

Glocalization: Joyce in Taiwan

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The very name, James Joyce, is replete with a special cultural aura for the literary scholars and graduate students in Taiwan. The reason is two-fold: For one thing, Joyce is the virtuoso of high modernism and his literary achievement is simply unsurpassed for another, his unique writings about Ireland and the Irish people remind Taiwanese of their troubled national and cultural identity. Joyce was first introduced into the Taiwan academia via Jesuit priests from Canada and exiled scholars from China. In 1949, the Nationalist Party (KMT) fled mainland China and relocated itself in Taiwan. This reshuffle of political power brought quite a few exiled scholars to continue their teaching careers in Taiwan. In the meantime, Jesuit fathers, known for their solid educational training, also came to Taiwan to carry on their religious mission. They built up their bases on the Tien Center and Fu-Jen University in Taipei. Given the condition of the then virtually barren Taiwan academia, the infusion of these two forces had exerted great influences upon the academic climate of Taiwan during that period of unrest and change.

Two prominent figures of that time catch our attention in retrospect as we look into the development of Joyce studies in Taiwan. Professor Chi-an Hsia, then the chair of the Department of Foreign Languages and Literature at National Taiwan University, began his teaching of modernist writing to his students during the 1950's. On the other hand, Father Pierre D. Demers also began his seminar on *Ulysses* in several major universities near the Taipei area. Collaborating with his students, he even strived to publish a Chinese annotation of *Ulysses*. With the efforts of both Chi-an Hsia and Father Demers, Joyce found readers in Taiwan in a time of scarcity of academic resources. Because of Chi-an Hsia's instruction, several of his students started to model their Chinese literary creations on James Joyce and thus produced several significant novels in literary history of Taiwan. And Father Demers, who spent almost three decades teaching Joyce and other major Western writers in Taiwan, has taught and mentored many currently active Joyceans in Taiwan, including Yu-chen Lin, Yen-yen Hsiao, Li-ling Tseng, Sun-chieh Liang, Tsung-hui Huang, and Kun-liang Chuang.

Aside from his modernist dimension, Joyce also holds special attraction to the local Joycean scholars and students for his unique Irish writings. Ireland and Taiwan resemble each other in many ways both politically and culturally. Ireland is lauded as "the Emerald Isle" for its natural beauty; so also was Taiwan called "Formosa" by the Portuguese sailors when they beheld the gorgeous landscape of Taiwan in the sixteenth century. Both of them have rich cultural heritage and tradition and yet both are confronted with identity crisis resulting from their similar experiences of being colonized by foreign forces. Ireland was first invaded by the Anglo-Norman noble, Richard de Clare, in 1169, who came under the invitation of the exiled king of Leinster, Dermot McMurrough. Later, Henry II extended the English lordship over Ireland in 1172, and Ireland has been colonized by England since then. For eight hundred years, Ireland has been struggling persistently for the integrity of its nation. This long history of colonization was artistically woven into Joyce's "political" writings on his nation and his people.¹⁾ Similarly, Taiwan also strived hard in its struggle for national sovereignty and cultural identity. In the first

half of the sixteenth century, northern Taiwan was under Spanish control for sixteen years; almost at the same period of time, the Dutch ruled most parts of the southern Taiwan for thirty eight years. In the eighteenth century, Han people from China started to emigrate to Taiwan in great numbers. And Japan took over Taiwan in 1895 and continued to rule over the island until 1945. For half a century, Taiwan was under the colonial rule of the Japanese imperial regime. Keenly aware of the similar colonial experiences both nations shared and suffered, a group of young scholars, armed with modern literary training in poststructural and postcolonial theories, began to explore the political issues of English-Irish conflicts as implicitly embedded in Joyce's seemingly apolitical texts of *Dubliners*, *A Portrait of the Artist as a Young Man*, and *Ulysses*. Many papers which deal with race, ethnicity, nation, history, language and identity were produced by the Joyceans of the new generation in the 1990s, and this trend does not show any sign of decline in the 2000s.

The academic study of Joyce in Taiwan is always already tinted with global and diasporic colors because of the tutelage of the exiled scholar, Chi-an Hsia, and the Jesuit missionary, Father Demers, at its embryonic stage half a century ago. In 1960, Hsia published the first article on Joyce study in Taiwan in English, entitled "On Dedalus," and a decade later the article was translated into Chinese. In the meantime, a Chinese rendition of *Dubliners* was also introduced to Chinese readers in 1970. The first MA thesis on *A Portrait of the Artist as a Young Man* came out by Tsai-hsiu Yen in 1974. During this time, Joyce studies in Taiwan began to take root in an environment of limited academic resources. Over the years, Joyce studies in Taiwan has gone through drastic changes in terms of the number of papers published and the subjects studied. The following statistics will clearly depict the quantity of Joyce papers published in Taiwan both in Chinese and in English.

