

Orienting Orientalism in *Ulysses**

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I. Introduction

This paper aims to discuss how Orientalism is described in *Ulysses*. Bloom has a Hungarian Jewish background, although he was born and raised in Dublin. Hungary is often described as the country built up as a powerful empire by the Asian leader Attila the Hun in the early fifth century. According to the Bible, early ancestors of Jews had lived as tillers of the soil or nomads around Mesopotamia, were taken away to Egypt as slaves, and settled in Israel experiencing the captivity until the Roman Diaspora. Also, some people have believed that the Celts originally came from Central Asia. Bloom is portrayed as an East Asian by J.J. O'Molloy, the fallen barrister: "His submission is that he is of Mongolian extraction and irresponsible for his actions" (*U* 15.954-55). This defense sounds like a disdain to Mongolians, motivated by racial prejudices.

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Molly observes that [he sleeps] “like that Indian god he took me to show one wet Sunday in the museum in Kildare street” (*U* 18.1201-2). Bloom has multiple Asian aspects, although all of his Asian elements are subtle and impalpable.

Contemporary Irish writers including W. B. Yeats, George Russell and James Stephen got involved in the Irish Literary Renaissance and many of them were interested in the Orient as well as Theosophy. In “Lotus Eaters” Bloom’s Orientalism is featured. Under the British rule, Ireland had a two-sided attitude toward the Orient from a postcolonial perspective. Bloom’s point of view also seems inconsistent with the Orient throughout the novel. Referring to the arguments of Edward Said’s *Orientalism* and Joseph Lennon’s *Irish Orientalism*, Bloom’s ambivalence about the Orient will be examined.

II. Orienting Orientalism

Europe was fundamentally created by the Roman Empire first with their overwhelming force, and later with Christianity. When the empire’s power gradually declined, they manipulated Christianity to unify their far-reaching territory. Needless to say, Christianity was authored by Jesus of Nazareth and, after his symbolic crucified death, it was founded by Paul the Apostle, another “protestant” Jew, and was widely propagandized by his disciples across the Mediterranean Sea after the Roman army’s destruction of the Second Temple of Jerusalem in AD 70 when orthodox Jews excluded Jesus’ Jewish followers, the Nazarenes. In 313, the struggles of the early Church were lessened by the legalization of Christianity by the Emperor Constantine I. In 380, Christianity became the official religion of the Roman Empire by the decree of the Emperor Flavius Theodosius. The ancient Roman Church decided to include the Hebrew Scriptures as the first part of the Bible in which the Ancient Middle East or the Orient is described, although the Christian Bible divides and orders the collection of the Hebrew Scriptures differently, and varies from Judaism in interpretation, etc. Since then, Christians

have been familiar with the history and folklores of Jews as described in the Bible. The more they practiced Christianity, the more they hated the Jews whose ancestors crucified Jesus as a heretic. It was Jews who have lived in the boundary between the Orient and Europe, between the East and the West. In other words, Jews created the division between the two worlds. Since the Middle Ages, Jews have been seen in the Western world as both Occidental and Oriental. Jews formed the model for medieval depictions of Muslim warriors in the Age of the Crusades.

In the Italian lecture “Ireland, Island of Sages” in 1907, Joyce regarded the Irish language as Oriental: “This language is oriental in origin, and has been identified by many philologists with the ancient language of the Phoenicians, the originators of trade and navigation” (*CW* 156). Ireland had been invaded by foreigners many times before the English rule. Joyce tried in the lecture to separate the uniqueness of Irish language and culture from (especially British) invaders’ showing his vague longing for the Orient.

As Edward Said argues, it is Orientalism, a style of thought about the Arabs, Islam, and the Middle East, that primarily originated in England, France, and then the United States, and that actually creates a divide between the East and the West (Said 2). His examples depict the West as culturally superior to the East. This “Western superiority” became politically useful when France and Britain conquered and colonized “Eastern/Oriental” countries such as Egypt, India, Algeria and others: “in short, Orientalism as a Western style for dominating, restructuring, and having authority over the Orient” (Said 3). Orientalism is part of the Western culture and a by-product of Imperialism.

