

Post-structuralist Joyce

Essays from the French

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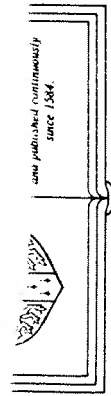
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6 The matrix and the echo: Intertextuality in *Ulysses*

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I The status of the quotation: the two networks

Since the end of the nineteenth century, the status of the quotation has been one of the most crucial and problematic aspects of writing. Indeed the literary text is situated more and more in relation to the multitude of other texts which circulate within it. Having become the moving receptacle, the geometric focus of an *hors-texte* which traverses and informs it, it ceases to be a block closed in by stable boundaries and clear origins of utterance. It then appears as an open configuration, strewn with landmarks and furrowed by networks of references, reminiscences, connotations, echoes, quotations, pseudo-quotations, parallels, reactivations. Linear reading gives way to transversal and correlative reading, where the printed page becomes no more than the point of intersection for strata issuing from myriad horizons. For the contemporary reader, their projected shadows cannot be avoided. Witness the perplexity in response to such works as T. S. Eliot's *The Waste Land*, Joyce's *Ulysses*, or Pound's *Cantos*. One could apply to these works the words of Michel Foucault in regard to Flaubert: 'It is a work which from the outset takes shape in the realm of learning: it exists in a certain fundamental relation to books [. . .]. It pertains to that literature which exists only in and by the network of what has already been written: a book whose substance is the fiction of the book [. . .]. Flaubert is to the library what Manet is to the museum [. . .]. Their art arises with the birth of archives.'¹

Of course there is nothing new in the idea of a literary past that can be constantly used as an aesthetic model or for moral instruction: imitation and quotation are its two principal modes. All the literature produced prior to a given work is thus conceived of as a vast reservoir of examples (and even of *exempla*, in the rhetorical sense of the term), an open public repertory, broken up into a group of already prepared compartments, a mine from which the author has only to extract the piece suitable for illustrating his own text. But the term 'illustrating' accurately indicates the ancillary status of the quotation. Indeed the whole system of classical quotation rests on two prohibitions: the prohibition against modifying the borrowed fragment and

the prohibition against reversing the hierarchy which puts the borrowed text in an auxiliary status (aesthetic, didactic, moral) to the bracket text. No true interaction is established. There is simply the juxtaposition of two texts where only contents come into play, and their contiguity does not lead to contamination. As for imitation, it neutralizes all real relationship in favour of a one-way filiation. The secondary text does not act on the primary text, which remains inaccessible and impregnable. Thus in each case we are confronted with rupture and separation behind an apparent union.

In the evolution towards a literature of the intertextual, Flaubert occupies a strategic position: he is among the first to have deliberately blurred the hierarchy between the original text and the secondary text.² The disappearance of quotation marks and the systematic use of indirect free speech (*style indirect libre*) were decisive in the exchange between levels of discourse. Indeed, indirect free speech establishes an unstable intermediary zone allowing the narrator to operate on two levels of discourse at the same time. He thus seems to take responsibility for all the discourse foreign to the text, while not actually doing so, and leaves a margin of hesitation as to its origin. This technique, which prevails in *Bouvard et Pécuchet*, will later be used extensively by Joyce: in the interior monologue, the text splits and disintegrates, becoming vulnerable to a multitude of other texts which it receives without entirely maintaining control over them.

The consequence of this is, first, the possibility of manipulation of the borrowed text and, secondly, a return effect from the new version to the original version which it contaminates and puts in perspective. Hence an increasing instability in the notion of origin: discourses weave through the text in such a way that one cannot really distinguish the original from its more or less distorted version. The element of parody is injected into the texture of the writing in such a manner that the reader is confronted with variations which he is tempted to take for the norm, which in its turn is inevitably subverted by that hesitation between origins. The text — which one then hesitates to call original, parody or quotation — becomes a place where the author pits discourses against one another, always distorting them slightly.

We have thus a whole process ranging from simply copying to rewriting, and passing through the different degrees of parody and reactivation. There is a radical departure from the classical conception of parody, which maintains a scrupulous parallel between the primary text and the secondary text, and where the analogy with the original matrix is preserved to the smallest detail, according to a scale of rigid correspondences and conversion laws demanding perfect mastery of the genre. The relation between the primary text and the secondary text is no longer a dichotomy/transposition between two components differently arranged, according to fixed rhetorical and thematic rules, but implies a devaluation of the very structures of writing.

We end up with a system of distortion and contamination by which the parody subverts the text from within.

We are then quite close to the idea of writing as loss, as analysed by Jacques Derrida in Plato's *Phaedrus*. Just as writing opens the way to an infinite series of inferior duplicates, re-writing by distortion opens a breach in the integrity of the 'original' work, exposing it to a series of imperfect copies. The whole problem lies in the relation between the original and the series of copies. Either the original is radically removed from the copies, ontologically separate from them (and then a one-way motion occurs: the original engenders the series of copies, but is never threatened by them), or the copies become substitutes for the original and pass for it. In this second case the hierarchy is reversed. The main question is that of the gap, of the supplement, and this question arises as well in the intertextual conflict as in writing in general. Derrida has shown the danger involved in this *supplément*. 'As soon as the supplementary outside is opened, its structure implies that the supplement itself can be "typed", replaced by its double, and that a supplement to the supplement, a surrogate for the surrogate, is possible and necessary.'³ The danger arises when the duplicate ceases to be a simple copy, identifiable as such, and becomes so similar to the original text that it is no longer possible to tell them apart. The devaluation then works in both directions. This problem is at the centre of what we could call the 'vertical' analysis of the intertextual network: the essential moment is in fact when the borrowed text, extracted from its original context, begins to deny its origin and filiation.

Thus, once the three elements that come into play are postulated — the borrowing text (or bracket text), the borrowed text, and the original corpus from which the borrowed text is extracted — the intertextual problem can be envisaged in two different ways. One might examine the relationship between the original corpus of the borrowed text and the version of the borrowed text as it appears, remodelled, in the heart of its new context (echo is not repetition, re-utilization is not restitution). Or one may prefer to stress the relationship between the bracket text and the re-utilized fragment in the midst of the new aggregate formed by their co-existence, working from the hypothesis that this co-existence is more than mere juxtaposition and that the encounter of two texts inevitably engenders a new textual configuration qualitatively different from the simple sum of two units. The quotation then becomes a graft which 'takes', that is, which takes root in its new environment and weaves organic connections within it. From the encyclopedic corpus of examples one passes to an organic corpus with links to both the original network and the final network. The quoted fragment preserves its ties with its original space, but is not inserted into a new environment with impunity, that is, without significant alterations taking place within both the fragment and the new environment.