	Titles	English	Chinese	Subtotal
I	<i>Dubliners</i>	13	4	17
II	<i>A Portrait of the Artist as a Young Man</i>	12	4	16
III	<i>Ulysses</i>	39	19	58
IV	<i>Finnegans Wake</i>	6	2	8
V	<i>Exiles</i>	1	0	1
VI	Chinese Translation and its Related Studies	5	18	23
VII	Cross-cultural and General Studies in Joyce	17	10	27
Total		93	57	150

I have divided Joyce papers in Taiwan into seven categories, namely *Dubliners*, *A Portrait of the Artist as a Young Man*, *Ulysses*, *Finnegans Wake*, *Exiles*, Chinese Translation and its Related Studies, Cross-cultural and General Studies in Joyce. The first five categories are dedicated to the individual works by Joyce, and number six refers to the Chinese translation of Joyce's major works, and the last includes the comparative studies of Joyce's works with other Chinese writings. From its very beginning up to 2006, the accumulated number of Joyce studies amounts to 150 in total, with 93 entries in English and 57 in Chinese. This has reflected the fact that the Joyceans in Taiwan write their papers in English for international conferences and academic promotions while not forgetting to transplant their findings into Chinese language in order to serve the local non-English speaking public. As to the research methodologies involved, Yu-chen Lin makes an incisive observation. As she says, most of the Joyce studies in Taiwan were heavily influenced by New Criticism before the 1980s (Lin 2002, 103).²⁾ However, starting from the 1990s, there has been a methodology break from this tradition, and many young scholars have attempted to integrate contemporary literary theories, including deconstruction, psychoanalysis, feminism, postcolonialism and globalization, into their studies of Joyce. With the infusion of these new disciplines, Joyce studies in Taiwan has turned over a new leaf and started to bloom in the beginning of the new century.

Since Hsia's first essay, Joyce studies has developed into a literary phenomenon that owns its specific position and aura in the literary circle of Taiwan. To give a clear picture of this development, I will briefly explain the transformation of these seven categories one by one.

I. *Dubliners*

Among all of the Joyce's works, *Dubliners* is deemed the most accessible to public readers. Almost every college student in the English department has studied "Araby" since it is widely anthologized. However, it is surprising to find that there are not many research papers about *Dubliners* in spite of its popularity among college students. According to the statistics, there are altogether seventeen entries which deal with Joyce's *Dubliners*. In 1976, Li-min Chu's groundbreaking piece on "The Dead" marked the beginning of academic studies on *Dubliners*. Three years later, Shu-hua Wang finished the first MA thesis on Joyce's *Dubliners*, which, by adopting the doctrines of New Criticism, focused on the motifs, imagery and structure of this collection of short stories. Yen-yen Hsiao also wrote about the tragedy of paralysis in *Dubliners*. During this period of time, the thematic studies and Joyce's revolutionary experiments in literary techniques dominated the Joyce studies in Taiwan. Since 1990s, local scholars have endeavored to read Joyce from various theoretical perspectives. For instance, Shu-yu Tang applied Roland Barthes' poststructural ideas to her study on the narratives in *Dubliners*. Hsiu-chieh Chen appropriated Wolfgang Iser's reader's response theory and Russian Formalist "defamiliarization" to explore how Joyce's "epiphany" was artistically played out in *Dubliners*. Hsing-chun Chou attempted to offer a Bakhtinian reading of *Dubliners* in her MA thesis. Kun-liang Chuang, with an analogy of Ireland to Taiwan in mind, also took on a more political stance to deal with the colonial hegemony and postcolonial awakening in his essays about "After the Race," and "Ivy Day in the Committee Room." In the meantime, several graduate students followed this trend

and incorporated national narration and cultural identity issues into their thesis writings on Joyce. For instance, Miao-jung Chang, relying on Jacques Lacan and Homi Bhabha, revealed the fragmented subjectivity and ambivalent Irish identity in *Dubliners*. Yi-mei Chou's thesis echoed Joyce's urge to create the Irish "conscience" by highlighting Joyce's self-critical view on the authenticity of Irishness as exemplified in his ambivalent attitudes toward the Revival movement. The new discipline of cultural studies was introduced to the Taiwan academia in the late 1990s, and this research shift has opened a new phrase in the academic production of Joyce in Taiwan. In 2006, Chia-huei Lin wrote to investigate how fashions have enticed *Dubliners* to follow and worship blindly the colonizer's lifestyles with the vanity of class advancement. In short, the study on *Dubliners* in Taiwan in the past thirty five years has followed the Western trend of literary theories while at the same time retaining its specific concerns about the political and postcolonial status of Taiwan.

II. *A Portrait of the Artist as a Young Man*

There are all together sixteen entries of studies on *A Portrait of the Artist as a Young Man*, in which twelve of them are written in the language of English and four in Chinese. In 1971, Chi-an Hsia initiated the whole study of *A Portrait of the Artist as a Young Man*, and three years later two MA theses were written respectively by Tsai-hsiu Yen, who worked on "epiphany" as the subject of her thesis, and by Chung-mi Li, who delineated Joyce's aesthetic theories as reflected in the novel.

