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HARK THE WRITTEN WORDS — THE GRAMOPHONE MOTIF IN “PROTEUS”¹

Ulysses is a very noisy book. It contains not only the human voice but also music and the sound made by machines. The sound made by machines symbolises that Dublin has entered the Modern age. It also shows that in addition to its original problems of political tumult and poverty, modern Dublin must face the impact of being invaded by machines. Yet, the influence from technology and machine is not immediate or obvious. As Hugh Kenner indicates in *The Mechanic Muse*, “Technology tended to engulf people gradually, covering behavior they were not aware of. And it altered their world, so much so that an office typist of 1910 could not have imagined how her 1880 counterpart used to spend the day.”² Like sound, technology and machines pervade the life of modern Dubliners. Through sound, they manifest their existence as Bloom perceived in “Aeolus”: “Sllt. The nethermost deck of the first machine jogged forward its flyboard with sllt the first batch of quirefolded papers. Sllt. Almost human the way it sllt to call attention. Doing its level best to speak” (*U*7.174-76). Bloom’s awareness of how machines have invaded daily life contrasts with the paralysis of other Dubliners. Joyce had revealed such paralysis previously in *Dubliners*. In *Ulysses*, this paralysis is again reflected in most Dubliners’ ignorance of technology and the changes that are happening in their daily life. Even if they are aware

¹ In this paper, I use the term gramophone to refer to the talking machine in general, although in the nineteenth century, the terms phonograph and gramophone represent different kinds of machine. The phonograph is invented by Thomas Edison in 1877 and is later modified in 1888. In the same year, Emile Berliner presented the gramophone in Philadelphia. The two machines employ different storing devices. The phonograph employs the cylinder phonogram, while the gramophone employs the flat disc to store the sound. The gramophone gradually becomes dominant for its success in the marketing strategy, especially its well-known trademark “His Master’s Voice.”

² Hugh Kenner, *The Mechanic Muse* (Oxford: Oxford University Press, 1988), 9.

of the invasion of technology, most Dubliners choose to ignore it or to treat it as a threat. Joyce, however, has a more positive attitude towards technology and skillfully introduces it into his works. In this essay, I want to use the “Proteus” episode to show how Joyce creates new possibilities through repetitions by transforming the features of the gramophone into a hidden motif of *Ulysses*.

Since Thomas Edison’s recording of his voice reciting the nursery rhyme “Mary had a little lamb” on his invention, the phonograph, and the replaying of the recording in 1877, a whole new page in the nature of sound opened up. As the name of the machine, phonograph, suggests, the sound is written down and can thus be repeated wherever and whenever. No longer is sound transient and unique. Through technology, it is preserved and can be reproduced. The gramophone translates sound into written letters that can be listened to repeatedly. While the gramophone preserves the message in its original form, it deprives it of its temporality. The invention of the gramophone enables sound to be recorded on its first occurrence. It also gives sound a tangible form and thus enhances its function as a medium. As Marshall McLuhan indicates, the medium is the message itself, “the medium ...shapes and controls the scale and form of human association and action.”³ McLuhan believes that the new invention of technology changes human life through accelerating and enlarging the way in which information is transmitted. If McLuhan is right, the gramophone does not change the nature of sound; people still need to listen to and perceive the existence of sound and the message it carries. Yet, the invention of gramophone increases the ways in which and times at which sound can be perceived. It also gives sound the characteristic of written words, that is, it makes sound not only an agent of memory but also a medium of memory storage. Roland Gelatt notes that in the 1890s, in order to promote the function of gramophone, the Columbia company targeted the illiterate businessman: “Instead of writing ungrammatical letters, [the businessman] was urged to communicate by inscribing a phonograph cylinder and mail the cylinder itself to the addressee. In this way, it was stressed, ‘poor writers and spellers are enabled to communicate mail without disclosure of their educational defect.’”⁴ This advertisement interestingly suggests a prototype of the modern voicemail. It also shows that the gramophone is able to separate sound from its source, and it thus

³ Marshall McLuhan, *Understanding Media: The Extension of Man* (London: Routledge, 2001), 9.

⁴ Roland Gelatt, *The Fabulous Phonograph 1877-1977* (London: Cassell, 1977), 51.

gives recorded sound an independent existence. After sound is recorded, the origin matters no more.

