Joyce's Tessellation of Mallarmé: *Ulysses*, *Divagations*, and Newspapers

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Introduction

In "Aeolus," on the way from the office of the *Freeman's Journal* to Mooney's pub, Stephen Dedalus tells a short story titled "Parable of the Plums" to Myles Crawford, the chief editor of the *Evening Telegraph* and Professor MacHugh, an editor of this paper; in "Scylla and Charybdis," in the National Library of Ireland, Stephen gives a lecture on *Hamlet* to the dominant literary figures in Dublin, such as AE and John Eglinton. It can be said that these are the most notable literary activities of the young poet in *Ulysses*, and a simple question would naturally arise: what is the relationship between these two discourses? In this essay, keeping the fact in mind that Stephen expounds his cryptic parable and fictionalized biography near the printing office and in the library respectively, I deal with the problematics of the reading media in his discourses, referring to Stéphane Mallarmé's essays in *Divagations*, in which the poet meditates on the relationship between the newspaper and book. Focusing on these two episodes, we should note that Joyce employs abundant typographical devices; there are sixty-three boldface subheadings in "Aeolus," and a piece of musical score, scripts of dramas, and calligrams in "Scylla."

1. Joyce and Mallarmé: Newspaper and Impersonality of Language

It was in the latter half of the nineteenth century that the newspaper achieved unprecedented prosperity in Europe and the United States. First, this may be attributed to several technological factors which were shared internationally. At the beginning of the nineteenth century, a new way of paper manufacturing, realized by Henry and Sealy Fourdriniers' investment, greatly cut the cost of newspaper production (Smith 108). In 1840, an American

Richard Hoe invented the rotary press, whereupon the speed of printing began to increase continuously (this press "turned out 20,000 impressions per hour, as compared with the Napier double-cylinder press which American papers had bought in the 1830s to get their circulations up to 4,000" [Smith 108-09]). In addition, the linotype, invented by an American engineer Ottmar Mergenthaler in the middle of the 1880s, revolutionized the speed of typesetting (Smith 109). These technological foundations of newspaper-making set in the nineteenth century, though going through constant improvements, had been basically unchanged until the 1970s, when techniques such as offset printing and photo-composition were developed (Smith 147, 149).

Concerning the political factors, circumstances differ between countries. In France, there were strict regimes of censorship and regulations on publishing in the Second Empire; in Paris, there were 450 periodical publications immediately after the 1848 revolution, but in the last days of the imperial regime only 14 papers existed (Smith 112-13). The foundation of the Republic in September 1870 seemed to bring liberty to newspaper publishing; however, the defeat in the war against Prussia and succeeding social disorders brought back the regulations of the previous era. It was not until 1876 that the new order began to emerge, and not until 1880 that a new law was enforced, which was "the most liberal ever devised, more liberal even than the English system" (Smith 114): "The new legal position made it possible for a mass press to take root in Paris and throughout France earlier than in any other country in Europe. . . . By the turn of the century Paris had acquired 139 daily papers, with a further 334 in the provinces" (Smith 114, 116).

In Ireland, at the beginning of the nineteenth century, a dozen newspapers were published in Dublin; all these papers were owned by Protestants, most of which were subsidized by the government, and only three papers were pro-Catholic (Brown 23). However, along with the movement of Catholic emancipation, which had been accelerating under the leadership of Daniel O'Connell since the 1820s, the number of pro-Catholic and local newspapers began to increase, and as early as 1855 there were approximately one hundred papers in the land (Smith 130; Oram 68). There were almost no newspapers which supported the Nationalist position until the late 1870s with only a few exceptions such as the *Nation* and *Freeman's Journal*. After 1880, however, various Education Acts helped improve literacy among the lower-class people,

most of whom were Catholic, and the power of the Nationalist Party had grown at the Westminster; in such political situations, lots of papers started to manifest their anti-Unionist positions (Oram 77-78). In any case, the industry was enjoying great prosperity.

Without such historical conditions, Marshall McLuhan, in his well-known essay "Joyce, Mallarmé, and the Press," would not have been able to establish the close relationship between literature and journalism in Mallarmé's essays written in the 1890s and *Ulysses*. Focusing on the essays in *Divagations*, such as "Crise de vers" (1886-1895), "Étalages"(1892), "L'action restreinte" (1895) and "Le Livre, instrument spirituel" (1895), in which Mallarmé suggests the coming collaboration of the book and newspaper, McLuhan points out that this poet takes notice of the newspaper, in which collective and impersonal discourses abound, as a clue to his poetical ideal—operating language without the individuality of the writer intervening: "He [Mallarmé] saw that the scale of modern reportage and of the mechanical multiplication of messages made personal rhetoric impossible. Now was the time for the artist to intervene in a new way and to manipulate the new media of communication by a precise and delicate adjustment of the relations of words, things, and events" (McLuhan 11). For Mallarmé, therefore, the cooperation between literature and reportage is fascinating, and never a pessimistic affair: "Turning directly to the press [in 'Étalages'], Mallarmé designates it as 'a traffic, an epitomization of enormous and elementary interests . . . employing print for the propagations of opinions, the recital of divers facts, made plausible, in the Press, which is devoted to publicity, by the omission, it would seem, of any art.' He delights in the dramatic significance of the fact that in the French press, at least, the literary and critical features form a section at the base of the first page" (McLuhan13, ellipsis in original). In these essays, Mallarmé superimposes the pages of books onto the typographical form of newspapers through rhythmic imagery of wings and flying.[1] Behind such aerial metaphors, these two media address the shared problem, namely, impersonality of language: "In *Le Livre* he turns to scrutinize the press once more, opening with the proposition, self-evident to him, that the whole world exists in order to result in a book. . . . And it is plain that Mallarmé regarded the press as this ultimate encyclopedic book in its most rudimentary form. The almost superhuman range of awareness of the press now awaits only the full analogical sense of exact orchestration to perfect its

present juxtaposition of items and themes. And this implies the complete self-effacement of the writer . . ." (McLuhan 15).

