

## Nighttown as Heterotopia: A Foucauldian Reading of "Circe"

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### I. Foucault, Joyce and the Other Social Spaces

Reflecting on the meaning of social spaces, Foucault convincingly suggests a refreshing notion of "heterotopias"(Foucault 1986, 24). Heterotopias are the marginalized, unnoticed, heterogeneous, and thus the other spaces that are absolutely distinct from all everyday spaces. Heterotopias are the other spaces against which the society defines its familiar scenes and the values they represent(Duffy 160). Foucault singles out among others the following spaces: cemeteries, museums, libraries, bedrooms, brothels, and colonies. A point of interest is that these heterotopias are Joyce's chosen settings in *Ulysses* and *Finnegans Wake*: library is the setting for the episode "Scylla and Charybdis"; bedroom for "Calypso," and "Penelope"; cemeteries for "Hades"; brothels for "Circe"; colonies for Joyce' whole fictions; and museum for the beginning setting of *Finnegans Wake*. Joyce makes an impressive scene of museum, at the beginning of *Finnegans Wake*, where the imperial, masculine statue of Wellington, the hero of Waterloo war stands. The most

noticeable part of the "Museyroom" passages is the museum's wax figure of "Willingdone" sitting on his big white horse, Copenhagen. Arthur, Duke of Wellington, is certainly an ideal prototype to represent British imperial authority and the patriarchal law of father, or, to borrow a Lacanian term, 'the name of the father,' The main action attributed to Wellington is military and patriarchal. There are so many references to Wellington's glorious military victories. These wars are, by definition, imperial. The reason for Wellington being the symbol of the law of patriarchal father might be found in the contrasted depiction of Napoleon. Napoleon is here transformed into Lipoleum. Napoleon is distorted by female lip and flooring to be walked on by Wellington boots. Another evidence is the description of Wellington as the phallic figure. Wellington is in Dublin represented by the phallic Wellington Memorial in Phoenix Park, embodied in the Museyroom by Willingdone's erection. Museum as another social space signifies colonialism: "Willingdone git the band up[to have erection]"(*FW* 8.33). Wellington is also equipped with other phallic symbols such as "mormorial tallowscoop Wounderworker" of "sexcaliber hrosspower"(*FW* 8.35). The sensitively chosen materials are worth noting: the telescope, candle, and obelisk memorial. All of them conjure up the symbols of military and patriarchal power(Cheng 251-86).

Nighttown in the "Circe" episode of *Ulysses* is another heterotopia of Dublin where the dark and repressed side of Dublin's everyday colonial life is impressively dramatized. The darkness of Nighttown shockingly portrayed may be discussed in terms of three levels of space. They are physical space, social space and the psychological space of a human subject that resides or wanders in these spaces like Bloom and Stephen. The object of this essay is to examine the relevance of different spaces in "Circe" to Joyce's thinking on the multi-dimensionality of everyday colonial life in Dublin. Physical space is first of all empirical. It is "a limited area: a site or zone or place characterized by specific social activities with a culturally given identity (name) and image"(Shields 188). The simple definition of physical space is already enmeshed in a given social context that empowers "specific social activities" to it. It is rash to draw a sharp demarcating line between

physical space and social one. Social space or spatialization is "the ongoing social construction of the spatial at the level of the social imaginary (collective mythologies, presuppositions) as well as interventions in the landscape (for example, the built environment)"(Shields 188). To bend Foucault's notion of heterotopias to my purpose, Nighttown is not merely a physical heterotopia, insofar as it is a socially partitioned place. Accordingly, social spatialization is closely linked to the question of representation of the world and its relatedness to our habitual spatial practices. Social space is embedded in our symbolic and conceptual practices that brings about the third definition of space in terms of the psychological space of human subject.

