in the play, Bella says what the fan is saying. The wedding rings she has are very ironic. When Bloom raises his head to ask her further orders, Bella becomes Bello, which means she is transformed into a man, and in the stage directions, instead of Bloom's name, the pronoun "she" is used, so both Bloom and Bella undergo a metamorphosis.

Bello (Becoming masculine, with a hard baslisk stare, in a baritone voice) Hound of dishonour!
Bloom (Infatuated) Empress.⁶¹

The relationship between Bello and Bloom is problematic, because Bello is the dominant one and Bloom usually obeys her orders cowardly and Bello becomes "a grotesque body of female mastery".⁶² There is a sadomasochistic relationship between Bello and Bloom and Bloom yearns for punishment and dominion. When Bello realises that Bloom is married, she makes fun of Bloom by saying "petticoat government". Bello emphasises his femininity and his weakness with these words, so Joyce uses the parodic narrative to show how being a female in a patriarchal society can make a person weak and vulnerable.⁶³ Bello tortures Bloom and he tries to escape. At the same time, Mulligan, Simon, and Lynch appear at the back of the stage but they are indifferent to Bloom's pain; they even encourage the girls, Zoe, Florry, and Kitty to hurt him. In fact, they do not appear on the stage as the sentences of Lynch, Simon and Mulligan are spoken by Bello in the novel. The reason why the adaptor makes them speak Bello's words may be her decision to show their hatred for Bloom. They do not accept Bloom into their community, because he is a Jew and he is from Hungary. For this reason, Bloom's feminine attributes are overemphasized by them, and in the play in various occasions they belittle him because his wife betrays him. Therefore they appear as hostile figures in Bloom's hallucination to express how Bloom is unconsciously affected by them. They also reinforce Bloom's sense of impotence due to his not being an ideal husband to his wife and a good father to his dead son.

⁶¹ Marjorie Barkentin, *Ulysses in Nighttown*, p. 79.

⁶² Sandra M. Gilbert, Susan Gubar, *No Man's Land: The Place of the Women Writer in the Twentieth Century, Volume 2, Sexchanges*, New Haven and London, Yale University Press, 1989, p.332.

⁶³ *Ibid.*, pp. 332-333.

Bello makes Bloom wear women's clothes and addresses him as Ruby Cohen, which reminds us the book, *Ruby: the Pride of the Ring* in the "Calypso" episode of the novel. Bello wears a ruby ring on her finger and declares that she owns Bloom, and the other men on the stage make fun of Bloom. In the novel, these men are called either a voice or a dark visaged man, but the adaptor makes Mulligan and Lynch speak these words. They are the characters we have already known, so the adaptor may not want to attract our attention to new characters.

Bloom becomes a man again and Bello makes him admit that he is "a corset-lover". This reminds Bloom of the female role he played in the school play. Bello wants to find out the most obscene event in Bloom's life. Bloom stammers when he tries to answer, but Bello becomes angry with him again, and degrades Bloom because he is impotent. When the lights are on Molly, and Bloom says the name of the street they live in but Molly does not speak this time. In the novel, Molly does not appear in this part. In the play, she does because the adaptor may want to increase the tension and to emphasize Bloom's guilt feelings because of his impotency, so Bello mocks not only Bloom but also his marriage. After Bello's mockery, a bell which is a sign of Bloom's death is heard and Bello uses Milly's words while leaving the stage. In the novel, Milly says those words, but in the play, Bello makes fun of Bloom's being a father and of his death by saying, "Byby, Papli", and everyone laughs. While Bello is departing, Bloom holds his head and admits that he has sinned and the music starts again.

