

“Circe”: Joycean-Deleuzian Chaosmos

Cong Zhang · Kelin Li

I. Introduction

This paper is a study of James Joyce’s *Ulysses* from the perspective of Deleuze’s concepts of life, becoming and chaosmos as Deleuze appropriated from Joyce. First, throughout Deleuze’s writings, the concept of life can be said to be a focal point, because in its logic, many of his concepts in their “complex contrapuntal relationship . . . find a place” (Deleuze, *ECC* xiii). This is just because different from the common sense of life as a characteristic possessed particularly by organic, biological and individual beings, life for Deleuze is a philosophical concept which indicates an impersonal, nonorganic and indefinite process. As such, it resists any attempt to enforce an enclosed or controlling formalization on it in the name of transcendental values either as being or as identity. Instead, it encourages movement, multiplicity and difference. This conception of life thus opens up passageways for unforeseen and unrecognizable changes without teleological ends, thereby it opens

possibilities for transforming the status quo in unending and unimagined ways.

Deleuze's studies on literature is essentially concerned with life in the above sense, because for Deleuze, the above logic of life is also the logic of literature or the logic of writing in general. Just as he begins his first essay entitled "Literature and Life" in his only work that is primarily devoted to literary study, namely, *Essays Critical and Clinical*, by saying that, "To write is certainly not to impose a form (of expression) on the matter of lived experience. Literature rather moves in the direction of the ill-formed or the incomplete" (*ECC* 1). Then it is natural that Deleuze immediately connects the concept of life and writing with the concept of becoming: "Writing is a question of becoming, always incomplete, always in the midst of being formed, and goes beyond the matter of any livable or lived experience. It is a process, that is, a passage of Life that traverses both the livable and the lived" (*ECC* 1). That reveals why in this first essay entitled "Literature and Life," Deleuze begins by talking about the relation between life and becoming. In his view, becoming, as the incessant dynamic movement in-between multiplicities, destabilizes the states of being and reality, and ultimately disrupt any attempt for power control. That explains why while Deleuze talks about becoming-woman, becoming-animal, becoming-molecule and so on, he warns against becoming moving "in the other direction," that is, to become man, just because symbolically, "woman, animal, or molecule always has a component of flight that escapes its own formalization" while man, on the other hand, cannot become since "man presents himself as a dominant form of expression that claims to impose itself on all matter" (*ECC* 1). Domination and totalization lying behind the reality that present man in this way is Deleuze's main target.

To some extent, we can say, Joyce, especially in his later works, has preempted Deleuze in that his images and narratives have already illustrated

or epitomized Deleuze's concepts in advance through his criticizing the stagnant reality and his welcoming the possibilities of life. That is also why Deleuze has even appropriated the Joycean portmanteau word “chaosmos” (Joyce, *FW* 118.21) to summarize his own theoretical system as a paradoxical “unity of divergent series” (Deleuze, *LS* 260). For Joyce, this ingenious hybrid word indicates that syntactically behind the apparent wholeness or unity of the narrative, deliriums, stylistic experiments and polyphony of enunciations thematically constitute a diverse and chaotic space where intense differences flow and connect without beginning or end. Through this style Joyce narrates multifarious becomings for the life of the Irish nation. It is indeed a chaosmos, namely, a chaos-becomes-cosmos which flees from the deadlocked situation and ensures the spiritual liberation of the Irish nation. For Deleuze, this is “the [very] aim of literature: it is the passage of life within language that constitutes Ideas” (*ECC* 5).

As is well known to both Deleuzian and Joycean scholars, Deleuze frequently refers and cites Joyce in his works.¹⁾ Analyses on Joyce's works using concepts from Deleuze are not rare. Ruben Borg draws on Deleuze's thoughts on cinema to illustrate the non-linear temporal structure in *Finnegans Wake* (Borg 51-52). Richard Brown cites Deleuze's view on the role of woman in masochism to prove Joyce's inclination to gynocracy (Brown 110). But to use the above related Deleuzian concepts to analyze Joyce's overall thematic concerns, including his diagnosis of national malady, his criticism of Irish reality and his aspiration for a new people to come, are not yet seen, at least by the present author. It is true that these Joycean themes have been studied by many scholars, but they are not from the perspective as

1) Deleuze addresses Joyce in nine of his works (some of them are co-authored with Félix Guattari). Just mention a few of them for the sake of space: *Proust and Signs*, *Difference and Repetition*; *A Thousand Plateaus*.

