『제임스조이스저널』
제27권 2호(2021년 12월) 37-60
http://dx.doi.org/10.46258/jjj.2021.27-2.37

To Construct Irish Identity through "the Oriental Other": The Imagination and Meditation in James Joyce's Novels*

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In the first half of the 20th-century, many western modernist writers such as Franz Kafka, William Butler Yeats, Ezra Pound, T.S. Eliot, W.H. Auden, etc., coincidentally became interested in the vast and mysterious Oriental world. This interesting phenomenon in the literary world was not only the continuity of "Chinoiserie" since the 18th-century Enlightenment movement

* This paper is funded by Beijing International Studies University's Special scientific research project "The Study of Confucianism by American Sinologist Donald J.Munro: Paradigm, Characteristics and Enlightenment" (No. KYZX21A026).

I am grateful to FENG Yingying for her translating my Chinese paper into English. This paper is translated and revised by Feng Yingying, translator of Foreign Affairs Office of Tibet Autonomous Region. I would like to extend my hearty gratitude to Prof. KIM Cheol-soo at Chosun University, who organizes the 9th International James Joyce Conference in Korea on June 19th, 2021 so that I have a chance to share this paper with Joycean scholars from overseas.

and the desire for the exotic 19th century romantic tradition, but also the western rediscovery of the exotic Orient accompanying with such pessimistic mood as "The Decline of the West" from German philosopher A. Spengler and "God is dead" from F. W. Nietzsche. Some modernists attempted to criticize the perilous, beleaguered civilization in the west, and to seek the salvation through romantic Orient images of "the other" beyond the western world.

Many works of the Irish novelist James Joyce (1882-1941) abound in vivid description and imagination of the Orient including the Middle East such as Turkey, Israel, Palestine, and the Far East like India, China and Japan. However, like most westerners, Joyce's understanding of the East is somewhat Utopian as the main source of the knowledge. Ira B. Nadel points out several channels through which Joyce had acquired knowledge of China and Japan: Jesuit education in Clongowes Wood Colleges and Belvedere Colleges, the orientalist in Ireland; travelogues and history books about the East, popular culture like Christmas play or Japanese noh, various Oriental collectibles and Museums, "Chinoiserie" in the whole society, and so on (Nadel 86-88).

Obviously, Joyce's knowledge of the Orient and obsession with the Orient promoted his modernist creating. Longing for the unknown, romantic ideal or distant land while constantly being confined to vulgar reality, this has become one important theme of his novels. The situation is as Edward Said, who is an American scholar of Indian origin, points out:"In the system of Knowledge about the Orient, the Orient is less a place than a topos, a set of references, a congeries of characteristics, that seems to have its origin in a quotation, or a fragment of a text, or a citation from someone's work on the Orient, or some bit of previous imagining, or an amalgam of all these" (Said 177).

According to Daniel-Henri Pageaux's theory of "Imagology," there are three basic attitudes in the study of foreign images in a work: fanaticism, hatred and goodwill (Pageaux 175-176). We can find these images reflect three

attitudes in Joyce's novels. In fact, the real East is not very important to Joyce, but it provides him with a distance or external other perspective from which he can effectively observe his Dublin or Ireland, and a way to reveal Dubliners' survival dilemma and the crisis of western culture more profoundly. Joyce tries to criticize the injustice or limitation of the ordinary life, highlight the big gap between ideal and reality. It's about constructing a new unique, complicated Ireland identity through the borrowed, simplified, and encoded "the Orient Other."

I. The Images of "Araby" as Romantic Fantasy

The image of "Araby" in collections *Dubliners* makes reference to "Oriental imagination." This short story narrates a boy "I," the first awakening of love, being immersed in the blind love of sister "Mangan": "Her image accompanied me even in places the most hostile to romance" (*D* 31).

"Araby" (ancient name for Arab) here means a bazaar perfumed with Oriental exoticism, somewhat like Arabian market in Dublin. When the girl Mangan first spoke to this boy, she mentioned by chance if he was going to Araby. Thus, the word "Araby" got connected with "Mangan" in this boy's heart:

> At last she spoke to me. When she addressed the first words to me I was so confused that I didn't know what to answer. She asked me was I going to *Araby*. I forgot whether I answered yes or no. It would be a splendid bazaar, she said; she would love to go.
>
> —And why can't you? I asked.
>
> ...
>
> —It's well for you, she said.

