

Joyce and Buddhism: Bloom's Conflated Nationality as a Reification of Joycean Pacifism

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I.

Leopold Bloom is, for sure, a literary persona born by literary adultery crossing the Occidental tradition in literature. On the one hand, Bloom is a transfigured Odysseus, Christ, Moses, Elijah, and the Wandering Jew on the mythical level. In that sense, Bloom is a comic figure and a literary joke incessantly parodying his prototypes and alluding to manifold historical events ranging from the ancient times to Joyce's day. On the other hand, Bloom has a historical validity as an Irish Jew with a Hungarian ethnic background despite the fictionalized nature of his multiple identities. At the turn of the century, Joyce saw the extreme national divide over the various issues like Home Rule, Parliamentarism versus Constitutionalism, and anti-Semitism. Joyce's day witnessed the Irish uprisings against the English rule. At the turbulent period of Ireland, Joyce turned his back on Ireland and started a new life on the Continent. It is not coincidental that Joyce's life with Nora Joyce in Trieste got started with a conception of a new novel after *Dubliners*. Joycean

criticism has strived to find the probable sources for the model of the Jewish Irishman and well documented the way in which Joyce took a Jew as his literary persona by examining Joyce's Jewish acquaintances on the Continent and his knowledge of some rumors about the Jews in Ireland. For example, Richard Ellmann identifies Bloom as "the putatively Jewish Dubliner, Alfred H. Hunter" (230) with a "unfaithful wife" or as "Teodore Mayer [who] was the son of a Hungarian-Jewish postcard-peddler who had settled in Trieste" (196). The criticism focusing on making the connections between Bloom and his real-life models unfortunately fails to fully elucidate what led Joyce to put the Irish Jew into a significant facet of the Irish life at the turn of the century.

Interestingly enough, Bloom is an analogue of Buddha as well as a symbolically metamorphosed form of those Western historic or biblical figures. Throughout *Ulysses*, Bloom is often depicted as a parallel to Buddha. For example, in the "Penelope" episode, Molly compares Bloom's lying posture to that of Buddha and she recalls Bloom's reference to Buddhism as "a bigger religion than the jews and Our Lords both put together all over Asia" (*U* 18.1203-04). Despite Joyce's tremendous attention to "that Indian god" (*U* 12.1201), Joycean criticism has merely focused on theosophy, in particular, the doctrine of metempsychosis—a theosophical adaptation of Buddhist reincarnation, which is believed to be at the heart of Bloom's becoming any man, and reduced Joyce's intellectual quest for an Irish implication of the Oriental philosophy to a literary burlesque in which Buddha's images and Buddhist philosophy are amusingly parodied. Instead of either mystifying or devaluing Bloom on the theosophical or anti-theosophical level to be either an ambiguous figure or a comic figure, this paper digs out the key Buddhist doctrine of "no-self" firmly ensconced in the formation of Bloom—a persona of multiple racial origins—by showing a sign of Joyce's insight into the kernel of the Buddhist truth and its Irish implication. The list of books on theosophy, i.e. Buddhism, Joyce read and the 1903 review of H. Fielding-Hall's *The Soul of a People* by him demonstrate that Joyce was fascinated by the Buddhism's philosophical doctrine pursuing emotional well-being by the means of love and

compassion for others. Bloom is Joyce's deliberate choice to realize his pacifism by displaying a literary figure full of altruistic concern for other people's happiness unlike the Irish patriots who are blindly oriented towards egoistic, idiosyncratic, and bigoted dogmatism. Joyce's Bloomesque pacifism is also political in that he suggests a model of social integration as an alternative to the nation torn by a variety of political disagreements. For Joyce, Bloom is clearly a new race, an overarching Irishman to go beyond racial, cultural, and national parochialism. Joyce's utilization of Irish anti-Semitism in *Ulysses* is a rhetorical strategy to interrogate what Irishness really is and to challenge the deeply-rooted racial dogmatism that claims Irish racial purity in which the Irish nationalism is grounded.

II.

The study of Bloom's Jewish nature, or Joyce's putative motive in the literary appropriation of Jewishness, has probed the rationales behind Joycean reinstatement of the Jewish question by diverse inferences. Robert Tracy points out Joyce's possible detection of a common historical memory that can be shared between the Irish people and the Jews. He argues that Bloom's Jewishness is "important for the specifically Irish aspects of the book. To many of the writers of the Irish Literary Movement, and especially to Joyce and Lady Gregory, there was an explicit identification between Moses, the Jewish leader, and Parnell, the Irish leader, and consequently between the Irish people and the Jews" (524-25).

John Henry Raleigh traced an archetype of Bloom back to Baruch Spinoza. Making "a connection between Spinoza and Joyce" (585), he remarks, "Spinoza [as a Jew like Bloom] was the fountainhead for Bloom's politics since Spinoza was one of the first, and one of the greatest, proponents for the twin ideas of toleration and liberal principles in a modern republic" (591). In *Joyce and the Jews*, Ira B. Nadel examines the way in which Joyce appropriates the Jewish history to elucidate the Irish people's historical experiences to the extent that he turns it into a metaphor,

which would be conducive to contextualizing his sense of awkwardness in the personal circumstance as an Irish exile in Trieste. He argues that “Joyce’s departure from Ireland” (9) is “the trope of [the Jewish] exodus rather than exile which expresses his separation from his homeland.”

Neil R. Davison claims that Joyce employed the Irish-Jew Bloom to unsympathetically sketch the Irish intellectual milieu utilizing “the social power of anti-Jewish myths” that prop up the Irish nationalism that made Joyce feel uneasy about it. He says, “In constructing ‘Cyclops,’ Joyce thus aligned *Ulysses*’ most indicting portrayal of Irish jingoism with the spirit of both political anti-Semitism and religiously based anti-Jewishness” (246).