The narrator describes a nymph which is in the oak frame. It passes under the interlacing yews. First the yew whispers and then the music ends. This reminds us of the description of the tapestry on Bella's whorehouse and also the painting, "The Bath of Nymph", which is mentioned in the "Calypso" episode of the novel. The nymph talks from a frame hung over the marriage couch of Bloom and Molly claiming that Bloom kissed her, uttered some taboo words to her, and touched her with his pencil; a pencil is usually associated with the phallic symbol and here again Bloom's being a pervert is revealed. After the nymph's words, the sound of a waterfall is heard; the waterfall becomes a character that produces the sounds of "Poulaphouca" in the play. According to Blamires, this sound is the bedroom noise of flowing urine and it is transformed into a waterfall.⁶⁴ The sound "Poulaphouca" reminds Bloom of his youth, and the place called Poulaphouca

⁶⁴ Harry Blamires, *The New Bloomsday book: A Guide through Ulysses: the corrected text*, p. 177.

is where he went on a school excursion; Bloom's appearance changes again and he is in a juvenile, grey and black striped suit. In the novel, especially in the part related to Bloom's school days, many details about his school life and the people from those days are mentioned, but in the play they are omitted because what is emphasized in the play is his being sexually repressed. Bloom remembers having watched a girl named Lotty Clarke with his father's opera glasses, so Bloom's voyeurism is foregrounded. Later he mentions the demon was in his soul because he desired that girl. After his words, the nymph appears in a nun's clothes and she says, "There is no more desire. Only the ethereal." There is a clash between the restrictions of religion and Bloom's desires. In the play, in his hallucinations, Bloom is first blamed for being sexually pervert and for being a cuckold; then he is claimed to be sexually impotent and now sexuality is totally denied to him by the orders of a religious figure.

One of the buttons on his trousers snaps when Bloom is about to rise and after this, two sluts appear on the stage. They not only dance and shout but also make fun of Bloom. Bloom says that they have broken the spell, and the hallucination ends and reality begins. The music and the lights change as well. Bello becomes Bella again and the nymph disappears. Bella says, "You will know me next time." as Zoe said in Act one.

In the novel, the transition from the hallucination to reality does not immediately happen after Bloom has indicated that the spell has been broken. There is a long conversation between the nymph and Bloom. After this conversation, we are not informed that the light, music, or the hallucination end. However, the reader realises that Bello's name has changed into Bella, and with her question about the piano, the readers can be sure that the hallucination has ended. In the play, the music and the lights accompany the hallucinations and they are also very functional in the appearance and disappearance of the characters on the stage because in the play when the hallucination ends is indicated with square brackets.

Zoe shows the potato he has stolen from Bloom. That potato talisman has significance both in the novel and in the play because it is given to Bloom by his mother. It also functions as moly which breaks the spell of Circe and protects Odysseus from Circe's evil.

Bella wants to learn who is going to pay the money for she is the mistress of the whorehouse. Stephen gives Bella some money and he uses a highly rhetorical speech.

While Bella is counting the money, Stephen starts to talk to himself in monosyllables, because he is very drunk and he tries to philosophise about that place. Bella, Zoe, Kitty, Lynch, and Bloom discuss the money to be paid. This dialogue is directly taken from the novel. It consists of only the words, and there are no sentences. For this reason, it is not clear who is saying which words. We can only understand that Bloom is bargaining with the whores to pay less. Bloom takes some of Stephen's money from Bella and decides to give it back to Stephen but later he changes his mind and takes care of Stephen's money.

While Lynch and Kitty are lying on the sofa, Stephen sings a song about a fox. In the novel, it reminds us of the riddle he asks his students to answer in the "Nestor" episode of the novel. The answer of the riddle is that the fox that buried or killed his grandmother and this foreshadows the appearance of his mother. It also shows us Stephen's guilt feelings because his mother's death.

Bloom tries to protect Stephen by picking up the cigarette he has dropped or by trying to make him eat something. Zoe calls Stephen "Hamlet" saying "Hamlet I am thy father's gimlet," and she also makes fun of Stephen. She also starts palm-reading and reads Stephen's palm. She says that Stephen has courage, but Stephen and Lynch do not accept it. Lynch says, "Like that. Pandy bat", and in the novel that reminds Stephen of his school days which are told in the *Portrait of the Artist as a Young Man*. Two characters from this book start to talk with each other, Father Dolan and Father Don John Conmee, in *Ulysses*. This conversation is not included in the play because the play has no space for such details.

