

Joyce and Asia: Joyce and Cha's *Dictee*

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Joyce was impelled to a strong postcolonial position both because he was born into a colony with a bitter history (Cheng) and because his political views were radical, with an inclination toward anarchy (Manganiello 67-114). Joyce was the first member of his ethnic group, the Irish Catholics, to achieve an international reputation as a writer. *Finnegans Wake* (1939), Joyce's greatest work, is divided into four books, and the last of these has as one of its main themes the idea that Asia will free itself from European domination and rise to become a center of world power. So it makes sense that Joyce's work has a good deal in common, both in technique and concerns, with Cha's masterpiece, or mistresspiece *Dictee* (1982), a work that brings Korean diaspora writing into world avant-garde literature.

The opening lines of Book IV of the *Wake*, after a Sanskrit invocation, are "Calling all downs. Calling all downs to dayne. Array! Surrection!" (*FW* 593.2). The ray of the rising sun is linked to the rising or insurrection of the downtrodden people of the world, and Joyce is aware that most of these people live in Asia. Joyce's attention to areas that were outside European civilization yields a picture of the earth that is in many ways more complete than previous ones, and there may

be no stronger manifestation of this global complexity than his final concentration on Asia.

Yet Joyce's method was sporadic. In fact, there are people who claim that he was only human, and Roland McHugh's list, in his *Annotation to Finnegans Wake*, of sixty-two languages that the *Wake* uses, does not include Korean (McHugh, *Annotations* xiii). The likeliest explanation for this unfortunate fact may be that the language-oriented Joyce was informed that Japanese was the official language of Korea. Of course, while McHugh's annotations are excellent and I use them here, his language list is incomplete, and it is quite possible that Korean references may be found in the *Wake*.¹⁾

Despite Joyce's possible lapse in omitting Korean, his focus on Asia in Book IV avoids the Orientalist emphasis on passivity and sees Asia as dynamic, in revolt, continuously attacking European authority. The clause that appears in the climactic position at the end of the first paragraph may be a thesis statement for the fourth book: "genghis is ghoon for you" (593.18). This line based on an advertising slogan for Irish beer, "Guinness is good for you," means that the world is about to be attacked by Genghis Khan. "Genghis is going for you" with the word "ghoon" modified by an Irish-Korean accent. Within a decade after the publication of the *Wake*, most of Khan's empire, including China, and India, had been recovered by Asians from Western control. Book IV includes an assertion of the notion of Asia for the Asians using *Ost*, the German for East: "Ostbys for ost, boys . . ." (595.1).

Joyce had developed a semi-facetious tendency to see Ireland as the center of the universe, and Book IV shifts Ireland toward the Pacific with a series of

1) At the 5th International Joyce Conference in Korea, held in Kwangju on November 10, 2012, Prof. Chong-keon Kim suggested that four of the geometric sigla that Joyce used for his characters matched four of the consonants in the Korean Hangul alphabet. Here are the four names of the figures linked to the sigla, as listed in McHugh's *Sigla* 8, each preceded by the name of the Hangul consonant that has the same form, as listed in Lee and Ramsey's *Korean: tikut*-Shem, mium-the title of the book, sios-Shaun, and iung-the twenty-nine girls. Prof. Kim felt other sigla might match Hangul letters, but these equal them. The correspondence must remain speculative unless further evidence appears.

references to an island in Melanesia called New Ireland (595.10, 601.35). The hero of the *Wake*, HCE, is referred to as “Haze sea east to Osseania” (593.5). Moving further to the East is expressed by combining the German for after (*nach*) and thing (*Sache*) to produce “nachasach,” which adds up to “a bit further,” but also includes Nagasaki. The text says “nachasach, gives relief” (595.3), and two pages later the line “the yest and the ist . . . feeling aslip and waulking up” (597.11-12) may refer to the West falling asleep and the East waking.

