

Imaging Motherland in *Ulysses*: Rethinking a Global/Local Gendered History

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Silk of the kine and poor old woman, names given her in old times. A wandering crone, lowly form of an immortal serving her conqueror and her gay betrayer, their common cuckquean, a messenger from the secret morning. (*U* 1.403-06)

I am Ireland:
I am older than the Old Woman of Beare.
Great my glory:
I that bore Cuchulainn the valiant.
Great my shame:
My own children that sold their mother.
I am Ireland:
I am lonelier than the Old Woman of Beare.
(*Mise Eire* [I am Ireland] Padraic Henry Pearse)

I. Introduction

Ulysses is an Irish national epic that Joyce dedicated to the birth of free Ireland in 1922. The sweeping grandeur and experimental virtuosity of this novel initiate a full liberation from the Parnellite melancholia. For Joyce, imagining motherland

manifests his lifelong endeavor to write her turbulent history in which the cultural and political dereliction obsessively drove him to interrogate the controversial image of motherland portrayed by the Celtic Revival Movement. His art materializes a persistent struggle to tackle the enigma of *Amor matris* in the context of the state, the church, family and language. As Margot Norris suggests, “The retrieval of the silenced, abandoned, ridiculed, forgotten mother is an ongoing Joycean project” (Norris 1). The focus of this paper underlines the intriguing complexity of Joyce’s representation of mother/land at the intersections of imperialism, nationalism, sexual dominance, colonial modernity and commercialism as well. Andrew Gibson insightfully observes, “Joyce went global before the world did” (Gibson 11). The Centenary of Bloomsday in Dublin 2004 attests to the international acclaim and ambience to celebrate the novel’s sublime ingenuity, and the pantheon of Irish arts in accompany with the glamorous festivity of an Ireland enjoy her political, economical, and socio-cultural vitality of globalization. Far from being a center of paralysis, Dublin, “the *omphalos*” of Joyce’s imagination, realizes a possible vision of “the new Bloomusalem in the Nova Hibernia” (*U* 15.1544-45).

As we witness the trajectory of Ireland’s immense transformation in the twentieth century, the unique Irish experiences appear more enlightening for us to rethink the historical contingencies of the representation of motherland. In particular, for East Asian Joyceans, the specific historical circumstance of Ireland stimulates us to grip a profound understanding of our inexorable bleak colonial past. Stephen Dedalus’ aphorism tellingly unravels the haunting shade of history. “History is a nightmare from which I am trying to awake” (*U* 2.377). We share Stephen Dedalus’ nightmare, for the imperial underpinnings encompassed a worldwide system of exploitation. Stephen, the alter ego of Joyce, takes upon himself the mission of the priest of arts to write “the uncreated conscience of his race” whose “batlike soul waking to the consciousness of itself” (*P* 186). Joyce probes into the core of Irish national soul with his unique “vivisectionist” spirit to resist hegemonic dominance of imperialism, and his acute sensitivity of language powerfully registers the dereliction of his motherland.

The promising international Joyce industry invites impassioned commitment of scholars of different cultures and countries with vigour, as the “new and complex sensation” of Dublin allures rather than intimidates us in spite of her arcane ambience sometimes. What is more, Joyce’s hypersensitive representation of the colonial locality and quotidian reality enlightens us to rethink the cultural as well as political positioning of our own. For East Asian Joyceans, our geopolitical positioning proffers us vantage points to read Joyce with “parallatic” perspectives. In this light, the global Joyce illuminates the specific locus of different cultures in multifarious forms that inspires critical, political, and aesthetical perspectives of his avid readers. Paradoxically the global reception of Joyce underlines the significance of geopolitical specificity in the aspects of history, culture, gender, subjectivity, and national identity. I contend that imagining motherland in Joyce’s *oeuvre* excavates the intricate complexity of national consciousness that resists to be pinned down by monolithic discourse, and hence the aforesaid aspects play crucial elements for us to interrogate the intrinsic historical specificity of each country. Accordingly, the efforts of “glocalizing” Joyce yield opportunities not only to rethink but also to critique our own historical experience. The questions at issues cover the tradition of representation in the discourse of maternity, and its relationship to the national unconscious on both cultural and sexual levels. What do we learn from the confrontation of *amor matris* and *amor patris* in *Ulysses* that characterizes the formation of the subject’s psychohistory? What strategies can be appropriated by the marginalized Other to articulate their authentic experience and to empower themselves in face of the wholesale globalization?