In both cases we are dealing with the question of paternity, of filiation. In the first (or vertical) perspective, it is a matter of analysing the relationship of filiation and analogy (similar to that between a matrix and its offspring which resembles it more or less faithfully) which a slightly re-modelled and distorted text continues to entertain with its origin, and of determining to what extent it survives the re-modelling. In the second (or horizontal) perspective, the central question is the homogeneity of the montage: what is the status of the new configuration formed by bringing together two texts (fusion, separation, or intertextuality)? How much responsibility does the origin of utterance in the bracket text take for the material coming from elsewhere?

In the following pages we place ourselves at the crossroads of the horizontal and vertical networks to analyse, first, intertextual polyphony ('Lotus-Eaters' chapter) and then the conflict between levels of discourse ('Cyclops' chapter) in *Ulysses*.

II The subversive variation

In *Ulysses* the paragraph of Bloomian interior monologue is the privileged place of the intertextual play. Its hallmark is its aspect of discontinuous conglomerate. Instead of a linear continuum, the reader is presented with an aggregate of short sentences, most often fragmentary, at times reduced to mere scraps. Two apparently opposed characteristics co-exist in the same text; on the one hand an external monolithism: the textual block gives the impression of a typographic mass impossible to order according to obvious articulations — on the other, a texture of composite aggregation: the arbitrary assembling on the space of the page of a heterogeneous material whose units are merely gathered side by side, welded to one another. Thus the block is externally massive and compact: each of the units appearing at the same level as the others, there seems to be neither progression nor hierarchy among them. But on the other hand, within the block, each unit, as it is not linked to others by a compelling logical structure, tends to become autonomous and form an independent island. So that the model of narrative sequence does not apply to the Bloomian interior monologue. Each assembled unit is both different from and similar to the others: the apparently irreducible difference between them renders them all alike in relation to the law presiding over the totality of the block.

There have been frequent attempts to discern in the Bloomian sentence a kind of order by 'association' — called 'stream-of-consciousness technique', or 'associative logic', or even 'sub-language' — prior to the emergence of speech. But these approaches are insufficient to convey the implacable architecture of Joycean writing. We are dealing with a text that is highly

organized, firmly coded and programmed down to its most minute units, but whose organizational law has been carefully camouflaged by systematic fragmentation and even pulverization. While in novels such as those of Virginia Woolf the aim is to dissolve the boundaries between sentences, to string them into one long musical phrase blurring and effacing the discordances only to reintegrate them in a larger unit, Joyce does exactly the opposite. He carefully places insidious discordances at strategic spots, gathers them together in a montage by juxtaposition and makes this the privileged vehicle of meaning. These discordances can involve a text not present on the page as well as textual units actually present and contrasted with each other. Woolf's text starts from the discontinuity and multiplicity of the real and attempts to impose on it if not an order, at least an ordered surface. On the contrary the Joycean text takes as its point of departure an extremely strict and organized law which it then proceeds to actualize in a fragmented text. Thus the true origin of the text is in a law exterior to it, and not in a unifying subject. With Woolf, everything constantly comes back to a unifying subject which supplies linkages, imperceptible connections in the form of associations of ideas. With Joyce on the other hand we are constantly witnessing the disappearance of the psychological subject Bloom. And despite all this, something is speaking, something which structures the discourse more profoundly and implacably than a psychological 'I'. Ceaselessly at work in the Bloomian text are matrices of discourse, compelling patterns which the language of the subject Bloom is forced to enter. And the whole impact of the text is in the tension, the apparent contradiction between these matrices, on the one hand, which only appear in a fragmentary and degraded form, and on the other hand the polymorphic texture of the typographic continuum which is at the same time their geometric locus and their medium.

Each unit embraced in the montage is thus in fact the actualization of a paradigm, the projection onto the space of the page of one or several codes exterior to the text. Hence the relationship of equivalence and opposition, rather than of continuity and complementarity, between the different units. The textual mosaic can be read as easily in the mode of extreme differentiation as in the mode of total equivalence. Everything depends on whether or not the initial paradigm is taken into account at the moment of reading. The Bloomian text may be read as a locked text, a rigid partitioned conglomerate — or, on the contrary, as a mobile, open text where everything ceaselessly circulates, each of the fragments maintaining the same relationship with the paradigm. The linear horizontal order becomes secondary to a vertical order, which is a relation between the code and its actualization. Horizontally, the text begins to move because the montage technique constantly creates a multitude of mobile configurations. Vertically, the text is informed and vivified from the exterior by an 'other

text', from which it draws its origin and of which it is a more or less adequate copy. And a purely horizontal analysis, which would merely assemble the textual units that are under the jurisdiction of the same code, would result only in a thematic grouping of 'leitmoiv's thereby ignoring the specifically intertextual dimension. On the contrary, to traverse the Bloomian configuration one must follow at the same time the vertical circulation (recalls, pseudo-quotations, reactivations) and the horizontal circulation (montage). Each word maintains a relationship of tension with both the network from which it draws its origin (implicit corpus of existing texts or rhetorical matrices) and with the network in which it is included without being altogether integrated (the actual typographical block of the page in *Ulysses*). The Joycean intertext is founded on this dual relationship.

Let us take as an example the long reverie stirred up by an advertisement for a brand of tea near the start of the 'Lotus-Eaters' chapter (73/71-2). At the beginning we find the following words: 'choice blend, made of the finest Ceylon brands'. This sentence, which at first reading does not differentiate itself from the rest of Bloom's disconnected thoughts, is in fact the fragmentary reprise of an advertising message read from a box of tea packets glimpsed a few moments earlier. But thus enveloped in the Bloomian reverie it does not appear in quotation marks. This disappearance of quotation marks is crucial: it eliminates all typographic indicators permitting the distinction of the different levels of discourse. Nothing permits us to know *a priori* if the sentence 'belongs' to Bloom or not. With no responsible origin of utterance assigned to these words, we integrate them into Bloom's discourse – until we remember that they are the reprise of a quotation, this time presented clearly as quotation, in the preceding paragraph. This hesitation, this faint vibration of the text to which no clear and immediate paternity is attributed, is often found in the Bloomian monologue. Bloom takes over and reactivates discourses formed outside him, for which he takes responsibility – up to a point. The result is an incessant feedback effect between the discourse reactivated by Bloom and the words of Bloom himself, to such a point that the difference between the two often becomes indiscernible. In taking up these coded discourses in his own manner, Bloom appropriates them all, distorting and perverting them to greater and lesser degrees. But conversely the Bloomian utterances, even when they are of his own 'creation', take on an aspect of collective crystallization, of cliché. The properly Bloomian discourses and the exterior discourses are finally all equivalent in a sort of unstable equilibrium, a mobile milieu which partakes of both the 'psychology of the character' and the most highly institutionalized codes. The most personal utterance may take on an aspect of cliché, and the most shopworn stereotype often finds itself promoted to the rank of an original formulation.