Said summarized his work in these terms:

My contention is that Orientalism is fundamentally a political doctrine willed over the Orient because the Orient was weaker than the West, which elided the Orient’s difference with its weakness.... As a cultural apparatus Orientalism is all aggression, activity, judgment, will-to-truth, and knowledge. (Said 204)

If you replace the words “Orient/Orientalism” with “Celt/Celticism” in Said’s

argument, it makes almost the same sense in postcolonial Ireland. Ireland's colonial status was rather complex because it suffered from British Imperialism while it also benefited some as a part of the British Empire until the early twentieth century, as, for instance, many statues of the reclining Buddha in the National Museum indicate.¹⁾ Joyce, Bloom and Molly just saw one of them on display.

Joseph Lennon developed Said's idea in the case of Ireland in his book *Irish Orientalism*. Lennon's self-defense begins early, suggesting his study "runs the risk of also being dismissed as the latest in a long series of illogical discussions about connections between the Oriental and the Celt.... But the goal of this work is not to reassert the legendary Oriental origins of the Irish" (Lennon xix). *Irish Orientalism* proceeds in two distinct parts. The first part mines the history of Irish Orientalism as a discourse. The second part considers the Irish Revival period as a culmination, of sorts, of Irish writers' response to the East. Lennon discusses Orientalism/Celticism of numerous writers such as Diodorus Siculus, the ninth-century Irish monk, Dicuil, Edmund Spenser, Thomas Moore, W. B. Yeats and James Cousins.

When was Joyce conscious of the Orient first? As Heyward Ehrlich notes, Joyce wrote two biographical essays on the Irish Orientalist James Clarence Mangan in 1902 and 1907. "Araby," which Joyce wrote in Trieste in 1905, evokes the characteristic version of Irish Orientalism "that looked to the East for the highest sources of national identity and the very origins of the Irish language, alphabet, and people" (Ehrlich 309). Joyce was familiar with Irish Orientalism in Dublin, thanks to his friends including W. B. Yeats and George Russell who indulged in Theosophy, and Trieste's exotic flavor induced him to the Orient

1) On June 27, 2002, Ito was allowed to see multiple statues of the reclining Buddha in the depository of National Museum of Ireland –Decorative Arts & History at Collins Barracks. As of September 2008, the museum has approximately 30 Buddhas according to Audrey Whitty, curator of ceramics, glass & Asian collections of the museum. As she tells, "Approx. eight Buddha statues were given on loan in 1891 by Col. Charles Fitzgerald. Some were returned in the early 20th century to his family, but about 4/5 remain here in the museum" (e-mail to Ito dated on 15 September, 2008).

further. Trieste was an important port of the Austro-Hungarian Empire. It was located on the border between Western Europe and Eastern Europe, or more precisely, between Europe (familiar to Joyce) and the “Orient” (strange or exotic to him) in Edward Said’s definition.²⁾ As John McCourt notes: “For Trieste was in two crucial ways an Oriental workshop for Joyce. Firstly, it genuinely contained aspects of Eastern countries, in its population, its culture and its architecture; and secondly, it actively partook in the creation and maintenance of standard Western stereo-typical visions of the East” (McCourt 41). Among numerous Oriental motifs Buddhism/Hinduism played an important and significant role in Joyce’s works because he was first familiar with Orientalism through Theosophy.

For Joyce, the Jews are an “Oriental” people. It was the Jews that gave him the eastern exotic mood. The census of 1910 revealed that Trieste had 5,495 Jews (McCourt 222). He first wrote about a Jewish young lady in *Giacomo Joyce* in the city’s exotic mood.³⁾ It was a good practice for him to write about the Jews. He developed the theme of Orientalism in *Ulysses* to describe the protagonist Bloom as a man with the Hungarian Jewish background. Later in the final chapter of *Finnegans Wake*, his inclination to the Orient finally reached the Far East where China and Japan were at war in the late 1930s (Ito 2008, 199-203).