the present paper does with reference to Deleuze's related concepts. At the same time, there are also scholars who adopt Deleuze's theory in Joycean studies to study a specific chapter in Joyce's *Ulysses*, but they mostly seem to focus on one or two aspects. For instance, Joseph Valente's reading of "Sirens" focuses on Joyce's construction of a minor style of "becoming-woman" to disrupt the patriarchal order (Valente 196).²⁾

In contrast to previous perspectives, this paper proceeds from Deleuze's philosophy of life to analyze Joyce's concept of life which corresponds with that of Deleuze's surprisingly. Then the paper goes on to reveal Joyce's radical criticism of Irish reality at his time from the perspective of Deleuze's concept of becoming which again is both illustrated from Joyce's narrative and sheds great "critical and clinical" light on Joyce's diagnosis and criticism of Irish reality.³⁾ Finally, the paper analyzes Joyce's temporal-spatial literary world from the perspective of Deleuze-Joyce concept of chaosmos (for Deleuze borrowed the concept from Joyce himself) to reveal the interplay of Joyce's stylistic invention and his thematic concern which ultimately, just like Deleuze's philosophical concern, is to create a free world for healthy life.

The paper takes "Circe," that is, Chapter 15 of *Ulysses* as a case study because this chapter in its magical-realistic style transcends temporal-spatial boundaries to allow not only free temporal-spatial transfer, but also free historical, psychological, and magical transfer from one to the other sphere, thus making not only a chaosmos but also a complex real world. In this world, the characters' desire, imagination, emotion, aspiration and so on are given

2) "Minor literature" is a concept Deleuze and Guattari develop from a diary entry of Kafka. It involves a deterritorialization of language, namely, a becoming-minor of language that destabilizes the dominant social order behind, so that social and political issues can be engaged.

3) To be "critical and clinical" is precisely what Deleuze emphasizes on literary functions. See his *Essays Critical and Clinical*.

free play, thus providing the paper with an ideal critical space to analyze Joyce’s thematic and stylistic concerns from its above-mentioned perspectives.

II. Joyce as a Clinician of His Nation

When the young artist Stephen Dedalus, the alter-ego of young Joyce, declares at the end of Joyce’s autobiographical novel *A Portrait of the Artist as a Young Man*, “Welcome, O life! 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,” he clearly emphasizes the overwhelming impact of life on his creation of a missing people (Joyce, *P* 225). This declaration resonates with what Deleuze says: “The ultimate aim of literature is to set free, in the delirium, this creation of health or this invention of a people, that is, a possibility of life. To write for this people who are missing . . . (‘for’ means less ‘in the place of’ than ‘for the benefit of’)” (*ECC* 4). For Deleuze, just like for Joyce, life is a primary concern, as he says, “Everything I’ve written is vitalistic, at least I hope it is” (Deleuze, *N* 143). Deleuze’s conception of life or what he calls the vitalistic is “made up of virtualities, events, singularities” (Deleuze, *PI* 31). That is to say, contrary to the notion of life which is identified with actual beings, life for Deleuze is an impersonal and nonorganic power from which organized forms such as human beings emerge as effects. It is thus a life full of potential for difference, which also means it is full of freedom and possibilities.

Therefore, Deleuze’s philosophy of life attempts to overturn the primacy of being and identity in the traditional Western thoughts by establishing an ontology of difference or an eternal return of difference. This difference is not in the usual sense as “difference from the same” which is subordinated and

inferior to identity. For Deleuze, this priority of the same over difference reduces the virtual powers of life in order to fit life into the assumed pre-existing unity, as a result, both blocking the free flow of life/desire and preventing the dynamism of thinking. In contrast to this tradition, Deleuze tries to release difference by emphasizing an ontology of “difference-in-itself” in which identity is secondary, just as an effect of difference. Thus, representation—the re-presenting of something original based on the primacy of identity, is also refuted by Deleuze. For him, literature is not about representing the world as it is, but is always about becoming, and in doing so, writing provides a milieu where life traverses both living experience and its potentialities.

Life as such and its relation with literature play an important role throughout Deleuze’s “Critique et Clinique” project and are fully elaborated in his collection of essays entitled *Essays Critical and Clinical*. The book title itself is already indicative enough; namely, for Deleuze, literature ultimately concerns health or the well-being of humanity, which constitutes real life. In this sense, both a philosopher and a writer could or should be a clinician. If Deleuze can be said to be a clinician of humanity, Joyce can be said to be first a clinician of his own nation and ultimately also a clinician of humanity and civilization as a whole.