For the Joyceans from Taiwan, the more searching questions pinpoint the contested issues of our political and cultural debates concerning the ideological construction of motherland for our historical past shares the hauntingly similar “pawnshop” experience as that of Ireland due to Taiwan’s close proximity to the imperial power. Imaging motherland in Taiwan explicitly provokes the pressing questions of national identity and ethnic subjectivity, and therefore, the most crucial concern lies in the right of representation and the power of interpretation. In this

light, Joyce's critique of Revivalist gendered icon of national image initiates us to interrogate the legitimacy of the right of representation. Few countries like Taiwan are entrapped in such a confused state of national identity; yet fewer countries suffered the flaring inflation of ideological fabrication of an *unreal* motherland like Taiwan. Joyce's lifelong devotion of writing Ireland with his recalcitrant spirit to challenge literary traditions opens up possibilities for us to revision our cultural formation.

II. Inventing (Un)real Motherland

Taiwan was inspired by the Irish experience of parliamentary politics back to the early date of 1907, after Imperial Tsing Dynasty was defeated by Japan in 1895. Being a marginalized settlement colony of Tsing, Formosa ("beautiful island" in Portuguese) was transferred to Japan for trading peace. Liang, Chi-Chao (梁啟超), eminent Chinese scholar, made suggestion to Lin, Hsein Tong (林獻堂), celebrated elite Taiwanese in Kobe that year that the Irish experience served as an exemplary for Taiwan. Liang was renowned for his discourse of Chinese nationalism, and he seemed to grip the strategic politics of Irish Home Rule. After WW II, Taiwan was transferred to KMT regime under surveillance of thirty-eight years' martial law (1949-1987). Before the lifting of martial law, Taiwanese indigenous culture is one of many taboo issues, for our educational system has been explicitly supervised by the pedagogical agenda of "inventing an unreal motherland." It is this illusory fabrication that reinforces Taiwanese colonial split subjectivity. The crucial question of self-identity, "Who am I?" is laden with ideological connotations. Hence numerous Taiwanese are still baffled by articulating their national and ethnic identity. Therefore, despite the peaceful transformation from an autocratic country to a democratic one, Taiwan's political and cultural debates are filled with controversial issues that are sometimes so ferocious and explosive as walking in a minefield.

The core issues of the Gaelic Revival, D. P. Moran's "Irish Ireland," and nationalist discourses of Arthur Griffith, inspire Taiwan Joyceans with their haunting familiarity. However, more importantly we have to take cautious concern on the specific difference of historical and cultural circumstances. Our native languages declined drastically due to the severe suppression in the name of cultural policy, particularly during the period of martial law regime. Ethnic identity is crudely manipulated by politics that it becomes a highly ferocious and ambiguous question. In face of Taiwan's self-image, a prevailing attitude of evasion and reticence is common among people. Under the shadow of an unreal motherland, we are enlightens to confront our cultural plight through Joyce's challenging task of inventing an authentic Ireland.

The recent publication of *Joyce in Taiwan* edited by Chuang, Kun-liang (莊坤良) on Bloomsday 2008 yields the eleven scholars' endeavour from Taiwanese perspectives. The rich spectrum of the theoretical approaches in this anthology covers psychoanalysis, postcolonial discourses, Irish studies, gender studies, ecological analysis, and discourse of history.¹⁾ Not incidentally, it evinces an aim of "glocalizing" Joyce's text to revision our own history and literature. Declan Kiberd critically observes that every young Irish writer has to face squarely the challenging choice – "either to express Ireland or to exploit her" (Kiberd 27). Artists and writers in Taiwan face the similar crucial choice – either to express our motherland or to exploit her. Kiberd probes this pressing choice further pertinent to the grand choice between revival or revolution (Kiberd 173), and for Irish artist, his/her imperative is to invent, to renovate their motherland. The difficult task of renovating "the cracked looking-glass of a servant of two masters" is deeply rooted in authenticity of native experiences. Ironically, the (in)authenticity of native experience in Taiwan is a truly problematic issue, for the representation of either a real or an unreal motherland appears ambiguous and ambivalent. The problematic tension of representational choice derives from the specific searching question of political, cultural and Ethnic difference. More intriguingly, the

1) Chuang, Kun-liang ed, *Joyce in Taiwan* (Taipei: Bookman, 2008).

monopolization of mass media as well as the insidious imbalance of power in various forms aggravates the evasion of national subjectivity and authentic cultural representation.