The gramophone might separate sound from its original source, but it does not free it. Paradoxically, when the recorded sound gains its independence from its source, it is captured by the machine and is imprisoned in the disc. In “The Phonograph and Its Future”, Thomas Edison indicates that the invention of the phonograph brings the possibility of “gathering up and retaining of sounds hitherto fugitive, and their reproduction at will.”⁵ In the following paragraphs, Edison predicts the ten ways the phonograph should improve the life of mankind: letter-writing, dictation, books, educational purposes, music, family records, phonographic books, music boxes and toys, clocks, and the perfection of telephone. In his definition of the family record, Edison states, “For the purpose of preserving the sayings, the voices, and *the last words* of the dying member of the family—as of great men—the phonograph will unquestionably outrank the photograph.”⁶ This application of the gramophone for the recording of the voice of a dying family member is also found in *Ulysses*. In “Hades,” wandering about Glasnevin Cemetery, Bloom thinks to himself that a gramophone can be used to preserve the memory of the dead family member (*U* 6.962-67). This motif of trying to remember the dead is also a recurrent theme in Joyce’s works, and very often his characters are haunted by the living dead. In “The Sisters,” the ghost of Father Flynn was brought back by the conversation between Eliza and the boy’s aunt, and in “The Dead,” Michael Furey was summoned by Bartell D’Arcy’s singing of “The Lass of Aughrim” to Gretta’s memory, and later this passively voiced memory became the ghost haunting Gabriel. In *Ulysses*, Stephen is constantly haunted by his dead mother, and most Dubliners are haunted by the offstage ghost of Parnell. Consciously or unconsciously, the living evoke the dead, not to embrace the memory of the dead, but to be haunted by their presence. The invention of the gramophone seems to enhance this threat from the dead. In “Death by Gramophone”, Sebastian D.G. Knowles analyses the impact of the gramophone on modernism and argues that very often the gramophone is associated with death. Using Edison and Emile Berliner’s expectation that the gramophone is able to preserve the voice of the dying person as his example, Knowles says, “It is immediately interesting to see that, from its infancy, the gramophone is as-

⁵ Thomas Edison, “The Phonograph and Its Future,” *The North American Review* 126 (1878): 527.

⁶ Thomas Edison, *op.cit.*, 533. Original emphasis.

sociated by both of its progenitors with the utterances of the death-bed, and the recording of the dying.”⁷ The fear brought about by the invention of the gramophone results not only from its association with death, but also from its capability of replacing the original source of the recorded sound. In “The Menace of Mechanical Music”, John Philip Sousa attacks the reproduction of music by the gramophone. He says:

From the days when the mathematical and mechanical were paramount in music, the struggle has been bitter and incessant for the sway and the soulful. And now, in this the twentieth century, come these talking and playing machines, and offer again to reduce the expression of music to a mathematical system of megaphones, wheels, cogs, disks, cylinders, and all manner of revolving things, which are as like real art as the marble statue of Eve is like her beautiful, living breathing daughters.⁸

Sousa’s criticism shows a general fear that one day the real person would be replaced by the “talking and playing machines,” and the value of art would be downgraded to mathematical formulae and mechanical parts.

Joyce, however, has a more positive attitude towards the talking machines. As Bloom’s thought in “Hades” shows, the gramophone preserves the memory of the deceased. It also brings the dead back to the real life by replaying their voice. In Greek mythology, Orpheus went down to the Underworld to rescue his wife Eurydice from death. With his music and singing, he moved the ruler of the Underworld and thus was able to bring his wife back to the world of living but with one condition: he must not look at her before they left the Underworld. Orpheus finally failed to bring Eurydice back alive because he could not resist looking back to make sure if she was behind him. Sara Danius indicates that the “Orpheus myth revolves around love and death, around the powers of the gods and the vanity of humans, but it also tells a story about the eye and the ear: about the all-pervasive desire to look and deadly power of gaze, about the pleasures of listening and the animating power of the voice.”⁹ Even if a gramophone cannot bring the dead back alive, it revives the memory of the dead for the living. It preserves not

⁷ Sebastian D.G. Knowles, “Death by Gramophone,” *Journal of Modern Literature* 27.1-2 (2003): 1.

⁸ John Philip Sousa, “The Menace of Mechanical Music,” *Appleton Magazine* 8(1906): 279.