Let’s see Deleuze first. In his early study on masochism, Deleuze starts to “articulate a relation between literature and clinical psychology” (Deleuze, *DI* 133). Rather than using psychoanalytic interpretations that treat writers as patients, Deleuze argues that the terms “sadism” and “masochism” are coined in the same way as a doctor gives his or her name to an illness (such as Parkinson’s disease). Sade and Masoch are “clinicians” rather than “patients” in that they present configurations of signs and symptoms in their writings, just as clinicians do in their grouping symptoms in a disease.⁴⁾ Furthermore,

Deleuze particularly notes that the modes of existences of sexual minorities displayed by the two writers are connected in a complex way to those of minorities in political and national movements: “Masoch is as inseparable from the revolutions of ’48 in the Austrian Empire, as Sade from the French Revolution” (*DI* 131). Thus, by putting personal experiences within political contexts, Deleuze shows that the symptoms grouped under writers’ names are not only symptoms of a perversion, but more importantly those of the world “whose illness merges with man” (*ECC* 3). And a writer who performs symptomatology as such is “the physician of himself and of the world” (*ECC* 3), that is, a “clinician of civilization” (*LS* 237).

To some extent, Joyce can also be said to be a clinician in the above sense. But his focus is more concrete and particular, that is, he wants to use his art as a diagnosis of his national malady which he calls “hemiplegia or paralysis” (Joyce, *SL* 22). He first practices his symptomatology in *Dubliners* and continues in *A Portrait* and *Ulysses*, until its perfection in *Finnegans Wake*. That is to say, throughout Joyce’s life as an artist, he has always tried to use his art to cure his race and ultimately to create the new people he aspires for. This is just because the image of the Irish people under nearly eight centuries colonization has been besmeared as caricature. But to Joyce, the ultimate reason is their own national disease which can be summarized as spiritual paralysis, specifically, narrowminded nationalism, stubborn Catholicism, shallow sentimentalism, and most seriously, the inability to realize their own problems and to transcend them, thus resulting in the “the special odour of corruption” (*SL* 79) floating all over Irish life.

As is known, Joyce’s contemporary Revivalist Movement writers and intellectuals, led by the Irish poet William Butler Yeats, were also trying to use their art to forge random Irish “crowd” into a united “people.” But to

4) See *Masochism: Coldness and Cruelty*.

Joyce, their nostalgic art only seeks to satisfy the popular longing for their own brilliant and romantic past rural life, and thus, instead of enlightening the mass or crowd, it makes them even more entrapped in their stupidity and backwardness.

In contrast to this “making terms with the rabblement” (Joyce, *CW* 69), Joyce refuses to surrender to “the popular will.” In his opinion, the Irish art in the above sense is “the cracked lookingglass of a servant” (*U* 1.146). Against it, he presents his “nice polished looking-glass” (*SL* 90), an art that functions like a clinical X ray photograph, to reveal the nidus. For this purpose, Joyce chooses to write against the grain by depicting the particular experience of “‘free but equal’ monads” living within “those great agglomerations which are the modern cities”, the urban modern experience of individuals yet still having a national narrative based on “gossip” (Jameson 149-152). In style, against the revivalists’ lyrical and sentimental eulogizing, Joyce adopts “a style of scrupulous meanness” (*SL* 83), namely, like his spiritual mentor Henrik Ibsen, to reveal naked truth without glossing over any social problems. By doing so, his intention is “to write a chapter of the moral history of my country and I chose Dublin for the scene because that city seemed to me the centre of paralysis” (*SL* 83). All Joyce’s works can be said to be first diagnosis and eventually remedy he prescribed for the chronic national disease: spiritual paralysis, which is Joyce’s epiphany on the fundamental problem of his nation.

For Deleuze, however, Joyce’s epiphany is more than that. He says: “It is only when the significant contents and the ideal significations have collapsed and given way to a multiplicity of fragments, to chaos—but in addition, the subjective forms to a chaotic and multiple impersonal reality—that the work of art assumes its full meaning . . . the machine works” (Deleuze, *PS* 156). This can be said to be an in-depth summary of Joyce’s art which, in content,

advocates hybridity, heterogeneity and freedom against any authoritarian control, no matter colonial or national, and correspondingly in form, creates a stylistic carnival in his works. Thus, the literary machine of Joyce functions by liberating life from what constrains it—the already stagnant actual and organic reality, and then the subject “re-embodies” the virtual power of life as a resonance between two objects (for instance, between the girl and the seabird in Chapter 4 of *A portrait of the Artist as a Young Man*), producing the effect of epiphany. In this sense, it can be said that ever since Joyce, literary works no longer expose modes of existence, but become a locus for the virtual power of the nonorganic and impersonal life to come; a machine for experimentation to create new possibilities, and ultimately to create “the uncreated conscience of my race” (*P* 225), that is a new people. This is especially the case in *Ulysses*, specifically in the image of its anti-hero Leopold Bloom. All these become most radical and therefore typical of Joyce’s work in Chapter 15, “Circe” of *Ulysses*.