Generally speaking, the studies on *A Portrait of the Artist as a Young Man* can be roughly divided into two groups. One deals with more traditional issues such as the representation of Joyce's aesthetic theories and the technical analysis of stream of consciousness and epiphany; the other tackles the subject of gender inversion and psychological abjection of its protagonist. For instance, Shu-yi Chen, Chung-mi Li,

and Chien-chung Ma embarked on the analysis of Joyce's aesthetic theories in the novel from different angles. Chih-hsien Hsieh and Yi-chuang Lin in their 2005 MA theses referred to Foucault's memory theory and Derrida's deconstruction in their respective dealings with Stephen's "subjectivation" and the process of constructing himself as an artist/hero in his confrontation with the English authority.

On the other hand, the theories of psychoanalysis have somehow dominated the studies of *A Portrait of the Artist as a Young Man*. Yung-chao Liao wrote on the issue of male homosocialization and abjection based upon Lacan's psychoanalysis, and Yu-chen Lin explored the "intricate relation between language, identity-sexuality and between home and homelessness in the Irish context" (213). Meanwhile, three MA theses appeared in 2002, 2003, and 2004 consecutively with a similar motif on the psychological mechanism reflected in the novel: Hsiao-lan Lin pinpointed Stephen's abjection and its sublimation, referring to Kristeva, Bataille and Freud for theoretic inspiration; Tzu-yu Lin built up her discussion about *A Portrait of the Artist as a Young Man* upon Kristeva's "alterity within the self" and portrayed Stephen as "a stranger oscillating in the Symbolic order"; Hsiu-yu Huang also turned to Kristeva, Lacan and Freud in her defining Stephen as an artist/narcissist.

III. *Ulysses*

In comparison with *Dubliners* and *A Portrait of the Artist as a Young Man*, *Ulysses* is conspicuously much more difficult than the former two in terms of its length and complexity. It would not be unreasonable to conclude that non-native speakers of English will avoid choosing *Ulysses* as their object of study. However, the fact is simply not as we have anticipated. Of all the papers published on Joyce, there are as many as fifty eight entries dealing with *Ulysses* from various perspectives.

The first recorded study on *Ulysses* was done by Chien-wen Li in 1975. The second publication by Hsin-fa Wu appeared in 1983, and Shu-yi Huang's MA thesis appeared in 1985. Except for these three publications, *Ulysses* was virtually absent

from the list of Joyce studies in Taiwan from 1960s to 1980s. However, in the 1990s, a couple of Joycean scholars, followed by their graduate students, began to venture into the studies of *Ulysses*. Consequently, there was a sudden surge of publications on *Ulysses* during this period of time, and this phenomenon has continued to drive its way into the twenty-first century with ever stronger momentum.

In the 1990s, several scholars, including Yu-chen Lin, Kun-liang Chuang, Li-ling Tseng and Sun-chieh Liang, completed their graduate study abroad and returned to Taiwan. They began to offer Joyce seminars in universities and to recruit graduate students to work on *Ulysses*. With their passion and effort, they collaborated on a special issue on Joyce —"Through the Looking Glass: Critical Essays on James Joyce"— in the most prestigious literary journal in Taiwan, *Chung-wai Literary Monthly*, in 1997. The issue, edited by Li-ling Tseng, included eight important essays on Joyce studies in Taiwan. In 2000, this new generation of Joyceans, including Yu-chen Lin, Yen-yen Hsiao, Li-ling Tseng, Sun-chieh Liang, Tsung-hui Huang, and Kun-liang Chuang, formed a research team and applied for a three-year research grant for the joint project, entitled "Joyce in the New Century: Text, Politics and Ethics," from the National Science Council in Taiwan. Under the leadership of Yu-chen Lin, the team generated quite a few papers on Joyce, especially on *Ulysses*, and the papers were later published as "Special Issue on *Ulysses*" in *Chung-wai Literary Monthly*, edited by Yu-chen Lin in 2004.

There are fifty-eight entries on *Ulysses* in total, and fifty three of them appear in the 1990s and 2000s. For the convenience of discussion, I will divide these fifty eight entries into three categories. First of all, some scholars chose to work on the characterization of Bloom, Molly and Milly in the novel. For instance, Di Jin's article on Joyce's art of characterization of Bloom appeared in *Chung-wai Literary Monthly* in 1997. Chun-chih Lin also wrote a paper depicting the identity crisis of Bloom as a Wandering Jew in Ireland. Yen-yen Hsiao continued to write on Molly from feminist viewpoints in the 1990s and 2000s. In the light of French feminist

theories of language and psychoanalysis, she treated Molly as a cardinal emblem of maternal alterity, which could drive Ireland to recover from its spiritual paralysis. Milly as a minor character in the novel is often ignored by critics, but Hsin-chun Chou had an interesting essay portraying Milly as the exiled daughter who looked for her own subjectivity through the art of photography.