In the summer of 1938, Joyce writes of the terrible Japanese ravaging of Nanjing that occurred in December, 1937, referring to Jack the Ripper: “Jockey the Ropper jerks Jake the Rape” (611.1-2).²⁾ He sees the horror, but also sees that Asia may have to rise from the ashes through dreadful conflict: “Ashias into fierce force fuming” (608.31). There is also an aspect of ideal possibilities associated with the rise of Asia, and this is portrayed by linking Anna Livia Plurabelle (ALP), the heroine of the *Wake*, with Asia, the heroine of Percy Shelley's *Prometheus Unbound* (1820), which portrays the reunion of Prometheus or the creative spirit with Asia to liberate the whole planet. The Earth itself sings joyful choruses at the end of *Prometheus Unbound* (lines 400-03).

Does this mean that the rise of Asia will produce a better world? It is safer to see this as a possibility rather than an actuality in view of Asia's continuing conflicts; but Joyce recognized that Asian systems of thought could have advantages, and there are many references to Buddhism and Confucianism in the *Wake* (Atherton 225-28). In “A Suave Philosophy,” his 1903 review of a book on Buddhism in Burma, Joyce speaks of “a civilization which smiles as it refuses to make the battlefield the test of excellence” (*Occasional* 67). While Asia might not maintain such ideals consistently, Joyce the pacifist saw it as an alternative to the crusaders of the West. And when, a few years later, Japan won a war against

2) My first seven paragraphs are mostly based on “The Rising Sun,” the last chapter of *Joyce through Lacan and Zizek: Explorations* (195-216). I develop these ideas more extensively there, and cite the manuscripts that show that the passages about Nanjing were written in 1938.

Russia, Joyce was ready to praise “Japan, the first naval power in the world” (*Letters II* 188).

Joyce was one of Theresa Cha’s favorite authors at college (Roth 152) and there are extensive parallels between their works. This is not to say that Cha is a Joycean writer in the sense that, say, Beckett is. If I had to name a modernist whom Cha resembles, it would be Gertrude Stein or H. D. . But Cha’s Joycean features are systematic, so comparing their works can be illuminating for both.

Joyce and Cha were exiles who wrote about their homelands in the form of a mother. The main voice speaking in the *Wake* is that of ALP, the river who is the heroine; indeed every syllable of the text can be heard as her rippling. And the diseuse, the speaker who dictates *Dictee*, though she is mysterious, may be identified with the mother figure of the book, who is primarily Cha’s mother, Hyung Soon Huo, speaking through her daughter: “*Let the one who is diseuse, one who is mother. . . . Restore memory. Let the one who is diseuse, one who is daughter restore spring . . .*” (*Dictee* 133). The historical oppressions of Ireland and Korea are seen as parallel to the oppression of women, and both the *Wake* and *Dictee* end with the image of women rising to new heights of vision which represent new hopes not only for women, but for their native lands and for humanity.

American critics such as Sue-Im Lee, Joephine Nock-Hee Park and Shelley Sunn Wong speak of Cha in Korean-American contexts. Yet the analogy with Joyce brings out the extent to which *Dictee* concentrates on Korea. Like many exiles, Cha was obsessed with her homeland, and in her artwork she identifies herself with the country. Hardly anyone speaks of Joyce as a French writer, for he deals with Ireland. On the other hand, Joyce’s portrayal of Ireland is concrete and specific, whereas Cha’s Korea is abstract, for she left Korea at eleven (Roth 151). Yet her abstraction may capture the forward movement of Korea from conflict toward an international future.

Both Joyce and Cha refer to multiple mythologies, with particular emphasis on three: first those of their native lands, second Christianity, and third, Greek

mythology. The references to Korean mythology in Cha are intertwined with the sorrows of history and feature early Korean practices that preceded the establishment of Buddhism in Korea around the fifth century AD and that, according to historian Kyung Moon Hwang, were combined with Buddhism as practiced in Korea to distinguish Korean religion from Chinese (45). Two of these early practices are shamanism, which believed in spirits in the earth that spoke through the shaman, and geomancy, belief in lines, figures and signs derived from the earth (Hwang 3, 45). These are active in the focus on the landscape and on involuntary voices in *Dictee*, and they may be said to locate the speaking subject in the land. They also correspond to the Celtic identification of the hero HCE with the landscape in the *Wake* (e. g. *FW* 6.32-35, 7.20-22).

Dictee is filled with passionate expressions of Catholicism which indicate that the heroine received her adolescent education in a convent. Cha seems to take Christianity more seriously than Joyce does as an expression of love, dedication, and transcendence. Yet when several mythologies are present at once, they tend to undermine each other, and both Cha and Joyce may give their main devotion to the secular mythologies of modern art and feminism which tend to cause the other myths to be expressions of art and the liberation of women.