In Trieste, a port city of the Austro-Hungarian Empire, Joyce was presumably interested in the unique history of Hungary. It is often said to have been founded by the Asian leader Attila the Hun in the early fifth century, following a Celtic (after c. 450 BC) and a Roman (9 BC — c. 4th century) period. In fact, Attila the Hun was erroneously regarded as an ancestral ruler of the Hungarians. It is believed that the origin of the name “Hungary” does not come from the Central Asian nomadic invaders called the Huns, but rather originated from the seventh century,

2) Cf. Said’s *Orientalism*: “For Orientalism was ultimately a political vision of reality whose structure promoted the difference between the familiar (Europe, the West, ‘us’) and the strange (the Orient, the East, ‘them’)” (43). Cf. also McCourt, p.42.

3) To describe his imagination on the dark Jewish lady, Joyce constellated many Eastern in *Giacomo Joyce*: “A ricefield near Vercelli” (*GJ* 2), “A sparrow under the wheels of Juggernaut” (*GJ* 7), “the breaking East” (*GJ* 9), etc.

when Magyar tribes were part of a Bulgar alliance called On-Ogour, which in Old Turkish meant “(the) Ten Arrows.” Hungary was founded by Arpad the Magyar leader in 896 when the Magyars arrived in the Carpathian Basin. Hungary was established as a Christian kingdom under St. Stephen I, who was crowned in December 1000 AD in the capital, Esztergom. Later Stephen I was canonized and became the guardian saint of Hungary. Presumably Joyce also liked the coincidence that the guardian saint of Austria is St. Leopold.

III. “Calypso,” the Mirus Bazaar and “Lotus-Eaters”

Joyce never visited any of the key “Oriental” countries that figure in *Ulysses*, Hungary, Palestine and Spain, but Joyce drew on elements from all of their cultures “to create truly hybrid characters—Leopold and Molly Bloom” (McCourt 42).⁴ Gerty McDowell notices Bloom as “that foreign gentleman” (*U* 13.1301) and Bloom also remembers Molly’s answer to his question, “Why me? Because you were so foreign from the others” (*U* 13.1209-10). Bloom is reported in “Ithaca” to have a “full build, olive complexion, may have since grown a beard” (*U* 17.2003). His reported height “5ⁿ 9 $\frac{1}{2}$ inches” (*U* 17.2003), and “weight of eleven stone and four pounds” [158 pounds] (*U* 17.91) proves Joyce’s disbelief in the stereotype of Jewish shortness. Bloom looks like a foreigner in Dublin, but not always Jewish. As Bloom explains to Stephen, his wife Molly is half-Spanish, born in Gibraltar. She has the Spanish type, “Quite dark, regular brunette, black” (*U* 16.876-81). Bloom has a Hungarian Ashkenazi background and Molly seems to have a Sephardic background. Both “Oriental” types could be often seen in Trieste in Joyce’s time.

4) An Israeli writer fabricated a visit by Joyce to Palestine between March 23 and April 2, 1920 (Nadel 4). In September 1940, the Swiss Eidgenossische Fremdenpolizei [Federal Aliens’ Police] refused Joyce and his family permission to enter the country on the grounds that they were Jewish (Ellmann 736-37). These two anecdotes suggest how successfully Joyce described Jews in *Ulysses*.