A latest movie, *Cape No. 7* directed by Wei, Teh-shen (魏德聖), a young artist with little professional training of film art. This movie portrays the sad harsh life immediately after the end of WW II, during the transitional stage of colonial power, wins fabulous acclaim and creates sensational success both artistically and commercially. Not being intimidated by “the market poison” of authenticity controversy, the young director bravely tackles to represent authentic native culture with candor and ingenuity. The audience regardless of age, laugh through tears for this moving film about war and love, which is a rare phenomenon. The very nostalgic ambience of representing Taiwan in her authentic image makes this talented young artist a celebrity overnight. In the interview of *The Liberty Times* on September 15, 2008, Wei insists on intrinsically authentic Taiwanese elements in his film. “*Cape No. 7* is a story of Taiwan, naturally I *express* it with specific Taiwanese characteristics, not merely representing, but to powerfully initiate the m... We have to strive for a brave new vision of a new era, inclusive of things ancient and traditional, a perfect reconciliation, not necessarily confrontational. I will search for a new spirit in the symbol of rainbow, for example. It includes various colours without exclusion and aggression, and this very symbol fulfills the most beautiful things. How beautiful Taiwan will be, if our society resembles the rainbow of reconciliation and magnanimity!” says Director Wei. From the passionate reception of Wei’s film, we catch a glimpse of hope in revisioning an authentic image of our motherland.

III. Writing Is Rebellion

From the aforesaid symbol of rainbow, the analogy may be employed to understand Joyce’s recalcitrant persistence as an exile writer with rich hybrid

European cultures rather than with a narrow-gauged provincial one. His critique of both Revivalist cultural policy and Celtic nationalist cultural discourses departs from this crucial standpoint. For Joyce, the impossibility of retrieving Irish purity either in the versions of Anglo-Irish Revivalism or in Catholic nationalism drives him to write rebelliously. Navigating hybrid exuberant cultural encounters in the vibrant cities of the Continent, Joyce devoted to his Ulyssesian exploration for the sublime act of writing. The way he paid tribute to his suffering motherland was to write liberally and rebelliously. Seamus Deans writes,

For him (Joyce), the act of writing became an act of rebellion; rebellion was the act of writing. Its aim was to bring into the world a loveliness that still did not exist. Such writing therefore achieves its aspiration by coming into existence...How was he to create as literature something which would otherwise have no existence and yet was believed to exist already? The idea of Ireland still uncreated, awaited its realization. The minority culture desired total embodiment. (Deane 99-100).

The imperative to invent from a marginalized position, or rather in the words of Declan Kiberd, Irish artists “felt quite free to pulverize” traditional English forms to create a brave new world of their own.

IV. A Long Gestation of a New Ireland

The years between the death of Charles Stewart Parnell (1846-1891) and the Easter Rising in 1916 marked a political void, but the cultural vitality of Irish society during this period registered a miraculous heteroglossia of Gaelic culture in various forms encompassing the difference of class, gender, religion and political belief. W. B. Yeats envisioned this grand change by bringing forth the conceit of birth in the cultural formation of a new nation:

The modern literature of Ireland, and indeed all that stir of thought which prepared for the Anglo-Irish war, began when Parnell fell from power in 1891. A disillusioned and embittered Ireland turned from parliamentary politics; an event was conceived; and the race began, as I think, to be troubled by that event's long gestation. (Yeats 554).

The cause of the transference of social energy from political struggle to cultural revival by no means evinced a simple diversion from the despair and frustration of Home Rule, it is, rather, as Diarmaid Ferriter observed "a relatively coherent mass movement" (Ferriter 31). For Declan Kiberd, the invention of writers and artists signifies the freedom and liberation of self-begetting and self-imagining (Kiberd 286). Far from the complacent formation of national identity, the process of Ireland's self-imagining is enacted in "Oxen of the Sun," as the parturiting maternal body of Mina Purefoy is densely charged with social, cultural and political implications.