⁹ Sara Danius, “Orpheus and the Machine: Proust as Theorist of Technological Change, and the Case of Joyce,” *Modern Language Studies* 37.2 (2001): 127.

only the sound, but also the memory, and allows them to be reproduced. It is no surprise that Joyce was attracted to this technology of the talking machine and later brought it into “Hades” in Bloom’s thoughts about the memory of the deceased and in “Circe” as a character on the stage. Yet, Joyce did more than simply introduce the gramophone into his novel. He wrote as if he were making a gramophone record. Not only did he record the history of his time, he also wanted to capture and reproduce every single sound of Dublin with the written language in *Ulysses*. I call this attempt to imitate the function of a gramophone through writing the gramophone motif. In this essay, I want to use the “Proteus” episode as an example of how the gramophone motif works in the novel. I shall argue that Joyce’s application of the gramophone in his work is not simply to replay or to reproduce the past, but to search for new possibilities for the future through each repetition.

Troubled by poor eyesight for most of his life, Joyce knew clearly about the effect that sound alone can produce and had made himself a master of it with his writing. Stanislaus Joyce indicates that the young James practiced “exercises for the voice regularly” and worked “at his novel nearly every day saying that he wants to get his hand into such training that style will be as easy to him as singing.”¹⁰ Toward the end of this paragraph, Stanislaus also comments on Joyce’s attitude toward science. He writes, “The word ‘scientific’ is always a word of praise in his mouth. ...He wishes to take every advantage of scientific inventions, while I have an unconquerable prejudice against artifice.”¹¹ If we synthesise Stanislaus Joyce’s observations of his brother, we can posit that the gramophone is a perfect embodiment of the young Joyce’s attempt at making writing as easy as singing with the help of scientific invention. Joyce confirmed this point in a letter to Stanislaus. He wrote, “If I had a phonograph or a clever stenographer I could *certainly* write any of the novels I have read lately in seven or eight hours” (*Letters II* 83, original emphasis). Regardless of Joyce’s sarcasm about bad writing, this passage indicates his awareness of the gramophone. Although the gramophone was not affordable for an ordinary Irish family in the 1900s, James Joyce might still witness the “wonders” of the talking machine on different public occasions such as bazaars or social events or even in brothels.¹² It is no

¹⁰ Stanislaus Joyce, *The Complete Dublin Diary of Stanislaus Joyce*, ed. George H. Healy (Ithaca: Cornell University Press, 1971), 52.

¹¹ Stanislaus Joyce, *The Complete Dublin Diary of Stanislaus Joyce*, 54.

¹² See Thomas J. Rice. “His Master’s Voice and Joyce,” *Cultural Studies of James Joyce*, ed. R. Brandon Kershner (Amsterdam: Rodopi, 2003), pp. 149-66. Rice notes that since the

surprise that Joyce skillfully transformed this technology into his technique of writing. Although the gramophone motif can be found throughout *Ulysses*, I think the “Proteus” episode serves a good example of how the motif works in the novel as Stephen strolling along the Sandymount strand thinks about both his and Ireland’s past. Although it does not appear in the text, the gramophone is evidently a hidden motif of this episode.

Walking along Sandymount strand, Stephen buried himself in his constantly changing thoughts and tried in his own head to solve different philosophical issues, the question of life and death, his remorse about his mother’s death, and the difficulty of his art. The changing of Stephen’s thought is also reflected in the scene on Sandymount strand itself. Critics and scholars, like Stanislaus, have tried to tackle the protean thoughts of Stephen by deciphering his language with its abundance of references and allusions. The references and allusions may serve as a portal to understanding Stephen, but the more references and allusions the scholars find, the more difficult the episode itself becomes. The flux of thoughts also makes Stephen’s task of solving his problems a mission impossible. Stephen’s knowledge becomes an obstacle blocking his ability to experience real life, but it also prevents the readers of *Ulysses* from understanding the episode. Yet, Stephen’s morning walk along the beach is not completely fruitless. The plot of this episode may not achieve much progress, but Stephen endeavours to develop his selfhood through recounting both his and Ireland’s past. He is not simply repeating the past in his mind, but is searching for a possibility for his art. He might be struggling because of his knowledge and his past, but he did not give up either one. His knowledge might have precluded him from any further development in this episode, but it has also prepared him for exploring his surrounding from a different perspective.