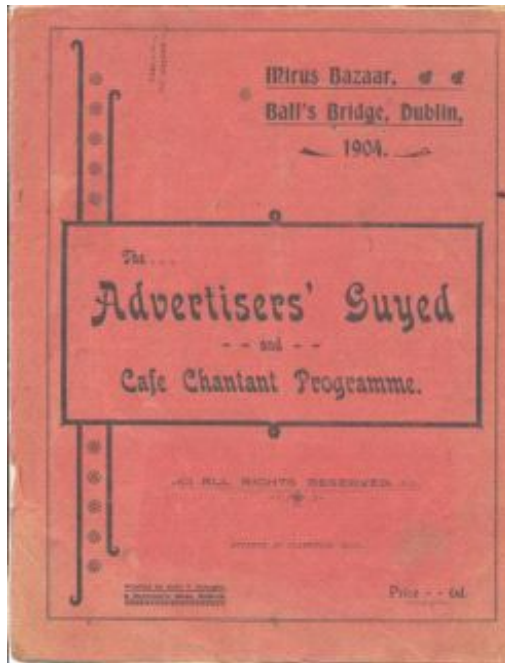
Lennon introduces that Roderic O'Flaherty called Ireland "Ogygia," the island where Calypso the beautiful nymph detained Odysseus for seven years and kept him from returning to his home of Ithaca, quoting William Camden citing Plutarch (Lennon 58/60). The Greek word "Ogygia" means "primeval," "primal" and "at earliest dawn" according to *A Greek-English Lexicon* by Liddell & Scott (9 Rev Sub). "Ogygia" is strangely connected to Joyce's naming the episode "Calypso" where Bloom, an Irish man with the Hungarian Jewish background, eats breakfast and prepares for the journey of the day. Molly is still in bed and later works as a Calypso not for Bloom but for Blazes Boylan while her husband is out.

The motif of the journey to the east first appears in the short story "Araby" of *Dubliners* in which the boy narrator goes to the special bazaar "Araby" in the mood of an Oriental version of the Holy Grail Quest. Joyce is known to have visited the Araby Bazaar between 14 and 19 May 1894. Homogenous bazaars took place each year after 1892 as charity fundraising events, which often provided people some opportunities to be familiar with Oriental cultures. The central feature of the Araby Bazaar was its large construction of a "[r]ealistic representation of an Oriental city" according to *The Irish Times*, 16 May 1894, 6 (Ehrlich 314). Joyce occasionally refers throughout *Ulysses* to the similar Mirus Bazaar hosted by the viceroy Earl of Dudley in aid of funds for Mercer's hospital (See *U* 8.1162, 10.1268, 13.1166, 15.1494 and 15.4109). Bloom sees the placard of the bazaar near the Freemason's hall in Molesworth Street (*U* 8.1162). The progress of the viceregal cavalcade for the bazaar is tracked from the Viceregal Lodge in Phoenix Park to the Mirus bazaar in Ball's Bridge near Ringsend (*U* 10.1176-282).⁵ It passes many of the people who have appeared in "Wandering Rocks." Most of them notice, and some salute the cavalcade.

As Lennon notes, not only Joyce but Oliver St. John Gogarty and Samuel

5) Cf. Don Gifford, p. 283. The opening of the Mirus Bazaar was not on 16 June but on 31 May 1904. There was no cavalcade that day, although the viceroy actually attended the opening ceremony (283). This bazaar was held in splendid weather and successfully ran until 4 June. The total attendance was 54,565 and the hospital received £4,399 3s 4d (Lyons 147).

Beckett also lampooned misty images of the Celts and the Orient, dismissing them as romance and indulgent fancy (Lennon 208). This indicates that the Celtic-Oriental connection was not the only subject for ridicule (Lennon 208). The major entertainments of the bazaar, however, were not directly related to the Orient, as the programme showed.⁶⁾



<The front cover of the programme of the Mirus Bazaar 1904>

Later that evening the bazaar fireworks provide a background for Gerty MacDowell's tempting encounter with Bloom on Sandymount Strand (*U* 13.1166-68).