—If I go, I said, I'll bring you something. (*D* 31-32)

"Araby" hence became a magic word which called to this boy through the silence with its poetic syllables. Innumerable follies appeared in his daydreaming, and his tedious daily life was lit up by the girl's little advice of going to Araby market.

> The syllables of the word *Araby* were called to me through the silence in which my soul luxuriated and cast an Eastern enchantment over me. . . . I could not call my wandering thoughts together. I had hardly any patience with the serious work of life which, now that it stood between me and my desire, seemed to me child's play, ugly monotonous child's play. (*D* 32)

In order to go to "Araby", the boy strode down the street towards the station bravely at night, hurried to the bazaar by a special train and then in front of him was, "a large building which displayed the magical name" (*D* 34). However, nearly all the stalls were closed and the greater part of the hall was in darkness. The romantic scene in his imagination was shattered by adults' vulgar conversation with the light out and the upper part of the hall in completely dark. The charming light of "Araby" dimmed in the dirty, boring and mediocre environment in the real world, bringing the boy deep hurt and anger. Therefore, the romantic fantasy of "Mangan," together with the word "Araby," became the symmetrical image of the listless, paralyzed Dublin environment represented by the moribund priest.

Ideals defeated by harsh reality, "Eastern enchantment" was not fulfilled but swallowed by endless darkness—this is not only the disillusionment of the Orient fantasy, but also silent protest against the boring world of adults by simple and wonderful teen world. "Araby" in Dublin is a fake, but the symbolic word "Araby" has become an unattainable beam of light in the

journey of a growing child. That is to say, the exotic "Araby," though dazzlingly colorful and alluring, is a mystical presence that cannot be obtained in chocking, sordid and spiritually paralyzed Dublin unless this protagonist is courageous enough to fly away from the native land.

Longing for the romantic ideal or distant, unknown country while constantly being confined to vulgar reality, this has become one eternal theme of Joyce's works. In "Eveline," the heroine Evelyn fell in love with one sailor Frank and she was about to explore another life with him. "Frank was very kind, manly, open-hearted . . . he had tales of distant countries" from the Argentine capital (*D* 38-39). Eveline was determined to escape from the stifling Dublin and carefully made preparation for running away with her lover. But on the occasion of her departure, Eveline wandered in the station and became hesitant. When the bell clanged, instead of running away, she gave up the possible new life in despair. In "A Little Cloud," the poetic protagonist Little Chandler who likes Byron and his poems gradually became miserable, despairing, exhausted and numb after marriage. His youthful, romantic enthusiasm was eroded completely in the prison of banal daily work and marriage life filled with trivial housework, baby's sobbing and petty wife. One day, he noticed the listless eyes through his wife's photo:

> He looked coldly into the eyes of the photograph and they answered coldly. . . . They repelled him and defied him: there was no passion in them, no rapture. He thought of what Gallaher had said about rich Jewesses. Those dark Oriental eyes, he thought, how full they are of passion, of voluptuous longing ! . . . Why had he married the eyes in the photograph? (*D* 83)

The distance between idealized life and vulgar reality is insurmountable. The melancholy, romantic boy in "Araby" becomes dispirited, disillusioned

Little Chandler—this is almost the unavoidable way for all the growing up young man. What "Araby" market, foreign sailor "Frank," the Jewish girl's "dark Oriental eyes" symbolized is just a romantic, distant world far away from reality. Obviously, "The Orient," "exotic" is nothing but a symbol existed in imagination, some heterogeneous possibility and a fragile illusion. In Joyce's works, "the Orient" is linked to escapism that indulges in romantic fantasies (glaring colors, exciting lifestyle) that can break through the tedious imprisonment of reality and bring people freedom, love, hope and creativity in the process of constant exploration.

This is the never-ending conflict between life and art, reality and ideal. In Joyce's opinion, the only way to resolve this problem lies in artists' imaginative creation. That is why he named the protagonist Stephen Daedalus in *A Portrait of the Artist as a Young Man.* In ancient Greek mythology, the craftsman Dedalus created feather wings (by which to fly away King Minos' Labyrinth) with his amazing imagination and creativity to escape all the terrible, dangerous and forbidding places. This also means that the artist is such a group of people who use words, symbols and materials to create the wings that can help escape from the maze of reality and get wisdom and freedom beyond mundane difficulties.