Little scholarly attention has been paid to the origin of Bloom’s philanthropic nature in the speculation on a plausible reason for Joyce’s presentation of the Irish Jew in *Ulysses*. What stands out in Joyce’s characterization of Bloom throughout *Ulysses* is that, unlike other Irish characters, Bloom is the unique figure showing a lot of compassion for the plight of others. He is haunted by Mrs Purefoy’s long-lasting labor and it causes him to pay a visit to the Maternity Hospital. He is actively involved in smoothing out the insurance deal for the late Dignam’s bereaved family. Moderating the violent altercation between Stephen and Privates Kerr and Compton, he saves him from the English soldiers’ ongoing bullying him.

By contrast, the Irishmen are mostly self-centered, bigoted, belligerent, violent, envious, narrow-minded, and argumentative. Davison makes a case for Joyce’s stylistic conflation, which would, he argues, prevent the reader from fully sympathizing with the philanthropic Irish Jew despite his benevolence: “Undoubtedly, the narrative complication and inflated parodic language of ‘Cyclops’ [*Ulysses* on the whole] make it difficult for a reader to sustain [...] a full pathos toward Bloom” (257). He points out “the ideal of an unconditional love for ‘humankind’” [as embodied in Bloom’s automatic sympathy for the suffering people] has its “untenable elements.” Unfortunately few scholars have noticed that Bloom, who is a reification of Joycean “ideal of an unconditional love for ‘humankind,’” is closely linked to Joyce’s once serious preoccupation with

Buddhism.

Up until he left Dublin for Trieste, Joyce had been intrigued by theosophy whose mainstay is “reincarnation” and “nirvana,” the two key concepts in understanding the crux of Buddhism. Unlike the Continental or Irish theosophists, who reveled in spiritual occultism such as growth of soul, Joyce paid attention to Buddhist philosophy as a desirable solution to the prevalence of racial bigotry that either nationalism or religious parochialism reinforces. Bloom of multiple racial origins is clearly Joyce’s deliberate choice to divulge the Irish nationalism’s patriotically-masked parochialism in circulating any racial stereotypes and he is, at the same time, the embodiment of Joycean pacifism as an alternative to the Irish blinded patriotism promoting political schisms and confrontations.

Joyce certainly went through the anti-Semitic sentiment in Ireland in his day. On April 1904, two months before Joyce made his first date with Nora Barnacle, John Rahilly at the age of 15 was charged with throwing stones at two Jews. The boy was sentenced to one-month imprisonment in the aftermath of his violence against the Jews. Rahilly was one of the inhabitants of the city of Limerick, which had a very small Jewish population—thirty five Jewish families. The incident put the Irish public in severe controversy. Liberals like Standish O’Grady—editor of *The All Ireland Review*—called the incident “a disgrace to the whole country” (qtd. in Magalaner 1219). By contrast, the public sentiment was that “[t]hey [the Jews] are killing the place [Ireland] with extortion [...] it is a great pity that the Irish people are prevented from driving all the Jews out, who will do them as grievous harm as they have done everywhere else” (qtd. in Magalaner 1220). The racial confrontation between the Jews and the Irish people died out by the late June of 1904 with the result of a dramatically dwindled number of the Jewish families in Limerick. A few months after the Limerick incident, Joyce left Dublin for the Continent with Nora.

One year before the Limerick incident, Joyce contributed to the *Daily Express* a book review of H. Fielding-Hall’s *The Soul of a People*, which is entitled “A Suave Philosophy.” In the review, Joyce conceives of Buddhism as “essentially a

philosophy built against the evils of existence" (*CW* 93) and "a philosophy which places its end in the annihilation of the personal life and the personal will" (*CW* 93-94). For Joyce, Burmese are a people "whose life is ordered according to beliefs and sympathies which will seem strange" (*CW* 93) to the west. What fascinated Joyce in *The Soul of a People* is in particular Buddhist monks' simple lives going after "a happiness, founded upon peace of mind in all circumstances" (*CW* 94). Joyce condemns a western civilization "full of hurry and combat" for making "the battlefield the test of excellence." Three years after the review of Fielding-Hall's book, on the 30 September 1906 letter to his brother Stanislaus Joyce, Joyce says "I have a new story for Dubliners in my head. It deals with Mr Hunter [Alfred H. Hunter]" (*SL* 112), a Dubliner who had been thought to be Jewish and to have an unfaithful wife (Ellmann 230).

The new story takes shape as *Ulysses* later on. It clearly shows that Joyce must have been aware of the Limerick incident and he had drawn attention to the Irish Jews at least from the time when he fled from Dublin. What struck Joyce the most in reading *The Soul of a People* is presumably its fourth chapter entitled "The Way to the Great Peace." The key words in "A Suave Philosophy" are "happiness," "peace of mind," and "sympathies." The three key words repeat in a slightly different way in the fourth chapter of *The Soul of a People*: "the mighty deliverance from all sorrow" (47); "the Great Peace" (46); "what every man desires is happiness" (44); "learn love and sympathy" (48). Furthermore, the same rhetorical tone is found between "A Suave Philosophy" and "The Way to the Great Peace" when Joyce perceives what a Buddhist doctrine looks like:

[...] "all this is part of a suave philosophy which does not know that there is anything to justify tears and lamentations" (*CW* 94)

A man must estrange himself from the world, which is sorrow. Hating struggle and fight, he will learn to love peace, and to so discipline his soul that the world shall appear to him clearly to be the unrest which it is. Then, when his heart is fixed upon the Great Peace, shall his soul come to it at last. Weary of

the earth, it shall come into the haven where there are no more storms where there is no more struggle, but where reigns unutterable peace. (Fielding-Hall 49-50)

Reshaping Buddhism by Fielding-Hall in his own terms, Joyce may have been obviously intrigued by “a simple faith, the only belief that the world has known that is free from mystery and dogma, from ceremony and priest craft” (Fielding-Hall 50).