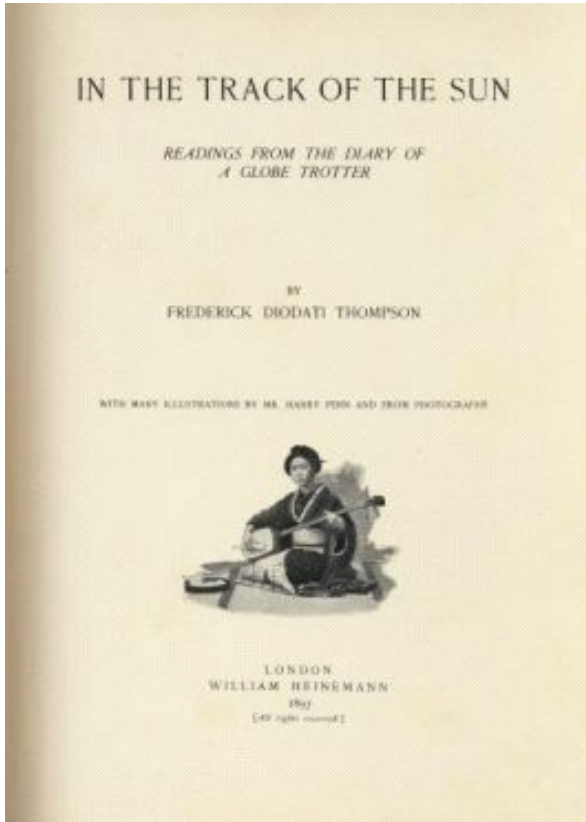
In the sunny morning scene of "Calypso" Bloom goes out from his apartment

6) The programme was full of the local advertisements. The most attractive entertainment was England's premier comedian/pianist James Stewart, "The Tramp at the Piano," who was featured in pp. 6-7. No Oriental name is found in the "List of Artists."

at 7 Eccles Street toward St. George's Church in the south (Hardwicke Place) "in the track of the sun" (*U* 4.99-100). Bloom's longing for the East intimately associates with F. D. Thompson's *In the Track of the Sun* (New York/London 1893), which is included in Bloom's library, although it is reported that the title page is missing (*U* 17.1395). The book is Thompson's itinerary of the seven-month-and-four-day globe trotting starting on October 14, 1891 – from New York to the East – Japan, China (Hong Kong and Canton), Ceylon, India, Egypt and Palestine: Thompson's itinerary roughly covers the range of Bloom's association with the East in "Calypso" and "Lotus Eaters." Thompson sailed back to New York via Europe. The book is full of attractive illustrations and photos. The title page (recto) of *In the Track of the Sun* has a photo of a Japanese girl playing the *samisen* as Bloom remembers: "A girl playing one of those instruments what do you call them: dulcimers." (*U* 4.97-98).⁷⁾

7) In "KIOTO AND ITS TEMPLES" of Chapter IV. "FAREWELL TO JAPAN," the same photo appears again and the writer comments: "After dinner I visited a Japanese theatre, and saw some curious dancing. The dancers, wearing very rich and handsome dresses, kept time, in slow and graceful movements, to the music of flutes, guitars, and small drums, played by twelve Japanese girls" (55). The verso of the title page is the "stately and plump" "Statue of *Daibutsu*, or Great Buddha" which is probably the Great Buddha of Kamakura, Kanagawa, Japan:





<The title page of *In the Track of the Sun*>

Bloom later associates the title with women's wear: "Fashion part of their charm. Just changes when you're on the track of the secret. Except the east" (*U* 13.804-5).

Bloom bought a pork kidney at Dlugacz's, whose name implies his possible Polish Jewish background, and ate it. Pork is of course forbidden to eat for orthodox Jews. In Buddhism pork was reportedly the last dish for the Buddha before he entered the Nirvana. Bloom left his apartment at 7 Eccles Street after easement. He is in black to attend Paddy Dignam's funeral. He does not bring a change of clothes so he wears black all through the day, which seems to emphasize his Jewishness. Leopold Bloom's journey to the east is featured in "Lotus-Eaters."