Zoe continues to read Stephen's palm and says, "It is woman's hand." In the play and in the novel, Bloom's feminine aspects have been emphasized so far, but this is the first time Stephen's feminine side is being mentioned. By emphasizing femininity, both Joyce and Barkentin criticises macho world and bigotry. They do not describe their male protagonists with masculine attributes which are usually defined as possessiveness, jealousy or wish to control women.

While Zoe is reading Stephen's palm, Bloom offers his own palm to Zoe to protect Stephen from Zoe. After that, Bella comes again and she emphasizes the feminine characteristics of Bloom saying, "His knobby knuckles are for the women." Zoe claims that Bloom is a "henpecked husband", which is related to Bloom's next hallucination.

Both in the novel and the play words are always used to trigger actions because what passes through the mind has to be acted on the stage.⁶⁵ Zoe has awoken Bloom's worst fears, and after Stephen's words, Bloom's hallucination begins, but this time he is the only person who sees it. The narrator tells the readers that Boylan goes to Bloom's house by car. When Boylan arrives Bloom's house, he comes across Bloom, who is wearing a servant's costume and he behaves as if he were the servant of the house. Boylan tips him after Bloom has answered his question about Molly and enters the house. He hangs his hat on Bloom's antlered head, which means that Bloom is cuckolded.

In fact, both in the novel and the play, before Bloom enters Nighttown, Bloom is aware of the fact that he is cuckolded and this is repeated in many episodes in the novel. However, Bloom does not think that Molly is his property and he is the only owner of her body. Although he is jealous of Molly, he does not do anything to restrict her freedom. In this part of the play, Bloom's fears and anxieties are enacted on the stage.

Boylan explicitly says that he has a private affair with his wife. When Molly appears in a bathing costume, Boylan tells Bloom that he can watch them through the keyhole, which Bloom agrees to do. Bloom even asks if it is possible for his two male friends to watch them, too. While they are having a sexual intercourse, Bloom behaves as if he were watching a horse race. On the other hand, Bella, Zoe, Kitty, and Florry are laughing. Bloom asks them when he can hear the joke and Zoe says, "Before you're twice married and once a widower." In the novel, the word "widower" is associated with the widow of late Mr Dignam and she is described with her children. In the play, neither she nor her children appear because even in the "Hades" part of the play, Mr Dignam is not mentioned. After them, Shakespeare talks in the novel, and Martin Cunningham's face is likened to Shakespeare's face, but these are not mentioned in the play either.

Bella and Zoe mock Stephen because he speaks in French and they recommend him to find a foreign woman, so Stephen becomes self-defensive. After he recalls his dream and tells it in a distorted way, not exactly as mentioned in the "Proteus" episode of the novel. This episode is not mentioned in the play. When Bloom approaches him, he says, "No, I flew past my nets. My foes are behind me. And ever shall be. World without end. (He cries) Pater! Free!" By saying these words, Stephen declares his freedom to all. After that he goes on with his speech. In the novel, Simon Dedalus tries to answer him, but this

⁶⁵ Harry Blamires, *The New Bloomsday Book: A Guide through Ulysses: the corrected text*, p. 152.

is also omitted in the play. Thus Stephen's declaration of his freedom is emphasized, but not Simon Dedalus's ideas about him.

This scene is followed by music and Private Carr, Private Compton and Cissy Caffrey pass beneath the window. Meanwhile, Cissy Caffrey, who was singing alone at the beginning of the play, is singing together with British soldiers, but not harmoniously.