## II. Nighttown as the Other Space

The opening scene of "Circe" sums up the image of Nighttown, "Street of harlots"(U 15.3930). The opening scene of "Circe" is invested and tainted with the dark and bestial images of deformity and abnormality. It casts an illuminating light on the theatricality of social division in Dublin. Joyce's choice of the threshold of Nighttown is far from fortuitous, since the space of threshold is a disrupting point of the division of indoors and outdoors: "The outdoors-indoors distinction is everywhere underlined, so that the threshold becomes a privileged place: where the prostitutes stand to advertise for business, where the nervous customer scuttles out"(Duffy 159). Nighttown as the socially assigned space of prostitution disrupts the old-fashioned demarcation of "the outdoors-indoors." The opening setting has a poignant significance to Joyce's scheme of this episode. It represents the other social world of Dublin:

The Mabbot street entrance to nighttown, before which stretches an uncobbled transiding set with skeleton tracks, red and green will-o'-the-wisps and danger signals. Rows of flimsy houses with gaping doors. Rare lamps with faint

rainbow fans. Round Rabaiotti's halted ice gondola stunted men and women squabble. (*U* 15.1-5)

This description is conveyed in the dramaturgic stage direction that reminds us that both our everyday reality and fantasy are alike in their theatricality. The social division of normalcy and abnormality is not fixed: "Once we are drawn inside the theatrical context, we can no longer tell —based on the roles played— what the 'truth' of any character's gender is"(Herr 150). Our subject position is like a staging in a drama. It is a masquerade as impressively illustrated in the scene of Bloom's transvestite in "Circe." Everyday life is like a dramatic play conducted by social powers. Joyce puts the unquestioned nature of normalcy under discussion. Joyce's setting of brothel in "Circe" is well engaged, inasmuch as the brothel is the place where the mask of normal social values are tested and reversed. The gloomy images of this setting reflect the social marginality of Nighttown. It embodies in itself the slum history of Dublin at the turn of century. The issue of slum is related to the economic depression that Joyce sharply captures in *Dubliners*: "In Dublin, from 1904 to 1912 unemployment increased exponentially every year, becoming the major topic of governmental inquiries" (Moshenberg 129). The economic depression is the social backdrop of the most dismal slums of Dublin compared to other cities in Western Europe: "Over 20,000 families, nearly one-quarter of the total population of Dublin, lived in one-room tenements. Almost two-thirds of this number, 14,604, had a joint family income of less than twenty shillings per week"(Daly 199). Bloom's plan of the urban renewal in his utopian vision of Bloomusalem is formed against Dublin's horrible slum history.

Joyce captures the poor and the social outcast of Dublin such as navvy(laborer), a bawd, the evicted tenants, orphans and prostitutes. The "stunted men and women" who wander in the other space of Dublin are alike. Even their appearances look monstrous and ugly:

A pigmy woman swings on a rope slung between two railings, counting. A form sprawled against a dustbin and muffled by its arm and hat snores, groans,

grinding growling teeth, and snores again. On a step a gnome totting among a rubbishtip crouches to shoulder a sack of rags and bones. A crone standing by with a smoky oillamp rams her last bottle in the maw of his sack. [...] A bandy child, asquat on the doorstep with a paper shuttlecock, crawls sidling after her in spurts, clutches her skirt, scrambles up. A drunken navvy grips with both hands the railings of an area, lurching heavily [...] a woman screams; a child wails. Oaths of a man roar, mutter, cease. Figures wander, lurk, peer from warrens. (*U* 15.25-39)

The weight and power of this description is voiced in Foucault's exploration of the other spaces such as warehouses and colony. These figures represent "an alternative reality, the other 'disorder' of the colonial hinterland"(Duffy 153). All these grotesque figures are "stunted men and women," the misfits and outcasts of society: "This is a vision of humanity metamorphosed into something bestial and ugly, trapped by a complex of social forces"(McCarthy 101). These figures "trapped by a complex of social forces" are functional in their appropriateness to bring light to the other side of the seemingly well organized genteel society of Dublin. Social structure supports the illusion of self-sufficiency and projects the awareness of doubleness outside upon the 'Other.' This is the logic of phallogentrism. The dialogic of 'Self/Other' is at work at societal level. The other social spaces or the heterotopias are a kind of "countersites" in which "the real sites, all other real sites [...] are simultaneously represented, contested, and inverted"(Foucault 1986, 24). As the other spaces are constructed against the opposite image of normal world, so are the social outcasts residing in this dreary space: "[T]he other as the constructed product of an imagined and absolute difference from the self, a discursive repository of all that is repugnant to the self, and whose very presence within the self is denied and repressed in order to construct the self's own self-image and subjectivity"(Cheng 78). One's self-projected image of identity is formed in its relation to the other. Identity presupposes the question of social relations. The dialogical logic of 'Self/Other' is exactly and typically a male subject relation to a female subject as the other.