The fervent Catholicism in *Dictee* is undercut by feminism. For part of the section called "ERATO LOVE POETRY," the right hand page has an exalted description of the spiritual marriage of the soul to God (101, 103). The left hand side portrays the actuality of marriage in which the husband dominates the wife so callously as to reduce her to "void muteness" (106). Then the spiritual recto page is blank (107). When the right side returns, the devotion that was inculcated by the church is now devoted to "Mother" (109).

A similar pattern of shifting from a male object of devotion to a female one appears in the section called THALIA COMEDY.³⁾ It begins with a woman

3) Evidently Cha's persona is turning away from the unfair behavior of men rather than turning away from men. Roth's biographical outline indicates that she married in May of 1982. About five months later she published *Dictee* and a few days after this she was

receiving a phone call, answering Yes, and wanting “to abolish it” (139). Then it focuses on three memories. In the first, a “height turned away” from a woman and she finds herself pleading. In the second, a woman is getting ready for a wedding that does not seem promising: “prepared against the descent too soon to follow” (144). In the third, a woman joins the disease in a movie theater, feeling that “without a doubt she knows” (150). A parallel to this pattern may be found at the end of the *Wake*, when ALP realizes that the husband she admired is “but a puny” and turns back to the girls she knew in her youth (627.17-31).

The clash between feminism and religious orthodoxy was already indicated at the start in the intense description of communion. Of the woman who is “voted to crown the Blessed Virgin,” it says, “She herself would be sinless. . . . She would be silent. Often Most of the time. . . . Far too often” (14). Cha’s vehement religion drives toward irony, while Joyce’s opposition to Christianity cannot help confronting its massive solidity.⁴⁾

Greek mythology seems to have a technical advantage over monotheism because pantheism, in developing the characterization of each god, provides a multiplicity of perspectives. This may serve to map out for each section its own set of conditions. Greek categories allow *Ulysses* and *Dictee* to be constructed so that each chapter has its own subject, its own style, its own reality. In *Ulysses*, as Joyce specified in his schema, the chapters are linked to episodes of Homer’s *Odyssey* that have allegorical interpretations, so each chapter is an episode with its own technique of writing, such as catechism, fugue, or gigantism, its own Art or field of activity, such as economics history, or medicine, its own color, its own set of symbols and correspondences, and so forth.

For example, the “Aeolus’ episode (*Ulysses*, 96-123) is based on Homer’s king

murdered by a stranger on the streets of New York.

4) Shih’s article on *Dictee* argues that Cha’s many passages of Christianity are ironic expressions of the indoctrination of patriarchal power (158). I think they are too intensely felt to be merely ironic. Of the pieces I have read on *Dictee*, Shih’s may be the best on the Korean connection, Park is especially good on poetic language, and Wong’s, which has the most fully developed theory, may be the best of all.

of the winds and is filled with images of air blowing. "Aeolus" takes place in a newspaper office and concentrates on politics and rhetoric, including more than a hundred figures of speech. The text of "Aeolus" is divided into paragraphs with headlines. Each of Joyce's episodes also has its own bodily organ; the lungs in the case of "Aeolus." This matches Cha's focus on the physiological origins of the voice in the organs of the body (*Dictee* 74).

The structural order of *Dictee* superimposes on the nine days of prayer and devotion that make up a Novena (*Dictee* 19) the titles of nine sections named for the nine muses, who are listed before the first page. After the Introduction that presents the disease as a physical need to speak and runs through the ritual of the Catholic mass, each of the nine sections of the book is preceded by a title page naming a muse and her art.

The nine sections use widely varying techniques, ranging from immediate narrative accounts of action to abstract conceptual poetry. Each section has several parts and may include pictures, quotations from documents, and film scripts. The content of each section matches the muse invoked, though the match may be indirect. Just as *Ulysses* begins with a relatively straightforward style, the sections for the first two muses, "CLIO HISTORY" and "CALLIOPE EPIC POETRY" are mainly devoted to historical facts about two women who were victims of imperialism, the revolutionary girl Yu Guan Soon, who is seen indirectly, in a historical context, and the exiled mother Hyung Soon Huo, who is addressed in the second person.