To sum up, Joyce’s perception of the Buddhist principle, i.e. “a philosophy which places its end in the annihilation of the personal life and the personal will,” a realization of “no-self” is a precondition for reaching a peaceful condition of mind, which is, in turn, preventive of nationalist jingoism that antagonism, hatred, and selfishness bring about. No study has seriously examined the import of “no-self” coming up in a Joycean picture of what Buddhism looks like. The early serious study of a link between Joyce and Buddhism came with Stuart Gilbert. In *James Joyce’s Ulysses*, Gilbert takes “metempsychosis” as a leitmotif piecing together the eighteen episodes that make up *Ulysses*. Gilbert remarks that “the persistence of the idea [...] ‘metempsychosis’ in Mr Bloom’s memory” is significant: “it is not only as one of Mr Bloom’s obsessions that the doctrine of reincarnation is mentioned in *Ulysses*. Allusions, direct or indirect, to it are frequent, and as this is, in fact, one of the directive themes of the work, it seems desirable briefly to set out certain relevant aspects of this ancient and widely accepted intimation of immortality” (34).

Recently Eishiro Ito made a compelling study of a Buddhist impact on Joyce in “Mediterranean Joyce Meditates on Buddha.” Ito retrieved a lot of the “Buddhist or Theosophical Allusions” in Joyce’s novels. One of his interesting findings is the parallels between Buddha and Bloom: “In Molly’s imagination, Bloom’s sleeping pose is similar to that of Buddha’s statue.¹⁾ Bloom, now impotent after his son

1) In the article, Ito refers to the “reclining Buddha” in the National Museum of Ireland at Dublin, which Joyce (Bloom) may have seen. In the “Lotus Eaters” episode, Bloom reflects on the Buddha statue lying on his side in the museum (*U* 5.322-30). S.

Rudy's death, has not had sexual intercourse with Molly for a long time. The Buddha never had sex after leaving his wife Yasodhara and his child at the age of 29" (60). As Ito points out, however, Joyce puzzles many Joycean scholars, who have made an attempt to read *Ulysses* and its protagonist Bloom from the perspective of Buddhist philosophy, for at times Joyce has his main characters consider Buddhism an object of their banter. For example, in the "Scylla and Charybdis" episode, Stephen Dedalus describes Theosophy and Buddhism, which was pursued by a small group of intellectuals, as a sort of academism:

Dunlop [Daniel Nicol Dunlop], Judge [William Q. Judge], the noblest Roman of them all, A.E.[George Russel], Arval [the Esoteric Group], the Name Ineffable, in heaven height: K. H.[Koot Hoomi], their master [Helena Petrovna Blavatsky], whose identity is no secret to adepts. Brothers of the great white lodge always watching to see if they can help. The Christ with the bride sister, moisture of light, born of an ensouled virgin, repentant sophia, departed to the plane of buddha. The life esoteric is not for ordinary person. O.P. [ordinary people] must work off bad karma first. (*U* 9.65-70)

Stephen's cynical view of the esoteric mysticism prevents Joycean critics from considering Joyce a serious thinker about Buddhism. For example, Ellmann wavers in treating Joyce as a Buddhist: "They [Irish Theosophists such as W.B. Yeats and George Russell] took up Theosophical subjects as well, although Joyce was skeptical of Theosophy as being a recourse for disaffected Protestants" (Ellmann 99). However, Joyce's envisagement of a Buddhist doctrine as "the annihilation of the personal life and the personal will" shows that he had a profound understanding of the Indian religion, not theosophy that is merely drawn to the soul's endless

Krishnamoorthy Aithal also picks out the Buddha images conjured up by both Bloom and Stephen. Aithal pinpoints the inaccurate Buddha in the minds of Bloom and Stephen. He maintains that, despite some incorrect pictures of Buddha in *Ulysses*, "Bloom not only holds the Buddha in the highest esteem, he [but also] puts the Buddha's *ashimsa* or non-violence into actual practice in his life as may be clearly evidenced from the way he handles the problem of the suitors to his wife" (512).

rebirths and its spiritual growth—a European acceptance of Buddhist reincarnation.

In *Esoteric Buddhism*, Alfred Percy Sinnett depicts a state of Nirvana as the highest level of spiritual elevation. To put it another way in terms of Sinnett, Nirvana is “a sublime state of conscious rest in omniscience” (163). He also points out that it is a meaningless argument to debate about “whether Nirvana does or does not mean annihilation” (163) for the state of Nirvana is ineffable. Henry S. Olcott²⁾ says, Nirvana is “A condition of total cessation of changes, of perfect rest, of the absence of desire and illusion and sorrow, of the total obliteration of everything that goes to make up the physical man” (27). Joyce must have rephrased Sinnett’s or Olcott’s account of Nirvana in his own terms to be “the annihilation of the personal life and the personal will.” Nirvana is one of the three Buddhist truths (*Dhamma*³⁾), which succinctly encapsulate Buddha’s teachings, along with “impermanence (*Anicca*)” and “no-self (*Anatta*).” Olcott remarks that the impermanence of a being is indeed a compelling evidence of “no-self”:

229. Q. *Does Buddhism teach the immortality of the soul [self or ego]?*

A. It considers “soul” to be a word used by the ignorant to express a false idea. If everything is subject to change, then man is included, and every material part of him must change. That which is subject to change is not permanent: so there can be no immortal survival of a changeful thing.

230. Q. *What is so objectionable in this word “soul”?*

A. The idea associated with it that man can be an entity separated from all other entities, and from the existence of the whole of the Universe. This idea of separateness is unreasonable, not provable by logic, nor supported by science.

231. Q. *Then there is no separate “I,” nor can we say “my” this or that?*

A. Exactly so. (51-52)

2) Olcott’s *The Buddhist Catechism* and Fielding-Hall’s *The Soul of a People* are, in particular, the books about Buddhism, which Joyce kept on the book shelf in his study until he left Trieste for Paris in 1920.

3) Henceforth, the parenthesized terms are Pali.