The opening scene of "Circe" indicates that our two heroes, Bloom and Stephen who wander in this dreary place, are outcasted. Bloom belongs to "a race [...] that is hated and persecuted"(U 12.1467). He is socio-symbolically excluded in the phallic discourse of Irish male chauvinism disguised in the form of ferocious nationalism that Joyce openly derides in the episode "Cyclops." Stephen is a self-enclosed outcast in the Irish soul-stifling culture. They are not allowed, as the social misfits in the opening scene illustrate, in the homogeneous Ireland that "never let them[the Jews] in"(U 2.442) as Mr Deasy grandiosely brags. As an outsider from this homogeneous Irish culture, Bloom is ostracized in the wrongly accused trial. He ought to be removed from the society:

THE CRIER (loudly) Whereas Leopold Bloom of no fixed abode is a wellknown dynamitard, forger, bigmist, bawd and cuckold and a public nuisance to the citizens of Dublin and whereas at this commission of assizes the most honourables [...].

THE RECORDER I will put an end to this white slave traffic and rid Dublin of this odious pest. Scandalous! [...] Remove him. (U 15.1158-72)

Nighttown is the repressed space where the disclosed dark and deformed fantasy of characters are manifested. The pivotal position that the episode "Circe" occupies within the narrative scheme of *Ulysses* is not difficult to discern. It captures the underworld of modern psychic that is left by Joyce to modern writers to grapple with: "The modern theme is the subterranean forces, those hidden tides which govern everything and run humanity counter to the apparent flood: those poisonous subtleties which envelop the soul, the ascending fumes of sex"(Power 54). "Circe" is Joyce's precursory tour-de-force experimentation with how to dramatize "the subterranean forces" in the form of novel. This episode convinces us of the resourcefulness of fantasy. Fantasy is not opposed to reality. Fantasy always-already constitutes reality. Joyce's consciousness of reality frees him from the rigors of discriminating between fact and fantasy. Joyce dwells on the significance of "the inner construction, the pathological and psychological body which our behaviour and

thought depend on"(Power 56). The following description sums up the psychological aspect of "Circe":

There are sins or (let us call them as the world calls them) evil memories which are hidden away by man in the darkest places of the heart but they abide there and wait. He may suffer their memory to grow dim, let them be as though they had not been and all but persuade himself that they were not or at least were otherwise. Yet a chance word will call them forth suddenly and they will rise up to confront him in the most various circumstances, a vision or a dream, or while timbrel and harp soothe his senses or amid the cool silver tranquillity of the evening or at the feast at midnight when he is now filled with wine. Not to insult over him will the vision come as over one that lies under her wrath, not for vengeance to cut off from the living but shrouded in the piteous vesture of the past, silent, remote, reproachful. (*U* 14.1344-55)

The dark side of a soul, a psychic testing ground for Bloom and to a lesser degree for Stephen is unraveled in this episode that is remarkable for its compression of several psychoanalytic motives: "[I]f 'Circe' gives expression to the repressed in Bloom, 'Penelope' gives expression to Molly as the repressed in culture"(Boone 207). In short, in terms of the psychological, "the uncanny lies at the heart of 'Circe'"(Ferrer 127). But these readings yet remain unsatisfactory, insofar as they seem satisfied with the analysis of the repressed or the "externalized embodiments, of unexpressed, indeed of inexpressible, desires and fears"(Boone 194). These approaches are not fully attentive to the question of how to relate Joyce's inquiry into "the subterranean forces" of our psychic to the question of heterotopias. Joyce trails the traces of connection of our psychic and the social forces that impact on an individual's "hidden tides."