V. Ireland as Mother

In the Gaelic literary tradition, the bards imagined land as woman to be worshipped, courted, and even won by sacrifice. Kiberd points out that this is one of the most ancient and subversive conceits in bardic poetry that has been associated with Ireland's socio-cultural and geographical imagination (Kiberd 235-36). In pagan Celtic times, childbirth was sacred. The sun/fertility goddess Macha was worshipped in ancient Ireland. Likewise, Brigit, the greatest female folk figure in ancient Irish history, was incorporated into St. Patrick's Christian teachings, and honored as a sun-goddess in association with the coming of spring (Brogan 162-63).

Padraic Henry Pearse (1879-1916), the poet-hero of Easter Rising wrote the renowned poem "I am Ireland" on the eve of his execution. The pathos-laden incantation of the national mother in this poem mournfully epitomizes the maternal

iconography in Irish historical imagination. The recent Irish studies observe that the literary imagination of Ireland as mother can be traced back to the Hag of Beare poems from the ninth century (Kiberd 236). The dense cluster of maternal images in the first three chapters of *Ulysses* acts out the same desperate mother-son scenario of "I Am Ireland": the degraded, forsaken mother is betrayed by her own son. Like Pearse, Joyce evokes Ireland's racial maternal memory, and he conflates his personal and national mother images as the prevailing representational imperative throughout his epic novel.

C. L. Innes argues, paradoxically, the women figures in Irish cultural and national iconography, Hibernia, Eire, Erin, Mother Ireland, the Poor Old Woman, the Shan Van Vocht, Cathleen, The Dark Rosaleen are all passive icons in male artists' imagination (Innes 2-3). Mariology of the Church as well as the religious icons on the high pedestal reinforces the maternal holiness that should be venerated and practiced by the earthly mothers. Both the Irish nationalists and the imperialist British inscribe this racial emblem in the cultural consciousness of the colonized. Jayne Steel argues that the prototype of the good *redemptive* mother and the bad *fatal* mother implicit in "I Am Ireland" embraces a crucial mother image that falls as an easy prey of male imagination, no matter in literature or popular culture. Steel writes,

Male representations of Ireland as woman navigates a specific dilemma: The imagining of a desire that is ultimately maternal and demands devotion as well as self-sacrifice. Closely linked to questions about the male imaging of maternal desire are certain *repeated* images of the Irish nationalist female that are found in popular culture and are symptomatic of a more universal scapegoating for the Irish as well as the British male psyche and for the citizens of every 'Ireland,' be they nationalist or loyalist. (Steel 97-98)

With strong sympathy and tender sensitivity, Joyce portrays Mary Dedalus' victimized image of the "sacred" motherhood promulgated by the prevailing Catholic and socio-cultural institutions of her times. The baubles locked in her drawer

tellingly summarize her wretched repressed life as a woman, and her marginalized condition in the Victorian Age left little trace of her but those cheap trinkets of her girlhood. The mother's "mute secret words" in a dream unraveled the stifled silence in her lifetime, for penury, overwork, deprivation, exploitation and colonization comprised the subtext of that silence. The decay, dispossession and disempowerment of Stephen's mother metaphorically underscores the pernicious plight of Ireland.

Ironically, Mary Dedalus' physical absence is hauntingly prevailing than her husband's physical presence. We discern in Stephen's deliberate denial of familial ties a questioning of the paternal authority rather than the maternal bond. The artist hero keenly perceives the "consubstantiality" of the mother and the son, while he feels detached from his incompetent father more and more. The escapade at Nighttown performs a drama of the unconscious to excavate the symptoms of sexual/social deviance. The devouring obsessive dominance of Stephen's mother highlights her revengeful resentment to vanquish the intellectual pride of her son, and her vital maternal love was not daunted even after death. After the navel cord was cut, substitutes such as swaddling bands and coffin bands still bound the mother and the child together from birth to death. At Glasnevin Cemetery, Bloom contemplates the mother-child bond in death, for the funeral ritual approves mother and child buried in one coffin. The mother is privileged to protect her child "even in the earth." Therefore, the exclusive mother-child enclave is encroached upon when the paternal power intrudes upon it to claim its priority. Joyce penetrates the problematic confrontation of maternity and paternity in Stephen's story, and this gender dialect constitutes the essential aesthetic concept of his art.

