



中文摘要：

關鍵詞：〈埃俄洛斯〉、現代通訊、聲控科技、文本、書寫學、愛爾蘭民族主義、文本政治

喬伊斯現代主義鉅著《尤利西斯》已具足後現代文本遊戲甚或文本政治之特質，小說中正式呈現此一文本革命面向者就是第七章〈埃俄洛斯〉了。小說前六章容或被令人莫測高深的意識流技巧所主宰，然而一直要到第七章喬伊斯才引進真正令人錯愕不已的文本遊戲，其中以報紙標題般的大寫字母不時中斷小說內容裡欲模仿寫實動作之企圖最為嚴重，〈埃俄洛斯〉此昭然若揭的悖離寫實主義的作法，正可做為本人探討《尤》做為「政治文本」所倚賴的文本政治手段此一為期三年研究計劃的起點。

在研究文本與政治此二面向互為依存的考慮下，可觀察到喬伊斯在〈埃俄洛斯〉一章中特別著眼其小說時代背景——即現代新興通訊科技的呈現及討論，故此章充斥電話、電報此類傳媒新貴的論述，在本章裡它們均有「聲控」此一特質，而本章又以修辭、演講術為其主題，故表面充斥聲音氣息的人聲演講（儘管還是得以書寫方式呈現），與以聲控即達遠距傳輸目的的通訊科技（此時尚包括本章最為突出的報紙意象）裡應外合，尤有甚者，此章演講範例之擷選均與愛爾蘭民族建國主義「息息」相關，此明顯利用聲息掌控、進而重現建國意識型態的有意動作，則是喬伊斯向演講/語氣/氣息/現身此一串聯關係致敬暨揶揄之舉。

本計劃首先便在突顯本章角色們對此一串聯動作自覺及不自覺的服膺，及其此動作與此章做為一「政治文本」之重要結盟關係，在此同時一則揭露一則更要發動足以煽動、顛覆此遠距通訊強大渴望（亦是共謀）的文本或書寫特質，此二者在本章形同拉鋸之戰，乃至戲劇化呈現聲音與書寫間哲學本質上之齟齬。藉此，本計劃旨在證明這便是喬伊斯在《尤》此一般咸認以形式主義至上的小說中，首次積極從事以文本催生、推動政治力量的作法，在現代愛爾蘭建國運動紛擾不安多事的世紀初，提供了有別於不論是議會或群眾路線政治運動以外的另一類政治的台可憐也——就是說，喬伊斯在〈埃俄洛斯〉所達致文本政治的遠景使其堂堂躋身於成就不下於愛爾蘭抗暴建國運動英雄的革命者之列。

英文摘要：

Keywords:

"Aeolus," modern telecommunication, voice-controlled technology, textuality, grammatology, Irish Nationalist ideology, textual politics

It is in the chapter of "Aeolus" in which Joyce initiates the significant textual experiment and thereby explores the possibility of non-mimetic writing in *Ulysses*. Preceded by the first relatively "realistic" chapters, "Aeolus" introduces, almost out of the blue, many non-representational marks which dramatically suspend the novel's realistic content. These, at the first sight (note the visual and graphic emphasis), refer to the boldface captions, the huge number of which forcibly interrupts the continuous concentration on the part of the reader from the tradition of realistic stories. It is thus essential that my three-year study of Joyce's textual politics starts from this chapter blatant in its textual experiment, not to mention that its thematics is so impregnated with political import that, next to the episode of "Cyclops," it professes itself as a fully-embodied political text.

What renders itself clear in "Aeolus" is Joyce's keen interest in new development of technology which characterizes the time period in which he wrote and set his novel--the modern. In this chapter it is most fitting that various forms of telecommunicative technology are made the central concern on the minds of not only the characters but the narrator-author. Thus, voice-controlled devices (to use an anachronistic metaphor) such as telephone and even telegram loom large in the lives of the people found in the printing works in this chapter. Together with the printing machine, which mechanically reproduces and generates "newspeak" as rabbits are being pulled out of the hat of the magician, these close-to-the-original speech- (note the pun) simulating modern technology all at once cons-/as-pire toward the ideological pursuits on which the speakers in this chapter set their minds (it is meant deliberately that the voice- or speech-hinged metaphors infuse the above sentence). Hence, it is no coincidence that the main "art" and "technique" of the chapter--i.e. the just as much voice-controlled and -concerned rhetoric, or oratory--is combined with and geared toward the nationalistic ideology constantly on the "breath" (hence the Aeolian theme) and "lips" of the characters.

My project will attempt to expose this voice-controlled as-/cons-piration infusing both the text's conscious and unconscious concerns and how it strategically gets affiliated with the text's surface ideological thematics. While elucidating the close continuum between speech- or oratory-centered feat which various speech-making representatives as proposed by this chapter display and the political agenda of Irish Nationalism, against this alliance, I will call attention to the dialectical war fermented by the insidious and insurgent grammatological elements embedded right in the orthographical aspect of the text. I am hoping to demonstrate that Joyce's politicization, albeit unduly being glossed over due to his overpowering interest as well as achievement in aesthetic revolution, in "Aeolus" is activated by a modern warfare in technology--between telecommunication and grammatology. Therein lies his most revolutionary vision, as echoed by Stephen's "I have a vision, too" (*U*7.917), concerning Irish politics, the nature of text-uality, and ultimately textual politics.

計畫成果：

此計畫最後順利完成並發表於 *NTU Studies in Language and Literature* 10 (June 2001): 173-203. 標題為：“A Technological Tug of War: Telecommunication vs. Grammatology in ‘Aeolus’.”