Foucault's claim that "brothels and colonies are two extreme types of heterotopia"(Foucault 1986, 27) gives a touchstone against which is measured the limit of the foregoing psychoanalytic reading of this episode. Many prominent issues of colonialism come to happen in "the streets of harlots," now that the brothels is "a place of illusion that exposes every real space"(Foucault 1986, 27). What can

be claimed in the shorthand contractions necessary here, Nighttown is the nexus of colonial contradictions: military colonialism, deformed sexuality, and Irish history of betrayal. Foucault singles out brothel and mental hospital as two heterotopias which escape the nineteenth-century injunction which silences any problematic sexual discourse beyond the given boundaries of bourgeois nuclear family:

If it was truly necessary to make room for illegitimate sexualities, it was reasoned, let them take their infernal mischief elsewhere. [...] The brothel and the mental hospital would be those places of tolerance. [...] Words and gestures, quietly authorized, could be exchanged there at the going rate. Only in those places would untrammelled sex have a right to (safely insularized) forms of reality, and only to clandestine, circumscribed, and coded types of discourse. (Foucault 1978, 4)

The brothel is supplementary for the stabilization of "nuclear family." Foucault discloses the clandestine relatedness between modern conjugal relationship and its supplement, the brothel. Only men feel comfortable at these places. The brothel is another home for man. The demarcating line of home and brothel is blurred: "The brothel is a public space for men that pretends to be home. The brothel in 'Circe' is not a place in which many of the male characters is eager for sex"(Duffy 149). Nighttown is established to "foster and satisfy male fantasies, it in essence forms an extended men's club where men meet, compete, and bond in various oedipal patterns" (Boone 199).

Whorehouses are the other spaces where men go to play with one another. It is the male space for their clandestine socialization. The brothel is "a very interesting form of sociality [...] The men of the city met at the brothel; they were tied to one another by the fact the same women passed through their hands"(Foucault 1984, 252). But either in case of the conjugal relationship, or in case of the out-of-wedlock relationship with the public woman in brothel, what men desire basically remain unchanged. Men wish to confirm their identity against the opposite sex. The division of the private and the public gets disrupted and



invalidated, for the nature of sexual relationship remains unchanged, no matter where a man desires to confirm his male identity. Bloom's love affairs in *Ulysses* are exemplary. Bloom is at pains to stabilize his troubled identity in his diverse encounters with women, but his desire for stabilized male identity proves incomplete and unsatisfactory: "If in effect, the man finds satisfaction for his demand for love in the relation with the woman, in as much as the signifier of the phallus constitutes her as giving in love what she does not have —conversely, his own desire for phallus will make its signifier emerge in its persistent divergence towards 'another woman' who may signify this phallus in various ways, either as a virgin or as a prostitute"(Lacan 290). There is no final point for male "satisfaction for his demand for love."

### III. Prostitution and Colonialism

The gendered notion of publicity in socially differentiated space is at issue, inasmuch as the existence of prostitution dismantles the dividing line between the private and the public. The modern form of bourgeois nuclear family is basically associated with the unquestioned assumption that establishes an unbridgeable borderline between the public and the private. Women are confined in the domestic sphere as the place of social reproduction. Public sphere is male-dominated. The nuance of the public is differentiated and assigned in terms of gendered social role: "A public man is one who acts in and for the universal good; a public thing is that which is open too, may be used by, or shared by all members of the community (that which is not restricted to private use by any person). On the other hand, a public woman is a prostitute, a commoner, a common woman"(Landes 3). The presence of prostitution transgresses the borderline between the public and the private, even if a prostitute is figured as the public woman who supplements woman's regulated role as the private lady trapped within domestic space. The socially assigned image of ladyship of the private woman or an angelic wife is

problematized when adultery invades this private sphere in conjugal faithfulness. Stephen alludes the dark side of normal conjugal relationship: "We have shrewridden Shakespeare and henpecked Socrates. Even the allwisest stagyrite was bitted, bridled and mounted by a light of love"(U 15.111-12). The faultiness in the bourgeois notion of domesticity casts an ironic light on the question of ladyship. The idealized and romanticized notion of ladyship transfigures into a commercial value for sale at the highest price. Bella/o advertises womanized Bloom with the highly priced brand of ladyship: "For such favours knights of old laid down their lives. (he chuckles) My boys will be no end charmed to see you so ladylike, the colonel, above all, when they come here the night before the wedding to fondle my new attraction in gilded heels"(U 15.3080-83). Virginitly is caricaturized. Virginitly is a market value for a high bidding. The logic of prostitution seems similar to that of capitalism. Women are marketable in the body market of Nighttown.