Very often readers either are discouraged by the relentlessness of Stephen’s inner-monologue or endeavour to decode every one of his sentences. In either case, the musicality and sound of the episode are often ignored. Yet “Proteus”, as Frank Budgen observes, “is incomparably the richest, the *most musical* of all the earlier episodes.”¹³ Budgen’s comment shows that Joyce already in the early episodes has been emphasising both the orality and auralty of his writing. Through onomatopoeia, Joyce carefully

phonograph business grew mature at the turn of the century, the talking machines were usually found as an entertainment in the brothels of Dublin’s nighttown.

¹³ Frank Budgen, *James Joyce and the Making of “Ulysses”* (Oxford: Oxford University Press, 1972), 48. Emphasis mine.

chose his words to stress the aspect of sound in “Proteus.” The play of sound starts with the first sentence of the episode: “Ineluctable modality of visible” (U3.1). This phrase, indicates J. Mitchell Morse, calls “the tongue, palate, and lips trippingly into play; it appeals to us oral types who care for words; its prancing syllables ...require of us a certain physical precision and seem to involve a corresponding intellectual precision.”¹⁴ Immediately when the episode starts, Joyce requires his readers to exercise their larynxes to sense the musicality of the episode. As the episode goes on, the sound is translated into written language to be reproduced and heard again by the readers. Another example of Joyce’s attempt to reproduce sound perfectly through written language is actually found in the manuscript of “Proteus.” Composing the vampire poem in his mind, Stephen thought to himself, “His lips lipped and mouthed fleshless lips of air: mouth to her moomb. Oomb, allwombing tomb” (U3.401-2). The manuscript of this section shows that Joyce has tried nine different spellings of the word “moomb” to find out the best combination.¹⁵ I argue that this endeavour to catch every single sound in the written language in *Ulysses* thus turns the “Proteus” episode, even *Ulysses* in its entirety, into a phonogram, a recording disc, and makes it a prototype of an audio book. Joyce wants his readers not only to read it but also to hear it.

In an article explaining the advancement of the phonograph, Edison explains how the recording of the sound works. He wrote:

We have all been struck by the precision with which even the faintest sea-waves impress upon the surface of a beach the fine, sinuous line which is formed by the rippling edge of their advance. ... Yet, well known though these phenomena are, they apparently never suggested that within a few years the sound-waves set going by a human voice might be so directed as to trace an impression upon some solid substance, with a nicety equal to that of the tide in recording its flow upon a sand beach.¹⁶

¹⁴ J. Mitchell Morse, “Proteus,” *James Joyce’s “Ulysses”: Critical Essays*, ed. Clive Hart and David Hayman (Berkeley: University of California Press), 34.

¹⁵ See *James Joyce Archive*, Buffalo V.A.3-15. The manuscript shows that Joyce first wrote down “moongmbh.” He then crossed it out and listed the nine variations on the left side margin (“moongh,” “moongmbmb,” “moongbm,” “moongmb,” “moongbhmb,” “moongbh,” “moongmbhb,” “moongbh,” and “moombh”).

¹⁶ Thomas Edison, “The Perfected Phonograph,” *The North American Review*, 146 (1888): 642.

Edison then discovered that the sound could be reproduced through following the trace left by the sound-waves and successfully actualised this theory through the invention of the phonograph. Edison's analogy of the sound recording and sea-waves leaving a trace on the beach is perfectly embodied in "Proteus". Stephen, for example, thought to himself: "These heavy sands are language tide and wind have silted here. And these, the stoneheaps of dead builders, a warren of weasel rats. ...Sand and stone. Heavy of the past" (U 3.288-91). Like a stylus, Stephen replayed the past in his mind as he was strolling along the sandy phonogram. Stephen clearly realised that the past is a burden. Yet, I think that the past to Stephen is the foundation for the present and the future. Seeing himself as an artist, Stephen wants both his art and selfhood to be a "[c]reation from nothing" (U 3.35). His thought in "Proteus," however, reveals his understanding that the past could never be cast away, as he thought, "Wombed in sin darkness I was too, made not begotten" (U 3.45). To Stephen, the "sin darkness" is the burden of the past that he must carry on. That burden might be a nightmare to Stephen as he told Mr. Deasy in the previous episode, "History ...is the nightmare from which I am trying to awake" (U 2.337). To Stephen, what makes the past such a burden is the fixation which eliminates the other possibilities. This is why he retorted to Deasy that God is a "shout in the street" when Deasy told him that history is "the manifestation of God" (U 2.381-86). If history is only the "shout in the street", it is trivial, and triviality is full of variations and possibilities.