Both of these sections end with poetic meditations on how difficult it is to know these heroines, building on the postmodern idea that description cannot be accurate or comprehensive. Like most critics (such as Park, Lee, and Wong) I see *Dictee* as postmodern. The fact that the narrator of *Dictee* is not named fits in with the postmodern idea that names never capture their objects, as well as with the colonial situation of being dispossessed of identity. Several notable Irish works of fiction have heroes with no names, including the first three stories of Joyce's *Dubliners* and Flann O'Brien's *The Third Policeman*.

The third section, “URANIA ASTRONOMY,” takes off from the impossibility of knowing the past that becomes the impossibility of knowing oneself. Blood is drawn (so to speak) to show that the interior cannot be made visible: “the ink that resembles the stain from the interior emptied onto . . . this surface” (65). “URANIA” begins with two anatomical diagrams of bodies on a black ground with spots of white on them that may be access points to the meridians of *chi* or body energy. They suggest stars and introduce the idea developed in the poems that make up “URANIA,” that memory and consciousness have to be put together from points scattered in space. Park refers to these front and back diagrams as “a universe of a body” (218).

Another of the more abstract sections is the eighth, “TERPSICHORE CHORAL DANCE,” which presents chthonic geoamancy. It goes to a depth of the earth beyond measure: “To core. In another tongue . . . Undefinable . . . The difference” (157). It must begin with something beyond language, with difference itself. From there it traces the development of consciousness, which rises as a solid column of human thought that is both a body and a stone monument (158-62). The energy of the dancers must correspond to the spiritual force of the rising column.

The sweep of Cha’s perspectives, moving over three generations and across Korea, Manchuria, America, and France, uses its kaleidoscope of techniques to show the endless extension of Korea and the mother. So it could be said that Cha’s purpose is national if one sees the nation as a diaspora, or the diaspora as an expansion of the nation. On the other hand, Joyce, by showing the different forms of consciousness that the mind goes through in a day, seems to be concerned with enriching human psychology, more personal than national. Yet *Ulysses* refers to the idea of a national epic (9. 309), and Declan Kiberd sees *Ulysses* as a modern epic of Ireland (*Ulysses* 140). On the other hand Cha, by unfolding layers of hidden voices in the field of her memories of Korea, is portraying great psychological complexity for the persona of *Dictée*. So both writers build the substantiality of their nations by multiplying the complexity of human consciousness through their intense commitment to artistic innovation.

Perhaps the most important commonality between Joyce's work and Cha's is that they assemble situations in which each detail reverberates on a variety of levels within a series of frameworks. Among the main devices used to weave this shifting multiplicity in *Dictee* are the way things keep changing, mapped out in its large form by the fact that each of the muses represents a different set of values, concerns, and perceptions. Moreover, transformations take place on every page and even within each word. On the first page of "MELPOMENE TRAGEDY" the movie screen that the subject is watching and will eventually enter changes from a screen to a window on the outside world. Such transformations correspond to the shifts in the Nighttown or "Circe" episode of *Ulysses*, in which, for example, a prostitute's dress changes to an exotic landscape (15.1279, 1324-1330).

The tragedy in "MELPOMENE" shifts between three aspects: that Korea is divided, with a map at the start of the section cut in half by the DMZ, that mother is divided from child (though they are both in America), and that the desire for freedom keeps getting trampled on by the authorities, though they are now Korean. The narrative of this section portrays a mother trying to keep her son from going to a demonstration where he is to be killed in 1962. It might seem indirect to put the main focus on the mother, but women may suffer from war long after the men are gone.

Cha visited Korea in 1979 and 1981 (Roth 155, 56), and the narrative of "Melpomene then shifts to soldiers getting ready to fire in 1980 (83-86). This points toward the Kwangju Uprising, in which the soldiers of a Korean military dictatorship fired on a crowd of protesters and killed 200 people. Cha sees this massacre as stark tragedy, but it would cause such a reaction that it turned out to be a major step toward the democratization of Korea (Hwang 262-65). And Cha aims to make it live as a spirit voice to carry forward.