In the exegesis by Olcott of the Buddhist “no-self” doctrine, soul (self, ego, or I) is not timeless but changing endlessly. In *What the Buddha Taught*, Walpola Rahula notes that what distinguishes Buddhism from any other religions or philosophies is its upholding “no-self”:

What in general is suggested by Soul, Self, Ego, or to use the Sanskrit expression *Ātman*, is that in man there is permanent, everlasting and absolute entity, which is the unchanging substance behind the changing phenomenal world. [...] Buddhism stands unique in the history of human thought in denying the existence of such a Soul, Self, or Ātman. According to the teaching of the Buddha, the idea of self is an imaginary, false belief which has no corresponding reality, and it produces harmful thoughts of ‘me’ and mine,’ selfish desire, craving, attachment, hatred, ill-will, conceit, pride, egoism, and other defilement, impurities and problems. It is the source of all the troubles in the world from personal conflicts to wars between nations. In short, to this false view can be traced all the evil in the world. (51)

When Joyce reviewed Fielding-Hall’s *The Soul of a People* for the *Daily Express*, he may have known that the Buddhist doctrine of “no-self” is a way to moderate the racial, social, and ethnical divide by being aware that the self is not an essential and independent entity in itself but is a transitional entity only existing in the relation with others, i.e. the self is a relative entity dependant on other entities—if other entities are annihilated, the self dependant on them is also annihilated. In *A Portrait of the Artist as a Young Man*, Joyce suggests a newly typed persona with the changeable self: “Welcome, O life! I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race” (P 242-53).

A year after Joyce had an embryonic idea of *Ulysses* in mind, in 1907, he delivered a lecture about an Irish ethnic identity and its changing nature to some residents of Trieste in Italian at the Poplare University. In the lecture, which was translated into English later on and entitled “Ireland, Island of Saints and Sages,” Joyce compares a nation’s identity to an individual’s ego: “Nations have their ego,

just like individuals” (*CW* 154). He traces back to the Middle Ages’ Irish cultural milieu the origin of the public perceptions of Ireland as the “Holy Isle” (*CW* 156) that housed leading religious and spiritual intellectuals. Soon he challenges “the spirit of self-glorification” (*CW* 155) that prevailed in the Irish national propaganda claiming the Irish cultural autonomy in which Irishness existed independent of European cultural phenomena. Joyce observes that “the Irish nation’s insistence on developing its own culture by itself is not so much the demand of a young nation that wants to make good in the European concert as the demand of a very old nation to renew under new forms the glories of a past civilization” (*CW* 157). What Joyce opposes in the debate on the nature of Irishness is the false belief that a national identity is unchanging. Above all, Joyce calls into question the purity in Celtic bloodline. The historical survey of other nations’ invasions of Irish territory by Joyce shows that the Irish people of Celtic origin has had several different bloodlines such as Scandinavian bloodline throughout the Celtic people’s interactions with other nations. Joyce makes a case against the self-delusively anachronistic illusion in which an Irish national self is believed to remain unchanged by arguing for Irishness’ ethnic and racial hybrid: “a new Celtic race was arising, compounded of the old Celtic stock and the Scandinavian, Anglo-Saxon, and Norman races” (*CW* 161). In this way, Joyce indicates the fiction of the Celtic cultural autonomy enshrined in the public perceptions of Irishness.

Bloom’s racial hybrid is the most striking element in Joycean presentation of Bloom as a literary persona in *Ulysses*. In *Ulysses*, Joyce details Bloom’s ancestry. Bloom’s great-grandfather was said to have seen the Empress Maria Theresa (1717-1780), Empress of Austria and Queen of Hungary (*U* 17.1909-1910). Bloom’s grandfather, Leopold Virag, and his father, Rudolf Virag, took daguerreotype together in 1852 “in the portrait atelier of their (respectively) 1st and 2nd cousin, Stefan Virag of Szesfehervar, Hungary” (*U* 17.1876-77). Bloom’s grandfather is also called “Lipoti Virag” (*U* 15.2304). Lipoti is “the name of the Jewish community of Budapest, and by extension can be the name of any Jewish community” and “Virag” is presumably “a Hungarianization of the German ‘Blum’”

(Raleigh 14). Rudolf Virag was a wandering Jew who migrated from Hungary to Ireland through various places: “Szombatherly, Vienna, Budapest, Milan, London and Dublin” (*U* 17.535-36). In 1865, Rudolf Virag came up in London: “Poor papa [Rudolf Virag]! How he used to talk about Kate Bateman in that! Outside the Adelphi in London waited all the afternoon to get in. Year before I [Leopold] was born that was: sixtyfive” (*U* 5.197-99). Rudolf got married to “Ellen Higgins, second daughter of Julius Higgins (born Karoly) and Fanny Higgins (born Hegarty)” (*U* 17.536-37). Around the time when Bloom was born in 1866, Rudolf Virag must have changed his name into Rudolph Bloom. Bloom’s mother’s previous family name, Karoly, is “a common Hungarian name” (Raleigh 16). In 1865, Rudolph Bloom was converted to the Irish Protestant Church: “[...] the tenets of the Irish (protestant) church (to which his father Rufolf Virag, later Rudolph Bloom, had been converted from the Israelitic faith and communion in 1865 by the Society for promoting Christianity among the Jews [...])” (*U* 17.1635-39).