III. Bloom’s Becoming-Woman

As is said in the above, Joyce’s literary purpose is to diagnose his national malady with his works as symptomatology. What he does, as such a clinician, in the particular creative temporal-spatial context of “Circe,” is to liberate life from what imprisons it, and this is most evident and significant when understood through Deleuze’s notion of becoming.

Deleuze’s concept of becoming refers to the dynamic movement of actual beings towards virtual tendencies, starting from becoming-woman, becoming-child, and becoming-animal to becoming-molecular and even becoming-imperceptible. “Becoming-woman, more than any other becoming,

possesses a special introductory power” (Deleuze and Guattari, *TP* 248). Since man “constitutes the standard upon which the majority is based” (*TP* 292), it only strengthens being and identity, impeding a life of differences. A becoming-woman of man disrupts the hierarchy constituted upon the binary oppositions between man and woman that condition our experiences, thereby opening passages for possibilities of life.

Throughout *Ulysses*, Joyce illustrates the same idea by making Bloom enter into a becoming-woman. Joyce reveals this side of Bloom first in Chapter 12 where the narrator of “Cyclops” ponders: “One of those mixed middlings [Bloom] is. Lying up in the hotel Pisser was telling me once a month with headache like a totty with her courses” (*U* 12.1657-60). Then the hostile “Citizen” degrades him by asking “Do you call that a man?” (*U* 12.1654), thus presenting a sharp contrast of him not only with the masculine epic hero Ulysses, but also even with Molly’s lover Blazes Boylan. But, as is said above, this side of Bloom is just what Joyce wants to present him as a different Irish and eventually a different life.

It is the magical and creative temporal-spatial context of “Circe” that enables Joyce to stage Bloom’s becoming-woman. When Bloom feels a bit light in the head, the first thing comes to his mind is “Monthly” (*U* 15.210). Then he recalls a girl in the monkeyhouse whose artless blush “unmanned me” (*U* 15.1190). In another scene where Bloom is speaking in defense of himself on trial, Dr. Mulligan diagnoses him to be “bisexually abnormal” “virgo intacta” (*U* 15.1775-76, 1785-86), and Dr. Dixon declares him as “a finished example of the new womanly man” and predicts his following procreation, which is responded by Bloom claiming, “O, I so want to be a mother” (*U* 15.1817), and giving birth to eight boys.

In the magical-realistic scene at the brothel of Bella Cohen’s, Bella assumes the male dominant role as Bello, whereas Bloom is declared, after a

series of masochistic interplay, by Bello as henceforth “unmanned and mine in earnest, a thing under the yoke” (*U* 15.1965-66), putting on the dresses and behaviors the societal convention expected of prostitutes. Bloom then, as a soubrette, confesses that he tried the prank of Molly, bought women clothes from Miriam Dandrade, and his desire to be a woman stems back from a school play where he dressed as a woman.

If for the philosopher Deleuze, “to become is not to attain a form (identification, imitation, Mimesis) but to find the zone of proximity, indiscernibility, or indifferenciation where one can no longer be distinguished from a woman, an animal, or a molecule—neither imprecise nor general, but unforeseen and nonpreexistent, singularized out of a population rather than determined in a form” (*ECC* 1), for the artist Joyce, he illustrates the notion by what Deleuze calls “affects and percepts,” letting Bloom in “Circe” undergo a transformation into a woman, as the “effect” of his becoming-woman. In this way Bloom is “singularized” out of the stereotypical Irish national malady of narrow-mindedness and parochialism, and opens possibilities for an Irish life that is not yet actual but virtual, or that not yet exists but is to come.