While I know little of Korean culture, Cha provides a Korean conceptual framework for the elaborate structural arrangements in her book. Near the end of *Dictee* Cha gives a list of ten Asian terms that parallel the list of muses at the beginning (173). This transliterated list appears in Cantonese earlier (154). The

terms on this list tend to be geometrical and can be seen as related to geomantic structure.

Geomancy or “earth divination” is “a method of divination that interprets markings on the ground or the patterns formed by tossed handfuls of soil, rocks or sand” (Wikipedia, “Geomancy” 1).⁵⁾ But it has been linked to reading many formations supposed as built into the land, so that in the long run, “geomancy’ can cover any spiritual, metaphysical or pseudoscientific practice that is related to the Earth” (“Geomancy” 11). I would like to use it by extension to suggest the field of patterns of spiritual forces built into nature. The second, item on Cha’s Asian list, for example is Yin and Yang, a geometric interplay of natural forces in the world that appears on the flag of Korea. Here are the last three:

| | |
|-----------------|--|
| Bat Gwa | Eight, the Eight Diagrams |
| Gow Gee Lin Wan | Ninth, Unending series of nines, or nine points linked together. |
| Chung Wai | Tenth, a circle within a circle, a series of concentric circles. |

The eight diagrams sound like a complicated combination. The unending series of nines corresponds to the nine muses and the days of the Novena. On the black flyleaf at the back of the book is a picture of nine Korean women, two of them partly cut off by the frame. These women may be identified with the muses. The one on the right is Yu Guan Soon (or Yu Kwansun), who died at the age of seventeen in 1920. So the picture was probably taken around 1919. When she was told by the Japanese that she would go to prison, she replied that all of Korea was in prison (*Dictee* 37).

A series of concentric circles illustrates the idea that every part equals the whole, a notion emphasized in the *Wake*, which argues that each letter of the alphabet is equivalent to the whole structure: “When a part so ptee does duty for

5) “In Korea, geomancy takes the form of interpreting the topography of the land to determine future events and or the strength of a . . . family” (Wikipedia, “Geomancy” 9).

the holos we soon grow to use of an allforabit" (10.36-19.2). The image of a circle within a circle suggests the relation between mother and daughter that is at the center of *Dictee*. At the end of the *Wake*, the mother ALP says of her daughter Isolt that she is "Swimming in my hindmoist" (627.3).

Isolt or Issy, the daughter in Joyce's *Wake*, tends to appear as a doubled figure who expresses herself by talking to her image in the mirror. The central figure in *Dictee* speaks to or through another woman, the diseuse or speaker. While both see the young woman as doubled, Joyce's male view considers what Jacques Lacan calls the misrecognition of the mirror stage (*Écrits* 3-9), which includes vanity; while Cha shows more faith in feminism by putting the diseuse on the same side, as a voice within or a woman sitting next to her before the screen or a mother holding her up to the window. Both of Cha's women are essentially the same, though ascertaining that sameness may be insoluble.

Park refers to the protagonist of *Dictee* as "a subject poised at the boundary between nations and languages" (214). Her use of the term *subject* follows Lacan's idea that the speaking subject extends beyond the limits of the individual personality into relationships with people, history, languages, and cultures (e. g. *Écrits* 150-66). Cha supplements Korean thinking with postmodernism, for which she discovers sources in the conflict and complexity of Korean culture. Joyce likewise found by looking at Ireland from outside that it was more complex than it realized.

I have concluded that the subject of Joyce's *Ulysses* is a multiple subject that is located between Stephen Dedalus and Leopold Bloom, who are associated with the Hellenic and Hebraic or Homeric and Biblical aspects of European civilization. Moreover, Stephen and Bloom are linked in a triangular subject with Molly Bloom that involves forces they do not comprehend. These characters are unable to recognize their real relation with each other because it is outside of existing terms. Bloom is not Stephen's father and he engenders Stephen through passivity rather than activity. When he tries to claim Stephen, Stephen is threatened, but when he lets Stephen go, he may make his biggest impression. Molly's official relation to

Bloom does not recognize the intense connection that she has with him on this day through her adultery, a relation in which she takes the active role and he takes the passive one, reversing conventions of gender.