Secondly, some critics chose to deal with individual chapters in *Ulysses*. Tsung-hui Huang approached the "Hades" episode with a psychoanalytical reading of the corpse, the funeral and the mourning process in that chapter. Li-ling Tseng examined the connection between telecommunicative technology and the ideological pursuit of Irish nationalism in the "Aeolus" chapter; Kun-liang Chuang worked on the same chapter, venturing into the controversial nature of the Irish Revival in an essay called "The Parable of the Plums." He also wrote a paper on "Wandering Rocks" by referring to Walter Benjamin's theory of *flânerie*. He explored the postcolonial resistance of the Irish people as they returned the "gaze" of Father Connmee and Lord Dudley. Two articles on the "Cyclops" appeared in 1997 and 1998. Kun-liang Chuang argued for the multicultural formation of the Irish nation, and also pointed out the fallacy of the Citizen's exclusivist mentality by referring to Homi Bhabha's theory of national narration and Benedict Anderson's idea of imagined communities. On the other hand, Li-ling Tseng ruminated over Irish nationalism from Bakhtinian discourse of dialogism. Both of them attempted to debunk the myth of nationalism in the culturally specific context of Ireland. Of all the chapters in *Ulysses*, "Nausicaa" has received most academic attention among the critics in Taiwan. For instance, basing her argument on Georg Simmel and Walter Benjamin, Yu-chen Lin tried to map out the Irish modernity which was ironically projected in the intricate interaction between the reification of females and the colonial manipulation of fashions. Li-ling Tseng took a different approach to investigate the coding and decoding of the postcard in her Derridian reading of "Nausicaa." And Hsing-chun Chou dealt with the transgression of gender in Bloom and the patriarchal ideology imposed upon Gerty. In 1994, Chiu-lang Chi had an essay on the "Oxen of the Sun," in which Bloom's fertility/procreation and

Stephen's artistic postcreation were "intertwined in a complex scheme of triple (Homeric, embryonic and stylistic) correspondences" (Chi 331). As one can imagine, the "Circe" chapter, with its intriguing theatric intensity, would definitely not be ignored by the scholars and students in Taiwan. There were two articles on "Circe" written respectively by Pei-ju Wu and Yun-chao Liao. The former one was about the Freudian uncanny and subliminal quest for the birth of Irish nation, and the latter about the ethics in "Circe." Last but not least, the last chapter, "Penelope," was also a popular object of study. For instance, over the years, Yen-yen Hsiao has virtually dedicated herself to the representation of Molly's various performances of femininity in this chapter.

Hsin-cheng Chuang's three essays in Chinese — "Introduction to *Ulysses*," "Facing *Ulysses*," and "Riddles and Puzzles in *Ulysses*" — have also played an important role in promoting Joyce in Taiwan. As I have mentioned earlier, the emergence of cultural studies in the 1990s has also affected the production of Joyce papers in the local academia. In this respect, Pei-ling Hu, Tsung-hui Huang and Sun-chieh Liang have published three innovative papers on *Ulysses* in the 2000s. Pei-ling Hu presented a study of olfaction and smell in *Ulysses*, arguing that smell/perfume was in fact the source of Bloom's phallic *jouissance* and Molly's autoeroticism. Tsung-hui Huang examined the economy of the gift in *Ulysses* by highlighting the circular nature of gift giving as it is theorized in the works of Lewis Hyde, Pierre Bourdieu and Jacques Lacan. Most recently, Sun-chieh Liang brought Joyce studies in Taiwan to the domain of animal rights and ecocriticism. In his paper, he criticized the human violence of all kinds imposed upon animals and deplored the dire condition of animals in the "Circe" chapter.

One thing worth mentioning is that, from 1994 to 2006, three Ph.D dissertations on James Joyce's *Ulysses* came out of the local universities. Though Tsung-hui Huang, Yen-yen Hsiao and Yung-chao Liao received their academic training in Taiwan, they have been quite active in the local and international Joyce industry. During the same period of time, there appeared seven Master theses on *Ulysses* among graduate students in Taiwan. And three of their authors, Yi-ling Yang, Pei-ju

Wu, and Shan-Yun Huang, are now continuing their doctoral studies on James Joyce in Ireland and America.

IV. *Finnegans Wake*, *Exiles* and *Chamber Music*

Finnegans Wake is often considered difficult or unreadable even for the native speakers of English. Its radical experiment in the English language does deter many native scholars from doing *Finnegans Wake*, not to mention those non-native speakers in Taiwan. However, eight entries of *Finnegans Wake* essays were found in the last two decades, and they were contributed by Yu-chen Lin and Sun-Chieh Liang. Lin's works constituted the major part of this category. Her treatment of *Finnegans Wake* was multifarious. For instance, in one of her papers, she delved into the problem of desire as reflected in the children's game, "The Mime of Mick, Nick and the Maggies," which is further evinced "as a metaphor of Joyce's play with language to represent an Edenic Ireland which is perpetually lost" (Lin 1997, 37). In another essay, she also argued that "A Scene in the Pub" could be deciphered as "an allegory for the birth of the Irish Free State in 1922" (Lin 1996, 99). Sun-chieh Liang's book depicted the birth of language as it was shown in *Finnegans Wake*. He even tried his hand at translating some part of *Finnegans Wake* into Chinese. Few scholars in Taiwan ever pay attention to Joyce's minor works, for instance, *Exiles* and *Chamber Music*. There was only one paper on *Exiles* on the list. Tsu-wen Chen made an inquiry into the oriental philosophy of Zen as it was reflected in *Exiles*. And in 2006, Zo-yi Li from Music Department at National Taiwan Normal University translated a couple of poems from *Chamber Music* into Chinese, and later composed them into a music piece.