At the end of the novel, Stephen, Joyce's spokesman to some extent, broke through the shackles all around him to bravely chasing his artistic ambition, that is, to display himself in unfettered freedom through art:

> Away! Away! The spell of arms and voices: the white arms of roads, their promise of close embraces and the black arms of tall ships that stand against the moon, their tale of distant nations. They are held out to say: We are alone — come. And the voices say with them: We are your kinsmen. (*P* 287)

From the analysis above, we can find that The Oriental Utopian images such as "Araby," "eastern enchantment," "romance," "rich Jewesses," "dark Oriental eyes," and "distant nations" provided the exotic other imaginative possibilities. These actually mean an artistic world cast out of language symbols and orient imagination in Joyce's writing.

II. Jewish Bloom's Imagination of the Middle East

Not far from the West, the East is either with or roots in it. The Hebrew civilization, an important source of Christian civilization, is regionally the Jewish civilization in the Middle East. Why is Bloom constructed as a descendant of Jewish and Hungarian in *Ulysses*? Why does James Joyce claim that *Ulysses* is an epic of Israel and Ireland? This is by no means fortuitous. James Joyce in his youth knew the suffering of the Jewish people and showed compassion for them, therefore, he is endowed with abundant imagination about the Jewish culture, which motivated him to create literary works like *Ulysses*" (Xiangyu 58). In the biography of *James Joyce*, Richard Ellmann also mentioned: "In making his hero Leopold Bloom, Joyce recognized implicitly what he often spoke of directly, his affinity for the Jews as a wandering, persecuted people, 'I sometimes think,' he said later to Frank Budgen, 'That it was a heroic sacrifice on their part when they refused to accept the Christian revelation. Look at them. They are better husbands than we are, better fathers and better sons'" (Ellmann 373); "The two characteristics of the Jews which especially interested him were their chosen isolation, and the close family ties which were perhaps the result of it" (Ellmann 373). By reading some books about Jewish culture, going deep among Jews in all walks of life, Joyce, together with his own experience of alienation in the exile,

created a vivid Jewish image.

Joyce also keeps pondering over the Jewish ethnicity; declares that the Irish and Jews are similar in many respects: the oppressed race, indulgence in fantasy, strong interest in cooperation and; craving for rational rules. Indeed, far from the heartland of Europe, the two nations have long been ignored in the "other" status. Although the Jewish culture is an inherent other of the Christian culture, however, Jews are discriminated and oppressed in Europe, and even been regarded as inferior peoples due to religious, economic and some other complex reasons. Through criticism on various actions of anti-Semitism, Joyce exposed the inherent shortcomings of European culture and its falsehood with his insight and broad mind beyond narrow nationalism.

In *Ulysses*, the author expressed the eternal theme of love through Bloom's "roaming" and "going home" in one day. The complicated wandering and exploring identity as embodied in the protagonist very fit in with those nice personalities of the Jews such as honest, patient, tolerant, hardy, rootless and loving family. The ambiguous status of Bloom also illustrates this point. Settled in Ireland, he is the descendant of a Hungarian and a Jew—this identity crisis leads to his plight which in some way also symbolizes the predicament of the Jewish people. Ireland is dominated by the Catholic faith, so Bloom's unclear religious belief caused him great embarrassment, which also shaped his unique spiritual dimension: silent tolerance of all sufferings, selfless love and universal brotherhood.

> It was now for more than the middle span of our allotted years that he had passed through the thousand vicissitudes of existence and, being of a wary ascendancy and self a man of rare forecast, he had enjoined his heart to repress all motions of a rising choler and, by intercepting them with the readiest precaution, foster within his breast that plentitude of sufferance which base minds jeer at, rash judgers scorn and all find tolerable and but

tolerable. (*U* 14.859-65)

This unique quality of tolerance and universal love represent the noble dignity of mankind, which is also the true reason why the young artist Stephen found fatherhood in him and Bloom's wife Molly determined to give their marriage an opportunity.