Thus the text becomes a configuration within which both orphaned and

hypercoded discourses circulate. The reactivated text, having lost a large part of its original denotative function (the context on which its functional legitimacy was based), finds itself in a sort of nomadism. The reader is thus confronted with what one might call a surplus of code, a supplement of code. Far from offering a preconscious reverie, the Bloomian interior monologue provides us with the code pure and simple, but a code without an immediate end, one might almost say an aimless code, ready for every adventure and vulnerable to every distortion. This surplus code is one of the most fascinating aspects of Bloomian language: it is partially neutralized by the breakages caused by the discontinuous arrangement of the paragraph, but the *hors-texte* is no less obstinately present in the background as the immense corpus of texts and repertory of codes of which *Ulysses* is the transient and degraded point of crystallization.

Next sentences: 'The far east. Lovely spot it must be: the garden of the world, big lazy leaves to float about on, cactuses, flowery meads, snaky lianas they call them.' We find here the same problem of attribution: of the five expressions used, only one ('cactuses') is not a cliché. What could be taken at first reading for an imaginary description is in fact nothing less than discourse pure and simple. The very structure of the sentence shows that we are at no point dealing with a *mise en scène*, an imaginary decor, a topography, but that on the contrary the composition of place never goes beyond a series of more or less reactivated clichés. What is given us here is nothing but *topic*, topic which does not hide behind an appearance of realistic elaboration but which on the contrary shows itself for what it is: exploratory probing and sampling. The clear designation of the theme at the beginning of the development ('Far East') in fact plays here the role of a kind of title, a chapter-head which automatically summons, elicits, and reels off the whole series of generic expressions which fit it and belong to its 'compartment'. Rather than a space of reverie we are dealing with a linguistic, a rhetorical, an encyclopedic space. Rather than playing out the unbroken continuum of a description, the text scatters indices each of which corresponds to a subclass, a subgroup of a dictionary grouping, a vast repertory of clichés on the 'Far East'. As for the words 'Far East', they are in the end nothing more than a cybernetic key regrouping the whole series of expressions/indices/examples accumulated in Bloom's mind under this heading. Thus rather than an 'evocation' of the Far East, we are dealing with a recomposition of one of the multiple layers of Bloomian knowledge, with the projection onto the text of a certain state of knowledge and language which is articulated around the 'character' Bloom.

This serial order will be systematically used in the 'Ithaca' chapter in the form of a question/answer catechism, a development of the compartmentalization peculiar to the topic. Each question, each chapter-head then has the function of limiting more or less arbitrarily the field of the

text by delimiting a precise compartment, a *quaestio* in the scholastic sense of the term. The function of the answers (as well as, here, the 'picturesque' borrowings which nourish Bloom's adulterated exoticism) is then to cover the delimited compartment as thoroughly as possible, all the while remaining strictly inside it. Hence the curious impression of padding, of catch-all produced by the text. Once the point of departure is supplied, it is as though the material were ready to spring out fully formed. The Bloomian text has this distinctive feature: that its clichés are extraordinarily reactivated by the manipulations carried out on them, by the architecture of the text, which is the specific place of Joycean art.

Thus the Bloomian text may sometimes appear as a vast tautology. It seems to be no more than a succession of examples brought from elsewhere and projected onto the space of the book. The whole movement of the text is then in the greater or lesser compatibility between the delimited field and the examples which come in to fill it. It is poles apart from a literature whose aim is to bring the real into existence. When reading *Ulysses* one has the impression that all the material in the book is already contained potentially in the great manuals and dictionaries of language, of the sciences, of popular wisdom.

This does not mean that Bloom is merely a machine: the material is forever being disarticulated and rearticulated. The entire process of the text is in the series of variations possible between perfect adequacy and radical inadequacy. Between the two one finds an infinity of minute displacements and distortions which are the very flesh of the Joycean text. We get the impression that beginning from a stimulus (analogous to an item from a nomenclature, a key of a computer, a section-heading from a catalogue, the call-word of an index) Bloom tries on (and tries himself at) a succession of actualizations falling within the range of the existing discourses. And what makes this process fascinating is that it is always problematic, and that there is never perfect congruence between the initial program and its fulfilment (we see this aspect again in the novels of Beckett). It is as though Bloom were groping, pressing different keys in succession, exploring different networks and, rather than actualizing and developing only one, were content with juxtaposing variations. So that there is always a slight but crucial gap between topic and discourse.

Thus the whole produces a sort of unstable compromise. And one of the difficulties in reading *Ulysses* comes from the contrast between on the one hand the extreme elaboration of the code for each of the expressions at work (the cliché is indeed the fixed result of a long sedimentation, it is a 'finished product'), and on the other hand their inability to communicate an ensemble of viable meaning. The Joycean text is not 'viable', is not 'transformable' into the real. The whole artifice (and the whole success, as well) of the great works of realist literature is in the fact that this transformation appears so

self-evident that it is obliterated. In *Ulysses*, on the other hand, the two elements are dissociated; the matrix is set apart from its various imperfect products. Thus the text appears encumbered with the debris of its own imperfect productions, a little like a machine that leaves in its wake a series of aborted products all bearing the stamp of their origin and designating it, but unable to form a coherent whole. This dissociation radically interferes with any realist reading of *Ulysses*, preventing the real and the discourse from folding over on each other. The text never builds a simulacrum of the real but sets out '*en creux*' a deeper process, that of writing itself. The imperfect product, rather than masking its origin and passing as an autonomous object, self-sufficient in its perfection, undertakes the archaeology of its own production.

However, though constantly inadequate to its purpose, the Bloomian discourse is always in quest of explanations and interpretations in the fields it explores. It never stops at simple nomenclature but quickly goes on to reasons and causes. But we soon perceive that its reasoning belongs rather to scientism than to science: the explanation, too, is spun out in the mode of stereotype.