V. Chinese Translation and Its Related Studies

The introduction of Western literature into Taiwan is often via translation since not all the readers are familiar with English or other foreign languages. The first Chinese translation of *Dubliners* was published in 1970. Five years later, *A Portrait of the Artist as a Young Man* also came out as a collaborative effort by Wen-pin Li and Teng-hsin Li. These two publications of Joyce's works have to a great extent facilitated the teaching of Joyce's literary modernism in Taiwan. In 1986, the new translation of *Dubliners* and *A Portrait of the Artist as a Young Man* was published by the single translator, Rou-chou Du. In his rendition, Joyce's biography, a critical introduction and enough annotations were incorporated to make them more friendly to readers. Even up to the present, Du's translations are still considered the most popular editions among college students in Taiwan. However, the general interest in Joyce did not come until Jin's and Xiao and Wen's Chinese translations of *Ulysses* appeared consecutively in 1995 and 1996.³⁾ The controversy over the status of the first Chinese translation did arouse the general public's attention to Joyce's works. However, the real climax of this craze for Joyce erupted in 1998 when *Ulysses* was crowned by Random House as the number one novel among the one hundred most important English novels in the whole twentieth century. Again in 1999, it was also ranked at the top of the millennium novels by Waterstone Book Company. With local publishers' all-prevailing advertisement and promotion, Joyce's life and works became a fad among literary circles in Taiwan around the turn of the century.

To capitalize on this trend, a couple of books on Joyce's life were translated into Chinese. They are namely Peter Costello's *James Joyce: The Years of Growth 1882-1915*, translated by Yu-chen Lin; David Norris's *Joyce for Beginners*, translated by Wan-li Liu; Chester Anderson's *The World of James Joyce*, translated by Yu-cheng Pai; Edna O'Brien's *James Joyce*, translated by Rong-bin Chen. With the publications of these books, Joyce and his works have become more accessible to college students and general readers as well.

In addition to the aforementioned publications, Di Jin's Chinese *Ulysses* has generated a series of academic papers, focusing on the translation studies of *Ulysses*. Hsin-cheng Chuang had an essay on the problems in translating "Penelope" in 1994, and in 1995 Kun-liang Chuang wrote a review essay on Jin's version of *Ulysses* in *James Joyce Quarterly*. He praised Jin for his creative ingenuity in transforming Joyce's Irish writings into appropriate Chinese expressions. Both essays initiated several ensuing discussions about Jin's and Xiao's translations in the following years. In 1996, Yu-chen Lin commented on the two Chinese translations of *Ulysses*, and the paper drew a response from Hsin-cheng Chuang, who argued for the correct translation of "yes" in "Penelope." In 1997, four papers on translation were written by Di Jin, Sher-shiueh Li, Yu-chen Lin and Li-ling Tseng respectively. First of all, Yu-chen Lin wrote to answer Hsin-cheng Chuang's questioning of her comments on the two Chinese translations of *Ulysses*. Jin had an article explaining his translation of "the Forty Foot," a small beach near the Martello Tower. Sher-shiueh Li discussed the literary styles of the "Oxen of the Sun" as represented in Jin's translation. Li-ling Tseng also had a paper in the same year on Jin's *Ulysses*, and she pointed out that the dynamic ambivalence was the source of enjoyment in reading Jin's rendition. Tseng revised this article and had it published in *James Joyce Quarterly* in 1999. This wave of translation studies became quiet until Yu-chen Lin had another paper on Jin's literary translation of *Ulysses* published in *James Joyce Literary Supplement* in 2005. All in all, it seems Jin's Chinese *Ulysses* has received more academic attention than Xiao's, in spite of Xiao's high literary status in China. And it is also interesting to observe that during this time quite a few papers on the translation studies of Jin's *Ulysses* appeared in the most authoritative international journals, *James Joyce Quarterly* and *James Joyce Literary Supplement*.

VI. Cross-cultural and General Studies in Joyce

As I have mentioned before, Chi-an Hsia's effort in introducing Joyce's literary modernism to the Taiwan academia has its longstanding influence upon the local writers who subliminally imitate Joyce's literary techniques and styles, and further integrate them into their own literary creations. Two famous cases of this kind can be found in Hsien-yung Pai and Wen-hsing Wang. It is only too obvious that Pai's modernist Chinese novel, *Taipei People*, is virtually an imitation of Joyce's *Dubliners* in terms of the book title and its tone. What's more, as Yu-chen Lin has pointed out, Wang's Chinese writings, *Family Catastrophe* and *Backed Against the Sea*, have emphatically echoed Joyce's radical *Finnegans Wake* in terms of their syntactical experiments in Chinese (Lin 2002, 101).