This triviality is what Stephen is searching for as he walks along the beach. Like a gramophone, which records and replays all the background noise during the recording session, Stephen's mind not only replays every piece of trivial knowledge he knows but also records every single sound he hears on Sandymount Strand. Instead of the visual, Stephen submitted himself to the aural to understand the world as he thought to himself, "Shut your eyes and see" (U 3.9). Noticing the cracking sound made by his boots on the shells, he thought, "I am, a stride at a time. A very short space of time through very short times of space. Five, six, the *Nacheinander*. Exactly: and that is the ineluctable modality of the audible" (U 3.11-13). Unlike the visual sense, which can be blocked by simply closing the eyes, our aural sense cannot be shut down completely. Sounds still come to the ears ceaselessly, *one after another*. *Nacheinander* also symbolises Stephen's ceaseless thoughts which are replayed one after another in this episode. Along with the trivialities of his thought, Stephen tries to find or even to create the variations in his archival knowledge. The past and history are not definite and they can be

changed and even be rewritten: “Do you see the tide flowing quickly in on all sides, sheeting the lows of sand quickly, shellcocoacoloured?” (*U* 3.326-27). The language left by the waves and the wind is constantly washed away but at the same time it is re-inscribed with a difference. The imaginary visiting of his uncle’s house and the creation process of the vampire poem derived from “My Grief on the Sea” by Douglas Hyde are examples of how Stephen tries to “rewrite” the past through triviality. To some degree, they are a replay of the past. Yet, Stephen makes the new recording based on the trivial aspects he found in those past events.

To Stephen, the past or history do not move “towards one single goal, the manifestation of God” (*U* 2.381), but will generate different possibilities in the future through the artist like himself. Already in “Nestor” he has challenged the idea of a fixed history:

Had Pyrrhus not fallen by a beldam’s hand in Argos or Julius Caesar not been knifed to death. They are not to be thought away. Time has branded them and fettered they are lodged in the room of the infinite possibilities they have ousted. But can those have been possible seeing that they never were? Or was that only possible which came to pass? Weave, weaver of the wind (*U* 2.48-53).

In “Proteus,” Stephen shows that this challenge is possible by replaying memory like a gramophone. Each replay is by no mean a regression, but a review to search for more possible outcomes. The invention of the gramophone challenges both time and space, as any recording can be faithfully reproduced anywhere and anytime and thus becomes timeless. Aware of this feature, Joyce makes Stephen ask himself, “Am I walking into eternity along Sandymount Strand?” (*U* 3.18-19), as Stephen closes his eyes and tries to experience the external simply through hearing it. Yet Joyce does not present eternity as a static situation, but as a repetition with a difference. As Stephen exemplifies on Sandymount Strand, eternity is like a rolling phonogram, which replays the past but at the same time allows a new recording to be made based on the original. Eternity thus becomes an accumulation of trivialities; it grows through constant inscription and re-inscription.

Stephen is not the only inscriber on Sandymount Strand, however. The connection between “Proteus” and the gramophone is again suggested when Stephen saw a “live dog, [who] grew into sight running across the sweep of sand” (*U* 3.294). The appearance of the dog is Joyce’s “usurpa-