This also corresponds to Deleuze’s operation in all his works which always attempt to do away with the position of man as a foundational being, and to affirm dynamic becoming that opens up the free flow of desire, the possibilities of life. Thus spoke Deleuze: “Language must devote itself to reaching these feminine, animal, molecular detours, and every detour is a becoming-mortal” (*ECC* 2). That is exactly what Joyce aspires for as a novelist. For Joyce, just like for Deleuze, it is through deadly becomings, the dissolution of subjectivity, that life is no longer confined to the body of man. However, to entirely become a woman is not the goal of becoming-woman; to do so is but a reversal of the opposition between man and woman.

Becoming-woman is always “in-between,” a zone of indiscernibility, forever dynamic. When Bloom enters a becoming-woman, there is a circularity of forces between Molly and him, and a mutual becoming occurs. Molly’s becoming is presented as the long “monologue” in her sleep at the end of *Ulysses*, with her subjectivity sinking in streams of consciousness. While for Bloom, the becoming-woman endows him “the cosmic ‘Yes’ of Mrs Bloom” (*DR* 122), a power of alterity that affirms all differences and becomings, at the same time displaying a possible world as “chaosmos.”

IV. ‘Circe’ as Chaosmos

Deleuze often cites works of Joyce as literary illustrations of his philosophy of difference, especially “chaosmos” in *Finnegans Wake*. As Deleuze notices, in the “cosmic letter” in *Finnegans Wake*, esoteric words and portmanteau words function as “dark precursors” (*DR* 119) that disrupt not only meaning and significance, but also the logic of identity lying behind and ultimately the world constituted by this logic. The appearances of resemblance and identity those esoteric and portmanteau words have are “the result of process of differentiation of difference in itself” (*DR* 121). Likewise, according to Deleuze, the cosmos into which we project the ontology of being and identity emerges from the chaosmos of becoming and difference. Though the word “chaosmos” is coined by Joyce in *Finnegans wake*, what this word illustrates has already started in *Ulysses* in its experimental adaptation of traditional literary styles and techniques to such extent that the logic of representation is disrupted. What Joyce does in “Circe” renders a displaying of chaosmos possible, thereby liberating both language and life from being hindered.

According to Deleuze, “Although all becomings are already molecular, including becoming-woman, it must be said that all becomings begin with and pass through becoming-woman. It is the key to all other becomings” (*TP* 277). Becoming-woman is the beginning of an intense deterritorialization, which offers a line of flight from all repressions. Thus, Bloom’s becoming-woman is the starting point of a full-scale “counter-actualization” of actuality to reveal the virtual powers of life (*LS* 150), namely, a process of changes in flux without either beginning or end, thus achieving a freedom not to be overpowered or controlled by anything.

What Deleuze conveys in philosophical concepts has already been illustrated by Joyce in literary writings, especially the concept of a chaosmos composed of divergent series. As Judith L. Poxon and Charles J. Stivale observe, “The series is important to Deleuze because it instantiates a mode of organization of difference that avoids the pitfalls of representation, within which difference is tamed by the mechanisms of resemblance, identity, analogy and opposition” (Poxon and Stivale 68). Moreover, already in *Logic of Sense*, Deleuze tampers with structuralist terms and claims that “Joyce, for example, secured the relation between the signifying series ‘Bloom’ and the signified series ‘Ulysses,’” thus ensures the predominance of difference over identity (*LS* 38-39).

For Joyce, “Circe” exactly is such an embodiment of Deleuze’s chaosmos, where countless becomings bring out ceaseless and dynamical changes, so much so that a liberation of the Irish nation from any bondage can be anticipated.

For instance, the scene mentioned above between Bloom and Bella Cohen, as an effect of Bloom’s becoming-woman, provides a clue to read “Circe” as a chaosmos composed of divergent series. This gender-changing scene draws inspiration from both Odysseus’ adventurous confrontation with Circe and the

masochist interaction between Severin and Wanda in *Venus in Furs* (Gifford and Seidman 452). The role played by Bella, as both a temptress and a dominatrix, recalls Circe and Wanda at the same time. Furthermore, the transformation Bloom undergoes also echoes the threat Circe and Wanda both pose to unman the male characters, Odysseus and Severin respectively. Instead of finding similarities among these scenes, what should be stressed is the displacement of sense Joyce manages by putting his adaptation through a shower of Irish locality. The clothes they wear, the people they talk about, and the gossip they exchange are all perfectly Irish. Just like what Masoch does is not just a masochistic scene but related to the situation of the minor people in his time, Joyce, with his scrupulous details, makes this scene between Bloom and Bella not just a traditional erotic scene in a pulp fiction, but a concern for the Irish nation. When Bloom cries out “Justice! All Ireland versus one! Has nobody …? [sic]” (*U* 15.3202), a becoming of sense happens, flowing in the direction to the freedom of the Irish nation.