Zoe and Stephen go towards the pianola, and Zoe wants to dance with Stephen. Stephen tries to find his ashplant before he dances with Zoe. Stephen and Zoe dance to the melody of the song "My Girl's a Yorkshire Girl". This song is first associated with Blazes Boylan in the "Wandering Rocks" episode of the novel. The song is about two men talking about their girls, but then they realise that that they are talking about the same girl who is married with another man.⁶⁶ This song foreshadows the conflict between Stephen and two British soldiers at the end of the play.

The music and the lights contribute considerably to the dramatic action in this part of the play because Stephen and Zoe dance freely, and while they are dancing, the lights change and Professor Maginni enters. He talks about dancing and the Pianola starts to talk to Maginni. Maginni also gives directions mostly in French about how to dance. This part of the play contributes much to the theatricality of the stage through the choreography of the gestures. The language of dance is seen in this part of the play. Through the directions of Maginni given in French, words turn into actions, and stage directions begin to acquire their own musicality, because such words as "weaving", "unweaving", "twisting", and "swirling" are used. While Stephen and Zoe are dancing, everything starts to dance with them. Joyce's words start to dance and they function as gestures.⁶⁷ Not only the words, but also the hours start to dance with the cavaliers and they talk to each other. Zoe and Stephen go on dancing, then the twilight hours approach in "grey gauze" and they have "dark bat sleeves". Then night hours come and they are describes as masked and having "dagged hair". After dancing with Stephen, Zoe feels tired and sits down. This time Stephen first dances with Florry and then with Kitty. After he dances with Kitty, Stephen leaves Kitty to Lynch and he decides to take his ashplant. He is feeling very dizzy and everything starts to whirl round in his mind, and which is also reflected in the language. The names "Bloombella, Kittylynch, Florryzoe" are the best examples of this reflection in the language.

⁶⁶ Don Gifford, "Ulysses" Annotated: Notes for James Joyce's Ulysses, p.286.

⁶⁷ Martin Puchner, *Stage Fright: Modernism, Anti-theatricality, and Drama*, pp.91-92.

After Stephen's words of "Dance of death", his hallucination begins. Death is associated with the death of his mother in his mind. The narrator tells us that Stephen's mother appears on the stage. She rises from the floor, and she is described as a very weak woman whose face is worn and without a nose. Her eyes have "blue circles" around them and she has "a toothless mouth". After the narrator's description, the song of the choir of virgins and confessors is heard. Buck Mulligan is seen to the top of the tower after their song, and this reminds us of the parts taken from the "Telemachus" episode of the novel, but this time, Mulligan appears in a clown's costume, and challenges established meanings such as the authority of the church. Instead of a razor and a bowl, he has got a scone in his hand.

When the music starts, some sentences from the "Telemachus" episode of the novel are reiterated. Mulligan repeats his sentences about Stephen's mother which makes him really angry. After Stephen's mother says, "I was once beautiful May Goulding. I am dead." and she also threatens Stephen by saying "Time will come". Stephen becomes terrified. He cannot believe that his mother's ghost returns to talk to him.

When Stephen asks the question about "the word known to all men", his mother only wants him to pray because she does not have a language of her own to answer his questions. She speaks in the language of the church.⁶⁸ Stephen rejects her wish, for he wants to escape from all the restrictions that prevent his artistic abilities. Stephen cannot accept it even if it were the ghost of his mother and he suspects the ghost. It may be a "ghoul". The ghost of the mother insists on his repenting and tries to make him to be afraid of the fire of hell. She also reminds him of the things she has done for him and she expresses her love for him.