tion” of Nipper, the famous trademark of His Master’s Voice.¹⁷ Regardless of his fear of dogs, early in the novel Stephen has been referred to as a “poor dogsbody” by Mulligan (*U* 1.112). This thus connects Stephen both to Nipper and the dog he met on Sandymount Strand, but also exemplifies his own theory later given in the National Library: “Every life is many days, day after day. We walk through ourselves, meeting robbers, ghosts, giants, old men, young men, wives, widows, brothers-in-love, but always meeting ourselves” (*U* 9.1044-46). This passage shows Stephen’s awareness of the triviality and the repetitiveness of everyday life. Yet, selfhood still develops through the repetition and the accumulation of daily experience. The meeting between the “poor dogsbody” and the “live dog” on Sandymount Strand is in part Stephen’s meeting with himself and thus makes the gramophone an obvious motif in “Proteus.” It also reminds the readers of the earlier comment of Stephen that God is “a shout in the street” (*U* 2.386), as dog is an anagram of God. Carefully Joyce arranges all the details in *Ulysses* and makes them repeat through differences. Instead of shouting in the street, the dog barks on Sandymount Strand (*U* 3.310). It does not run towards a great goal, but sniffs around the beach to look “for something lost in a past life” (*U* 3.333). Like Stephen, the dog also re-inscribes on the phonogram made of sand while it is digging for the past buried by the sand. Observing the dog on the beach, Stephen thought to himself, “Something he buried there, his grandmother. He rooted in the sand, dabbling, *delving and stopped to listen to the air*, scraped up the sand again with a fury of his claws, soon ceasing, a pard, panther, got in spousebreach, vulturing the dead” (*U* 3.360-364, emphasis mine). This thought resonates with the riddle that Stephen recited in “Nestor” and thus further underlines his identification with the dog. Both of them are not only searching for their past but also making a new recording on Sandymount Strand. Robert Spoo suggests that the “obsessive repetition of ‘scraped’ suggests the action of writing,” and the “act of writing generates further text in the same way that planting of a seed initiates organic growth.”¹⁸ I suggest that the repetitive scraping of the dog is more than the action of writing. It is a dual action of both replaying and recording similar to what Stephen does at the beginning of the episode.

¹⁷ Rice, “His Master’s Voice and Joyce”, in op. cit., 156.

¹⁸ Robert E. Spoo. *James Joyce and the Language of History: Dedalus’s Nightmare* (New York: Oxford University Press, 1994), 95.

On Sandymount Strand, like a walking gramophone, Stephen reviews his archival thought while searching for possibilities for his future in his mind. He realises that the past is the foundation for the future but he cannot always dwell in the past and the remorse he feels for his mother's death. Towards the end of this episode, he thought to himself, "God becomes man becomes fish becomes barnacle goose becomes featherbed mountain. Dead breaths I living breathe, tread dead dust, devour a urinous offal from all dead. Hauled stark over the gunwale he breathes upward the stench of his green grave, his leprous nosehole snoring to the sun" (*U* 3.477-81). To Stephen, death and the succession of life are inevitable. Yet, the circulation of life and death is not simply a repetition, but, as Stephen's thought shows, in each succession differences are involved. Hence death is not the end of circulation, but a source of coming lives. As the chain of life in Stephen's thought demonstrates, the deceased life nourishes the next generation. Even Stephen himself acknowledges that he is not a creation *ex nihilo*, but has benefited from the experience from the past. He cannot simply cast either his past or that of Ireland away, for these are what constitute him and are always a part of him. Yet, as Stephen told Deasy, he is a "learner rather" (*U* 2.403). The Telemachiad episodes show that Stephen is still learning how to tackle the past, how to move on his journey as an artist without being controlled by the nightmare of history. In "Proteus," through making the gramophone a hidden motif of the episode, Joyce suggests Stephen's potential to find the possibilities in his past and to transform them into his creation, even though Joyce said to Frank Budgen, "I haven't let this young man off very lightly, have I?"¹⁹ The difficulties Stephen encounters when facing the past make him understand that he needs more experience of everyday life. This becomes an unnamed motivation for Stephen's wandering in *Ulysses*, as later he thought to himself, "Dublin. I have much, much to learn" (*U* 7.915). Strolling on the beach is not fruitless for Stephen, however. He learns that in order to move on to the future, he needs to re-examine his past repeatedly. Each re-examination reveals new discoveries and possibilities. The past is not fixed, neither is it determined; it can be challenged and even be re-recorded like a phonogram. Before he left Sandymount Strand, Stephen "turned his face over a shoulder, rere regardant" (*U* 3.503). This action does not mean that Stephen is still caught in what has been left behind, but suggests that he is ready to replay and re-inscribe his "phonogram" as

¹⁹ Frank Budgen, *James Joyce and the Making of Ulysses*, 51.

he takes off on his journey in Dublin. He realizes that he still needs to learn from the city and everyday life for his art. *The Parable of Plums* in “Aeolus” and his theory about Shakespeare in “Scylla and Charybdis” exemplify how Stephen re-inscribes his phonogram based on what he learns or hears from the others. Yet, as a young learner, Stephen needs an experienced teacher to guide him through the past to the future. Joyce’s creation of Bloom is not simply a contrast to or a foil for Stephen, but a repetition with a difference for Stephen as well as the readers to learn from.

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