Thus, for Joyce, “Circe” is a chaosmos of divergent series, where various such becomings occur so that meanings are not to be pinned down by any attempt to control, but all opening up for possibilities for the Irish nation. Not only does Joyce appeals to nonsense such as “Bbbblllllblblblbbschb” that stimulates more becoming of sense (*U* 15.3381), the logic of narration is also so disrupted that the dead walk along with the alive, inanimate objects acquire a voice to speak, historical figures come together crossing all limits of time and space, and unimaginable events occur one after another. Multifarious series of signifier echoes with series of signified both outside and inside the text so that countless becomings collide, and the yoke chaining the Irish nation falters.

In addition, what is important is that all these, objects, figures and events alike, are consubstantial in “Circe,” in that they all convey the same

implication, namely, a clue for destabilization of established values. Thus, no paternal relations, whether it is between Bloom and his father, or between Stephen and his mother, could constitute a power-control pattern. Therefore, when Stephen declares, “With me all or not at all. *Non serviam!*” (*U* 15.4227-28), he is saying “no” not only to his mother, but to Father as a power-domination in general. To him, “Paternity may be a legal fiction” as Stephen ponders as early as in Chapter 9 when in the presence of those cultural leaders as patriarchs (*U* 9.844). In this way he reacts against any control imposed either by Great Britain or the Catholic Church, or by the revivalist movement leaders, and eventually by the ontological being and identity that construct the world as it is.

It is only thus emancipated from all controls that the affirmative power of Bloom’s becoming can reconstruct the world as a chaosmos; that is, a world full of possibilities and virtual powers of life. All the seemingly illogical, contradictory and unpredictable events in “Circe” converge to prove that this magical-realistic space is a real “Bloomusalem” founded on radical differences (*U* 15.1544), a world where the dominance of logic, truth and reason fails whereas the free flow of life is ensured, opening passageways for the liberation of the Irish people.

V. Conclusion

As Deleuze said, “A work is always the creation of a new space-time. . . . A work is supposed to bring out problems and questions in which we find ourselves caught, and not to provide answers” (Deleuze, *RM* 294). Joyce’s literature is just such a creative space-time in which he diagnoses the malady of his nation. And instead of giving out direct answers, his remedy is to

employ becoming to such an extent that it explodes identity to reveal the chaosmos of radical differences, through which the impersonal and nonorganic life flows without any impediment. For becoming in the sense of changes and differences may provide a cure to the illness of Ireland, which denies changes and tacitly consents to the status quo. With Bloom's becoming-woman, Joyce depicts him as a hero who escapes any intention to suppress him. And the magic realist chaosmos of time and space in "Circe" further discloses this chapter as constitutive of multiple becomings, culminating in Bloom's fantasy of an emancipated Irish people to become possible. What Joyce does in literature, just like what Deleuze does in philosophy, is to overcome various impediments to allow the free flow of life. In such a way he creates a free, diverse and deterritorialized space for his nation. It is a breaking-free not only from external colonization, but also from internal colonization, namely, nationalism, xenophobia, anti-Semitism, and so on. By doing so, he eliminates cultural stereotypes, stagnant ideologies, established conventions, thus clearing the national space for a new Irish people to come, a liberated Irish people welcoming possibilities of change, which is also possibilities of life first in the Deleuzian sense of the word and ultimately in Bloom's sense of "Love" as tolerance of multiplicity and diversity.

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Abstract

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James Joyce, as a clinician of his nation, employs symptomatology to expose the problems of the Irish people, thereby attempting to cure the Irish national malady which he calls “spiritual paralysis.” All his works can be regarded as such a remedy for this malady by way of enhancing the virtual power of an impersonal and nonorganic life, a life replacing the world of stagnancy and closure with a chaosmos of difference and becoming, and thus more possibility and vitality. In “Circe,” this is achieved first through the becoming-woman of Bloom, which singularizes Bloom out of the Irish majority. With it, all of “Circe” is involved in a block of becoming, disrupting all established logics and values so that Stephen Dedalus’s denial to his mother becomes a denial to all authoritarian control. The affirmative power endowing on Bloom’s becoming-woman then reconstructs “Circe” as a chaosmos where all possibilities of life occur, in which a true liberation of the Irish people can be imagined.

■ **Key words**: James Joyce, Symptomatology, Becoming, Difference, Life, Chaosmos

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