As Jacques Derrida argues in "The Double Session," in pursuing the problem of the impersonality of language, Mallarmé focuses on other instruments than newspapers as motifs to express his ideas. What attracts Derrida's attention, for instance, is the image of a pirouetting dancer as a drifting signifier, dealt with in essays such as "Ballets" (1886), "Crayonné au théâtre" (1887) or "Le Genre ou des Modernes" (1886-87).[2] "[I]n turning incessantly on its point, the hieroglyph, the sign, the cipher moves away from its 'here and now,' as if it were endlessly falling, forever here en route between here and there, from one here to the other, inscribing in the *stigmē* of its 'here' the *other* point toward which it continually drifts, the other pirouette that, in each vaulting spin, in the whirls of flying tissue, is instantly remarked. Each pirouette is then, in its twirling, only the mark of another pirouette . . ."; "This mute writing, like that of a circling bird, rises up, removes its point at the very instant it jabs" (Derrida 249, 250). Here Derrida emphasizes that Mallarmé no longer believes the transparency of the word, that is, the stable correspondence between the sign and referent. The poet, therefore, in attempting to eliminate the contingency of the writer's personality and to reach the absoluteness of the blank page, deals not with signifiers which refer to something in the external world but signifiers which only refer to other signifiers: "With the range of all its affinities (wing, bird, beak, spear, fan; the form sharpened into an *i* of all the points: swan, dancer, butterfly, etc.), the quill brings into play that which . . . scratches or grafts the writing surface—plies it, applies it, stitches it, pleats it, and duplicates it. 'Your act is always applied to paper' ['L'action restreinte']. It would be difficult to count Mallarmé's changes of pen, from writing quills to ostrich plumes, from the 'feathered cap' of *Le Guignon* . . . the feather in Hamlet's toque, all the feathers, wings, plumages and ramifications in *Hérodiade*, the 'feathery candor' in *l'Après-midi d'un Faune* . . . all the way to the 'solitary erratic quill' in *A Throw of Dice* . . ." (Derrida 274). Although Derrida does not mention this, the newspaper, which arranges various fonts of letters on its surface and thus foregrounds the materiality and opacity of signifiers more clearly than the book,[3] should be listed with the motifs cited here—as we saw above, Mallarmé has its pages flutter and fly like feathers.

In order to treat the problem of the impersonality of language also raised

by Joyce's text, we shall get back to McLuhan's essay. According to him, "The author of *Ulysses* was the only person to grasp the full artistic implications of this radically democratic aesthetic elaborated by the fabulous artificer, the modern Daedalus, Stéphane Mallarmé" (McLuhan 14). The structure of *Ulysses*, which continually flaunts its inter-references within and without the text, is nonlinear and mosaic—in McLuhan's word, "newspaperwise" (McLuhan 16); therefore, it is quite natural that in "Aeolus," the episode set in a newspaper office, where collective discourses accumulate and are processed, Joyce suggests the assimilation of literary language into journalistic style, as we see below.

2. Journalist Joyce and Stephen's "Parable of the Plums"

As James Reppke points out, Joyce's activity as a journalist can be divided into two main periods: the first is when he lived in Paris, and the second is in Trieste. During his stay in Paris as a medical student from 1902 to 1903, Joyce got to know E. V. Longworth, the chief editor of the *Daily Express*, through the introduction by Lady Gregory, and periodically wrote reviews for this paper (*JJ* 107-08).[4] Joyce wrote about twenty reviews on newly-published literary books, but one day he quarreled with Longworth and ceased writing (*JJ* 139).

In Trieste, Joyce's journalistic activity lasted longer than this first period. Roberto Prezioso, one of his English students, was an editor of an irredentist paper *Il Piccolo* and its evening edition *Il Piccolo della Sera*; in the spring of 1907, Prezioso suggested to Joyce that he write articles on Irish politics and literature, taking into account the similarity of political situations between Trieste and Ireland, which were under the imperial rules of Austria-Hungary and Britain respectively (McCourt 92). Accepting this proposal, Joyce wrote nine articles for *Il Piccolo della Sera* by the autumn of 1912.[5] In addition, when he returned to Ireland in the summer of 1909, Joyce was invited to the office of the *Evening Telegraph* and *Freeman's Journal* by his acquaintance Piaras Béaslaí, who worked as a reporter for the evening paper; he went there a few times and got to know the chief editor Patrick J. Mead and other staff (Reppke 464).[6] Needless to say, this experience greatly contributed to the composition of "Aeolus."