The east is the place where the sun rises and all the wonderful dreams begin. In *Ulysses*, chapter four, Bloom began his "daydreaming about the east" in the track of the morning sun:

> Somewhere in the east: early morning: set off at dawn. Travel round in front of the sun; steal a day's march on him. Keep it up for ever never grow a day older technically. Walk along a strand, strange land, come to city gate, sentry there, old ranker too, old Tweedy's big moustaches, leaning on a long kind of spear. Wander through awned streets. Turbaned faces going by. Dark caves of carpet shop, big man, Turko the terrible, seated crosslegged, smoking a coiled pipe. Cries of sellers in the streets. Drink water scented with fennel, sherbet. Dander along all day. Might meet a robber or two. Well, meet him. Getting on to sundown. The shadows of the mosques among the pillars: priest with a scroll to roll up. A shiver of the trees, signal, the evening wind. I pass on. Fading gold sky. A mother watches me from her doorway. She calls her children home in their dark language. High wall: beyond strings twanged. Night sky, moon, violet, colour of Molly's new garters. Strings. Listen. A girl playing one of those instruments what do you call them: dulcimers. I pass. (*U* 4.84-98)

In his stream of consciousness, Bloom imagined himself walking on an exotic street, like a traveler, to see around the local customs in curiosity and slumber in the mysterious story of Arabian Nights. Although Bloom was far away from Palestine, his ancestral land, he still can not forget his homeland, struggling to safeguard the dignity of the Jewish all his life. It takes great

courage for Joyce to give those merits to a common Jew during the First World War when the anti-Semitism campaign was rampant in many countries. Deasy, the schoolmaster in *Ulysses* is such an anti-Semite "England is in the hands of the Jews. In all the highest places: her finance, her press. And they are the signs of a nation's decay. Wherever they gather they eat up the nation's vital strength" (*U* 2.346-49).

Living in the stifling Dublin permeated with Christian faith, Bloom, the Jewish "infidel" appears a little strange. He is suspicious of any orthodox such as religion, nation, society and ethics. He has faith in Judaism at first, and then believes in Protestant; finally, Roman Catholic wins his favor, he even agrees with Darwin's theory of evolution. His attitude towards all forms of religion is indifferent and tolerant. This alienation and uncertainly attitude of the mainstream make it possible for his personal experience of Judaism, Protestant and Catholic, and he is even full of intense sympathy and curiosity about Islam, Buddhism, and Confucianism.

Therefore, Bloom is not so much a Christian (baptized twice), than a Civil Disobedience advocate and also a Pacifist and humanitarian to save the world with love. He even proposed universally significant reform measures for the future society: "I stand for the reform of municipal morals and the plain ten commandments. New worlds for old. Union of all, jew, moslem and gentile. . . . esperanto the universal language with universal brotherhood. No more patriotism of barspongers and dropsical impostors. Free money, free rent, free love and a free lay church in a free lay state" (*U* 15.1685-93). Actually, Bloom is possessed with a noble quality, which lies in his no seeking for the narrow sense of belonging or boundary in national character. An internationalist, he stands for both the west and the east. Jewish identity, non-Eurocentric stance and the ideal of multiculturalism as embodied in Bloom represent the heroism in a new era.

III. India Is a Lovely Garden of the World

This general understanding of the West on the East is similarly mentioned by Edward Said: "The Orient was almost a European invention, and had been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences" (Said 1). The knowledge and imagination related to the Far East in *Ulysses* make an important part of the hero's inner world and self-identity.

Since India was colonized by the British Empire, the exchanges between the West and the East have become more and more frequent: economically, culturally and politically. We can find this through one day's common life in *Ulysses*. When walking through the dazzling shopping streets of Dublin in the burning sun, the imported tea from the East India Company triggered his rich imagination on the tropical regions of the south India:

> In Westland row he halted before the window of the Belfast and Oriental Tea Company and read the legends of leadpapered packets: choice blend, finest quality, family tea. Rather warm. . . .
>
> So warm. His right hand once more slowly went over his brow and hair. Then he put on his hat again, relieved: and read again: choice blend made of the finest Ceylon brand. 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. Wonder is it like that. Those Cinghalese lobbing about in the sun in DOLCE FAR NIENTE, not doing a hand's turn all day. Sleep six mongths out of twelve. Too hot to quarrel. Influence of the Climate. Lethargy. Flower of idleness. The air feeds most. Azotes. Hothouse in Botanic gardens. Sensitive plants. Waterlilies. Petals too tired to. Sleeping sickness in the air. Walk on roseleaves. (*U* 5.17-19; 27-36)