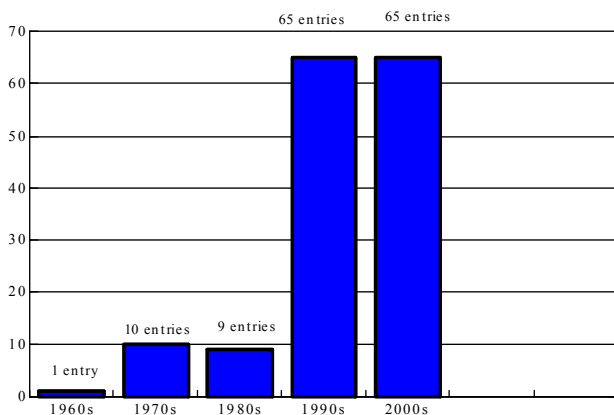
Therefore, it is not surprising to see critics working on the intercultural comparison between Joyce's works and some literary writings in Chinese. For instance, Zai-yue Tan did a parallel study on *Dubliners* and *The Sorrows of Han* in 1976. Tan's article disclosed the similar symptom of spiritual paralysis between common Dubliners and the Emperor Yuen in the Han dynasty. In 1987, Hsuei-mei Chang compared Joyce's *Dubliners* with Pai's *Taipei People* by expounding the generic difference and similarity between the two. However, the most innovative comparison came from Li-ling Tseng's paper on *Lilia Formosana 1947* and *Ulysses*. *Lilia Formosana 1947* is a postcolonial novel about the political tragedy of the "228 Event" which took place in Taiwan in 1947. Tseng has judiciously detected a similar model of time-space compression between the two novels, and henceforth illustrated how the national allegories were respectively played out in her postcolonial readings of both novels. Tseng also wrote to praise Wen-hsing Wang's *Family Catastrophe* and *Backed Against the Sea*, deeming them as the apex of modernist writings in Taiwan. Aside from reading Joyce side by side with Pai's and Wang's literary creations, some other possibilities were also explored by scholars of different interests. For instance, Yueh-chi Chang compared the artistic performance of *The Story of the Stone* with that of *A Portrait of the Artist as a*

Young Man. Besides, Ya-ling Chiang portrayed Joyce as a Cubist, and Brian David Phillips weighed Joyce against Picasso in terms of their aesthetic treatments of time and space. Some critics chose to pair up Joyce with other Irish writers in their critical essays. For instance, Yu-chen Lin made efforts to evaluate Joyce's and Yeats' different attitudes towards Irish problems, and Hong-ling Liu compared and contrasted Joyce's and Brian Friel's critical examinations of Irish Nationalism.

In addition to these comparative studies, many papers are devoted to the Irish question, be it identity crisis, nationalism, postcolonial subjectivity, modernity, history, language or gender. As I have mentioned in the beginning of the paper, Ireland is analogous to Taiwan in its cultural and political history of foreign invasion and colonization. Therefore, postcolonial issues and their related studies are one of the favorite subjects for Joycean scholars and graduate students in Taiwan. For instance, Ying-hsiung Chou provided a model of alternative nationalism to discuss Joyce and Ireland beyond Joyce. Sun-chieh Liang explored Joyce's linguistic performance and Irish postcolonial conditions, and Kun-liang Chuang pondered upon the postcolonial imagination of the Irish nation by examining its validity and fallacy. Last but not least, Yu-chen Lin has opened up new terrain to investigate how Joyce employed colonial modernity to foreground the so-called negative aesthetics in Joyce's works.

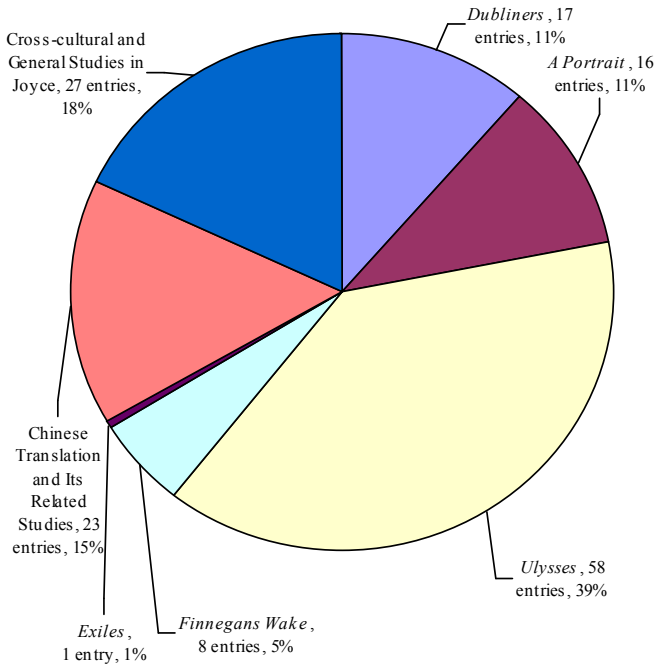
VII. Features of Joyce in Taiwan

The study of James Joyce has been taking root in Taiwan for over forty years. The following statistical chart will clearly depict the distributions of the research papers on Joyce in different decades.