For example, in the reverie on the Orient, it goes from more or less botanical considerations on Oriental vegetation to pseudo-ethnological, pseudo-anthropological remarks on the causes of apathy in Orientals. We then find successive evocations (each time in a degraded mode) of climatology, chemistry, medicine, the physics of liquids, and the mechanics of solids. None of these explanations is developed. What Bloom is aiming for is a relentless interrogation of the most inhabitable aspects of reality. But he refrains from seeking its laws, synthesizing it, or subsuming its data in generalizations with universal value. What counts is not so much each explanation (itself a cliché) as the juxtaposition of simultaneous, concurrent and often contradictory explanations. While coherent explanation implies the choice of one level from which the others proceed, it is precisely this hierarchy which Bloom dissolves. Instead of a reasoning, strictly speaking, we have a sprinkling of concurrent levels which are at times apparently scientific (chemistry, physics), at times akin to metaphor (comparison of the lethargy of Orientals with hothouse plants, comparison of the water lilies with the swimmer in the Dead Sea, image of the man walking on rose petals), both levels mutually devaluing and relativizing each other in their alternating counterpoint.

But Bloom is far from being a mere machine, by turns receptor and emitter of clichés. Between reception and emission comes distortion. There is an example, in this same paragraph, in the image of the man floating in the Dead Sea ('Where was the chap I saw in that picture somewhere? Ah, in the dead sea, floating on his back, reading a book with a parasol open. Couldn't sink if you tried: so thick with salt.') The miracle of Christ walking on the waters

is implicitly suggested behind this reminiscence of a magazine photo which is its parodic double. The bather floating while reading a book is the image of the twentieth-century man who, having accepted the disappearance of religious values (the Dead Sea has been struck by lightning from the sky), absorbs himself in an introverted hedonism. While Christ walking on the waters effected a movement of ascension and victory over the weight of matter by the miracle of divine faith, the bather can sink no farther because he has already become one with the amorphous liquid element. For the image of a superhuman miracle we find substituted the image of a tourist absorbed in vegetative pleasure.

Now in the whole 'Lotus-Eaters' chapter we find an extraordinary sampling of 'other texts' circulating, ranging from pure retranscription to total rewriting. It is fascinating to examine to what point the progress of the Bloomian monologue is capable of aggregating a whole mass of material injected from other textual spaces without its integrity threatening to shatter: fragments of popular songs, folk ballads, operatic arias or religious hymns; scraps of quotations from poems, novels, plays, nursery rhymes; bits of magazine and newspaper articles; proverbial phrases, maxims of popular wisdom. Furthermore, one can notice a proliferation of specific types of discourse within which Bloomian speech flows by a sort of mimicry and contagion. Formulae from theories of physics (73/72), journalistic eloquence (74/73), the style of military commands (74/73), the style of an opera libretto (78/76), simperings of prudish coquettishness (80/79, 82/81), the familiar language of a child going to fetch his father at the pub (72/71), cries of roving ice cream vendors (82/81), confessional phrases (84/83), the effusive public confessions of repentant prostitutes (84/83), phrases from wills bequeathing money to the church (84/83), expressions of politeness mingled with vulgarity (85/83), abridged pharmaceutical formulae (85/84), the discourse of solicitation aimed at attracting bettors (87/86), the language of cricket (87/86). One has the impression that the diversity of the real is conveyed primarily through the diversity of discourse. Whatever the specificity of the real, it is as if one could always find a discourse precise enough to render it. The discourses become the royal road to the restitution of the real. Thus Joyce distances himself from the method of the realist author who seeks to model his style on the contours of reality. The Joycean postulate is that in the tiniest fragment of discourse, a complete cross-section of the real is unveiled.

Advertising is the privileged mediation of these anonymous discourses. Bloom's consciousness is somewhat like a radio band constantly swept by all types of signals, much like a magnetic field or an electronic network crisscrossed by multiple circuits. And in this criss-cross pattern advertising occupies an eminent place because it is, *par excellence*, both an anonymous and an omnipresent text, the debased contemporary version of the *texte*

pluriel, in the form of triumphant stereotype turned privileged message. Capable of entering any stylistic code with extreme facility, it is for Bloom the quintessence of twentieth-century discourse. It is the perverted but perfectly elaborated use of the rules of classical discourse, the latest avatar of ancient rhetoric, which was originally the art of persuasion. Moreover, it is a coded discourse which is substituted for the sacred discourses of the past and, just like these sacred discourses, it conveys an injunction, a parodic and degraded version of religious commandments. But whereas the religious code had to be deciphered, advertising deciphers itself on its own and is instantly transformed into consumption. While the discourse of the priest appears in the church as an opaque idiom severed from its original aim, advertising triumphs in its functional transparency. Throughout the chapter one must read the two discourses in counterpoint and contrast.

For it is perhaps in the work performed on the discourse of Catholicism that the most subversive dimension of intertextuality appears in 'Lotus-Eaters': Pervaded with anecdotes, conventional formulae, stereotyped pious imagery, the Catholic text appears here as the antithesis of what it is supposed to be. The great ritual discourse omnipresent in the lives of the Dubliners, it appears eminently vulnerable to the milieu in which it is used, whereas it should be the standard invulnerable to any distortion. The fragmentation and dissemination of the liturgical language of the priest during the mass are in themselves evidence of the profound debasement suffered by the sacred Word. The great Christian body (sacred corpus of the Church and corpus of sacred texts), the indivisible and unfragmentable totality of the teachings of Christ, is no more than a powder of isolated words, a sprinkling of short sentences and scraps of sentences separated from the living spiritual continuity which gave them all their incantatory and sacred power, cut off from the great text of the divine Logos, and therefore vulnerable to all blasphemous manipulations and distortions.

One of the most effective devices is the counterpoint between religious discourse and para-religious discourse. In the mosaic of the Bloomian reverie, we find at the same time quotations belonging to the 'orthodox' corpus of religious discourse (quotations from hymns, fragments of prayers, passages from the Bible) and elements that could be called para-religious: these are all the discourses arising from the social code surrounding religion and issuing from the confusion of these two levels, discourses where social appearances and the routine of devoutness override true faith. Thus the sacred speech falls prey to parasitic voices which are merely its corrupted avatars: confession ('Penance. Punish me, please [. . .]. And I schschschschschsch. And did you chachachachacha? And why did you?'), donations to the church ('Bequests also: to the P.P. for the time being in his absolute discretion. '), theological discourse employed to impress a judge during a trial ('He had his answer pat for everything. Liberty and exaltation

of our holy mother the church.' (84/83). These frozen, empty ritual codes are nothing more than an endless succession of degraded reverberations re-echoed by believers anaesthetized by a paralysing religion. And contamination by the style of advertising is in itself the sign of deeper deterioration. We see successively a missionary's sermon announced by a poster analogous to the advertising signs scattered through the chapter ('Same notice on the door. Sermon by the very reverend John Conmee S.J. on saint Peter Claver and the African mission. Save China's millions.') (81/80); the notice, again in the style of advertising, of a public meeting of the Salvation Army ('Salvation Army blatant imitation. Reformed prostitute will address the meeting.') (84/83); a gaudy sample of the above mentioned prostitute's style ('How I found the Lord.') (84/83).