In the play, Stephen's mother impersonates Stephen's fears and repressed desires. They haunted his imagination all day and his mother appears as a ghost at last. Meanwhile, Stephen's face becomes white due to fear and he reflects all his anger in his words when his mother warns him again by saying, "Beware". Then the narrator says that a crab-like animal has put its claws into Stephen's heart; Stephen can endure it no more and he shouts; at the same time his features are transforming he becomes old. When Bloom looks at him, Stephen says, "Oh non, par exemple! Non Serviam" and he declares that he will not serve anyone or any institution that prevents his artistic abilities and his freedom. He openly

⁶⁸ Patrick Mcgee, *Paperspace: Style as Ideology in Joyce's Ulysses*, p.39.

rejects religion, the restrictive forces of the family and the repression of the male dominant society. Stephen says, "nothung" and this is the rejection of patriarchy, religion, and colonization. He smashes the chandelier with his ashplant which he uses to mock religion at the beginning of the "Circe" part of the play. After he smashes the chandelier, he leaves his ashplant and goes out of the brothel. According to Mcgee, his smashing the chandelier and leaving his ashplant behind while he was escaping show that his "phallogocentric theory of artistic production is not going to work."⁶⁹ Stephen understands that he must also clear the mother/whore dichotomy from his mind. Stephen tries to do this, in this part of the play because he not only rejects the ghost of the mother but he also escapes from the whorehouse.⁷⁰ In addition, some of Stephen's words are omitted such as Stephen's saying "Shite" to his mother in the play. The adaptor may think that this word can irritate the readers so she did not think it was not necessary to add it in her play.

Stephen subverts all the hierarchies, so he is in danger of being punished by the colonizer. Bella calls the police and order should be restored. However, the nature of this order is highly questionable. Before the police arrive, Bella asks for the price of the chandelier and Bloom accepts to pay, but after that there is confusion and people think that Bloom is a robber. In this part of the novel, there are very long stage directions which take nearly as long as two pages. In these stage directions, while Bloom is trying to get away, he finds himself among a lot of people who he came across in different places on that day, and made him feel alien and unwanted. However, this part is also omitted in the play because of its length.

Private Carr interrogates Cissy Calfrey to understand how the event took place and he asks if Stephen disturbed her. She asserts that Stephen disturbed her when she was with the soldiers. After they hear her accusations, Private Compton wants Private Carr to hit Stephen and Private Carr asks him how he would feel if he hit him, and Stephen's answer is significant because he says that he detests action. It reminds us Hamlet who also detests action after his father's ghost is seen by him. Bloom tries to protect Stephen by pulling him from his sleeve and he tries to support him psychically. Stephen cannot walk properly but he goes on talking:

Stephen (Laughs emptily.) My centre of gravity is displaced. I have forgotten the trick. Let us sit somewhere and discuss. Struggle for life is the law of existence but the tsar and the

⁶⁹ Partick Mcgee, *Paperspace: Style as Ideology in Joyce's Ulysses*, p.141.

⁷⁰ Christine Froula, *Modernism's Body: Sex, Culture and Joyce*, pp.140-141.

king of England have invented arbitration. (He taps his brow.) But in here it is I must kill the priest and the king.
Private Carr (Pulls himself free and comes forward) What's that you are saying about my king? (To Stephen.) Say it again.
Stephen : Kings and unicorns!⁷¹

Private Carr becomes very angry after Stephen's words because he thinks that Stephen is insulting his king. Meanwhile Cissy Caffrey is happy because she misunderstands the events and she thinks that they will fight for her.

Bloom urges Cissy to tell the truth, and he flatters her by emphasizing her femininity and her potential to give birth in order to save Stephen, but it does not work. Cissy says, "Police!" and she runs towards Private Carr. Private Carr breaks loose and walks towards Stephen. He strikes Stephen on the face and Stephen falls. When Bloom sees this event, he tries to help Stephen.

The narrator makes a background description which is again one of the long stage directions of the novel and only some parts of it have been chosen. The narrator makes a gloomy description which is compatible with Stephen's situation. In this description, "midnight sun is darkened" and "the earth trembles". These are the words which are also used in the description of the Crucifixion.⁷² There are also "laughing witches in red cutty sarks ride through the air on broomsticks." These words are taken from Robert Burns's poem "Tam o' Shanter" which is about a drunken man who has to escape from the witches.⁷³ Likewise in the play, Stephen tries to escape from his mother's ghost. In addition, Haines who is omitted from Act one, is mentioned as the Reverend Mr. Hugh C. Haines, Love M.A. In fact, he is one of the characters in the Martello Tower and he wants Stephen to pay rent. He symbolises the British colonizers and their usurpation of Ireland.