Bloom of multiple racial and religious origins is clearly Joyce’s embracement of “a new Celtic race” supporting “the cause of new Irish nation” and, at the same time, his rhetorical strategy to attack the narrow-minded egotism in the Irish nationalism. For Joyce, Bloom’s multiple identities stand for the Buddhist doctrine of “no-self” to elicit racial, political, and cultural integration by the Buddhist pacifism, which is to be realized by only compassion and sympathy, as a way to close the national divide on the basis of racial or ethnic bias grounded in the fiction of the Celtic purity rather than merely to show Jewish or Hungarian history as “an analogue to the history of Ireland” (Stacy 529).⁴⁾

4) In *The Resurrection of Hungary* with the subtitle “a parallel for Ireland” whose first edition was published in 1904, Griffith claimed that Hungary in the unyielding struggle for her independence from Austria is a model nation for Ireland that, he believes, is plagued by “Parliamentarianism [that sought for self-government within the United Kingdom of Great Britain and Ireland] masquerading as Constitutionalism [that pursued the restoration of Ireland’s independent sovereignty as a free state]—physical and economic decay, moral debasement, and national denial” (x). He said, “The constitutional leader of Hungary—Francis Deak—refused to associate his country with Austria’s war against Prussia even when Austria bid the restoration of Hungary’s independence as the

Joyce's consciousness underlying his narratives is virtually boiled down to the matter of sympathy among human beings. For example, "The Dead" is indeed a story showing a Joycean literary translation of a Buddhist philosophy whose goal is to reach a true unity between human beings by liberating oneself from one's own way of feelings and thinking. In the story, Gabriel Conroy is initially egocentric in relationship with his wife Gretta. At the Christmas party held by the Morkans, the tension between Gabriel and Miss Ivors is outstanding. Stereotyping Gabriel as "a West Briton" (*D* 188), Miss Ivors makes outrageous slurs against his apolitical approaches to literature and his internationalism in contrast to her Irish provincialism. Miss Ivors's repetitive interrogations about his ethnic identity drive him into emotional distress and he projects his anxiety into Gretta as he indignantly repulses the offer by Gretta of a visit to the Aran Isles: "You can go if you like, said Gabriel coldly" (*D* 191). Gretta self-defensively reacts to Gabriel's embarrassingly bitter reaction to her gaiety: "She looked at him for a moment, then turned to Mrs Malins and said:— There's a nice husband for you, Mrs Malins" (*D* 191).

price. [...] The pseudo-constitutional leaders of Ireland pledged Ireland's blood and treasure to England's war upon Germany and Austria-Hungary without even offer of the bribe of Irish independence." In the "Cyclops" episode, John Wyse says, "it was Bloom gave the ideas for Sinn Fein to Griffith [...]" (*U* 12.1574). Martin Cunningham agrees on Bloom's affiliation to Griffith with John Wyse: "He's a perverted Jew [...] from a place in Hungary and it was he drew up all the plans according to the Hungarian system. We know that in the castle" (*U* 12.1635-37). An irony is that, unlike the fictionalized Griffith in *Ulysses*, Griffith in reality was an anti-Semite. For example, on the *United Irishman* of 23 April 1904, he says, "The Jew in Ireland is in every respect an economic evil. He produces no wealth himself—he draws it from others [...] He is an unfair competitor [...] and he remains among us ever and always an alien" (qtd. in Nadel 60). Joyce's allusion to Arthur Griffith in *Ulysses* is significant in estimating Joyce's political position in the matter of the Irish nationalism. It is evident that Joyce was quite objectionable to Griffith's anti-Semitic agitation. Joyce says "What I object to most of all in his paper [Griffith's speech about his initiation of a boycott of British goods at the 2nd annual convention of National Council on September 1906] is that it is educating the people of Ireland on the old pap of racial hatred whereas anyone can see that if the Irish question exists, it exists for the Irish proletariat chiefly" (*SL* 111).

Gabriel's repulsion causes her to feel alienated from her husband throughout the dance party and her emotional wounds along with Bartell D'Arcy's singing prompt her to reminisce about her adolescent worshipper, Michael Furey. At the end of the party, the song sung by Bartell D'Arcy—"The Lass Aughrim"—touches Gretta's sentimentalism in which she is led to a memory of her old wooer to offset her snubbed feelings. Gabriel has failed to see her emotional wound and intimidation caused by his harshness, her secret grief over the dead lover, and her womanly wishes for romance in her longing for Galway. The ending of "The Dead" is Gabriel's meditation in which he reaches a new perception of a reality about Gretta by operating an awful lot of sympathy for her. The abrupt confession by Gretta about her grief at her dead lover disillusiones Gabriel, who believed in his total predominance in relationship with her:

—What was he [Michael Furey]? asked Gabriel still ironically.

—He was in the gasworks, she said.

Gabriel felt humiliated by the failure of his irony and by the evocation of this figure from the dead, a body in the gasworks. (*D* 219)

Afterwards Gabriel's serious reflections on the relationship with his wife offer him a chance to distance himself from the intense relationship and objectify himself by seeing him from outsider's perspective: "It hardly pained him now to think how poor a part he, her husband, had played in her life. He watched her while she slept as though he and she had never lived together as man and wife" (*D* 222). Gabriel finally changes his self-oriented tendency into a selfless person by reaching enlightenment on the principle of reincarnation, which is that of present absence and absent presence:

Generous tears filled Gabriel's eyes. He had never felt like that himself towards any woman but he knew that such a feeling must be love. [...] His soul had approached that region where dwell the vast hosts of the dead. He was conscious of, but could not apprehend, their wayward and flickering existence. His own identity was fading out into a grey impalpable world [...]. (*D* 223)

In *The Soul of a People*, Fielding-Hall remarks that a foremost Buddhist doctrine lies in mutual sympathy: “There is no balm to a man’s heart like love, not only the love others feel towards him, but that he feels towards others” (48). Gabriel’s going out of egocentric narrow-mindedness indeed means one step forward for true happiness.

Gabriel is a prototype of Bloom in *Ulysses*. That is to say, Bloom is a continuation of the developed state of spirituality, which was achieved through the meditation by Gabriel. Joyce completed “The Dead” around 1906. Ellmann says, “Joyce had a special reason for writing the story of ‘The Dead’ in 1906 and 1907. In his own mind he had thoroughly justified his flight from Ireland [...]” (253). Joyce’s self-defense for “his flight from Ireland” is adumbrated in the ultra-patriot Miss Ivors’s attack on Gabriel. Just as Gabriel writes for the *Daily Express*, so did Joyce write for the pro-English newspaper. The year 1906 was the time at which Joyce wrote “The Dead,” whose new form had been already in his mind, i.e. *Ulysses*, and its protagonist Bloom as Gabriel’s metamorphosed form.