Bloom loves flowers very much, so he connects the Far East with various tropical plants and flowers. The common Jewish surname "Bloom" itself contains the meaning of flower, which also suggests the hero's flower-like, lively, complete, plentiful temperament and personality. Bloom is longing for the East with admiration: "The far east. Lovely spot it must be: the garden of the world." This fascinating garden of the world is in some way similar to the Garden of Eden in the book of Genesis. Besides the geographical Indian subcontinent with flowers everywhere, Bloom is also yearning for the spiritual paradise of the Orient—the state of Nirvana. He is particularly interested in Buddhism; the thought of metempsychosis dominates his way of thinking, spiritual Orientation and inner monologue all the time. At the beginning of Chapter four, Molly asked Bloom the meaning of Metempsychosis:

> —Metempsychosis, he said, frowning. It's Greek: from the Greek. That means the transmigration of souls. . . .
> —Some people believe, he said, that we go on living in another body after death, that we lived before. They call it reincarnation. That we all lived before on the earth thousands of years ago or some other planet. They say we have forgotten it. Some say they remember their past lives. (*U* 4.341-42; 362-65)

"Metempsychosis" means transmigration and reincarnation. Thoughts about life, death, life inspired by the word constantly appear in Bloom's inner monologue: "Karma they call that transmigration for sins you did in a past life the reincarnation met him pike hoses" (*U* 8.1147-48). "Reincarnation" way of thinking in life experience is the theme of *Ulysses* (from leaving home to going home, from separation to reunion) as well as the structural pattern of the novel, which is apparent in Molly's inner monologue that both starts and ends with "Yes." Originated from both the primitive ancient Greek religion

and Eastern Buddhist, this view of the "cycle of the soul" challenged Christianity which holds that human history develops in linear order from start to a different end.

The beginning of the 20th century witnessed a "Sanskrit boom" during the cultural exchanges between the east and the west. Some upper Irish people were fascinated by Buddhism and theosophy. For example, the contemporary Irish poet Yeats also had similar opinion with Joyce, "Deeply engrossed in Oriental mysticism, he didn't take Christianity as the everlasting, universal truth, but considered it as a necessary yet not advanced period in human history" (Hao 21). Just like Yeats' interest in taking various non-Western cultures in his poems, Joyce is also fond of non-Christian traditions such as Pagan culture, Sanskrit, Buddhist and all kinds of folk culture. In *Ulysses*, Chapter eleven, Bloom had a series of correlations relevant to "Esoteric Buddhism." He mentioned tantras, jivic, pralaya and Maya etc. which all revealed the hero's exceptional love and familiarity with the Indian culture. Interestingly, the Indian temperament as embodied in Bloom also gave him a special spiritual dimension different from Christianity. At the end of the novel, Molly even feels his husband somewhat like a Buddha:

> . . . with his hand on his nose like that Indian god he took me to show one wet Sunday in the museum in Kildare street all yellow in a pinafore lying on his side on his hand with his ten toes sticking out that he said was a bigger religion than the jews and Our Lords both put together all over Asia imitating him as he always imitating everybody. (*U* 18.1200-05)

Molly's feeling is sensible. Compared with those apathetic Dubliners who live a befuddled life, Bloom possesses a precious spirit of heroism and idealism. Joyce equates his protagonist with Odyssey, Jesus and Buddha and gives him a certain spirit—the unity of humanity and divinity. Bloom once

prophetically warned the crowd like the apostles in history: “But it’s no use, says he. Force, hatred, history, all that. That’s not life for men and women, insult and hatred. And everybody knows that it’s the very opposite of that that is really life” (*U* 12.1481-83). Bloom, “A new apostle to the gentiles,” trying to melt away all the hatred and violence with “Universal love,” in this sense, his brotherhood is in consistent with the universal fraternity and compassion traits advocated by Jesus Christ and Buddha respectively (*U* 12.1489).

IV. China & Japan: A Magic, Mysterious Space

At the beginning of the 20th century, Europeans’ understanding of the Far East like China and Japan was relatively less than that of India. In *Ulysses*, images about China and Japan, though just a few, reflected Joyce’s global outlook and universal feelings to a certain extent. Most knowledge about China is from a variety of travel notes, theatre performances, commercial items, or absurd arguments, which are inevitably biased and fallacious. In chapter seventeen, the author mentions a noticeable book “Voyages in China by ‘*Viator*’.”