IV. Bloom the Buddha's Orientalism

In the opening passage of "Lotus-Eaters," Bloom imagines the East on a sunny, warm morning. In Westland Row he halts before the window of the Belfast and Oriental Tea Company and reads a tea poster "choice blend, made of the finest Ceylon brands" (*U* 5.18-19). He soon associates it with "The far east. Lovely spot it must be: the garden of the world, big lazy leaves to float about on, cactuses, flowery meads, snaky lianas they call them..." (*U* 5.29-31). Ceylon is famous for tea products, and also the place where Henry S. Olcott's *Buddhist Catechism* Joyce once owned in Dublin was compiled as the author noted at the end of the booklet. Next Bloom imagines the people's idle lives there like the Lotus-Eaters in the *Odyssey*, "Sleep six months out of twelve. Too hot to quarrel. Influence of the climate. Lethargy. Flowers of idleness. The air feeds most. Azotes. Hothouse in Botanic gardens. Sensitive plants. Petals too tired to. Sleeping sickness in the air" (*U* 5.33-36). Next Bloom remembers the chap in the picture "in the dead sea floating on his back, reading a book with a parasol open" (*U* 5.37-39).

For a time Bloom forgets the East while he walks westward to check his post box at Westland Row Post Office, encounters C. P. M'Coy talking about Paddy Dignam's death, etc. and reads Martha Clifford's letter in the lee of Westland Row Station wall. After finishing it, he resumes his walk and reaches the open backdoor of All Hallows (St. Andrew's Roman Catholic Church). He steps into the porch and doffs his hat:

Same notice on the door. Sermon by the very reverend John Conmee S. J. on saint Peter Claver S. J. and the African Mission. Prayers for the conversion of Gladstone they had too when he was almost unconscious. The protestants are the same. Convert Dr William J. Walsh D. D. to the true religion. Save China's millions. Wonder how they explain it to the heathen Chinees. Prefer an ounce of opium. Celestials. Rank heresy for them. Buddha their god lying on his side in the museum. Taking it easy with hand under his cheek. Josssticks burning. Not like Ecce Homo. Crown of thorns and cross. Clever idea Saint Patrick the

shamrock. Chopsticks? (*U* 5.322-30, Underlines mine)

In the Roman Catholic church, Bloom remembers and mocks the Jesuit missionaries in China showing his sympathy for the Chinese people. Bloom's comment on "heathen" Chinese people's preference for an ounce of opium over Christianity might satirize the Opium War between Britain and Ching Dynasty China (1839-42). Then he remembers the reclining Buddha statue he saw in the National Museum of Ireland in Kildare Street. The Buddha statue, from Burma, is very beautiful, well-proportioned and, sensual, when compared with "stately and plump" Buddha statues in East Asia. The Buddha statue was presented in 1891 by Colonel Sir Charles Fitzgerald as "a trophy of Britain's newest colony exhibited to the people of her oldest" according to John Smurthwaite (3).



<The "reclining Buddha," National Museum of Ireland, Dublin>⁸⁾

Bloom mistakenly associates the Buddha's reclining pose with idleness, "taking it easy with his hand under his cheek" (*U* 5.328-29). In fact, the reclining Buddha statue was made to express how the Buddha attained the Nirvana after he had eaten a pork dish offered by Cunda, the smith, which made his stomach totally incurable: "he had bedding spread with the head towards the north according to the ancient custom. He lay upon it, and with his mind perfectly clear, gave his final instructions

8) The figure is of marble, with the drapery painted gold, and is 140cm long by 23cm wide by 41cm high (Smurthwaite 3).

to his disciples and bade them farewell” according to Olcott (22). So Bloom’s association can be read as a parody because his sleeping pose is later described to look like the reclining Buddha by Molly (*U* 18.1199-202).