Stephen is invited to the circle of the "pressgang" (7.625)[7] by Myles

Crawford, who seems to recognize a journalistic talent in this young man, but he returns no reply. When he gets out of the office with Professor MacHugh, under a subheading "DEAR DIRTY DUBLIN" (7.921), Stephen begins to tell a story: "—Two Dublin vestals . . . elderly and pious, have lived fifty and fiftyfive years in Fumbally's lane" (7.923-24). "—They want to see the views of Dublin from the top of Nelson's pillar. They save up three and tenpence in a red tin letterbox moneybox. They shake out the threepenny bits and sixpences and coax out the pennies with the blade of a knife. Two and three in silver and one and seven in coppers. They put on their bonnets and best clothes and take their umbrellas for fear it may come on to rain" (7.931-36). Stephen seems to compose his narrative based on the figures of two crones, whom he had seen at the Sandymount strand in the morning (3.29-40), and names them Anne Kearns and Florence MacCabe. After buying brawn, slices of bread and plums to quench their thirst, Stephen narrates, these old women arrive at the base of Nelson's Pillar and begin to climb the stairs. "—When they have eaten the brawn and the bread and wiped their twenty fingers in the paper the bread was wrapped in they go nearer to the railings. . . . But they are afraid the pillar will fall, Stephen went on. They see the roofs and argue about where the different churches are: Rathmines' blue dome, Adam and Eve's, saint Laurence O'Toole's. But it makes them giddy to look so they pull up their skirts . . ." (7.1002-03, 1010-13). Ignoring Crawford's checking words, "—Easy all. . . . No poetic licence. We're in the archdiocese here" (7.1015-16), Stephen continues: "—And settle down on their striped petticoats, peering up at the statue of the onehandled adulterer" (7.1017-18). In the end, "—It gives them a crick in their necks . . . and they are too tired to look up or down or to speak. They put the bag of plums between them and eat the plums out of it, one after another, wiping off with their handkerchiefs the plumjuice that dribbles out of their mouths and spitting the plumstones slowly out between the railings" (7.1023-27).

It is not so difficult to interpret the allegory of this parable; the two crones, who apparently symbolize exhausted Ireland, are optically caught between the Nelson's Pillar above and churches below—allegorically, between the British Empire and the Catholic Church (e.g., see *Ulysses on the Liffey* 62-74). As often pointed out, this short story could have been included in *Dubliners*.[8] Some stories in this book—"The Sisters," "Eveline" and "After the Race"—

were published in the *Irish Homestead* under the pseudonym "Stephen Daedalus" (*JJ* 163-64); Stephen's parable, which describes realistic details such as the amount of money which the old women spend and their specific circumstances while implying current political topics, can be regarded as a practice of collaboration of literature and journalism.

We should pay attention to Stephen's consciousness in his composition. Titling his story "*A Pisgah Sight of Palestine* or *The Parable of The Plums*" (7.1057-58), Stephen does not conceal the fact that he borrows a motif (though in an ironical way) from a speech of J. F. Taylor, which Professor MacHugh mentions in the newspaper office[9] (as Ellmann writes, in this famous speech on the Irish language, given on 24 October, 1901, analogizing the relationship between the English and Irish people to that of the Egyptians and Hebrews, Taylor accused Judge Fitzgibbon, who approved of Ireland's cultural and political submission to Britain [for details, see *UA* 148 and *JJ* 91n]. MacHugh cites the scene in which Moses descends from Mt. Sinai, holding the Ten Commandments aloft as the climax of the speech [7.861-69], but is mocked by J. J. O'Molloy: "—And yet he died without having entered the land of promise" [7.873]). At least in this parable, Stephen is more interested in the citationality of language than any claim to originality.[10] Focusing on Joyce's activity as a journalist, Brandon Kershner indicates the similarity between contemporary newspapers and the text of *Ulysses*. According to him, one remarkable characteristic of Irish newspapers at the beginning of the twentieth century was their use of borrowed materials; for instance, nearly all the international news were distributed by the Press Association and Reuters, and there was "a great deal of apparently random cannibalizing of the British and American press" (Kershner 115-16). As another characteristic of contemporary Irish newspapers, Kershner points out their striking varieties of contents; on the pages of the *Freeman's Journal* and *Evening Telegraph*, local and international news, editorials, reports on parliament, legal notices, sports writings and advertisements all jostled together (Kershner 116).[11] (As Kershner notes, after leaving Ireland, Joyce regularly asked his friends and family to send him Irish and British newspapers [Kershner 84-86].) In Stephen's parable, which juxtaposes a biblical motif and contemporary political satire, or grammars of realism and fable, we may find out his concern for the heteroglossia as a means of diluting political, cultural and linguistic authority (though, of course, not so

evidently as in *Ulysses* as a whole).

Before dealing with the ninth episode, it should be noted that when he is in the newspaper office, Stephen is already thinking about *Hamlet*. As William Schutte points out (71), when J. J. O'Molloy talks about a lawyer Seymour Bushe, "It was in that case of fratricide, the Childs murder case. Bushe defended him" (7.748-49), the word "fratricide" reminds Stephen of the scene in which the father king exposes his brother's plot to prince Hamlet—"*And in the porches of mine ear did pour*" (7.750; I. v. 63)—, and he wonders to himself, "By the way how did he find that out? He died in his sleep" (7.751).