Even before Joyce fled from Dublin, he read several books about theosophy. *The Growth of the Soul*, *Esoteric Buddhism*, and *The Buddhist Catechism* were on his reading list, not to mention *The Soul of a People*. All of these books deal with Buddhist beliefs and doctrines directly or indirectly. Among those books, *The Buddhist Catechism* is a comprehensive introduction to Buddhism. In the part two, “The Dharma or Doctrine,” Olcott distinguishes Buddhism from any other religions or philosophies on the globe in the matter of its unprecedented emphasis on sympathy:

- Q. *What doctrine ennobles Buddhism, and gives it its exalted place among the world’s religions?*
- A. That of Mithra or Maitreya—compassionate kindness. The importance of this doctrine is moreover emphasized in the giving of the name “Maitre” (the Compassionate One), to the coming Buddha. (38)

Bloom is a very unique persona in having enormous compassion on any other

person. In the “Calypso” episode where Bloom makes his first appearance, he comes up as a male servant for Molly. He fully serves her with a tray of her breakfast: “Everything on it? Bread and butter, four, sugar, spoon, her cream. Yes. He carried it upstairs [...]” (U 4.297-98). He tries to locate the thing Molly points to with her finger in full obedience: “Following the pointing of her finger he took up a leg of her soiled drawers form the bed. No? Then, a twisted grey garter [...]. – [Molly said] No: that book [*Ruby: The Pride of the Ring*]” (U 4.321-22). He takes pity on the recently deceased Paddy Dignam.

The “Lestrygonians” episode shows the essence of Bloom’s humane nature. In the previous episode—the “Aeolus” episode, as an advertisement canvasser, Bloom was troubled by *Evening Telegraph* editor Miles Crawford’s insistence that if Alexander Keyes wants to get his little “puff” [a free ad] in the newspaper, he should make a three-month renewal of the ad instead of a two-month renewal as desired by Keyes. After a failure to resolve the disagreement between them about Keyes’s ad renewal, Bloom wanders through Dublin, feeling a pang of hunger at lunchtime. Passing by Dillon’s auction house, he detects Stephen’s sister Dilly Dedalus and at once feels sad about her undernourishment and raggedness: “Good lord, that poor child’s dress is in flitters. Underfed she looks too.” (U 8.41-42). He is also deeply compassionate to the motherless Dilly: “Home always breaks up when the mother goes” (U 8.30-31). At the same time, he spots from the O’Connell bridge seagulls flying in a circle, “[l]ooking for grub” (U 8.56). He immediately articulates a pity for their hunger, “Those poor birds” (U 8.73), and buys “two Banbury cakes” at a penny, breaks them, and strews their “fragments down into the Liffey” (U 8.75). Crossing the Westmoreland Street, he encounters Mrs. Breen whose husband Denis Breen is very upset about a mysterious letter “U.p.” on the postcard from an anonymous sender. After hearing from Mrs. Breen about Denis Breen’s preparation for a lawsuit against the sender of the postcard, Bloom asks after Mina Purefoy and gets known to her long labor. Purefoy’s physical pain reverberates around Bloom’s mind, causing his sympathy for her:

- [...] She's in the lying-in hospital in Holles street. Dr Horne got her in. She's three days bad now.
- O, Mr Bloom said. And a houseful of kids at home. It's a very stiff birth, the nurse told me.
- O, Mr Bloom said.
His heavy pitying gaze absorbed her news. His tongue clacked in compassion. Dth! Dth!
- I'm sorry to hear that, he said. Poor thing! Three days! That's terrible for her. (*U* 8.281-90)

Bloom's immense sympathy for the laboring Purefoy leads him to visit the maternity hospital in person in the "Oxen of the Sun" episode. Bloom is really all day long worried about the laboring Purefoy and seriously thinks about her hardships in annual childbearing and year-round breast-feeding: "Poor Mrs Purefoy! Methodist husband. Method in his madness. [...] Hardy annuals he presents her with. [...] Poor thing! Then having to give the breast year after year all hours of the night" (*U* 8.358-66).

Bloom's care for others is contrasted with other Dubliners' carelessness for others. In the "Aeolus" episode, except for Bloom, other Dubliners are self-centered. They just live up to their egoistic self-satisfaction, which pursues euphoria in unproductively argumentative debate. In the *Evening Telegraph* office, Professor MacHugh, Simon Dedalus, and Ned Lambert are all preoccupied with a mocking repulsion of Dan Dawson's patriotic eulogy to an Irish landscape, "ERIN, GREEN GEM OF THE SILVER SEA" (*U* 7.236), the Dawson's speech that was printed in the *Freeman*. In the "Oxen of the Sun," the medical students—Dixson, Lynch, and Madden—and others including Stephen fall into a debate about childbirth, in particular, arguing over the ethical issue of pro-choice and pro-life: "[...] young Madden maintaining that put such case it were hard the wife to die [...]" (*U* 14.203-04); Lynch argued "by our Virgin Mother, the wife should live and the babe to die" (*U* 14.215). They all "waxed hot upon that head what with argument and what for their drinking" (*U* 14.216-17). Unlike the debate-oriented drunkards inattentive to the laboring Purefoy, Bloom in sobriety is very sympathetic

about Purefoy's long-lasting agony: "Thereat laughed they all right jocosely only young Stephen and sir Leopold which never durst laugh too open by reason of a strange humour [temperament] which he would not bewray [reveal] and also for that he rued for her [Purefoy] that bare whoso she might be or wheresoever" (*U* 14.237-40).