As the chart shows, there were only twenty papers published in the first three decades. During this period of time, the government led by KMT (the Nationalist Party) was still striving hard to survive in this small island of Taiwan. There were only a few universities then, not to mention scarce research manpower and financial resources. However, the educational reform in the 1980s has drastically changed the ecology of higher education in Taiwan. A large number of new universities were set up to accommodate more students, and more professors were recruited as well. As a result, there was a steady increase of papers thus produced by the Joyceans of the new generation. As you can see from this statistical chart, there was a sudden increase of papers in the 1990s. The numbers jumped abruptly from nine entries in the 1980s to sixty five entries in the 1990s. And this increase in quantity has shown no sign of letting up as Joyce studies in Taiwan enters the third millennium. From 2000 to 2006, we already see the publication of sixty five papers. Given the rapid increase of researchers and Joyce seminars in the universities, it can be sensibly estimated that there will be more research projects and papers about Joyce in the next decade.

To give a clear picture of what the distribution of the Joyce papers in Taiwan looks like, we can look into the following pie chart.

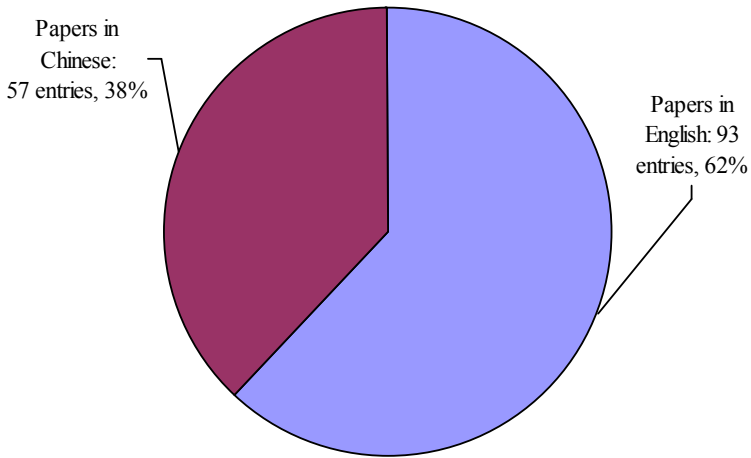


It is generally believed that Joyce's earlier works are much more accessible and friendly to his readers in terms of their structural complexity and linguistic performance. Therefore, we would be inclined to assume that *Dubliners* or *A Portrait of the Artist as a Young Man* will probably take up the major portion of the whole Joyce studies. However, it is not so. There are only seventeen entries on *Dubliners*, which amount to 11% of the total papers, and sixteen papers on *A Portrait of the Artist as a Young Man*, which take up the identical percentage of the total production. To everybody's surprise, *Ulysses* has fifty eight entries which are equivalent to 39 % of the total numbers. One of the possible reasons for this phenomenon is that many graduate students target their MA theses or Ph. D dissertations on *Ulysses* for its complex styles and multifarious subjects in eighteen chapters. The richness of its content can supply them with enough room to do

theoretical deliberation and textual analysis from various perspectives.

What's more, translation-related studies also take up 15% of the total papers. Owing to Di Jin's Chinese translation of *Ulysses*, Joyceans in Taiwan scramble to comment on Jin's rendition. It is ironically inspiring to observe that the discussion of Jin's Chinese translation, which is simply not "Western" at all, has appeared in the most important journals such as *James Joyce Quarterly* and *James Joyce Literary Supplement*. In addition to translation studies, cross-cultural studies of Joyce also account for a similar fraction of 18%. As we have discussed before, the comparative studies between Joyce's works and other Chinese writings are significant. They will not only inspire the literary creations of the local writers but also enable Taiwan scholars to contribute to the international Joyce studies with their uniquely Taiwanese perspectives. Sensing the significance of the cultural identity and subjectivity in doing Joyce, we can expect to see more papers of this kind coming out in the near future. So far, the only pity about Joyce studies in Taiwan is that few scholars have crossed the border of *Ulysses* and ventured into the field of *Finnegans Wake*. In the past five decades, we see only eight entries of *Finnegans Wake* and most of them were done by Yu-chen Lin alone. For most scholars, it is still considered inaccessible because of its extremely radical experiments in the English language. Finally, except the four major works, Joyce's other minor writings have gained little attention. For instance, there is only one paper on *Exiles*, one on *Stephen Hero*, and none is devoted to *Chamber Music*.

One last observation is about the language employed in the studies of Joyce. Depending on the implied audience to which the papers are addressed and the official language that the academic conferences and journals demand, English or Chinese are applied accordingly. The following pie chart will explain the ratio of the two languages thus used.



The ratio between English papers and Chinese papers is about 3 to 2. In other words, Joyce papers by Taiwan scholars have both global and local dimensions. Since all of the Joycean scholars in Taiwan teach in the department of English (Foreign Languages), they are expected to write their papers in English in order to attend international conferences or to have their papers published either in international journals or local English journals. However, they do not abandon their obligation to serve the local readers, bringing the modernist Joyce into the Chinese literary field via cross-cultural translational activity. By the localization of Joyce, general readers in Taiwan can be assisted to overcome the language barrier and learn to appreciate the works of this modernist master.