3. Stephen's *Hamlet* Theory

In her essay "Paternity, the Legal Fiction," pointing out that the text of *Ulysses* includes profuse quotations from precedent works and numerous stereotypes or clichés, Karen Lawrence argues that this novel incessantly flaunts the citationality or impersonality of language and mentions the newspaper-like subheadings in "Aeolus" as a typical example of such a gesture (92-93). Referring to Derrida's "Plato's Pharmacy," in which he analogizes the relationship between idea, speech and writing to that between father, his legitimate son and illegitimate son and delineates the fratricidal nature of Thoth, the god of writing,[12] Lawrence also argues that Stephen's aim in his *Hamlet* lecture, where he attempts to reduce the authority of Shakespeare, is to investigate the problem of the impersonality of language:

> Like Derrida's analysis of Thoth, Stephen's analysis of Shakespeare involves the absence of the father and the son's replacement of him. The death of the father enables the paternity of the son; as Stephen observes, Shakespeare is able to write *Hamlet* only after the death of John Shakespeare. Fathers are most useful in their absence; the death of the father initiates the action of the son, who both memorializes and replaces his father, rendering him unnecessary. . . . Analogously, the text, like Thoth, remembers and replaces the father/creator. Shakespeare's plays embody the hidden father as they dispossess him. . . . The tradition that Shakespeare himself acted the part of the ghost further conveys an image of the writer simultaneously haunting and dispossessed by his own text.

(Lawrence 91-92)

We have already half answered the question which was raised at the beginning of this essay, as to what is the relationship between Stephen's "Parable of the Plums" and *Hamlet* lecture;[13] still, a closer reading of Stephen's discourse will give us some clue to historically look into the conjunction between reading/ writing media and the post-structuralist strategy of reading.

The opponents of Stephen (and hypothetical enemies of Joyce in his Dublin days)[14] are AE, a mystic and the editor of the weekly paper *Irish Homestead* (pseudonym of George Russell, 1867-1935) and John Eglinton, another mystic and the editor of the literary magazine *Dana* (pseudonym of William Kirkpatrick Magee, 1868-1961). These Platonists lay exclusive emphasis on the presence of the "ideal" in works of art and would not look squarely at the connection between art and life. Against Thomas Lyster (the librarian of the National Library, 1855-1922), who suggests that in a scene in *Wilhelm Meister*, where Wilhelm analyses Hamlet, Goethe thinks over the actual life of Shakespeare (9.2-4), AE argues:

> —All these questions are purely academic, Russell oracled out of his shadow. I mean, whether Hamlet is Shakespeare or James I or Essex. Clergyman's discussion of the historicity of Jesus. Art has to reveal to us ideas, formless spiritual essences. The supreme question about a work of art is out of how deep a life does it spring. . . . The deepest poetry of Shelley, the words of Hamlet bring our minds into contact with the eternal wisdom, Plato's world of ideas. All the rest is the speculation of schoolboys for schoolboys. (9.46-53)

Contrarily, Stephen underlines the necessity to investigate the art-life connection (we will later see the reason), thus their views collide inevitably:

> —The schoolmen were schoolboys first, Stephen said superpolitely. Aristotle was once Plato's schoolboy.
> —And has remained so, one should hope, John Eglinton sedately said. One can see him, a model schoolboy with his diploma under his arm.
> . . .

> —That model schoolboy, Stephen said, would find Hamlet's musings about the afterlife of his princely soul, the improbable, insignificant and undramatic monologue, as shallow as Plato's. (9. 56-59, 76-78)

Stephen leaves this Aristotelian critique of Plato undeveloped,[15] but what we should note here is Stephen's logic—he regards himself as the son or disciple who rebels against his father or master.

The assistant director of the library, Richard Best (1872-1959), shares the Platonist position with AE and Eglinton. Catching the topic of *Hamlet*, he mentions Mallarmé's short essay, "Hamlet et Fortinbras": "—Mallarmé, don't you know . . . has written those wonderful prose poems Stephen MacKenna used to read to me in Paris. The one about *Hamlet*. He says: *il se promène, lisant au livre de lui-même*, don't you know, *reading the book of himself*. He describes *Hamlet* given in a French town, don't you know, a provincial town. They advertised it. / His free hand graciously wrote tiny signs in air. / *Hamlet / ou / Le Distrait / Pièce de Shakespeare . . . / — Pièce de Shakespeare*, don't you know. It's so French. The French point of view" (9.112-24). William Carpenter, taking the fact into account that Joyce in his youth enjoyed Mallarmé's prose and verses through introductions by Yeats or Wilde, reasons that Stephen has ample knowledge of this poet and feels affinity with him. According to Carpenter, "Stephen knows that Mallarmé is not a 'flower of corruption' and that he is not 'distressingly shortsighted on some matters' as the assistant librarian alleges the French people to be. He knows that Mallarmé has a firm grip on Shakespeare's tragic vision and on the message of *Hamlet* for the modern poet. The vision is one of the destructive isolation of intellectual man . . ." (Carpenter 193). In "Proteus," walking along the coast of Sandymount, Stephen pictures Pan's nap remembering "L'Après-midi d'un Faune" (3.440-41), and here he recollects a passage from the essay which Best mentions—"Sumptuous and stagnant exaggeration of murder" (9.129); considering these references, it would be reasonable to infer that Stephen has more knowledge of Mallarmé than Best. Responding to Best's quotation from the same essay ("*Hamlet / ou / Le Distrait* / Pièce de Shakespeare"), Stephen cites Kipling's poem, "The Absentminded Beggar," and swerves the topic away from Mallarmé to the Anglo-Boer War, probably because he wants to avoid stagnating the discussion by rebutting Best about Mallarmé.