Kiberd observes "the cult of the hero is more a confession of male impotence than a spur to battle" (Kiberd 182). In the similar vein, the cult of motherhood manifests a collective guilt-ridden unconscious of the familial and religious exploitation that Irish mothers suffered. *Ulysses* navigates the main characters' encounters with the mother, as their encounters with Ireland's cultural unconscious. The primal womb has different meanings for Stephen, Bloom and Molly, for each

undergoes his/her specific trajectory to encounter his/her (m)other. The encounter with the mother starts with the excavation of maternal genealogy to retrieve the semiotic origin suppressed by the phallogocentric system. In this respect, Joyce unfolds a discourse of maternity to retrieve the origins of art, life and culture. Therefore both the individual and national mother figures constitute a maternal genealogy to flesh out the lost disturbing texts of the maternal Other in its disparate versions. The racial emblem of the treacherous milkwoman espouses as Joyce's apotheosis of Ireland in spite of her "lowly form," for this wandering crone evokes a cultural consciousness with strong political resonance. The gaunt witchlike body harbours the seed of betrayal, though this "cuckquean" is incessantly exploited by "her conqueror and her gay betrayer." In Bloom's nighttown journey, the *Shan Van Vocht* transforms into Old Gummy Granny as the nightmare caricature of Ireland whose sinister figure emits devouring and vengeful power. "Ireland is the old sow that eat her farrow." Her wizard image gruesomely epitomizes Stephen's inner fear of his motherland; in particular, the death flower of the potato bright on the crone's breast evokes the macabre memory of the Great Famine (1845-48). The encounters with various versions of the Poor Old Woman reiterate the nightmare/ night mere history of the phantom Mother Ireland that incessantly haunts Stephen.

Margaret Whitford states, "The female imaginary can be seen as the unconscious of western thought—the unsymbolized repressed underside of western philosophy" (Whitford 89). Being "the unsymbolized, repressed underside" of western metaphysics, the discourse of maternity lays bare the labyrinthine relationship between mother and child. Joyce explicitly questions how the colonized Irish encounter their mother culture with their ambiguous identity. On Bloomsday, the journey undertaken would be incomplete without an encounter of the self with the (m)other, and therefore both Bloom's and Stephen's peregrinations end with the discovery of the self and (m)other.

Every life is many days, day after day. We walk through ourselves, meeting robbers, ghosts, giants, old men, young men, wives, widows, brother-in-love,

but always meeting ourselves. (*U* 9.1044-46)

VI. Imaging (M)otherland

Imaging an otherland beyond the dreary landscape starkly laid bare an unconscious of spatial, cultural and historical dispossession. The city of paralysis, despite its harrowing destitution, still permeated immense stimuli for her citizens to construct a new spatial reality, and by this geographical transgression could they resist the suffocating colonial dominance. The colonial subjects' fictional exploration of elsewhere charts the opposite mapping of imperial expansion, with their morbid rumination on the exotic lands and remote places intangible, they engage themselves in a lively free play of marginal positionality. Susan Stanford Friedman writes,

Geographical allegorization, in other words, is not merely a figure of speech, but a central constituent of identity. Each situation presumes a certain setting as site for the interplay of different axes of power and powerlessness. (Friedman 23)

Friedman underlines a new geographics of identity that explores the negotiation of multiple and interlocking cultural narratives in *Ulysses* (Friedman 31). My reading of Joyce's texts employs Friedman's insistence on cultural geopolitics that calls for a historicized and geopoliticized incorporation of hybrid multiple cultural encounters in a global context. The ultimate aim of imperialism is to turn the natives into strangers in their own land politically and culturally. As the subjugated people had to undergo the tortuous progress of losing their land, the alienation from their national space under imperialism consequently transformed the sense of loss into a keen desire for inventing new places. Joyce's geographical imagination historicizes the Irish identity that resists a cultural consciousness of marginal obscurity, and this anti-colonial imagination is densely charged with the impetus of

reclaiming somewhere outside their home. Said elaborates the colonial resignification of their own land as “a *third* nature” that differentiates “a *second* nature” of imperialist territorial usurpation in the line of Hegel, Marx, and Lukacs. Said writes,

It is therefore necessary to seek out, to map, to invent, or to discover a *third* nature, not pristine and prehistorical (“Romantic Ireland’s dead and gone,” says Yeats) but deriving from the deprivations of the present. (Said 1993, 226)

With predatory fervor for land and resources, colonial conquests assume a geographical expansion of home/land situated in their imperial center, whereas the imagined land invented by the colonized marks the drastic oppression and displacement in their home/land. The vital geographical imagination of Joyce’s characters vibrates cultural energy in various forms, and the progress of his narrative poetics manifests representational complexity of geographical problematic that underscores the dialogical tension of home and (m)otherland. In particular, the geographical imagination in Joyce’s narrative highlights cultural consciousness that envisages the baffling crossroad of Irish colonial modernity, while the anguish and humiliation unravel a turbulent new nation in the making.