Joyce's deconstruction of the dividing line of the private lady and the public woman has its historical context. The abundant adultery images in *Ulysses* has its historical background. Prostitution is prevalent in all social life of Dublin throughout the late 19th century and the turn of the century. The problem of prostitution in Ireland at the turn of the century was due to the backwardness of Irish economy, chiefly the "massive unemployment and lack of opportunity facing females all ages"(O'Brien 200). Consequently follows the all-pervasiveness of prostitution: "During the latter part of the century Dublin became famous throughout the Empire for the quantity of its streetwalkers; in 1870 records show 3,255 arrests for prostitution in Dublin as compared to 38 for Belfast and 301 for Liverpool. [...] In the early 1890s between 75 and 82 houses of prostitution were on record in Dublin, more than the number of licensed maisons closes in 'decadent' Paris"(Kershner 256). Gerty's transformation into a "hussy" transgresses the borderline between virginitly and harlotry:

GERTY With all my worldly goods I thee and thou. (she murmurs) You did that. I hate you.

BLOOM I? When? You're dreaming. I never saw you.

THE BAWD Leave the gentleman alone, you cheat. Writing the gentleman false letters. Streetwalking and soliciting. Better for your mother take the strap to you at the bedpost, hussy like you. (*U* 15.375-82)

Virginity turns out to be the "worldly goods." A prostitute sells her body openly, while a domestic woman does the same job clandestinely. Joyce does not recoil from his convincing analysis of the relatedness of the flourish of prostitution and Irish colonial situation. Nighttown is tainted with exotic Oriental images. These images are enjoyable and exploitable in the discourse of Orientalism: "Slowly, note by note, oriental music is played. He[Bloom] gazes in the tawny crystal of her[Zoe] eyes, ringed with kohol. His smile softens"(*U* 15.1317-19). Bella Cohen's brothel is racialized into an Oriental harem frequented by white gentlemen. Joyce's delicate induction of Orientalism into the whorehouse raises two relevant issues. First, the relationship of Oriental colonies and Ireland. Even though Ireland is in colonial situation, Irish people projects Western Orientalism onto the exotic Oriental woman. This cumbersome relationship advises the reader to elaborate on the differences between colonies. Second issue is woman's estranged subject position in a double measure. The exotic Oriental images are projected on the prostitutes. They get racialized as the Oriental other of the West:

STEPHEN Mark me. I dreamt of a watermelon.

ZOE Go abroad and love a foreign lady.

LYNCH Across the world for a wife.

FLORRY Dreams go by contraries. (*U* 15.3922-28)

Stephen's dream of a Watermelon echoes Waterloo, the place of colonial war. The images of the exotic oriental women are juxtaposed against the prominent masculine images of British colonialism:

From Gillens hairdresser's window a composite portrait shows him gallant Nelson's image. A concave mirror at the side presents to him lovelorn longlost lugubru Booloohoom. Grave Gladstone sees him level Bloom for Bloom. He passes, struck by the stare of truculent Wellington but in the con vex mirror grin unstruck the bonham eyes and fatchuck cheekchops of Jollypoldy the rixdix doldy. (*U* 15.143-49)

These masculine imperial figures in the above description hover over Dubliners' life. Nighttown is no exception under this colonial surveillance, where British military power patrols. Stephen's allusion of Blake's poem captures concisely that "the harlots' cry" is a sign of colonial Ireland in thrall to Britain. Put differently, "the condition of women is an index of the condition of the nation"(Wills 84). Stephen substitutes Ireland for England in the poem: "STEPHEN The harlot's cry from street to street/ Shall weave Old Ireland's winding sheet"(*U* 15.4641-42). Stephen's post-colonially modified version of Blake's poem leaves no doubt of historical relevance of Irish colonial situation. The evil behind the harlot's cry is Irish Christianity that trades in souls, for brothels are built with "bricks of religion" in Blake's poem. Stephen relates the prevalence of prostitution to Irish colonial situation: "In this country people sell much more than she ever had and do a roaring trade. Fear not them that sell the body but have not power to buy the soul. She is a bad merchant. She buys dear and sells cheap"(*U* 16.736-38). Colonialism is an act of prostitution, since the process of colonization involves the selling and buying of the soul and body of a country: "The prostitute as a sign of both imperial domination (in her link with the barracks) and, through her association with venereal disease, the corruption of that political/military system"(Wills 90).

