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摘要(中)	<p>自《青年藝術家的畫像》至《尤里西斯》，主人公斯提芬·戴達羅斯（Stephen Dedalus）為了其藝術創造及自我發展的自由，便一直抗拒正史的鉗制，且將其自身與整個社會隔絕開。斯提芬以遺世絕俗來否定歷史，卻仍無法否定存在他體內的記憶；他能質疑歷史事件的結果，卻無法改變自己的過去。其失落感也來自於對記憶及書寫的態度，而這兩者亦影響斯提芬對自我的認知。本篇論文將以米歇爾·傅柯的自我書寫理論來分析斯提芬自《畫像》至《尤里西斯》的成長，並主張斯提芬最恐懼的並非歷史，而是記憶，而他之所以無法藉由藝術得到解脫及自由，正因他拒絕面對其個人的歷史，換言之，他的記憶。 本論文共分四</p>

章，每一章將分析斯提芬在不同階段的自我發展及其書寫與記憶的關係。第一章是針對斯提芬在《畫像》一書的發展。第二章前半部將首先分析《畫像》及《尤里西斯》兩部小說文體風格的差異，藉此對斯提芬在這兩部小說的自我發展做一概述，並以此點題開始文中對《尤里西斯》的分析。本章所分析的是《尤里西斯》前三章：〈帖勒馬可斯〉、〈奈斯陀〉，及〈普羅提斯〉。《尤里西斯》的另一主人公布魯姆也將在本論文第三及第四章被討論。第三章首先將分析斯提芬在〈艾奧羅斯〉及〈斯奇拉及克瑞彼底斯〉所發表的《李子的寓言》及其關於莎士比亞的理論；後半部分將會比較布魯姆及斯提芬兩人對記憶、語言，及自我等議題的差異。本論文最末章將分析《尤里西斯》中最複雜的一章—〈瑟喜〉。〈瑟喜〉一章以戲劇表演來呈現其內容，而兩位主人公的過去也將在舞台上演出。當布魯姆面對自己的過去且變化成嬰兒、成人，和女人，斯提芬仍不願面對自己的記憶且毫無變化；而當斯提芬終究無法踰越其自我的界限，並逃離他對亡母的幻覺，布魯姆藉其夭亡之子的幻覺中實現了生命的可能性。

摘要
(英)

From *A Portrait of the Artist as a Young Man* to *Ulysses*, Stephen Dedalus has been resisting the dominance of the official history and thus he isolates himself from society to freely create his art and self. Isolating himself from the public to reject history as he may, he cannot avoid facing the personal memory imprinted in his body. He may be able to question the result of a historical event and thus free himself from the dominant history, but he cannot change his own past. His feeling of loss is also resulted from his attitude toward his memory and writing, both of which influence his perceiving of his self. In my thesis, with the application of Michel Foucault's theory of self writing to analyze Stephen's development from *A Portrait* to *Ulysses*, I argue what Stephen is afraid of is not history, but his memory, and the reason Stephen fails to attain his salvation through art and thus to get his desired freedom is resulted from his refusal to face his personal history, i.e., his memory. I divide my thesis into four chapters, and in each chapter, I analyze Stephen's development of the selfhood in different stages as well as the relation between his writing and his attitude toward memory. In Chapter One, I focus on Stephen's development in *A Portrait*. In Chapter Two, I shall first solve the problem of the stylistic difference between *A Portrait* and *Ulysses* to have an overview on Stephen's development in the two novels and thus to begin my analysis of *Ulysses*. In this chapter, I shall focus on the "Telemachiad" episodes: "Telemachus," "Nestor," and "Proteus." In Chapters Three and Four, I bring Bloom into my analysis. In Chapter Three, I focus my analysis on "Aeolus" and "Scylla and Charybdis," in which Stephen presents his two other writings: the Parable of Plums and the Shakespeare theory. In Chapter Three, I also make the comparison between Bloom and Stephen to show their differences of facing memory, language, and the self. In Chapter Four, I shall move my analysis to "Circe," the most complicated chapter of *Ulysses*. In "Circe," an episode of the stage performance, both Bloom and Stephen encounter their past on stage. Nevertheless, while Bloom faces his own past and transforms his self from an infant to a man and to a woman, Stephen still refuses

	to face his memory and is always Stephen, and when Stephen fails to transgress his limit and runs away from his vision of his mother's ghost, Bloom actualizes the possibility of his life in his vision of his dead son.
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