VII. Rereading Colonial Home

In *A Portrait*, the burgeoning cosmic imagination of young Stephen in the flyleaf of his geography book tellingly launches his intense ingenuity of identifying his own existential space. The macrocosmic exploration of self position in Stephen’s young mind not only maps out his curiosity for the immense unknown universe, but foresees his potential openness to the world. The very situatedness of self starts at/from home as one take a geopolitical initiation. Being a citizen of the world, one has to rethink one’s “root/route.” James Clifford writes,

What does it take to define and defend a homeland? What are the political stakes in claiming (or sometimes being relegated to) a “home”? (Clifford 52)

Home and homeland were laden with problematic emotional burden for the Irish in the nineteenth century. The displacement of family life resulting from emigrations and colonial deprivation reinforced one’s ambivalent ties with home/homeland, and the on-going aimless peregrinations in Joyce’s texts narrated the crucial lack of spatial-temporal rootedness. Reading from the relational perspectives, the colonial home portrayed by Joyce explicitly incorporates various forms of Irish cultural- historical contingents. This home was far from physically and psychically secure, yet it fenced off its insidious outside world with its insular bleak reality. However, the inhabitants in this “mummifying” place had gone through a long history of subjugation; they were “servant of two masters” with “coffinlike thought.” The geographical home in Joyce’s narratives is deeply grounded on the dialogical interplay of root and rootless in literal and metaphorical sense, for he portrays Ireland as a “pawnshop” where her national identity was eradicated and deferred by imperial dominance. Said explicates the intrinsic nature of home/motherland by its identifying uniqueness of cultural saturation. Said writes,

The idea of the nation, of a national-cultural community as a sovereign entity and place set against other places, has its fullest realization. But this idea of place does not cover the nuances, principally of reassurance, fitness, belonging, association, and community, entailed in the phrase *at home* or *in place*. (Said 1983, 8)

Joyce deftly penetrates the intricate political dimension of home by differentiating the state of cultural consciousness of his people and their colonizers in the celebrated passage of Stephen’s interlocation with the English dean.

The language in which we are speaking is his before it is mine. How different are the words *home*, *Christ*, *ale*, *master* on his lips and on mine! I cannot speak these words without unrest of spirit. His language, so familiar and so

foreign, will always be for me an acquired speech. I have not made or accepted its words. My voice holds them at bay. My soul frets in the shadow of his language. (P 182)

The linguistic tension between Stephen and the English dean manifests colonial suppression of lexicographical space, which distorts and expropriates the cultural memory of the colonized. Consequently the estrangement of land and language results in historical amnesia as the case of the milkwoman in “Telemachus.”

The theory of the “imagined community” postulated by Benedict Anderson underlines the essential role of cultural narratives in relation to the collective consciousness of a nation. If we read Joyce’s novels from this perspective, his depiction of Irish home visualizes a dynamic intertextuality of Ireland’s history and culture in its fullest realization. The Dubliners’ home assumes a seeming narrow scope to uncover everyday reality of colonial affliction, while gravely charged with socio-cultural weight. The numerous broken homes in Joyce’s texts carry representational complexity to highlight the problems of disempowerment and disorientation that haunts colonial modernity. The kaleidoscopic glimpse of Dilly’s humiliating impoverished life after her mother’s death in “The Wandering Rock” tellingly visualizes the social crisis of collapsing home. Joyce explores the symptomatic problems of self and modernity in various representations of home, as the rootless or keyless modern Ulysses like Bloom and Stephen respectively meditate on their home/land with ambivalence. The internalized alienation from motherland resulting from colonial imperative of estranging from one’s home evinced the prevailing symptom of imperial dominance. Joyce represents the peripheral home embracing geopolitical stratum of need, fear and anxiety to critique the oppressiveness of Irish home culture.