After a short while, Stephen starts to expound his theory with a question: "—What is a ghost? . . . One who has faded into impalpability through death, through absence, through change of manners. . . . Who is King Hamlet?" (9.147-51). The answer has been already evident to him:

> —The play begins. A player comes on under the shadow, made up in the castoff mail of a court buck, a wellset man with a bass voice. It is the ghost, the king, a king and no king, and the player is Shakespeare who has studied *Hamlet* all the years of his life which were not vanity in order to play the part of the spectre. He speaks the words to Burbage, the young player who stands before him beyond the rack of cerecloth, calling him by a name:
>
> *Hamlet, I am thy father's spirit*,
>
> bidding him list. To a son he speaks, the son of his soul, the prince, young Hamlet and to the son of his body, Hamnet Shakespeare, who has died in Stratford that his namesake may live for ever. (9.164-73)[16]

Such a correspondence between the text of *Hamlet* and Shakespeare's biographical context, for Stephen, inevitably leads to another consequence: "I am the murdered father: your mother is the guilty queen, Ann Shakespeare, born Hathaway" (9.179-80). Against this thesis by Stephen, AE cannot but retort: "—But this prying into the family life of a great man. . . . Interesting only to the parish clerk. I mean, we have the plays. I mean when we read the poetry of *King Lear* what is it to us how the poet lived?" (9.181-87). Best agrees with AE, and also Eglinton sides with him: "Her ghost at least has been laid for ever. She died, for literature at least, before she was born"; "A shrew, John Eglinton said shrewdly, is not a useful portal of discovery, one should imagine. What useful discovery did Socrates learn from Xanthippe?" (9.215-16, 232-35). Such a male-chauvinistic view of literature evokes Stephen's counterargument, and at the same time the young poet's motive for his theory becomes clear to us: "—Dialectic, Stephen answered: and from his mother how to bring thoughts into the world" (9.235-36). As Patrick McGee points out, this day Stephen is haunted by the figure of his mother, for whom he refused to pray at her deathbed, being in a persistent remorse of conscience or "Agenbite of inwit" (9.196, 809). He feels, therefore, that it is impossible to create works

of art if the artist ignores the problems in his real life (McGee 50).[17] Stephen, reflecting on his mother, namely, his physical origin, emphasizes Shakespeare's passivity in his relationship with Ann and attempts to undermine the great writer's authority: "He [Shakespeare] was chosen, it seems to me. If others have their will Ann hath a way. . . . The greyeyed goddess who beds over the boy Adonis, stooping to conquer, as prologue to the swelling act, is a boldfaced Stratford wench who tumbles in a cornfield a lover younger than herself" (9.256-60).[18] Stephen suggests that Shakespeare wove up his works not by inspirations or ideas transcendently descending to him, but on substantial foundations of life; he refuses the Platonist dichotomy, which attaches more importance to spirituality and activity represented by men than to materiality and passivity represented by women (see also McGee 45). Stephen is aware of not only his physical origin, but spiritual and mnemonic beginnings as well:

> Coffined thoughts around me, in mummycases, embalmed in spice of words. Thoth, god of libraries, a birdgod, moonycrowned. And I heard the voice of that Egyptian highpriest. *In painted chambers loaded with tilebooks*.
>
> They are still. Once quick in the brains of men. Still: but an itch of death is in them, to tell me in my ear a maudlin tale, urge me to wreak their will. (9.352-58)

Criticizing Plato's *Phaedrus*, Derrida consistently argues that Thoth, the god of writing and book, subverts the phonocentric authority of the king by foregrounding the citationality and iterability of language; interestingly, Joley Wood traces the source of Stephen's interior monologue on this bird-god to the same work of Plato (Wood 559-60).[19] The following statement of Stephen plainly demonstrates that he parallels physical and artistic or linguistic origins in their materiality:

> —As we, or mother Dana, weave and unweave our bodies, Stephen said, from day to day, their molecules shuttled to and fro, so does the artist weave and unweave his image. And as the mole on my right breast is where it was when I was born, though all my body has been woven of new stuff time after time, so through the ghost of the unquiet father the image

of the unloving son looks forth. (9.376-81)

Now looking directly at the source of his anxiety of influence, Stephen fully knows that in artistic creation he cannot be free from the heritage of literary fathers, in the same way that he cannot but confront problems in his actual life, represented by the death of his mother. In writing under such anxiety, he, as a son, has to rebel against his father and distort or misread paternal words.[20] The book seems to preserve and solidify what the father author expresses; however, once the son reader notices the typographical nature of the book and starts to pay attention not to the signified or "idea" but to the signifier, the father's words are to be disintegrated and rewoven by the son reader as a text, thus the author is suspended between presence and absence like a ghost.[21] In other words, what the author wrote would drift away from his hands; Stephen realized such a citational and impersonal nature of language in the newspaper office, and as an experiment, improvised "The Parable of The Plums."