After the background description, the readers are informed that two raincapped watches arrive there and ask Bloom some questions in order to understand what happened. Bloom defends Stephen by saying that his father is a respected, well-known gentleman, and the two watches do not exaggerate the event after they hear that and they abandon the place. Bloom holds Stephen's hat and ashplant in his hands and tries to talk to him to take him to another place. Stephen recites Yeats' poem "Who goes with Fergus," which is mentioned in the "Telemachus" episode of the novel.⁷⁴ It is the song which Stephen sings

⁷¹ Marjorie Barkentin, *Ulysses in Nighttown*, pp.114-115.

⁷² Harry Blamires, *The New Bloomsday Book: A Guide through Ulysses: the corrected text*, p.186

⁷³ Don Gifford, *"Ulysses" Annotated: Notes for James Joyce's Ulysses*, p. 526.

⁷⁴ *Ibid.*, p.529.

to her mother. At the same time Bloom says, “Face reminds me of his poor mother”. Bloom’s mind starts to work through the associations. He remembers his dead son after he comments on Stephen and his mother. Then the pantomime starts and the reason for the use of pantomime may be that the narrator will make a long description of Bloom’s dead son, Rudy. In fact, in the novel, the words of the narrator are in the form of stage directions and Bloom’s dead son, Rudy is described in detail. The description made both in the novel and the play is taken from the description which is made by Bloom in the “Hades” episode of the novel when he explains how his son would be if he were alive. Bloom’s wish has been fulfilled even if his son appeared as a ghost. It is very significant that the ghost appears after Bloom has taken care of Stephen. In both the novel and the play, it is apparent that there is a certain bond between Bloom and Stephen, and Bloom is the protector and the guide of Stephen. There is a spiritual bond between them and the apparition of Bloom’s son also reinforces this idea.

The end of the play is different from the end of the novel. The adaptor prefers the end of the “Circe” episode in the novel to her play because the play is mainly based on the “Circe” episode of the novel. Furthermore, the last episode of the novel ends with Molly’s interior monologue which is full of “condensed intratextual associations and fragmentary allusions to her past” and which can be hard to present on the stage.⁷⁵ It is a long monologue without any physical action. However, it is one of the most important episodes of the novel. Joyce prefers to finish his novel with that episode because Molly is one of the protagonists in the novel. If the small number of the words which the women in the novel utter is considered, her importance can be better understood. The system of patriarchal society can be seen through Molly’s character, as well. Women are usually silenced and they are at home. On the other hand men are always outside and they can go wherever they want including the brothel district.⁷⁶ However, Molly’s monologue and her being unfaithful unlike Penelope in Homer’s epic show us that in the modern world, gender roles are changing and patriarchal society is being questioned. We only learn what passes from Molly’s mind from some extracts taken from this episode in the play.

⁷⁵ Ed. Harold Bloom, *James Joyce: Modern Critical Views*, p.195.

⁷⁶ Canan Savkay, “The Problematics of Gender in James Joyce’s *Ulysses*”, *Litera 17*, İstanbul, İstanbul Üniversitesi Yayınları, 2005, pp.172-173.

CONCLUSION

In this text, I have tried to pay attention to the fact that *Ulysses* and *Ulysses in Nighttown* differ in many respects and *Ulysses in Nighttown* is a successful adaptation of James Joyce's novel. Although there are losses in the adaptation due to the difficulties to represent a canonical and a comprehensive text like *Ulysses* within the limits of drama, that does not make the play less interesting or valuable. The adaptor chooses the technique of transposition among the various techniques of adaptation and she utilises the narrative techniques and language used in the novel. However, this does not mean that the play is a copy of the novel. Even though the adaptor does not include any sentence in the play which is not in *Ulysses*, the play is a successful adaptation because what determines the value or importance of a text is not its being original since no text is original and there is an intertextuality between texts. Texts can utilise the language or narrative techniques of one other to find new ways of expression. In this adaptation, the scenes are selected from the different episodes of the novel very carefully and they are arranged in a way that would be compatible with the dramatic structure of the play and the details which are thought to be unnecessary within the limits of the play are omitted.