VIII. Routes to (M)otherland

The lively interplay of home and elsewhere in *Ulysses* comprises a complicate map that encompasses dynamic global encounters. Foreign lands with their strange peoples and cultures freely move in and out of Bloom and Molly, and they serve as points of departure to initiate the flowing narrative of stream of consciousness. Joyce aims to envision Ireland as an authentic urban world of vital and hybrid cultures, rather than a land embedded in Revivalist folk tradition. Imaginative encounters with distant (m)otherland opened up endless fantasizing possibilities for colonial Odysseys to resist their suffocating life. Said writes,

For the native, the history of colonial servitude is inaugurated by loss of the locality to the outsider; its geographical identity must thereafter be searched for and somehow restored. Because of the presence of the colonizing outsider, the land is recoverable at first only through the imagination. (Said 1978, 225)

Imagining otherland is an act of empowerment for colonial subjects, in particular, when their land is expropriated as an expansion of the imperial home. The public places in Dublin were filled with pillars and monuments that prevailingly disseminated political authority of the British empire. The street landscape signifies the masculine geopolitical supremacy over the feminized Other. Both Bloom and Molly devise strategies of escaping from political oppression by imaging a space in which they are truly free, and from these moments of “therapeutic fantasy,” their anxiety and frustration can be released.

IX. Motherland Reclaimed

In the pastiche of De Quincey in “Oxen of the Sun,” Bloom wafts into a dream vision in the Dead Sea. The wandering Jew returns to his cultural origins where

the incarnation of the virgin bride, the majestic Queen of Heaven, awaits him, and this pristine vision of life-giving motherland is the very antithesis of Mulligan's autocratic "national fertilizing farm," *omphalos*. Bloom envisions an apocalyptic (m)otherland to resist sexual surveillance by reclaiming his racial identity, for this primal locus en route/root negotiates a space of freedom in which enacts a new relation to geopolitics of master and Other. Likewise, Molly's exotic Gibraltar memory invests flamboyant geographical imaginary that transcends turbulent colonial history to unlock the secret of her young romantic adventures. Joyce's intricate representation of Molly's memory of passion weaves a rich tapestry of hybrid cultural encounters. In "Penelope," the feminine imaginary possesses more fluid narrative momentum to subvert phallogocentric power, as fantasy and vitality in Molly's Gibraltar memory create the semiotic jouissance to dispel the repressed nightmarish colonial history.

For Bloom and Molly, however far and wild their geographical imagination, the end is centripetally destined to home. "Think you're escaping and run into yourself. Longest way round is the shortest way home" (*U* 13.1110-11). The routes to fantasizing otherland counterpoise the hegemonic force of mother culture. The geographical imaginary in *Ulysses* unmasks Irish political unconscious that articulates the dynamic energy of cultural empowerment. Elsewhere existed to "constitute" motherland with intellectual epiphanies geographically and metaphorically, for in Joyce's exilic life, he bravely embraced a global vision with unique Irish consciousness ahead of his time. Joyce rewrites cultural sites of repression as routes to liberation in which a challenging spatiality negotiates a new relation to imperial power, and his liberationist narrative poetics of imagining motherland opens up exuberant possibilities of vital glocalizing encounters for us to meet on this grand occasion.

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Abstract

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Rethinking a Global/Local Gendered History

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This paper focuses on the intriguing complexity of Joyce's representation of mother/land at the intersections of imperialism, nationalism, sexual dominance, and colonial modernity. From the perspectives of Irish studies, feminist theories and post-colonial discourses, my study observes that Joyce underlines the paradoxical significance of both the central and marginal role of mother that lays bare Ireland's repressed cultural consciousness. The confrontation of *amor matris* and paternal authority enacts a psychohistory full of dialogical tension in *Ulysses*.

For Asian Joyceans, the intrinsic historical, political and socio-cultural specificity of each country should be rethought and contested in face of the global Joyce studies. My arguments highlight the intriguing representational narratives of maternity in the discourses of inventing motherland in Taiwan as a case for comparison. The repressed mother/land powerfully sheds light on Joyce's cultural and political imagination. Joyce subverts nationalist iconography of mother Ireland by creating a cardinal authentic emblem of m/other Molly. With this maternal otherness, Joyce envisions Ireland as a vibrant world of hybrid cultures rather than a land embedded in folkloric Celtic purity. This paper concludes that Joyce rewrites cultural sites of repression as routes to liberation in which his challenging narrative art negotiates a new relation to imperial power.

■ **Key words** : representation of motherland, post-colonial discourse of cultural nationalism, imperial and sexual dominance, spirit of native

culture, colonial subjectivity, local gendered history, historical
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