The episode name, “Lotus-Eaters,” brings to mind the Buddha, because the Buddha is typically portrayed sitting on a lotus flower that arises pure from the muck. Joyce probably knew the lotus flower is also the important symbol for the Buddha. In Mahayana Buddhism, one of the most important and influential sutras is the “Lotus Sutra.” In the *Odyssey*, the Lotus Eaters appear in Book IX. Early in Odysseus’s voyage he and his men were driven by a storm to the land of the Lotus-Eaters, “a race that live on vegetarian food” and Odysseus disembarked to take on water. Some of Odysseus’s men met the friendly Lotus-Eaters, and ate the lotus: “All they now wished for was to stay where they were with the Lotus-eaters, to browse on the lotus, and to forget that they had a home to return to” (Homer 141). Odysseus drove the infected men back to the ships and set sail. Bloom here regards Ceylon as a land of the Lotus-Eaters and longs for the reclining Buddha, contrasting its peaceful image with Christ’s torture of thorns and cross. After the church service ends, Bloom goes out and walks southward along Westland Row to Sweny’s (a chemist). He buys a sweet lemony wax for Molly. Then he walks cheerfully towards the mosque-shaped Turkish baths. The episode ends with “lotus flower,” a metaphor for the fulfillment of his name “Bloom” and his nom de plume “Henry Flower”: “He foresaw his pale body reclined in it at full, naked, in a womb of warmth, oiled by scented melting soap, softly laved. He saw... his navel, bud of flesh: and saw the dark tangled curls of his bush floating, floating hair of the stream around the limp father of thousands, a languid floating flower” (*U* 5.567-72). It is a Joycean association of the Buddha/bud/bod (*Ir. penis*) often found in *Finnegans Wake*. Here Bloom becomes a reclining Buddha in his mind.

In “Scylla and Charybdis,” Stephen Dedalus mocks and parodies Theosophy and Buddhism (*U* 9.65-70; 279-85). Stephen, while discussing Hamlet based on his analysis of Shakespeare’s biography, performs a monologue on contemporary Irish writers’ interests in Oriental thoughts including W. B. Yeats, George Russell and

James Stephen's. Stephen's comment on the Buddha is, as he monologues, probably influenced by Mme Blavatsky's *Isis Unveiled* (Ito 2003, 59-60). In "Oxen of the Sun," Stephen cites the Theosophists' works about the karmic law and re-incarnation: "Theosophos told me so, Stephen answered, whom in a previous existence Egyptian priests initiated into the mysteries of karmic law" (*U* 14.1168-69). Needless to say, the two concepts of re-incarnation and the karma are also Buddhist terms.

Molly thinks in "Penelope":

hes sleeping at the foot of the bed how can he without a hard bolster its well he doesnt kick or he might knock out all my teeth breathing with his hand on his nose like that Indian god he took me to show one wet Sunday in the museum in Kildare street all yellow in a pinafore lying on his side on his hand with his ten toes sticking out that he said was a bigger religion than the jews and Our Lords both put together all over Asia imitating him as hes always imitating everybody I suppose he used to sleep at the foot of the bed too with his big square feet up in his wifes mouth damn this stinking thing (*U* 18.1199-1206)

In Molly's imagination, Bloom's sleeping pose is similar to that of the Buddha's statue. Bloom, now impotent after his son 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. Bloom's sleeping pose identifies him with the reclining Buddha. Molly's comment reminds the readers of Bloom's obscure longing for the Far East he shows in "Lotus Eaters."

Then when did Joyce think of putting these Buddhist references into *Ulysses*? In *Ulysses*'s Notesheet, the word "Buddha" appears twice: "R <A Gautama, A Jesus, An Ingersoll>" ("Circe" II, 324; *U* 15.2198-9), "R" <LB Buddha> ("Penelope" I; *U* 18.1199-205). In "Scylla and Charybdis," Stephen's Buddhist references in the two passages can be seen in the Rosenbach Manuscript (9, 2&8) and the *Little Review* version (V, 11, 32&37) with some theosophical terms like "*Isis Unveiled*," "Pali book" and "mahamahatma": Joyce added some more

theosophical terms including “life esoteric,” “karma,” and “oversoul” to the same passages later at the stage of Typescript (Buffalo V.B.7; *JJA* 12.351;354). The last Buddhist reference Joyce inserted is in “Lotus Episode” at the stage of Placard X: “Buddha their god lying on his side in the museum. Taking it easy with hand under his cheek. Not like Ecce Homo. Crown of thorns and cross” (*JJA* 17.190; *U* 5.328-30). Judging from the dates Joyce inserted the Buddhist references, he planned to use them in *Ulysses* from the beginning. So it is rather surprising Joyce inserted the reclining Buddha passage last, while Molly’s mentioning the Buddha statue was planned earlier. However, Joyce seems to have decided in which part of the novel to introduce the statue after long deliberation.