> What final visual impression was communicated to him by the mirror?
>
> The optical reflection of several inverted volumes improperly arranged and not in the order of their common letters with scintillating titles on the two bookshelves opposite.
>
> Catalogue these books.
>
> . . . . . .
>
> VOYAGES IN CHINA BY “Viator” (recovered with brown paper, red ink title). (*U* 17.1357-60)

Joyceans still haven't found out who the "*Viator*" is. Perhaps this is just an unknown travel book; however, it has become an important source of China that dominates Bloom's imagination. In Chapter six Joyce mentions the book: "I read in that *Voyages in China* that the Chinese say a white man smells like a corpse. Cremation better. Priests dead against it. Devilling for the other firm" (*U* 6.982-84). Christianity has preached that there shall be a resurrection at the end of the world, so the priest is opposed to cremation. Interestingly, the Chinese approve of the cremation of the white people after death although they prefer to choose inhumation after death. The incredible and mysterious life of the Chinese people is alien from the west in Bloom's mind. Righteous and peace-loving as he is, Boom is very indignant about the "Opium War" waged by the British Empire, and its barbaric colonial rule in many eastern countries. Backward, distressful China aroused his strong curiosity and compassion.

> He had reached the open backdoor of All Hallows...Same notice on the door. Sermon by the very reverend John Conmee S.J. on saint Claver S.J. and the African Mission . . . Save China's millions. Wonder how they explain it to the heathen Chinee. Prefer an ounce of opium. Celestials. Rank heresy for them. Buddha their god lying on his side in the museum. Taking it easy with hand under his cheek. Josssticks burning. Not like Ecce Homo. Crown of thorns and cross. Clever idea Saint Patrick the shamrock. Chopsticks? (*U* 5.318; 322-30)

Bloom learned that the Chinese live another way of life, they believe in Buddhism and take Buddha as their god. However, those Christian ministers intruded on the peaceful, ancient civilization of the eastern nation in the name of "salvation." Bloom could not tolerate any acts of humiliation like violence and aggression etc., so he is deeply sympathetic to China and his way of

thinking is closer and closer to the East. Ancient Chinese thinker Chuang-Tzu said in his “Same origin of all substances” that all the substances in the world, large or small, are equal, like similar objects in the vast space of no boundaries. Swiss psychologist Carl G. Jung also found this Oriental thought in Joyce (See relevant materials by Liu MingJiu, a Chinese scholar). Undoubtedly, Bloom’s enthusiasm and compassion for the exotic comes from his strong heretical spirit and universal feelings. However, his understanding about China is very limited, which are mostly from fragmented anecdotes as follows:

1. Piled up in cities, worn away age after age. Pyramids in sand. Built on bread and onions. Slaves Chinese wall. Babylon. Big stones left. (*U* 8.489-90)

2. He passed, dallying, the windows of Brown Thomas, silk mercers. Cascades of ribbons. Flimsy China silks. A tilted urn poured from its mouth of a flood of bloodhued poplin: lustrous blood. The huguenots brought that here. (*U* 8.620-23)

3. But there are people like things high. Tainted game. Jugged hare. First catch your hare. Chinese eating eggs fifty years old, blue and green again. Dinner of thirty courses. Each dish harmless might mix inside. Idea for a poison mystery. (*U* 8.868-71)

4. Li Chi han lovely up kissy Cha Pu Chow. (*U* 12.1495)

5. HE CORANTOS BY. . . . HE LEADS JOHN EGLINTON WHO WEARS A MANDARIAN’S KIMONO OF NANKEEN YELLOW, LIZARDLETTERED, AND A HIGH PAGODA HAT. (*U* 15.2247-2250)

6. I seen a Chinese one time, related the doughty narrator, that had little pills like putty and he put them in the water and they opened and every

> pill was something different. One was a ship, another was a house, and another was a flower. Cooks rats in your soup, he appetisingly added, the chinks does. (*U* 16.570-73)

From the above, we can find a gallery of images about China (some of them are odd though): Chinese wall, silk, pigtail, mandarin's kimono, "Book of Rites", Chinese dynasty (Han), puzhou province (Pu Chow), HIGH PAGODA HAT, pills, preserved eggs (eggs blue and green), rats in soup. This seemingly mysterious and incomprehensible mixture of greatness and trivial revealed that the sources of his knowledge about China are exports, travel manuals, and nonsense. In fact, Bloom has no idea of real Chinese people at all; he even accepts some inexplicable, ridiculous talks: "He (Mulligan) spluttered to the air: —O, the chinless Chinaman! Chin Chon Eg Lin Ton" (*U* 9.1129). "The chinless Chinaman! Chin Chon Eg Lin Ton" is the lyrics from the Asian opera "The geisha." Mulligan had such absurd impression after watching the opera and "chinless Chinese" appeared in his stream of consciousness: the agnathia of certain chinless Chinamen (cited by Mr. Candidate Mulligan) in consequence of defective reunion of the maxillary knobs along the medical line.