The whole blasphemous dimension is thus in the encounter of the religious text and the profane text. The device of juxtaposition and counterpoint leads imperceptibly from one discourse to another by a truly devastating levelling effect. One never knows if one is in the orthodox sacred text or in one of its corrupt variations. Little by little the idea becomes clear that Catholicism, by its very essence as code and ritualized institution, itself secretes these parasitic practices — to a point where it could be said that in this constant oscillation, there is no longer a true Christianity to distinguish from its worldly distortions. The corruptions are not mere avatars of the sacred text, but are the text itself. We have a perfect example in the page where the whispering hypocritical confessions of the Dublin devout appear in the same paragraph as the self-accusatory protestations of repentant prostitutes in the Salvation Army. The two passages are placed practically one after the other, before a backdrop (and thus, symbolically, a common source and origin) of the sacred discourse of the priest saying Mass, whose fragmented speech appears just before and just after this paragraph (84/82–3). The sacred word is thus a background noise, over which the profane and blasphemous variations created by Bloom's thoughts emerge. A complete parodic polyphony is set up little by little. The strictly sacred text is no longer there except as a reference point which reappears here and there to allow us to measure both its distance from and its proximity to the degraded variations descended from it, which make up the very substance of Dublin Catholic discourse.

But the intertextual polyphony is not found solely in the alternated montage. It may also find its way into one passage taken in isolation. In the most orthodox of religious texts, parasite texts may insinuate themselves to distort its initial meaning, and vice versa. Bloom has an extraordinary gift for debunking the most institutionalized codes.

'Who is my neighbour?' (82/80). These apparently innocent words pronounced by Bloom on entering the church are also the question asked to Christ in the Bible by the lawyer in answer to the injunction 'Thou shalt love

thy neighbour as thyself' (Luke 10.29), to which Christ replies with the parable of the Good Samaritan.⁴ But these words, borrowed out of context, take on a completely different orientation here as they are placed after the phrase: 'Nice discreet place to be next some girl.' The Biblical meaning does not completely disappear but remains there as a vague reminiscence, the passive servant of this usurpation.

There is the same devaluing encounter in the words 'Hokypoky penny a lump' (82/81), by which Bloom punctuates the absorption of the Host by the faithful at church. They are in fact the words shouted by wandering ice-cream vendors ('Hokey, pokey, a penny a lump'), as well as the reprise of a child's nursery rhyme ('Hokey pokey winkey wum') (whose protagonist, we may note in passing, is the king of the Cannibal Islands, another symbolic detail in the context of the absorption of the Host). Thus the telescoping of these cliché formulae shows us a host turned ice-cream cone and a priest become wandering vendor. Religion dallies in the sickening sugariness of sweets and in babbling regression to infantile submission.

Finally, the most concentrated and subversive example of intertextual writing is perhaps found in the treatment of the word 'corpus', a word central to the Eucharist (which is being performed before Bloom in the church) since it designates the body of Christ brought to life in the sacrament. Here the word 'corpus' intoned by the preacher is immediately punctuated by Bloom with the word 'corpse' ('*Corpus. Body. Corpse.*') (82/80). The phonic proximity of the two words corpus/corpse produces a contamination effect: they become interchangeable. This equivalence is all the more tempting as 'corpse' actually does refer to a body, but a dead body. Bloom here surreptitiously obliterates the radical difference between life and death: stripped of their sacramental significance, the body of Christ is no more than a cadaver, the Host no more than a cake, as it was previously a 'lollipop' (82/81), or elsewhere, a gherkin picked from a jar ('He stopped at each, took out a communion, shook a drop or two (are they in water?) off it and put it neatly into her mouth.') (82/80). This deliberate myopia is all the more devastating in that here the body of Christ is also Life, recreated by the sacrament of communion. Once this Life is eliminated from the ceremony, all that is left is a ritual, a succession of mere gestures, an empty form ready for every perversion. Hence the ease with which the discourses of the grocery (the analogy to the gherkin), or medicine ('Shut your eyes and open your mouth.') (82/80), are adapted to the ceremonial.

But if such conflicts are brought into play by these isolated encounters, it is because these conflicts are constantly triggered and reactivated by a compelling all-inclusive network which permeates the chapter all the way through. One example demonstrates this. When Bloom, in the beginning of the chapter, has just suffered a bitter frustration of his voyeuristic pleasure because a passing tram has blocked his view of the silk-sheathed leg of a

woman entering a taxi, he remarks on the event in the following words: 'Paradise and the peri.' (76/74). The immediate recollection is of the title of the second section of a poem by Thomas Moore, *Lalla Rookh*. But it goes further: in Persian mythology the *peri* are creatures issued from fallen angels expelled from Paradise until their penance is fulfilled. The encounter between these two contexts calls up an image of Bloom brutally wrenched from his paradise, a woman's legs. And the chapter is strewn with these surrogate Edens devoid of all spirituality and where a paralysing inertia takes the place of bliss: the gelded horses whose supreme Eldorado is a peck of oats (78/77), the Chinese who find bliss more readily in an ounce of opium than in the missionaries' sermons (81/80), the natives fascinated not by the words of Father Farley, but by the lenses of his spectacles, which give off blue-tinged glintings (81/80), the faithful reaching ecstasy by swallowing the Host as one eats a piece of candy (82/81), the beggar who sleeps like the blessed during communion (82/81), the Italian eunuchs for whom castration has brought bliss (84/82). If we link together all these examples we eventually lay out a symbolic network covering the whole surface of the text. As soon as a discourse obviously external to Bloom is inserted into his monologue, it is at once caught up in this architecture which is far more compelling than it appears at first reading and which runs through the chapter like another text. Each time a distortion takes place, it is because the textual fragment becomes part of the network.

What makes the distortion so immediate is the fact that the text is saturated by two parallel and superimposed networks: on the one hand the realm of dogma, of Christian institution, of Catholic discourse; on the other the symbolic network of lethargy, inertia and surrogate paradises, equally omnipresent. The nodal points in the text, the strategic intertextual nexuses, are the moments of interference between these two spaces. A phenomenon of crystallization, of catalysis, then occurs, somewhat like a saturated liquid which suddenly precipitates. This is why one must not be deceived by the disordered and fragmentary appearance of the text: each fragment has behind it all the space it stems from, and the polysemous crystallization at the core of a single passage is in fact the point of juncture of two inclusive spaces. And the intertextual nebula appears as a highly organized configuration.