V. Conclusion

Bloom’s ambivalence about the Orient is rooted in his ambiguous “Asian” background. As we have seen, Bloom thinks of the Orient as an Orientalist who escapes from the reality and fantasizes of being in some Oriental place. However, he also notices: “Probably not a bit like it really. Kind of stuff you read: in the track of the sun” (*U* 4.99-100).

Carol Loeb Shloss argues, “For Joyce, Irish dreams of the Orient and the Irish need for dreaming them were a measure of a perceived human danger” (Shloss 270). As we have seen, Irish Orientalism has two dimensions. Irish people sometimes have despised and exploited the Orient in the same way as British and French people have. They have also felt a sympathy for the Orientals with a vague fraternity. Irish Orientalists in Joyce’s time were often the nationalists who needed to differentiate Irish culture from Anglicized culture.

“Celtic Tiger,” a name for the rapid economic growth in the Republic of Ireland in the 1990s, was a legacy of Irish Orientalism adoring the East Asian tigers such as those of China and South Korea which achieved great economic growth in the 1980s and 1990s. Irish-Oriental connections no longer hold academic credibility.

However, Irish Orientalists including Joyce used some Oriental motifs and elements in their works as a literary device or as a mode of modernism to express their complex cultural identity.

As we have seen, Joyce's Orientalism began in Dublin, influenced by Theosophy and Buddhism/Hinduism as well as Judaism. His inclination toward the Orient was much intensified and expanded in the Oriental mood of Trieste. In the late 1930s in Paris, when Joyce struggled to complete *Finnegans Wake*, his Orientalism finally reached the East Asia in the last chapter, Book IV, which is full of Asian elements.

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*Abstract*Orienting Orientalism in *Ulysses*

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This paper aims to discuss how Orientalism is described in *Ulysses*. Bloom has a Hungarian Jewish background, although he was born and raised up in Dublin. Hungary is often described as the country built up as a powerful empire by the Asian leader Attila the Hun in the early fifth century. According to the Bible, the early ancestors of Jews had lived as tillers of the soil or nomads around Mesopotamia were taken away to Egypt as slaves, and settled in Israel experiencing the Babylonian captivity until the Roman Diaspora. Also, some people have believed that the Celts originally came from Central Asia. Bloom has multiple Asian aspects, although all of his Asian elements are subtle and impalpable.

Joyce occasionally refers throughout *Ulysses* to the Mirus Bazaar hosted by the viceroy Earl of Dudley in aid of funds for Mercer's hospital to add an Oriental mood for the novel. In "Calypso" and "Lotus Eaters" Bloom's Orientalism is featured following F. D. Thompson's *In the Track of the Sun*. Under the British rule Ireland had a two-sided attitude toward the Orient from a postcolonial perspective. Bloom's point of view also seems inconsistent with the Orient throughout the novel. Referring to Edward Said's *Orientalism* and Joseph Lennon's *Irish Orientalism*, Bloom's ambivalence about the Orient is examined.

Bloom's ambivalence about the Orient is rooted in his ambiguous "Asian" background. Bloom thinks of the Orient as an Orientalist who escapes from the reality and fantasizes of being in some Oriental place. However, he also notices: "Probably not a bit like it really. Kind of stuff you read: in the track of the sun" (*U* 4.99-100).

Irish-Oriental connections no longer hold academic credibility. However, Irish

Orientalists including Joyce used some Oriental motifs and elements in their works as a literary device or as a mode of modernism to express their complex cultural identity.

■ **Key words:** Orientalism, the Bible, Jews, Hungary, Celts, Ireland, Buddhism

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