Moreover, Molly and Stephen hardly know each other and never meet in the book, yet *Ulysses* makes them parts of a subject. One sign of this is the fact that Bloom uses Stephen, who represents Bloom's sensitive side, to win over Molly; for she ends her monologue finding Blazes Boylan vulgar and brutal and she dreams of getting together with the sensitive young poet Stephen (18.1333-35, 1368-71). This active operation of Stephen between Bloom and Molly is something that all of them are largely unaware of.

The subject that includes the three protagonists cannot be defined in standard or knowable terms. In Stephen's casting off of traditional values, in Bloom's acting as father by yielding rather than asserting himself, in Molly's unfolding the freedom of a woman's mind beyond the limits of male rationality, the characters project new possibilities for human consciousness that spring from and outside of oppression to expand this passive consciousness. Will Stephen, Bloom, and Molly ever realize what they could mean for each other? Perhaps not, but Joyce surrounds them with a virtually infinite set of possibilities in which their totalization exists as a latency.

As Joyce reveals the range of human potentialities, he disassembles the ideological powers of language. He presents to us the false rhetoric of "Aeolus," the inflated authority of "Cyclops," the violence that generates desire in "Circe," and the weary clichés of ordinary thinking in "Eumaeus." He also discloses the immeasurable promise for human consciousness to exceed existing languages in every episode, but particularly in episodes like "Proteus," with its constant switching of frames, and "Oxen of the Sun," with its parade of styles. What is being born in "Oxen" is, among other things, a new nation enmeshed in a new galaxy of symbolization. The literary splendor of *Ulysses* indicates that the freedom of the subject that spins itself out between Stephen, Bloom, and Molly is on a vital level the subject of Ireland to be.

The theorist whose ideas I have begun to use lately is Alain Badiou, a

philosopher who argues that Lacan's subject is infinite and that set theory makes it possible to describe infinity in mathematical terms. On the political level, the state tries to contain subjects in terms that can be measured in rational numbers, but the subject always goes beyond these terms. The point at which the subject exceeds the given terms is the event, a revolutionary act that may bring people together to create a new mode of consciousness or subjectivity.⁶⁾ In this perspective, *Ulysses* is about the event that brings Stephen, Bloom and Molly together to form a new subjectivity for Ireland and *Dictee* is about bringing the narrator and the disease together to form a new consciousness for Korea. This new consciousness is assembled by such events as the writing of *Dictee* and the Kwangju Uprising.

In a pattern that parallels Badiou's thinking, Cha is afflicted by the way the words that describe history contain the fullness of its reality within their limits: "The nation the enemy the name becomes larger than its own identity. . . . Larger than its own properties" (*Dictee* 32). This limitation of the infinite potential of actuality by the constriction of preformed words "congeals" the information to make it bland and lead to a "pre-coded" response (33). This is "Not physical enough. Not to the very flesh and bone . . ." So it is necessary "to invent anew, expressions for *this* experience . . . that does not cease to continue" (32). This is parallel to Joyce's adding meanings to each word and the idea of endless continuation is parallel to Badiou's idea of infinity.

Cha does this by breaking up discourse, and even words, into fragments. The disease, the speaker who is her voice, her collective muse and her mother, is described at the start as speaking "Bared noise, groan, bits torn from words" (3). One device Cha uses is to divide words into syllables. The Astronomy section, which is about how memory is separated into particles that are distant from each other, uses such broken words as "Re membered," which indicates how memories have been dismembered and must be reassembled, and "Dim/ inished" (on two

6) An accessible account of the event appears in Badiou's *Ethics*, chapter 4, pp. 41-57. A technical explanation of the mathematics involved may be found in his *Being* 1-20, 173-200.

lines) which brings out how distance makes things fade. Cha achieves a variety of effects by these divisions. In “TERPSICHORE,” when the column of memory arises from the deepest earth, “melodies . . . suspended between song and speech in still the silence” (162). The separation of “in” and “still” brings out stillness and endlessness, and making the melodies instill rather than being instilled makes the verb more active, putting stillness in. With “Fore shadows” (157) the future in the present suggests a shadow that precedes its object.

Park says of “From a Far,” the title of the first substantial poem in the book, “when ‘afar’ is separated into its syllables, we are made to expect a missing place, the noun modified by ‘far’ (218). This poem focuses on the line “Tertium Quid, neither one thing nor the other” (20). Wong sees this “third thing” as expressing the exile’s philosophical position between possibilities (124), and Park sees it as commenting on the division of Korea itself (238).