III The matrix and the echo

The 'Cyclops' chapter expands the intertextual mechanisms already noted in 'Lotus-Eaters': dissociation into heterogeneous and antagonistic levels of discourse. Here the conflict appears at its height: it seems that the discourses at work have reached such a state of differentiation and autonomy that they

split apart. One passes from tension to dissociation. The chapter breaks up into two alternating utterances: the linear and chronological progress of the first person narrative (the Nameless One) and heterogeneous textual blocks which are constantly cutting into this narrative flux. We have thus a text that is fundamentally bifid: on the one hand a narrative texture unified around a speaking subject, with reality as its underlying substratum (the account of the events in the pub) and obeying all the conventional laws of a dramatized oral tale: unity of place (the pub), of characters, of time, of action (with even an element of suspense: how is Bloom going to get out of it?) — on the other hand foreign bodies quite obviously proceeding from a textual space completely different from that of the Nameless One, giving the impression of being fragments of a vaster text from which they have come unfastened, like erratic blocks circulating without origin and without aim. Even while included in the same typographic continuum, the two texts seem to unfurl in two parallel spaces without either of them ever encroaching upon the other. One has, as it were, the impression of watching a film into which someone has spliced, at regular intervals, fragments of reels belonging to other films, or a collage where the description of a figurative scene is juxtaposed with fragments of newspapers or posters.

Each insertion is apparently motivated: indeed, each one has its starting point in a theme or a character or sometimes a mere detail briefly mentioned in the narration, and which the insertion seems to develop and rewrite. The existence of these links, however tenuous, has prompted many critics to read each insertion as the rewriting, in another style, of what has just been said by the Nameless One. But such a reading confronts serious obstacles. In fact, the trigger theme which makes the junction between the narration and each insertion is so reworked by the insertions that it fails to provide a real transition between the two texts. What is there in common between Alf Bergan saying that he thought he saw Dignam a few moments before, while the latter is actually dead, and the long account given of a spiritist seance Dubliner-style (299–300/300–2)? or again between the evocation by the Nameless One of a judge who sides with the poor against the rich, and the extensive fresco depicting Sir Frederick the Falconer dispensing justice before the Gaelic tribes (320–1/322–3)? or finally between the Citizen shouting 'Sinn Féin' and the lengthy flamboyant journalistic account of the execution of a young Irish nationalist (304–8/306–10)? In fact, each insertion displays a stylistic and rhetorical elaboration which largely transcends the narrative starting point and creates another reading space. One cannot perceive the specifically intertextual relation between narration and insertions if the latter are seen merely as another version of the former.

Let us first analyse the two discourses separately. The nameless One's shapeless and meandering account is both unable to structure itself according to 'stylistic' turns of phrase, and to structure its object: the episode in the

pub. One is dealing with repetitive and obsessive speech, each moment modelling itself on the contour of the event, unable to resist any possible opportunity for a pure retranscription of overheard dialogues or the pleasure of long calumnious digressions. It is incapable of building a scene, setting a stage, using rhetorical turns of phrase or repeating anything other than the judgements of the mysterious acolyte Pisser Burke, the crystallization of a collective speech and ultimate guarantor of truth. In fact it is devoid of all that makes for the specificity of the insertions.

In comparison with the preceding chapters, we witness a deliberate impoverishment. The technique of the interior monologue gives way to an oral narrative which is *not* interior monologue, but a narration by a person whose identity is never known, addressed to an equally anonymous interlocutor. This imperialism, this terrorism of the first person narrative serves to radically alter the relation between the discourse and the real. It means the end of the subtle narrative architecture set in place since 'Telemachus', where meaning proceeded less from a content transmitted by a narrator than from a textual network where everything was conveyed through the contrasts between the different zones of the chapter on the one hand, between the text and the underlying intertext on the other. A break occurs between the event accomplished once and for all, definitively cast into the past (the episode in the pub) and the voice of the narrator, which is the sole mediation at our disposal to grasp this event. The real retracts into the hypothetical and is completely masked by a sort of screen constituted by the voice of the narrator. The whole narration appears as a supplement to the event, a cumbersome supplement whose only effect on the supposed truth it possesses and never doubts for a moment is to cause it to retract still further. Whereas with Bloom an insidiously subversive seesaw effect took place between the different codes playing against each other, we have here a speech that is fundamentally nonsubversive because the slight gap, the faultline which permitted the emergence of meaning, has disappeared. Speech has become a slave to what it tries to communicate, and is condemned to replay it till the end of time.

Compared to this mudslide the insertions read like fireworks. Their variety makes all attempts to classify them seem illusory. However, if we take for our point of departure writing techniques rather than themes, groupings can quite easily be achieved.

1 *Journalistic discourse*

- sentimental clichés and epic amplification in the style of the yellow press (304–8/306–10)
- the literary page (309–10/311–12)

- the account of the nationalist gathering (315–16/316–18)
- the jargon of sports journalism (316–17/318–19)
- society news
 - the elegant wedding (325–6/327)
 - the visit of a distinguished personage (323–3/334)
 - the ceremony of farewell to a royal visitor (341/342–3)
- the pseudo-scientific chronicle in journalistic style
 - the account of a spiritist seance and the apparition of a spirit (299–300/301–2)
 - the report of a natural cataclysm (342–3/344–5)

2 *Forms of specific discourses*

- legal jargon (291/292–3)
- medical jargon (303/304–5)
- the style of wall graffiti (331–2/333)
- the clichés of condolence (312/313–14)
- the style of children's literature (313/315)
- the style of parliamentary debates (314/315–16)
- the eloquence of a nationalist diatribe (324–5/326)
- religious discourse
 - the Book of Common Prayer (327–8/329)
 - the liturgical style (337–9/338–40)
 - biblical poetry (343/345)

3 *Literary discourses*

- the style of the epic
 - epic amplification in the manner of the archaic Celtic saga (294–5/296–7)
 - geographic and encyclopedic panorama in the vein of epic description (292–3/293–5)
 - allegory (298/300)
 - portrait of the epic heroine (318/319)
 - the archaic Celtic chronicle (321/322–3, 323/324)
 - the epic vignette (330–1/331–2)
 - the medieval romance (334–5/336–7)

One sees now why critics have often understood the chapter's parodic value to lie in a purely thematic contrast between narration and insertions, between the sensational, theatrical and hyperbolic aspect of the insertions and the

prosaic and even sordid dimension of the goings-on in the pub. But this devaluing juxtaposition of the legendary universe of the epic (and the magazine) and the sordid world of Dublin is the least interesting aspect of the chapter. Rather than starting from a contrast between two universes, we must begin from the conflict between two levels of discourse.