In the imagination of westerners, the Chinese are deformed people while the Japanese are crazy about sexual pleasure. Such odd associations, though insensible, are popular among the west. Japanese scholar Okakura Kakuzō noticed this and described those prejudices lingering in westerners' minds: "We Asians are often shocked by the bizarre web of visible and invisible illusions that swirl around us. We eat rats or cockroaches, living by the aroma of lotus. People possess superstition or vulgar taste in the east. They take India's spiritualism as ignorance, China's rigorism as stupidity and dullness, Japan's patriotism as fatalism. We are often said to lose the ability to feel pain because of the numbness of the nerve tissue" (Okakura 8-9). After all, in

1904, the western world knows little about China (the Qing Dynasty). Extreme race discrimination and arrogant prejudice were prevailing after Opium War; therefore, Joyce also could not avoid holding various biases and weird delusions.

Not surprisingly, it is commodities that trigger protagonists' strong interest and interesting imagination. For instance, images about boudoir, pigtail (the deepest impression), ointment, silk jump in Molly's daydreaming about China; geisha girl, kimono and screen together represent exotic Japan. We can find some descriptions about China and Japan in Molly's stream of consciousness: "a quarter after what an unearthly hour I suppose theyre just getting up in China now combing out their pigtails for the day well soon" (*U* 18.1540-42). Molly hopes Bloom shall give her "nice kimono things" as a gift. Bloom also takes "Three banner Japanese screens" on the list as one of the necessary things to add to in their house. "An exotically harmonically accorded Japanese tinkle gate bell affixed to left lateral gatepost" (*U* 17.1570-71). A fanatical obsession with goods from the Far East like China and Japan was a fad for westerners at the time, initiating a kind of wonderful imagination and exceptional aesthetic taste, another elegant way of life if possible.

In addition to the exotic merchandise, we can observe that Dublin is full of a strong interest in Oriental arts and culture like Noh play and life style from Japan: "AND THEY CALL ME THE JEWEL OF ASIAN, / OF ASIA, / THE GEISHA" (*U* 6.355-57). Chapter fifteen presents Mrs. Cumming in a kimono on the stage of dreams: "UNDER THE UMBRELLA APPEARS MRS CUNNINGHAM IN MERRY WINDOW HAT AND KIMONO GOWN. SHE GLIDES SIDLING AND BOWING, TWIRLING JAPANESILY" (*U* 15.3856-58).

Oriental imagination also continues to appear in Joyce's last novel *Finnegans Wake*. As Sheldon Brivic points out, the last chapter in *Finnegans*

Wake can be called an Asian chapter full of Oriental elements from the Near East to the Far East (Brivic 197). It is important for us to note Joyce's use of Japanese images is a little different from that of Chinese images. Sheldon Brivic implies that "English and Japan have much in common as aggressive islands invading the mainland" (Brivic 208). There is no doubt that Joyce is more familiar with and appreciative of Japanese culture and aesthetics. This is because Japan's military, economic, and cultural influence in Europe was far greater than China's influence at the same time. For example, Joyce arranged a dialogue between St. Patrict and the Archdruid between a Japanese Buddhist monk and a Chinese sage (Kung fu-Tze from Confucius or Lao-Tsze from Taoism) to present the war conflict between China and Japan since 1937. He also added Japan/China elements later to present the strife between Shem and Shaun, the Archdruid and St. Patrict.

Joyce inserted Pidgin Chinese/Japanese, historical figures, geographical landscapes and real events in *Finnegans Wake*. For example, at least three Chinese historical figures Kung (孔子), Laotzu (老子) and Sun Yat-sen (孙文，字逸仙)–appeared with "Kung fu-Tze" (*FW* 108.11-12) and "Lotsy" in particular (*FW* 208.30). Joyce deliberately coined "Confucius" with the English word "confusion" to form a new one, such as "confusium" (*FW* 15.12), "confucion" (*FW* 417.15), "Hell's Confucium and Elements!" (*FW* 485.35). Joyce also deliberately rewrote Lao Tzu's name to spell "Laotsey taotsey" (*FW* 242.25-26). Joyce regarded Sun Yat-sen as an important person who can connect China and Japan. Sun's idea "Tian Xia Wei Gong" (天下为公, Everything under Heaven belongs to everyone) became a reflection of Joyce's universalism.