Dublin is a military city occupied by British militarism: "Joyce's Dublin, it happens, was the most heavily policed city in the United Kingdom, and both the Dublin Metropolitan Police (DMP) and the Royal Irish Constabulary (RIC), who patrolled the rest of Ireland, were administered from the central site of Dublin Castle"(Wollaeger 85). *Ulysses* abounds with military metaphors. The viceroy's cavalcade in the final scene of "The Wandering Rocks" episode concisely presents

how British colonial government enthralled the whole Irish population. William Humble, earl of Dudley, the viceroy of Ireland is the military signifier of British colonialism. He is entitled "the lordlieutenantgeneral and general governor of Ireland"(U 10.1212-13). Bloom cynically refers to the all-pervasiveness of military and police in Dublin life and their service to the colonial rulers and the rich:

The reason he mentioned the fact was that a lot of those policemen, whom he cordially disliked, were admittedly unscrupulous in the service of the Crown and, as Mr Bloom put it, recalling a case or two in the A Division in Clanbrassil street, prepared to swear a hole through a ten gallon pot. Never on the spot when wanted but in quiet parts of the City, Pembroke Road, for example, the guardians of the law were well in evidence, the obvious reason being they were paid to protect the upper classes. Another thing he commented on was equipping soldiers with firearms or sidearms of any description, liable to go off at any time, which was tantamount to inciting them against civilians should by any chance they fall out over anything. (U 16.75-85)

The all-pervasive presence of police and British soldiers is a touching expression of Joyce's awareness of the British enforced occupation of Ireland. From the outset of *Ulysses*, this is patent. Stephen's resentment at the English occupation of the Martello tower supports my point. The triad between Stephen, the two redcoats, and Cissy the harlot in Nighttown dramatizes how the nexus of prostitution, colonialism and its military power functions. British brutishness illustrates itself in two redcoats: "Private Carr and Private Compton, swaggersticks tight in their oxters, as they march unsteadily rightaboutface and burst together from their mouths a volleyed fart"(U 15.48-50). Stephen's run-in with the two British soldiers makes a culminating point to highlight the ineffectualness of his and Bloom's pacifism. Stephen sticks to reason, but it does not work: "STEPHEN Stick, no. Reason. This feast of pure reason"(U 15.4735). Stephen respects his listeners at the outset with his usual attitude of pacifism, but the redcoats show no respect for Stephen. Their harsh treatment of Stephen conveys the colonizer's hierarchical preconceptions and biases towards the colonized. Their attitudes are cynical and insensitive to Stephen's

argument: "PRIVATE CARR I don't give a bugger who he is./ PRIVATE COMPTON We don't give a bugger who he is"(U 15.4493-95).

Measured against the colonial paradigm of othering, both Stephen and Bloom's pacifism are unfeasible and inefficient. There is no space for communicative discussion and "This feast of pure reason" between the rulers and the colonized: "The entire passage in "Circe" (the encounter between Stephen and Private Carr) proves to be a symptomatic, dialogic panoply of the colonial dynamics, struggles, and currents under the British Empire at the turn of the century"(Cheng 232). Although Bloom (and partially Stephen) is well informed of the problems resulted from the British military occupation of Ireland and of the inescapability of terrorist attack on the colonial regime, he always expresses a preference for the alternative of pacifism. Stephen is compelled to show bravery from Irish nationalism in his unwanted confrontation with British military power:

OLD GUMMY GRANNY (rocking to and fro) Ireland's sweetheart, the king of Spain's daughter, alanna. Strangers in my house, bad manners to them! (she keens with banshee woe) Ochone! Ochone! Silk of the kine! (she wails) You met with poor old Ireland and how does she stand? (U 15.4584-88)

The old granny is the symbol of "poor old Ireland." She urges Stephen to fight. Stephen's pacifism is on test. He does not recoil from his conviction of pacifism. This implies Joyce's dilemma from his cumbersome standing on the borderline between British colonialism that has frequently recourse to military power to govern Ireland and the counter-attack on the part of Irish nationalist. An unquestionable point is, in any case, that Joyce always feels disgruntled with the effect of force and violence: "[A]ll subjugation by force, if carried out and prosecuted by force is only so far successful in breaking men's spirits and aspirations"(CW 17).