Gabriel Conroy in "The Dead" parallels Bloom in "The Cyclops" episode. The Christmas party on which "The Dead" is set echoes the Dubliners' social gathering at Barney Kiernan's. Like Gabriel who is bullied by the nationalist Miss Ivors whose patriotic bias pits her against him, Bloom is persecuted by the ultra-patriot Citizen whose racial bias makes him feel awkward. Ellmann observes that Bloom's racial awkwardness foreshadows Joyce's own racial predicament in Italy for the Irish people were also racially biased among Europeans. Ellmann remarks, "The subject of the Jews [like Bloom] had seized upon Joyce's attention as he began to recognize his place in Europe to be as ambiguous as theirs" (230). However, the fact that Joyce had *Ulysses* in mind as he was writing "The Dead" during his stay in Rome suggests that Bloom represents rather a cure for the patriotic narrow-mindedness in Ireland than Joyce's racial self-consciousness on the foreign soil.

One year before "A Suave Philosophy," in 1902, Joyce contributed a review of William Rooney's poems to the *Daily Express*. Rooney had assisted Arthur Griffith in building up the *Sinn Fein* and regularly contributed to its newspaper the *United Irishman*. Death of Rooney led the newspaper to publish a collection of his poems. In the review of Rooney's poems, Joyce thoroughly excluded politics from aesthetics:

But one must not look for these things [the poetic images appearing in James Clarence Mangan's poems⁵] when patriotism has laid hold of the writer [Rooney]. He has no care then to create anything according to the art of literature, not the greatest of the arts, indeed, but at least an art with a definite

5) Joyce made a eulogy to Mangan's poems in the essay entitled "James Clarence Mangan" in 1902.

tradition behind it, possessing definite forms. Instead we find in these pages a weary succession of verses, 'prize' poems—the worst of all. [...] they ['prize' poems] have no spiritual and living energy [...] speaking of redemption and revenge, blaspheming against tyrants, and going forth, full of tears and curses, upon its infernal labours. (*CW* 86)

The *United Irishman* on 20 December 1902 quotes part of Joyce's unfavorable review of Rooney's poems for an ad for Rooney's book: "And yet he [Rooney] might have written well if he had not suffered from one of those big words [Patriotism] which make us so unhappy" (bracketed words original: *CW* 87). What Griffith intended by quoting Joyce's hostile review for an ad for Rooney may have been an invocation of further patriotism by pointing out Joyce's anti-patriotic tendency in the review. A precaution by Joyce against the blind patriotism came already one year before the review. In "The Day of the Rabblement," Joyce criticized parochialism in the plays performed by *The Irish Literary Theatre* (later on the *Abbey Theatre*): "A nation which never advanced so far as a miracle-play affords no literary model to the artist, and he [the writer] must look abroad" (*CW* 70). He also said, "If an artist courts the favour of the multitude [patriotism] he cannot escape the contagion of its fetishism and deliberate self-deception, and if he joins in a popular movement he does so at his own risk" (*CW* 71).

In the "Cyclops" episode, the Citizen is Joyce's scorn for patriotic narrow-mindedness. The sentiment of nationalistic fanaticism is dominant in its narrative. Bloom drops by Barney Kiernan's to "meet Martin Cunningham [...] about [the] insurance of poor Dignam's" (*U* 12.761). Bloom's sympathy for the bereaved widow Mrs. Dignam and her son obliges him to volunteer for the arrangement of payment of Dignam's insurance to them. Bloom made a pledge to put "five shillings" (*U* 10.974) into a fund for the late Dignam's son. Unlike Bloom who takes tremendous pity for the bereaved Dignam family, any other Dubliners present at Barney Kiernan's do not care about the impoverished family. The narrator, Joe Hynes, and the Citizen get themselves involved in only a polemic against non-nationalistic sentiments and an idle gossip about their acquaintances.

The Citizen and Hynes are mocking Breen's insensible obsession with the sneering postcard. Only Bloom empathizes with the wretchedness of Mrs. Breen who suffers from a psychotic husband.

- Still, says Bloom, on account of the poor woman, I mean his [Breen's] wife.
- Pity about her, says the citizen. Or any other woman marries a half and half [a womanly man]. (*U* 12.1051-53)

The Citizen curses England for having “No music and no art and no literature worthy of the name” (*U* 12.1199-1200) and degrades their civilization to the extent that he associates an English civilization with a venereal disease, i.e. “syphilisation” (*U* 12.1197). They end up with problematizing Bloom's racial and ethnic identity: “What is your nation [...]?” (*U* 12.1430). Bloom pinpoints a paradoxical logic in anti-Semitism: “Your God is a jew. Christ was a jew like me” (*U* 12.1808-1809). Bloom calls for self-awareness against patriotic narrow-mindedness, which is grounded in shortsightedness: “Some people, says Bloom, can see the mote in others' eyes but they can't see the beam in their own” (*U* 12.1237-38). Bloom's double identity, his Irish-Jewishness, is a Joycean rhetorical strategy for redefining the “Irishness” through self-questioning of it to reach an enlightenment on what Irishness really means.

Bloom is a Buddhist concretization of Joycean pacifism. In *The Buddhist Catechism*, one of Joyce's favorite books, Olcott sums up the crux of Buddhist teachings, which is “Four Noble Truths.” One of them is “The cause productive of misery, which is the selfish desire, ever renewed, of satisfying one's self [...]” (25). In the “Cyclops” episode, in the same way, Bloom preaches humanity, which is a realized form of selflessness—i.e. being sympathetic about others, as a universal value to overcome racial hatred and ethnic feuds: “it's no use, says he [Bloom]. 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 is really life” (*U* 12.1481-83). Bloom rephrases what he meant in a different way for Alf who failed to figure out what Bloom said: “Love, says Bloom. I mean the opposite of hatred”

(U 12.1485).