In order to underline the inevitable correspondence between events in actual life and in artistic works, Stephen again maintains that Shakespeare presents Gertrude as his wife: "Two deeds are rank in that ghost's mind: a broken vow and the dullbrained yokel on whom her favour has declined, deceased husband's brother. Sweet Ann, I take it, was hot in the blood. Once a wooer, twice a wooer" (9.666-69). In arguing that Shakespeare hated Ann because of affairs between her and his brothers—according to Stephen, the names of the brothers, Edmund and Richard, are inscribed in *King Lear* and *Richard III* (9.894-99, 911-14)—he cites biographical facts such as the playwright left almost no direct mention of her, and when he made a will, he bequeathed only the second best bed to her: "—He was a rich country gentleman, Stephen said, with a coat of arms and landed estate at Stratford and a house in Ireland yard, a capitalist shareholder, a bill promoter, a tithefarmer. Why did he not leave her his best bed if he wished her to snore away the rest of the nights in peace?" (9.710-13).[22] As we discussed above, Stephen's aim is to theorize that it is the writer's experience in his actual life (including preceding writers' influence) that makes up works of art, thus events in Shakespeare's life may be discovered in other works than *Hamlet*, too:

—And the sense of property, Stephen said. He drew Shylock out of

> his own long pocket. The son of a maltjobber and moneylender he was himself a cornjobber and moneylender, with ten tods of corn hoarded in the famine riots. His borrowers are no doubt those divers of worship mentioned by Chettle Falstaff who reported his uprightness of dealing. He sued a fellowplayer for the price of a few bags of malt and exacted his pound of flesh in interest for every money lent. . . . *Hamlet* and *Macbeth* with the coming to the throne of a Scotch philosophaster with a turn for witchroasting. The lost armada is his jeer in *Love's Labour Lost*. . . . The sugared sonnets follow Sidney's. (9.740-57)

Eglinton continues to insist that the poet's life has nothing to do with his works (9.814-15), but Stephen, seizing upon the fact that Shakespeare began to write *Hamlet* only after his father's death, reemphasizes the adversarial relationship between the father and son: "The son unborn mars beauty: born, he brings pain, divides affection, increases care. He is a new male: his growth is his father's decline, his youth his father's envy, his friend his father's enemy" (9.854-57).

In this way, in spite of his authority, the father cannot subjugate his son and is to be usurped from his throne. Shakespeare well knew this, so he allegorized this relationship in *Hamlet*—the ghost father, not being able to act by himself, only submits his will to the prince. William Schutte points out that in *A Portrait*, when he expounded his aesthetics to his friend Lynch, Stephen had already expressed this model of the role of artists. Schutte writes: "It is not the artist's experience which must be refined out of his creations. On the contrary, Stephen is careful to insist that the perfect work of Art must be fashioned of materials drawn from the artist's contacts with life around him. It is his personality, the distinctive essence which identifies him for the reader as an individual, which must be removed. And yet not *removed*, for Stephen is very careful in choosing his words: it must be *refined* away, absorbed by the characters of a work of art, who may then exist independently of their author" (Schutte 88). Schutte's description is based on the following passage in *A Portrait* (Stephen and Lynch leaving the National University for the National Library):

> The personality of the artist at first a cry or a cadence or a mood and then a fluid and lambent narrative finally refines itself out of existence,

> impersonalises itself, so to speak. The esthetic image in the dramatic form is life purified in and reprojected from the human imagination. The mystery of esthetic like that of material creation is accomplished. The artist, like the God of the creation, remains within or behind or beyond or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails. (*A Portrait* 189)

According to David Hayman, Stephen composes this theory of impersonalization of the artist from a passage in Mallarmé's "Crise de Vers" (Hayman 111):

> The pure work implies the disappearance of the poet speaking, who yields the initiative to words, through the clash of their ordered inequalities; they light each other up through reciprocal reflections like a virtual swooping of fire across precious stones, replacing the primacy of the perceptible rhythm of respiration or the classic lyric breath, or the personal feeling driving the sentences. . . . Everything is suspended, an arrangement of fragments with alternations and confrontations, adding up to a total rhythm, which would be the poem stilled, in the blanks. . . . (*Divagations* 208-09)[23]

At the beginning of this essay, Mallarmé shows his interest in the newspaper (*Divagations* 201); for him, this medium is, as we saw above, a signifier-visualizing device. This is formulated more explicitly in "Le Livre, instrument spirituel," where he focuses on the newspaper as a clue to realize "an arrangement of fragments, with alternations and confrontations," namely, an orchestration of plural signifiers, each of which does not have any particular referent or signified.[24] As is often pointed out, he attempted this in *Un Coup de Dés*, describing as a main figure a sailor, poet or Hamlet ("LE MAÎTRE"), who confronts the abyss of waves or the blank page. The quill of the poet, plume of Hamlet's toque and the sailor thrown out into seafoam are bound up by image of fall and white color, and if the abyss which the sailor confronts is the whirlpool Charybdis, the rock which wrecks his ship is Scylla (Weinfield 270, 272; see also Carpenter 192-94):

> *Falls*

the feather
rhythmic suspension of disaster
to be buried
in the original spray
where formerly its delirium sprang up to a peak (9th folio)

Finishing his discussion, Stephen associates Daedalus and Icarus with an image of fall into the sea, which he did not picture in *A Portrait* strangely,[25] perhaps because now he recollects these typographical lines of Mallarmé:

> Fabulous artificer. The hawklike man. You flew. Whereto? Newhaven-Dieppe, steerage passenger. Paris and back. Lapwing. Icarus. *Pater*, *ait*. Seabedabbled, fallen, weltering. Lapwing you are. Lapwing be. (9.952-54)

Abbreviations

JJ Ellmann, *James Joyce*
UA Gifford and Seidman, *Ulysses Annotated: Notes for James Joyce's "Ulysses"*