Cissy's position between red coats and Stephen is very ambiguous and troubled, although she finally chooses to side with the rulers. Her situation indicates the problematic relationship between prostitution and colonialism. Faced with the fight, she cannot speak when she is requested to speak for Stephen: "BLOOM (shakes

Cissy Caffrey's shoulders) Speak, you! Are you struck dumb? You are the link between nations and generations. Speak, woman, sacred lifegiver"(U 15.4646-49). Cissy's speechlessness has a functional appropriateness. She has no right to speak. Cissy tells her situation unambiguously. She is so serviceable to the imperial power that she is "only a shilling whore": "CISSY CAFFREY I was in company with the soldiers and they left me to do – you know and the young man ran up behind me. But I'm faithful to the man that's treating me though I'm only a shilling whore"(U 15.4380-83) and "CISSY CAFFREY (alarmed seizes Private Carr's sleeve) Amn't I with you? Amn't I your girl? Cissy's your girl. (she cries) Police!"(U 15.4650-52). Her silence and final siding with the red coats hit on the reciprocal imbalance between the colonizer and the colonized. Colonial discourse establishes the colonized as the racial and sexual other onto which all potentially disruptive psycho-sexual impulses are projected. In case of Cissy's conclusive decision of alignment with the redcoats, she comes to project the "disruptive psycho-sexual impulses" onto herself. Cissy's hesitation and final concession to the red coats poses a vexed issue of the collusion of prostitution and colonial power in Nighttown as the other space of Dublin.

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A Foucauldian Reading of "Circe"

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The object of this essay is to bring Foucault's theory and practice of heterotopias to bear on James Joyce's "Circe" episode of *Ulysses*. Reflecting on the meaning of social spaces, Foucault convincingly suggests a refreshing notion of heterotopias. Heterotopias, socially marginalized, heterogeneous, and unnoticed, are the 'other spaces' that are absolutely different from all everyday spaces. Heterotopias are the other spaces against which the society defines its familiar scenes and the values they represent. Foucault singles out among others the following heterotopias: cemeteries, museums, libraries, bedrooms, brothels, and colonies. A point of interest is that these heterotopias are Joyce's chosen settings in *Ulysses* and *Finnegans Wake*.

The object of this essay is to examine the relevance of different spaces in "Circe" to Joyce's thinking on the multi-dimensionality of everyday colonial life in Dublin. To bend Foucault's notion of heterotopias to my purpose, Nighttown is not merely a physical heterotopia, insofar as it is a socially partitioned place. Accordingly, social spatialization is closely associated with the question of representation of the world and its relatedness to our habitual spatial practices. Social space is embedded in our symbolic and conceptual practices that bring about the third definition of space in terms of the psychological space of human subject. The opening scene of "Circe" is invested and tainted with the dark and bestial images of deformity and abnormality. It casts an illuminating light on the theatricality of social division in Dublin. Joyce's choice of the threshold of Nighttown as the setting for the opening scene is far from fortuitous, since the

space of threshold is a disrupting point of the division of indoors and outdoor. The gendered notion of publicity in a socially differentiated space is at issue, inasmuch as the existence of prostitution dismantles the dividing line between the private and the public. The modern form of bourgeois nuclear family is rooted in the unquestioned assumption that establishes an unbridgeable borderline between the public and the private. The presence of prostitution in Nighttown transgresses this borderline, even if a prostitute is figured as the public woman who supplements woman's regulated role as the private woman in domesticity.

■ **Key words**: James Joyce, *Ulysses*, "Circe", Michel Foucault, Heterotopias, Social Space, Nighttown, Public Sphere, Private Sphere, Colonialism, Feminism (제임스 조이스, 『율리시즈』, 「써시」, 미셸 푸코, 헤테로토피아, 사회적 공간, 밤거리, 공적 영역, 사적 영역, 식민주의, 페미니즘)

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