The main issues in the novel and especially the ones in the "Circe" episode have been kept as they are in the play. The problems of the modern world such as the relationship with the colonizer and the colonized, and the gender problem, which are emphasized in the novel are also successfully handled in the play in the context of modernism. Colonization of Ireland and the difficulties that the Irish people have to cope with are represented with the help of the language used in the play, but Irish nationalism is not supported, either. The situation of the women is also problematic in the colonial world because they are oppressed both by the patriarchal society and by the colonization process. The spirit of carnival, which helps to undermine the patriarchal and the colonial authority in the "Circe" episode of the novel, is also used in the play. The binary oppositions such as coloniser/ the colonised, male/ female are questioned both in the novel and the play. There is a resistance to such cultural categorisations both in the play and the novel. In addition, being a Jew in a Catholic society, which means being "the other" in that society, is discussed in both texts, and the cultural codes of religion are turned upside down.

Joyce's language has been preserved in the play, and that is very important because it enables the dramatist to include the dialogism and the social heteroglossia of the novel in her play. The techniques used in the novel such as the interior monologue and stream of consciousness contribute much to the polyphony of the play. Different consciousness find place thanks to these techniques used in the play. The repetitive structure of the "Circe" episode is not ignored, so it gives us an idea about the events in the whole novel, although not in detail. The audience or the readers can have an idea about some events that happened in the former episodes of the novel, but it can sometimes be problematic as well, because some details mentioned in the play are related to the episodes which are not included in the play. Moreover, some dramatic techniques such as the use of lights, music, cross-dressing and soliloquys are used to increase the dramatic effect of the play.

The intertextuality between the *Odyssey* and *Ulysses* has an impact on the play, too. The mythic structure used in *Ulysses* to satirize the modern world is also used in the play to form a unity between the fragments chosen from different episodes of the novel. Furthermore, there is an intertextuality between Joyce's earlier works and the play. The characters who appeared in the *Portrait of the Artist as a Young Man* and in *Dubliners* are used in Joyce's novel and Barkentin also adds them to her adaptation. Moreover, Joyce refers to other books in his novel, but neither of them can be included in the play. Although some references are omitted, the intertextuality of the play with other texts contribute much to the open-endedness of the play, which means the play presents multiple view points to the reader or the audience which will enable them to find new meanings each time they watch or read the play.

The phantasmagoric structure of the "Circe" episode also contributes much to the dramatic effect of the play. Words can easily turn into actions in this part of the play. In this part of the play and the novel, we can see how the characters' minds work with associations and how the residues of the day and the repressed desires and wishes can find a way to express themselves as Freud suggested. In addition, we can witness how the perception of reality can differ from one to another in our world. In the modern world nothing is fixed including the identity of the individuals and since there is no god, everything must be constructed by the human beings. Religion is also replaced by art as many modernist writers do in their novels who try to cope with the difficulties of the modern world. In this play and the novel, the language is used in a self-conscious way and

the word-plays, puns, alliterations, internal monologue and stream of consciousness are only some of the techniques to emphasize these issues.

James Joyce also wrote the “Circe” episode in the drama form in *Ulysses* but this episode is not suitable for the stage because there are very long stage directions and many details. What is more, in his version there is a gender shift of Bloom in the text which is nearly impossible to reflect on the stage, but Barkentin manages to find effective solutions to these problems in her play and she produces a play which can also give pleasure to both the readers of *Ulysses* and the audience who has not read Joyce’s text, yet.

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