But it would also be a mistake to assimilate this conflict to an apparent pluralism in writing, often practised in literature since the end of the nineteenth century, which consists in presenting the reader with a succession of discourses of various characters, each relating in their own voice events which are often identical. This is the case, for example, with Browning (*The Ring and the Book*), Faulkner (*As I Lay Dying*, *The Sound and The Fury*), and Virginia Woolf (*Mrs Dalloway*). Intertextuality in the true sense of the word is absent from these writings. For the different testimonies are in fact 'styles', each modelled on the psychology of a character, the collection of these distortions being unified in the end by an author controlling the whole process. This is not the case in 'Cyclops', where on the one hand the narration, although in the first person, continually refers back to the collective and anonymous, and on the other hand the insertions are anonymous pieces which never draw their stylistic specificity from the idiosyncrasies of a 'character' or the partiality of a 'point of view', but are much more a nearly mechanical, however brilliant, display of writing devices.

The whole difference between alternation of points of view and conflict of discourses can be summarized by the distinction made by Mikhail Bakhtin between 'stylization' and parody. In what he calls 'stylization' there is no real conflict between the different voices: 'This is not a collision of two ultimate semantic authorities, but rather an objectivized (thematic) collision of two represented positions which is wholly subordinate to the author's ultimate authority.' On the other hand, in what Bakhtin calls 'parody' ('dialogism' as opposed to 'monologism'), we have to do with utterances which are at the same level, not taken over by an author, and thus in conflict. 'The weakening or destruction of the monological context occurs only when two equally and directly object-oriented utterances come together. [...] Two embodied thoughts cannot lie side by side like two objects — they must come into inner contact, i.e. must enter into a semantic bond.'⁵

We find in this quotation two ideas that can be applied to 'Cyclops'. First, the distinction between 'style' and 'ultimate semantic authority' (the equivalent of the French term *énonciation*): no author is there in fact to include and neutralize the oppositions in the chapter. Next, the basis of the theory of montage (of which 'Cyclops' is a perfect example, coming just at the time when the technique was beginning to develop with Griffith and Eisenstein): the combination formed by juxtaposing several sufficiently contrasted units is qualitatively different from the simple sum of these units,

and necessarily produces a crystallization of meaning which goes beyond their respective differences.

Let us now try to define the two writing techniques brought into play. The speech of the Nameless One is a good example of literally alienated discourse through which circulates a whole collection of imported stereotypes. His obsession is the ceaseless search for origins and guarantees outside himself. And in this, his discourse is pure echo, and even the echo of an echo. He is the prototype of Dublin speech, which is only an infinite series of reverberations. And he is profoundly Dublinesque inasmuch as he is merely a resonating chamber within which reverberates something which has already been spoken, itself an echo which will in turn produce other echoes, and so on to infinity. He is nothing more than a fleeting stage in the infinite series of repetitions.

And what is fascinating in this speech is that although it is a succession of repetitions and echoes, it appears as original, as being an origin. It takes over its imported material as though this material were arising for the first time, as though suddenly uttering a truth which did not exist a few moments before. The Nameless One identifies himself totally with an already-spoken which is his flesh and blood. And, in this, we glimpse through his discourse the essential difference between oral intertextuality and written intertextuality. The voice, even when content to re-deliver words already delivered by others, cannot prevent itself from taking them over. Contrary to the written text, the voice is more than a simple mediation. Even if it repeats, this repetition is not performed with impunity. The written, printed, typographic text possesses a neutrality and an inertia which are far removed from the spoken word, which is always identified, to a greater or lesser extent, with the voice which utters it. Hence this phenomenon of near possession which makes the Nameless One, though re-saying the already-said, seem to be bringing it into existence for the first time. He becomes its origin and its founder.

There is a fetishistic dimension to the Nameless One's attitude towards the anecdotes he reproduces, the speech he repeats, the voices he mimics, the scenes he almost replays for his audience. Repetition becomes magical rite, echo becomes incantatory ceremony, restitution becomes conjuration. Whereas the written text is immediately contaminated by all the possibilities of mass reproduction which loom up behind it (journalism, mass media, etc., as is the case with the insertions), for a fleeting moment the voice gives back to its utterance the appearance of an original creation. This ceremony recurs constantly in Joyce: in the dialogues of *Dubliners* (in particular 'Ivy Day in the Committee Room' and 'Grace'), in the words of M'Coy at the beginning of 'Lotus-Eaters', in the interminable discussions among the journalists of the *Irish Freeman* in 'Aeolus'. In the magic of pub conversation, the immense corpse of the Dublin already-spoken continually returns to life vicariously for a few brief moments.

Moreover, this repetition has an essential function in participation: it is through its mediation that the Nameless One becomes an integral part of the Dublin community and, thus, exists. In this respect one could compare Molly Bloom's monologue in 'Penelope' and that of the Nameless One in 'Cyclops'. In both cases we find a speech which is fundamentally oral, meandering, relatively unstructured, using familiar language. But the formulae Molly uses are never frozen clichés. They are on the contrary extraordinarily original and individualized. As distinct from that of men, the language of women does not necessarily pass through that collective voice and that participation in a global entity of which the pub is the crucible and the microcosm.

Let us return to the insertions. What they have in common is that each is a highly coded and organized picture. Each of them offers the systematic and quasi-mechanical unfurling of a discourse that is wholly constituted, completely prepared, fully armed, which then 'covers' the real like a rhetorical grid, like a sort of formal matrix whose existence precedes any actualization in a text. Each uses to excess all the rhetorical rules of *inventio* (choice of subject), *dispositio* (internal arrangement) and *elocutio* (actual figures of rhetoric). Each insertion is in fact a real little machine for the production of a certain type of text, depending on the matrix present in the background, somewhat like a computer program. Despite their appearance of infinite diversity, the insertions are far from free. For they are in fact vignettes, purple passages, rhetorical and poetic *topoi*. Behind a verbal profusion that seems to metamorphose the world into so many *mirabilia* by kaleidoscopic and phantasmagorical effects, we soon see clichés arising.

The insertions are in fact 'clichés' in the original sense of the word ('Plate bearing in relief the reproduction of a page of type or of an image, permitting the impression of numerous copies', *Dictionnaire Petit Robert*). They are the matrices allowing the infinite reproduction of a form. In each case we are dealing with a structure, a model separable from its actualizations. In each insertion the whole series of possible actualizations proceeding from a single initial pattern looms up potentially behind each text present on the page. This virtual multiplicity points both towards the infinity of repertory and paradigm and towards the infinity of products, versions and variations of the same matrix. The text is at once a finished product and a machine whose products can be anticipated.

