

Abstract

The thesis deals with the theory of *Hamlet* created by Stephen Dedalus, the main protagonist of *Ulysses*, and with its counterpart in the form of Joyce's theory, which can be imagined as a twisted theory of Stephen reflected in the narrative of *Ulysses*. The first chapter concerns the origins of Stephen's *Hamlet* theory; it focuses on Stephen's aesthetic views with emphasis on the terms Stephen uses and shows how Stephen diverts from the models he is drawing on. It is revealed that the basic concept of Stephen's aesthetic theory is the indispensability of "real life" for an artistic creation. Most of the terms Stephen employs include this issue, except for his idea of a "detached artist", which is the very opposite of a contact with reality. However, this paradox is a link towards reconciliation of two opposing tendencies, which seems to form the essence of an artistic creation. The chapter likewise comments on Joyce's ironical treatment of Stephen's views. Stephen detaches himself from Christianity, yet he uses religious parallels and thus, paradoxically, pays homage to it. Irony also surfaces concerning the relation between an artist and his work of art; Joyce's "new" theory of *Hamlet* is closer to Aquinas than Stephen's original. In a similar way Joyce regards Stephen's analogy between a literary work of art and the real world: the narrative of *Ulysses* predicts its own existence, following precisely Stephen's argument, yet Stephen is unaware of it.

The second chapter focuses on the main points included in Stephen's *Hamlet* "lecture" presented in the National Library and comments on the way in which Stephen presents his arguments. Stephen provides evidence for his aesthetic views (the significance of reality for an artistic creation, the nature of an artist etc) using the example of Shakespeare and *Hamlet*. The chapter also works with the sources Stephen and Joyce drew on when gathering information about Shakespeare; the manner in which Stephen treats the sources is implied, the errors he commits are touched upon and stress is put on the places where Stephen deliberately gives incorrect information. A study by William M. Schutte was used for the summary concerning Stephen's sources. Next, the chapter includes a commentary on the reception of Stephen's *Hamlet* speech and on Stephen's reactions, both pronounced and silent. The results testify of the impact Stephen's psychical state has on his aesthetics and lead to the conclusion that the purpose of his lecture is rather to come to terms with himself than to present an original

theory of *Hamlet* based on aesthetics. Stephen changes his initial statement, works with unreliable sources, contradicts himself and deliberately distorts facts in order to corroborate his argument.

The third chapter centers on a parallel, ironical version of Stephen's *Hamlet* theory, which Joyce incorporated into the narrative of *Ulysses*. The chapter follows Joyce's treatment of Stephen's views, the way he twists and/or inverts them. Likewise, the chapter shows what places each of the protagonists assume in this "new" theory of *Hamlet*. It becomes clear that the protagonists do not represent only one role in the theory, yet that they constantly change and acquire different meanings; for instance Bloom can represent Shakespeare as well as King Hamlet, Stephen shares common features with both Shakespeare and Hamlet, etc. Protagonists and their roles are handled with strong irony in this version of the theory: the same role can be shared by Bloom, dead Dignam and a rat. Finally, the third chapter deals with the possible existence of Joyce as the author inside the *Hamlet* theory. The results show that owing to the remarkable structure of the *Hamlet* theory it is truly possible to see the author of *Ulysses* as its participant. Joyce assumes the function of Stephen's Shakespeare while Bloom and Stephen are towards him in the positions of King Hamlet and Hamlet, respectively.

The final chapter concentrates on the motives of fatherhood and motherhood with respect to both theories of *Hamlet*. It endeavours to find reasons why Stephen constructed his vision of an artist according to the Sabellian heresy and why the paternity and maternity motives are so vital to Stephen for the function of the whole argument. Stephen's attitude to life and art can be explained by the means of the Oedipal complex – his detachment from both his father and mother because of jealousy, the feeling of guilt for his mother's death, the attempt to come to terms with the guilt. Furthermore, the chapter recapitulates the relationship between Stephen and both his biological and spiritual father. Stephen prefers the latter which can be explained according to the Oedipal complex again. Stephen's final refusal of Bloom's hospitality can be perceived in several ways, in particular as a manifestation of his artistic rebellion. One of the other possible solutions is based on the idea that Stephen and Bloom are psychically one person (Joyce) and therefore Stephen's refusal is irrelevant. Finally, the chapter regards the way in which Joyce transforms the above-mentioned themes inside his "new" theory of *Hamlet*. The role of King Hamlet is adopted by Stephen's mother and both Hamlet and Shakespeare can be perceived as feminine. The reason of these shifts is the weakening of the patriarchal role and of the role of a man in

general. Irony mingles with a positive view on this issue – positive because for Stephen, an androgyne is an ideal artist.

Key words: modernism; Joyce; Hamlet; Oedipal complex; paternity; irony; Aquinas