Wong points out many examples of Cha, misspelling words in order to add levels of meaning (118): “correspondance” (33) implies that the correspondence dances, and similar effects appear in “discernable” (33), “mimicks” (3), “gulfs” (for “gulps,” 4), “extention” (66), and “*Pidgon*,” which is more avian than the original *pidgin* (161). Wong says that the invented muse’s name “Elitere,” which replaces Euterpe, combines “elite” and “literare” (Wong 115). This changing spelling to add meanings decidedly seems to have been influenced by the *Wake*.

Like Cha, Joyce breaks words into syllables, but he tends to combine words or add syllables on to enact enrichment more than deprivation. For example, the word “landeguage” (*FW* 478.10) includes the idea that every language claims its own space, a theme that Joyce and Cha share as polyglot exiles. The word *language* is changed mainly by adding a *d* between *n* and the first *g*. And Joyce actually breaks down words into letters: two pages of the first chapter of the *Wake* describe the world as an “allaphbed” (18.18), or pile of letters, with each letter as a separate creature: “alfrids, beatties, cormacks and daltons” (19.9). These letters represent ethnic groups who have fought over Ireland, the Alfreds being Anglo-Saxons, the Beatties, Scots, the Cormacks, Irish, and the Daltons, English (McHugh,

Annotations 19). They all have influences on English as it is spoken by the Irish.

This corresponds to Cha's impulsion to take language apart to express her divided subjectivity: "*Being broken. Speaking broken. . . . Say broken. Broken speech. Pidgon tongue Broken word. Before speak*" (161). The short, repetitious fragments articulate the range of undertones involved in the variations on the statement, which stops being a statement and becomes the multiple reverberations of a series.

Cha refers here and elsewhere to pidgin language (75), and the phrases "*Say broken*" and "*Before speak*" seem to be examples of this mixture of Asian and European discourse. Lacan, in his Seminar IX on *Identification*, asks what language is spoken by shamans. Shamanism is linked to the disease by Shih (157). Lacan decides in his ninth volume of Seminars that the language of shamans can be described as pidgin:

tongues constituted when two types of language articulation enter into relationship. The users of one considering it to be both necessary and their right to use certain signifying elements which belong to the other region, . . . in order to make penetrate into the other region, a certain number of communications which are proper to their own region . . . getting across to them . . . transmitting to them categories of a higher order. (Seminar III, Oct. 29, 1961, p. 7)

Wong says that in view of the fact that translation always changes the original and calls it into question, pidgin, by exposing this inconsistency, may be called the "anti-translation" (119).

Lacan's procedure of compromising language in order to reach a more universal level may be parallel to a paragraph in *Dictee* that speaks of surrendering "to dissolution" in order to prepare for "communion when the inhabitation should occur, of this body by the other body, the larger body" (161). This shamanistic possession as reshaping into the abstraction of modernism creates a monument, the column, that extends the local into the universal. The object of this communion is

not the paternal principle, but the maternal disease, male authority having been rejected in “ERATO” and “THALIA.”

Now, at the end of “TERPSICHORE,” the stone is filled with voices “For the next phase. Next to last. Before the last. Before completing” (162). At the end of the eighth section, “All rise. At once. One by one. Voices absorbed into the bowl of sound . . . ; no visible light lighter no audible higher . . . to raise . . . all memory all echo” (162). The totality of vision that rises to the utmost transcendence leads to the last part, “POLYMNIA SACRED POETRY.”

“POLYMNIA” consists mainly of a surprisingly simple scene of a young woman at a well who meets a healing woman who gives her nine pockets of medicine for her ailing mother. The switch from artful abstraction to straightforward simplicity carries on the symbolism in a sublime way since the remedies are the contents of *Dictee* that might save the mother or revive the spirit of the country. This shift to the healing power of woman is parallel to the endings of Joyce’s two main novels. *Ulysses* and the *Wake*, having developed the historical world of conflict ruled by men, end by focusing on the soul of a woman that might carry us beyond the nightmare of history.