VIII. Future of Joyce Studies in Taiwan

How do we justify ourselves as Taiwanese Joyceans? Are we authentic enough to study and interpret Joyce? Will our identity as Taiwanese be a hindrance to our interpretation of Joyce or can we turn it into an asset because of our cultural

specificities? These are common questions faced by non-Irish or non-English speaking researchers, especially East-Asian scholars. Where can we position our subjectivity in this international realm of Joyce studies? We cannot help but question our own authority and position in doing Joyce. However, as Yu-chen Lin argues for the legitimacy of "hybridity and inauthenticity" in doing Joyce (Lin 2002, 99), we are definitely entitled to make specific contributions to the studies of Joyce through the mechanism of cultural glocalization.⁴⁾

Joyce in Taiwan has gone through different stages of development in the past five decades. We have gained some very important experiences along the way, though the research manpower and resources are somewhat limited. To review what we have done before, we also ponder over what we can do in the future.

Generally speaking, Joyce in Taiwan has been sanctified in the public imagination for his insurmountable achievement as a literary genius. His works are often considered supreme but difficult, interesting but unreadable, significant but inscrutable. To demystify Joyce, Joycean scholars in Taiwan have worked collaboratively to "secularize" Joyce. Besides giving lectures to college students and the general public, we also make efforts to hold some social activities in order to promote Joyce. In 2005, Yen-yen Hsiao, Li-ling Tseng, Sun-chieh Liang and Kun-liang Chuang gathered at National Taiwan Normal University in Taipei to celebrate Bloomsday. They talked to the audience about their experiences in doing Joyce, and many pictures taken at the "Bloomsday 100" conference in Dublin were also shown to the public with detailed explanation by Kun-liang Chuang. The audience was thrilled by this close "encounter" with the international Joyce. In 2006, Yu-chen Lin, Sun-chieh Liang and Kun-liang Chuang held a party called "Bloomsday in Taiwan" to promote Joyce studies again. We drank Guinness, ate Irish short bread and sang Irish folk songs at the party. Five undergraduate students from the English Department of National Taiwan Normal University recited a passage taken from "Penelope" in five different languages—English, Chinese, Taiwanese, Cantonese and Hakkha. The multilingual recitation has successfully drawn the audience's interest in Joyce. Inspired by the passion of the audience on

this rare occasion, we plan to make this "Bloomsday in Taiwan" into an annual activity in step with the international celebration of Bloomsday elsewhere.

Despite the effort we have made, Joyce is still pretty "threatening" to students in Taiwan. The community of Joyceans has grown slowly over the years. Now the pool is still too small to organize a James Joyce society in Taiwan. We hope to enlarge the pool by offering more Joyce seminars in universities and to recruit more scholars and students to work on this field. In the meantime, we look for any opportunity for regional collaboration among East Asian countries in the hope that we Asian scholars can find a niche in voicing ourselves collectively in the international arena of Joyce studies.

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Notes

- 1) Joyce is commonly praised for his apolitical aesthetic experiments of high modernism, but he has been identified as a postcolonial writer since 1980s as the result of the methodology shift in Joyce studies.
- 2) I am indebted to Yu-chen Lin for her generosity of sharing with me her essay, "Joyce on the Eastern Edge," which has in a way inspired me to the writing of this paper.
- 3) "Jin Di and Xiao Qian and Wen Jiero vie for the status of translator of the first complete Chinese *Ulysses*. Jin Di started earlier and had the translation of the first twelve episodes in print in 1993; however, Xiao Qian and Wen Jiero's complete translation predated Jin Di's second half by one year in 1995" (Tseng 1999, 260). Both translations were published by publishers in Taiwan.
- 4) Glocalization is a lexical combination of globalization and localization. Roland Robertson coined the term in his essay, "Glocalization: Time-Space and Homogeneity-Heterogeneity," (*Global Modernity*, eds, Mike Featherstone, Scott Lash and Roland Robertson (London: SAGE Publications, 1997) pp.25-44, and argued for the cultural hybridity and intersubjectivity of localization and globalization. Here I appropriate the term to highlight the cross-cultural, global-local interaction in Joyce studies in Taiwan.

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Abstract

Glocalization: Joyce in Taiwan

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James Joyce studies in Taiwan is always already tinted with global and diasporic colors because of the tutelage of the exiled scholar, Chi-an Hsia, and the Jesuit missionary, Father Demers, at its embryonic stage half a century ago. Over the years, it has gone through dramatic changes in terms of the number of papers published and the range of subjects studied. This paper examines its development and transformation by dividing the 150 entries of Joyce papers into seven categories — *Dubliners*, *A Portrait of the Artist as a Young Man*, *Ulysses*, *Finnegans Wake*, *Exiles*, Chinese Translation and its Related Studies, Cross-cultural and General Studies in Joyce. While arguing for the legitimacy of the "inauthenticity" of East-Asian scholars in doing Joyce, the paper also highlights the global-local interaction of Joyce studies in Taiwan, and further calls for regional collaboration among East-Asian Joyceans in order to voice themselves collectively in the international arena of Joyce studies.

■ **Key words:** Taiwan, glocalization, *Dubliners*, *A Portrait of the Artist as a Young Man*, *Ulysses*, *Finnegans Wake*