Notes

1 "[T]he quiver of its [poetry's] wings elsewhere than on the page is parodied, not more, by the breadth, in our hands, of the hasty and vast pages of the newspaper" ("Étalages"; *Divagations* 224). "When I see a new publication lying on a garden bench, I love it when the breeze flips through the pages, and animates some of the exterior aspects of the book. . . . [A]nd, technically, I propose to not down how this discard [newspaper] differs from the book, which is supreme. A newspaper remains the starting point; literature unburdens itself there as much it wishes" ("Le Livre, instrument spirituel"; *Divagations* 226)

2 The following passage of "Ballets" is a plain description on the pirouetting dancer as "sign": "The judgement or axiom to be affirmed in the case of ballet! Namely, that the *dancer is not a woman dancing*, for these juxtaposed reasons: that *she is not a woman*, but a metaphor summing up one of the elementary aspects of our form: knife, goblet, flower, etc., and that *she is not dancing*, but suggesting, through the miracle of bends and leaps, a kind of corporal writing, what it would take pages of prose, dialogue, and description to express, if it were transcribed: a poem independent of any scribal

apparatus" (*Divagations* 130).

3 "A newspaper, the open sheet, full, borrows from the printer this undue result, this simple maculation: there is no doubt that the spectacular vulgar advantage is, in everyone's eyes, the multilication of copies, and lies in the print run. A miracle lies in this benefit, in the elevated sense that words, originally, come down to the use, endowed with the infinite, up to the consecration of a language, of some twenty letters—their becoming, as everything hides there to later burst fourth, the principle—making typographic composition approach a rite" ("Le Livre, instrument spirituel"; *Divagations* 228).

4 Reppke raises the issue that Joyce wrote for this pro-England paper without noticeable hostility; he cites Stanislaus Joyce's words as a tentative answer (though, this does not seem to be so plausible): "[M]y brother gave no thought to the politics of the newspaper, because knowing himself he knew that he would not alter a comma in what he wanted to say either to suit the editor's views or to flatter his patroness" (Qtd. in Reppke 460).

5 These nine articles were published (the titles and texts are originally Italian): "Fenianism: The Last Fenian," 22 March, 1907; "Home Rule Comes of Age," 19 May 1907; Ireland at the Bar," 16 Sept. 1907; "Oscar Wilde: The Poet of 'Salomé'," 24 March 1909; "The Battle between Bernard Shaw and the Censor," 5 Sept. 1909; "The Home Rule Comet," 22 Dec. 1910; "The Shade of Parnell," 16 May 1912; "The City of the Tribes," 11 Aug. 1912; "The Mirage of the Fisherman of Aran," 5 Sept. 1912. Joyce proposed the publication of these articles as a book in Trieste to a socialist Angelo Fortunato Formiggini, but this publisher seems not to have replied (McCourt 238).

6 According to Ellmann, on this occasion the *Evening Telegraph* published an article on Joyce's review of Shaw's dramas, which was originally printed on *Il Piccolo della Sera* (*JJ* 288-89).

7 Quotations from *Ulysses* are identified by the episode and line number in the Gabler edition; for example, 7.30 designates the line 30 of the seventh episode.

8 Archie Loss, for instance, writes: "In 'Aeolus' we see that, like Joyce himself in *Dubliners*, Stephen must begin by describing, with little embellishment, mean lives" (Loss 178). Marilyn French goes so far as to say that "Stephen's parable . . . is better even than some of the stories in *Dubliners*" (French 102).

9 Traditionally, critics have seen Stephen's parable as a sarcastic response to the spiritual stagnancy of the conservative middle-class journalists represented by MacHugh. Len Platt criticizes this way of reading for disregarding the rather complicated history of pro-Catholic newspapers in nineteenth-century Ireland. There is no space to follow Platt's argument in detail, but at least we should note that MacHugh and other journalists have experienced the decline of the Nationalist press triggered by the downfall of Parnell, and Stephen seems to understand such circumstances.

10 Eyal Amiran argues that in this parable Stephen borrows motifs from three books, the Old and New Testaments and *Divine Comedy*, while hinting at the use of these sources. For details, see Amiran 784-86.

11 Magazines should be treated in the same cultural and social context with newspapers, and *Ulysses* seems to be not a little influenced by this media; however, in contrast to Bloom, Stephen seems to read almost no magazines this day, thus here I do not look into them. For details, see Kershner's description (129-152).

12 In the third section of this essay, Derrida quotes a passage from *A Portrait*: "A sense of fear of the unknown moved in the heart of his weariness, a fear of symbols and portents, of the hawk-like man whose name he bore soaring out of his captivity on osier woven wing, of Thoth, the god of writers, writing with a reed upon a tablet and bearing on his narrow ibis head the cusped moon" (*A Portrait* 198, qtd. in Derrida 89-90).

13 From November 1912 to February 1913, while living in Trieste, Joyce gave twelve lectures on Shakespeare at the Universita Popolare (Quillian 7). Although these lectures have been lost, two groups of autograph notes remain: a notebook labelled "Quaderno di Calligrafia di Shakespeare," in which Joyce chronologically lists Shakespeare's activities to 1606, and sixty unbound notesheets, which contain transcriptions of background and critical material related to *Hamlet* (Quillian 7). William Quillian states that "the evidence they provide about the *Hamlet* lectures is circumstantial" (7).