Bloom reflects the social milieu of the Irish anti-Semitism at the turn of the century. Aiming at Bloom, in the “Cyclops” episode, the Citizen makes a racially charged venom against the Irish Jews and accuses them of economically exploiting the Irish people. The Citizen says, “Those are nice things [...] coming over here to Ireland filling the country with bugs [Jews]” (U 12.1141-42) or “Swindling the peasants [...] and the poor of Ireland. We want no more strangers in our house” (U 12.1150-51). The Citizen’s racial bias reverberates with the anti-Semitic op-ed article by an anonymous writer in *All Irish Review* on 7 May 1904: “Ireland’s body is a body diseased; there is a strange sickness upon her that saps herself while it feeds the Parasites, who, if they could, would bleed her blue veins white” (qtd. in Magalaner 1221). It is significant that Bloomsday is set on the year 1904 when the Irish anti-Jewish sentiment was heightened in the Limerick incident. However, the Citizen’s anti-Semitism blaming the Irish impoverishment on the Irish Jews loses its ground when the reader hears that he gouged his own people: “As much as his bloody life is worth to go down and address his tall talk to the assembled multitude in Shanagolden where he daren’t show his nose with the Molly Maguires looking for him to let daylight through him for grabbing the holding of an evicted tenant” (U 12.1312-16). The Citizen’s anti-Semitism turns out to be a subterfuge for covering up his greediness behind the facade of nationalism.

Bloom is “a new Celtic race” in which Joyce’s reception of the Buddhist “no-self” doctrine takes form. The new Celtic race is based upon racial hybrid that shows the emptiness of the self as a changing entity. The racial multiplicity of Bloom also does redefine a nation to be “the same people living in the same place” (U 12.1422-23). It is drastically divergent from the bloodline-based perception of a nation. The self-awareness of the emptiness of the self is accomplished when one realizes that he/she is interdependent on others. Joycean pacifism emerging from the doctrine of “no-self” is a powerful insight to disillusion the self-delusively blinded Irish nationalists, who either deliberately or unwittingly cause national disintegration. Joyce announces: “to tell the truth, to exclude from the present

nation all who are descended from foreign families would be impossible, and to deny the name of patriot to all those who are not of Irish stock would be to deny it to almost all the heroes of the modern movement—Lord Edward Fitzgerald, Robert Emmet, Theobald Wolfe Tone [...] and, finally, Charles Stewart Parnell, who was perhaps the most formidable man that ever led the Irish, but in whose veins there was not even a drop of Celtic blood” (*CW* 161-62).

III.

The parochial Irish nationalists are those against whom Joyce targeted his pacifism in taking the hot button issue of the Irish anti-Semitism in his day. For Joyce, Bloom of racial and religious adultery is a paradox to indicate the antinomy in the logic of the patriotism, which promotes racial, religious, and political confrontations, through the interrogation of the Irish racial purity and the revelation of the adulterous nature of Irishness. Buddhism’s doctrine of “no-self” is a very effective means of disputing the Irish bigots’ egoistic tendency and self-centered worldview. Bloom’s racial multiplicity is clearly Joycean literary substantiation of the truth of “we are all one” in Thich Nhat Hanh’s way:

We should practice so that we can see Muslims as Hindus and Hindus as Muslims. We should practice so that we can see Israelis as Palestinians and Pal[e]stinians as Israelis. We should practice until we can see that each person is us, that we are not separate from others. This will greatly reduce our suffering. (Nhat Hanh 135)

What Nhat Hanh called for in rewording the “no-self” doctrine in his way is the active approval of any heterogeneous entities in a particular racial or religious entity. Like Nhat Hanh, Joyce also demands a recognition of the heterogeneous racial elements in the seemingly homogeneous Irishness by the affirmation of the emptiness of the self. Unlike the Buddhism Friedrich Nietzsche⁶⁾ and other

European intellectuals stigmatized as a nihilistic religion, Joyce's Buddhism is never nihilistic for his sense of justice never tolerates any kinds of tyranny when Joyce condemns the Irish nationalists by the means of the doctrine of the "no-self." Joyce dismisses the English people's unwarranted racial prejudices against the Irish people. Joyce says, "The English now disparage the Irish because they are Catholic, poor, and ignorant; however, it will not be so easy to justify such disparagement to some people" (*CW* 167) because "Ireland is poor because English laws ruined the country's industries." Joyce's pacifism in the Buddhist way is a call for uniting the Irish nation torn by their invalid racial and religious biases into the "new Celtic race" to challenge "the English tyranny" (*CW* 173) and "the Roman tyranny."

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6) In *The Anti-Christ*, for example, Nietzsche labels Buddhism a nihilistic religion along with Christianity: With my condemnation of Christianity, I should not like to have wronged a kindred religion which even preponderates in the number of its believers: *Buddhism*. They [Buddhism and Christianity] belong together as nihilistic religions—they are *decadence* religions [...]. (141)

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Abstract

Joyce and Buddhism:

Bloom's Conflated Nationality as a Reification of Joycean Pacifism

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As an Irish Catholic with a Hungarian-Jewish background in ancestry, Bloom's multiply stratified racial identity has sparked a variety of controversies such as the authenticity of his Jewish origin – an uncircumcised Christian Jew, the validity of his Hungarian origin in the matter of his putative association with the *Sinn Fein* movement of Arthur Griffith, or the Irish anti-Semitism at the turn of the century. Joyce evidently distanced himself from the anti-Semitic agitation by in particular the Irish nationalists. For Joyce, the anti-Semitism in Ireland epitomizes the maladies of Irish society such as political parochialism based upon racial or religious bigotry.

Little attention has been paid to the links between Bloom's multiple identities and the Buddhist doctrine of "no-self." One of the three Buddhist truths (*Dhama* in Pali), i.e. the emptiness of the self, contributed to building up the cornerstone of Joycean pacifism in which egoism is annihilated by love and sympathy and, subsequently, persons with different identities are reconciled with each other. Bloom of multiple racial origins is Joycean embodiment of a "new Celtic race" to integrate the racially, religiously, ethnically, and politically divided Irish people.

■ Key words : James Joyce, Buddhism, *Ulysses*, Bloom, Irish nationalism, anti-Semitism, self, ego

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