In this the insertions somewhat resemble the *loci memoriae* enumerated by certain ancient manuals of rhetoric specializing in mnemonics, permitting the instant recall to memory of a given piece of information.⁶ These *loci* are highly differentiated, architecturalized, and narrowly compartmentalized configurations, serving to fix in each compartment an element of knowledge one wishes to retain always available for a possible recall. Just like these, the insertions are the meeting point of the abstract list and the concrete

configuration. Much like the *Méthode Assimil* (which, by the way, fascinated Joyce) or Raymond Queneau's *Exercices de Style*, they partake both of the code and of its actualization, of competence and of performance.

Each insertion possesses a certain number of highly coded stylistic indicators which spring up ineluctably from the very first lines and function as varieties of signal, alerting the reader that the text belongs to a recognized genre which cannot be mistaken. Each sentence is saturated with signal-words which mark and mark over the text, designating its membership in some specific genre. The use of adjectives is particularly revealing. In the description of the giant, the nostrils are 'widewinged', the obscurity 'cavernous', the current 'powerful', the resonance 'rhythmic', the reverberations 'hale' (294/296). In the same way, in the account of the execution of the nationalist (which is a model of the genre, reminding us at the same time of the speech at the *Comices Agricoles* and Homais' newspaper article in *Madame Bovary*), we notice the abundance of clichés: 'vast throng', 'admirably rendering', 'plaintive muse', 'favourite Dublin street singers', 'considerable amusement', 'mirth-provoking fashion', 'roaring trade', 'real Irish fun', 'unexpected addition', 'excellent idea', 'instructive treat', etc. (304-5/306-7).

It is fascinating to observe at work in these insertions, be they journalistic or otherwise, this 'reification of the topic' in which Roland Barthes saw the decline of classical rhetoric.⁷ The degradation is all the more striking here because of the alternation of strictly journalistic insertions and insertions in epic, oratory or poetic style. In fact there is a constant exchange between the two. The devices circulate from one text to the other (in this sense they are literally 'commonplace'). This indifferenciation, this levelling, is the mark of a radical degradation of rhetorical discourse. The society page parasitically invades the account of the natural disaster and the story of the execution of the nationalist just as much as the Zulu chief's visit to Manchester and the farewell to the great man. Turns of phrase peculiar to pseudo-scientific erudition appear as often in the account of the spiritist seance, the evocation of the canine prodigy and the description of the disaster as in the medical language of Professor Blumenduft. The oratory style becomes pomposity, the metaphor becomes 'picturesque' imagery, amplification becomes pompous officialese, epic panorama becomes nomenclature, the vignette becomes a cheap print, the *exemplum* becomes popular wisdom, the Homeric epithet becomes a commonplace, description becomes 'on-the-spot notation', the *topoi* become clichés, the eulogy becomes advertising, the portrait gallery becomes the society page.

The objective substratum behind each insertion no longer seems to be its essential feature. The text is not modelled on it. The subject is only a pretext to set in motion a whole arsenal of rhetoric. One has the impression that it is the discourse which creates the subject, that the discourse brings with it the

topic that serves it best. The mechanisms deployed in the insertions imply a real division of all reality within reach, including it in advance in a factual and rhetorical typology. In the narration, on the other hand, the event, even if distorted by prejudices and partisanship, never appears to be manipulated. One could thus establish the same relationship between the story told by the Nameless One and the insertions as between the 'raw material' furnished by reporters to a newspaper for the crime page (for example, the tapes recorded on the spot — testimonies of the caretaker, the neighbours, the relatives, etc.) and the arsenal of prefabricated models at the disposal of the journalists who later transform the collected material into articles obeying the rules of journalistic writing (in fact, this activity is called 'rewriting', and the 'rewrite editor' is sometimes more important than the reporter).

Thus in juxtaposing two types of treatment of facts Joyce does more than simply induce a tension: he dissolves all possibility of a unified real underlying the fiction. In the works of Browning, Faulkner and Virginia Woolf referred to above, the real is at once the supreme absent and the supreme present. The supreme absent because the addition of all the discourses can never succeed in reconstituting a unified vision of the event. But also the supreme present, because everything is subordinate to it. If the testimonies never manage to 'cover' it, to unveil it as truth, it is because they fall short of the task, but this inadequacy never calls into question the transcendent existence of this truth. Yet it is precisely this transcendence which is dissolved in 'Cyclops'. While the speech of the Nameless One corresponds to the well-known pattern of the 'unreliable witness', the insertions function in the opposite direction: here it is no longer discourse which vainly tries to model itself on the real, it is the real which not only flows into the moulds of discourse, but loses its integrity and finds itself reduced to a pretext for rhetorical machinery to be set in motion. The insertions can only transmit a real already infected by conventions. Everything has become stereotype.

It is indeed through the irreducible faultline gap between narration and insertions that the meaning of 'Cyclops' is conveyed. This faultline is the symbol of the two discourses which pull Dublin apart: on the one hand the speech which repeats, on the other the matrix which reproduces and contaminates; here the infinite series of echoes, there the unrestrained production of the media's rhetorical machine. The whole Dublin paralysis is in this co-existence of the past of the spoken word and the present of the printed word — both transmitting nothing but alienation.

(Translated by Elizabeth Bell and the author)

Notes

1. Michel Foucault, preface to Flaubert, *La Tentation de Saint Antoine* (Paris: Livre de Poche, 1971), pp. 11–12.
2. Cf. Roland Barthes, *S/Z*, tr. Richard Miller (New York: Hill and Wang, 1974), p. 140.
3. Jacques Derrida, 'Plato's Pharmacy', in *Dissemination*, tr. Barbara Johnson (Chicago: University of Chicago Press, 1981), p. 109.
4. For the elucidation of allusions and sources I am very much indebted to two indispensable books: Weldon Thornton's *Allusions in 'Ulysses'* (Chapel Hill: University of North Carolina Press, 1968), and Don Gifford and Robert J. Seidman, *Notes for Joyce: An Annotation of James Joyce's 'Ulysses'* (New York: Dutton, 1974).
5. Mikhail Bakhtin, *Problems of Dostoevsky's Poetics*, tr. R. W. Rotsel (Ann Arbor: Ardis, 1973), p. 156.
6. Frances Yates, *The Art of Memory* (London: Routledge, 1966), ch. 1.
7. Originally, the topic is 'a network of forms, a nearly cybernetic pattern to which is submitted the material which one wants to transform into persuasive discourse'. But subsequently 'these forms soon tended to fill up [...] to carry contents which first were contingent, then repeated, reified. The topic became a stock of stereotypes.' Roland Barthes, 'L'ancienne rhétorique', in *Communications*, 16 (1970), 207.