14 For details, see *Ulysses on the Liffey* 12-20.

15 According to Gifford and Seidman's annotation, at the end of the Republic Plato "muses" about the immortality of the human soul, and Hamlet, too, in the soliloquy in Act III, Scene i, "muses" on the whereabouts of one's soul after one's carnal death. Aristotle does not criticize Plato's view directly, though in a part of *De Anima*, where he deals with the nature of the active intellect in the soul, he argues that this part of soul exists independently of matter (III.v). "This passage is often read as implying that the active intellect in the soul . . . is immortal in a *general* but not in a *personal* way. Thus Aristotle could be said to regard Plato's (and Hamlet's) 'musings' as 'shallow,' since those musings regard the soul as immortal in a personal sense" (*UA* 198).

16 In *A Life of William Shakespeare* (London, 1898) one of Stephen's sources, Sidney Lee documents Shakespeare's performance as the King father (*UA* 204). Besides this book, Stephen consults George Brandes's *William Shakespeare* (London, 1898) and Frank Harris's *The Man Shakespeare and His Tragic Lifestory* (New York, 1909), and he sometimes mentions these authors' names (for details, see Schutte 153-177).

17 Of course, Stephen knows that Shakespeare's "actual" life can be reconstructed only as some kind of text; sometimes Stephen even twists biographical materials in order to secure the consistency of his theory. Schutte, for instance, quoting Frank

Budgen's comment, "Richard was ten years William's junior, and Edmund sixteen, so that by the time Richard was eighteen Ann was thirty-six and by the time Edmund had reached cornfield age Ann was forty-two" (qtd. in Schutte 53), points out that in the seventeenth century it would be difficult for a forty-two year old woman to tempt a young man. According to him, "Since Stephen is fully aware of what was happening in Shakespeare's personal life at the time he was writing each play, and is so conscious of time relations that he has pored over the evidence supplied by Sidney Lee and discovered for himself that all of the Shakespeare women outlived their men, it is not likely that he is unaware of his distortion of the probabilities in making Richard and Edmund Ann's lovers" (Schutte 53-54).

18 This view that Shakespeare was not willing in his marriage with Ann can be seen in one of Stephen's sources, Brandes's *William Shakespeare* (*UA* 208-09).

19 Wood estimates that Joyce read this work of Plato in an anthology, *Five Dialogues of Plato Bearing on Poetic Inspiration* (London, 1913), which is in the list of Joyce's library in Trieste attached to Richard Ellmann's *The Consciousness of Joyce* (Wood 559).

20 Needless to say, here I bear in my mind Harold Bloom's theory of anxiety. See also McGee 56-57.

21 Maud Ellmann writes: "Stephen is saying that despite the deconstruction of the body the mole reprints itself afresh and thus affirms the continuity of memory. Yet the term 'mole' also alludes to the ghost of Hamlet's father, whose son addresses him as 'old mole' (I.v.170). Stephen is punning on this epithet when he associates the mole on his right breast with the ghost of the unquiet father" (90).

22 Gifford and Seidman note: "Lee, Harris and Brandes all make the point that in the first draft of his will Shakespeare made itemized bequests to his children and relatives and to others in Stratford and London but omitted his wife. A sentence was later inserted: 'Item, I gyve unto my wife my second best bed with the furniture.' Ownership of two 'great beds' (if that's what they were) could be cited as evidence of affluence" (*UA* 232).

23 It would be better to cite the original text here: "L'œuvre pure implique la disparition élocutoire du poëte, qui cède l'initiative aux mots, par le heurt de leur inégalité mobilisés ; ils s'allument de reflets réciproques comme une virtuelle traînée de feux sur des pierreries, remplaçant la respiration perceptible en l'ancien souffle lyrique ou la direction personnelle enthousiaste de la phrase. . . . Tout devient suspens, disposition fragmentaire avec alternance et vis-à-vis, concourant au rythme total, lequel serait le poëme tu, aux blancs . . ." (*Œuvres completès* 366-67). Robert Cohn makes an annotation on this paragraph: "The word *direction* indicates the *linear* inadequacy as compared to the circular, globular reciprocity of flashes, the all-around sparkling of advanced art (Joyce's 'static' art)" (Cohn 247). There can be no doubt that Cohn refers

to Stephen's aesthetic theory in *A Portrait*, in which the young poet equates "mind" and "beauty" with what is "static" and "Aesthetic," contrasting them with "kinetic" and "Pornographic" things such as "body" and "desire" (*A Portrait* 180).

24 "Everything the printer created is summed up, in the name of the Press, in the newspaper: the open page, receiving the imprint, unpolished, the first layer of a text. This employment, immediate or anterior to closed production, certainly contains conveniences for the writer, panels joined end to end, proofs, which render improvisation" (*Divagations* 227).

25 Gifford and Siedman note that in *Metamorphoses* Ovid describes Lapwing as Daedalus's nephew, originally a young boy. Daedalus apprenticed him, but got jealous over his ingenuity and hurled him from the Acropolis. Athena, loving the talent of this boy, metamorphosed him into a bird and saved him, but after becoming a bird he never flew high because of this traumatic experience (*UA* 245). In addition, as is often pointed out, in Act V, Scene ii of *Hamlet*, when Osric informs Hamlet that Laertes challenges him to a duel, Horatio calls this frivolous man "Lapwing" (V. ii. 165; *UA* 245-46, Schutte 119). Concerning the rather complicated cultural conjunction between Daedalus, Icarus, Lapwing and Thoth, see Alberto Moreiras, "Pharmaconomy: Stephen and the Daedalids."

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