ALP, at the end of the *Wake*, thinks of leaving her oppressive husband (627.15-36) and longs to return to “My people,” the wild girls who were her companions in youth (627.23-31). She also wants to return to the sky, “. . . I was sweet when I came down out of me mother. My great blue bedroom . . .” (627.9-11). She associates the sky with her mother, who is identified with Nut, the Egyptian sky goddess (360.13-14, 623.32-33).⁷⁾

Shih explains that the story told in “POLYMNIA” is the legend of Princess Pali, who is regarded by Koreans as the original shaman. Pali gets nine remedies from a well-keeper to cure her mother. Shih says that the female shaman who chants the story of Pali is a metaphor for the writer coming into her own voice (157). This voice restores the mother by adding the nine different medicines that

7) I explain ALP’s return to her mother the sky in feminist terms in *Joyce’s Waking Women* 124-29.

correspond to the conflicting levels whose recognition builds the multiplicity of the mother to increase her scope and power.

On the last page of *Dictee*, the heroine asks her mother to lift her to the window. This is linked to scenes of her sitting next to the disease in a movie theater. As the mother lifts her to the window high above her, she has “her head tilted back as far as it can go” (179). In the earlier scene, “She is stretched out as far as the seat allows until her neck rests on the back of the seat” (79). The screen she watches here, at the start of “MELPOMENE,” turns into a window through which she sees a passive, static view: “The submission is complete. Relinquishes even the vision to immobility. Abandons all protests . . .” (79). “MELPOMENE” portrays a tragic alienation of mother and daughter, which, as Park says, is also the division of Korea.

The view out the window at the end seems more positive than the one in “MELPOMENE,” for the trees attend “to the view to come” (179), and the speaker asks the mother to lift her and “unleash the ropes tied to weights of stones” (179) that are holding her down. Perhaps this is the aspect of the mother that can serve the progressive cause, unlike the mother in “MELPOMENE,” who was impelled by the brutality of history to hold her son back from the demonstration. For both Cha and Joyce, the rising of women to a new independent vision is an Asian rising that could free humanity to liberate the world. The release of a colonized nation is seen as the freedom of a mother to follow her feelings beyond the limits of the existing order.

The lifting of Cha's narrator to see “the view to come” is parallel to the *Wake*'s ending with the word “the.” Likewise the incomplete last line of the *Wake*—after referring to Arrah-Na-Pogue, the Irish heroine who releases her rebel lover from prison by passing a note to him with a kiss—speaks of an endless path: “Lps. The keys to. Given! A way a lone a last a loved a long the” (628). It is because the key is given by “a loved” that the path (French *la ruelle*) is endless since it never stops reaching beyond what is known. Likewise in Cha, “the ruelle is an endless path turning the corner behind the last house” (179). Because of the sacrifice of the

mother and those who love her, in writing, in revolution or in exile, the motherland has inspiration or MAH-UHM to carry it into the unknown of the future.

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AbstractJoyce and Asia: Joyce and Cha's *Dictee*

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Finnegans Wake (1939) is divided into four books, and the final chapter of the book predicts that Asia will become the center of world civilization. So it makes sense that Joyce's work has a good deal in common, both in technique and concerns with the Korean-American Theresa Hak Kyung Cha's masterpiece *Dictee* (1982), a work that brings Korean diaspora writing into world avant-garde literature. Interestingly, Joyce's focus on Asia in Book IV avoids the Orientalist emphasis on passivity and sees Asia as dynamic, in revolt, continuously attacking European authority.

There are a number of similarities between the two. Joyce and Cha, for example, were exiles who wrote about their homelands, which they represented most specifically in the form of a mother. The main voice speaking in the *Wake* is that of ALP, the river who is the heroine; indeed every syllable of the text can be heard as her rippling. And the diseuse, the speaker who dictates *Dictee*, though she is mysterious, may be identified with the mother figure of the book, who is primarily Cha's mother. Most significant, both Joyce's work and *Dictee* combine three sets of mythology: those of their historically oppressed native lands, of Christianity, and of Greek mythology. Perhaps the most important commonality between Joyce's work and Cha's is that they assemble situations in which each detail reverberates on a variety of levels within a series of frameworks.

■ Key words : James Joyce, Ireland, Theresa Hak Kyung Cha, Korean-American writer, *Finnegans Wake*, *Ulysses*, *Dictee*

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