Joyce inserted some colloquial Japanese or Chinese, name of places and rivers into the text. There are some Pidgin words such as "Chin Chin" (*FW* 58.13). China and Japan are often placed together for the two countries'

geographical proximity and language similarity in *Finnegans Wake*. Joyce sometimes confused several Chinese with Japanese words, or he tended to combine some Chinese with Japanese on purpose (Ito 154).

Therefore, we can notice Joyce's imagination and meditation of the Orient reflects the same inclination of most modernist writers such as W.B. Yeats, T.S. Eliot and E. Pound. On the one hand, they take the exotic Orient as a sharp contrast with different western civilizations; on the other hand, the Orient means an object to be sympathized, a cluster of fragmented images, strange custom and beliefs, refined decorations, aesthetic lifestyle and mysterious object to be observed. They try to evade the crises of western civilization through the Orient other and magnify their vision of cosmopolitan. To reach the western way of thinking by depicting the East is what French sinologist Francois Jullien concluded as the way of "Detour and Entre": "In my opinion, China is the ideal image of a country that looks at western ideas from the outside—and thus unshackles them from conventional stereotypes . . . his subtle journey in distant lands helps us to trace back our own thoughts" (Jullien, "Preface" 3-4). That is to say, the heterogeneous East full of possibilities has also provided a mirror soundly reflecting western culture, a profound way to reveal the predicament of mankind.

As we have seen, "the Orient" in Joyce's novels is some hostile forces under threat or incomprehensible existence far away from the west—eccentric and obscure, frightening while amazing. Jews, Arabs, Indians, Chinese, Japanese all are "the other," the outsider and heterogeneous exists to westerners, they represent objects being observed, reviewed and discussed. French scholar Daniel-Henri Pageaux reveals the inner impulse of the writers to depict foreign images in the world literature: "'I' gazes at the other, and the image of the other also conveys a certain image of 'I' as the gazer, speaker and writer . . . This 'I' wants to speak of the other, but while speaking

of the other, it tends to negate the other, thus speaking of the itself" (Pageaux 157). This means that while a writer examining and imagining the other, he (she) is also examining and reflecting on himself (herself).

In general, Joyce tries to write an all-encompassing history of the world including west and east through the displacements, ambiguities, transfiguration, or resonance of the binary oppositions between St. Patrick and Druid, Ireland and East, Christianity and paganism, death and resurrection. We can find that these protagonists in Joyce's novels admire or sympathize with eastern cultures as a whole, thus comes to mind a distinctive modern new heroes who are tolerant for other civilizations, trying to surpass Eurocentrism, racial discrimination, any violence and advocate everlasting peace for humanity. As what Malcolm Sen indicates: Joyce's Orient could be seen as a signifier of difference which ultimately seeks resolution in an acknowledgement of possible similarity through a "Tolerant Cosmopolitanism" (Sen 175).

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Abstract

To Construct Irish Identity through "the Oriental Other": The Imagination and Meditation in James Joyce's Novels

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Many works of Irish novelist James Joyce (1882-1941) abound in vivid imagination and meditation of the oriental other from Arab, Israel, India, China and Japan. The paper analyzes the oriental images in Joyce's *Dubliner*, *A Portrait of the Artist as a Young Man, Ulysses* and *Finnegans Wake*. We can find that these protagonists in Joyce's novels admire or sympathize with eastern cultures as a whole, thus comes to mind some distinctive heroes who are tolerant for other civilizations, trying to surpass Eurocentrism, racial discrimination, any violence and advocate everlasting peace for humanity. Joyce tries to criticize the injustice or limitation of the reality, highlight the dilemma between ideal and reality to construct Irish Identity through "the oriental other". This paper also discusses the new heroism and tolerant cosmopolitanism in James Joyce's oriental writing.

■ Key words : James Joyce, Oriental Imagination, Irish Identity, the Oriental Other, Cosmopolitanism
(제임스 조이스, 동양에 대한 상상, 아일랜드인의 정체성, 동양의 타자, 세계주의)

논문접수: 2021년 11월 8일
논문심사: 2021년 11월 8일
게재확정: 2021년 12월 19일