

FULL FATHOM FIVE A WHOLE WORLD LIES: SHAKESPEARE, POLLOCK AND BEYOND

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***Abstract:** The paper aims to provide some illustrations of the ever-widening spectrum of intertextuality by visiting a number of literary and visual landmarks in the journey undertaken by one memorable phrase not merely from one text to another but across media as well. Rather than dwell on the relatively straightforward echoes of Ariel’s hypnotic song that find their way in the Proteus episode of James Joyce’s *Ulysses* and permeate T.S. Eliot’s *The Waste Land*, the analysis will focus primarily on the much more problematic relationship between the literary text and Jackson Pollock’s 1947 *Full Fathom Five*, in an attempt to establish the extent to which an intertextual approach can function in the case of a nonfigurative work of art whose Shakespearean title was not the product of authorial intent. This quest will also entail a comparison between the iconic abstract expressionist work and Edmund Dulac’s 1908 illustration, as well as an exploration of John Kinsella’s 1993 “*Full Fathom Five*,” a poem inspired by a reproduction of Pollock’s painting that closes the page-canvas-page intertextual circle.*

***Keywords:** Abstract Expressionism; illustration; intention; intertextuality; modernism; (non)figurative; title.*