The Imperial Geography of *Ulysses*: Toward an Empathic Anti-Colonialism

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Abstract

James Joyce's *Ulysses* depicts an environment wherein the British imperial presence dominates the interpersonal relationships among the Irish. As a result of colonial discourses and nationalist ideologies, racial divisions are strengthened and the colonized masses are turned against one another. The characters in Joyce's Dublin, from the bourgeois Leopold Bloom to the violent Irish nationalists, have internalized the same ideologies of colonial oppression that the British use to exploit them. In this analysis, I aim to understand the affective states that result from the ideologies of the colonized as Joyce portrays them. The colonial environment gives rise to affects of fear and antagonism, displaying problematic relational models that separate the colonized, even though their attempts at empathy and nationalist colonial rebellion are ostensibly implemented to unify the Irish. Using theoretical frameworks found in Marxist theory and affect theory, I will explore the ways in which *Ulysses* depicts the importance of empathy in combatting the dominant colonial ideology, as well as the ways in which the novel illustrates the harmful effects of an absence of empathy among the colonized.

Introduction

In this analysis, I aim to understand the politics of colonialism in Joyce's novel, and I will explore the extent to which *Ulysses* can provide its reader with strategies to combat the ideologies of intolerance that are a product of colonialism. I wish to examine the issue of empathy in a colonial setting, due to empathy's capacity to dismantle postcolonial social barriers, and I will discuss how *Ulysses* illustrates the levels of empathy among the colonized. Much of postcolonial Joyce scholarship is concerned with how Joyce's writing subverts the British colonial presence, and my work will continue in this vein of critical thought. I am specifically interested in extending the insights of critics such as Enda Duffy, whose book *The Subaltern "Ulysses"* focuses a great deal on the ways in which the viewpoints of the colonized reinforce colonial power relations. This study of *Ulysses* will focus on the behavior of Joyce's characters and how their interactions solidify these divisive social structures.

I first became interested in the political implications of Joyce's work while taking a class at the University of Arkansas on *Ulysses* with M. Keith Booker, author of *"Ulysses," Capitalism, and Colonialism: Reading Joyce after the Cold War*. Booker's text on reading *Ulysses* from a Marxist perspective radically changed the direction of my interest in Joyce. Like Booker, I wish to study Joyce's politics by employing a Marxist framework to understand the novel. Many Marxist critics focus largely on questions of form when analyzing *Ulysses*. Fredric Jameson, for example, sees the form of *Ulysses* as "endowed by the colonial situation itself—whence the nonpoetic, nonstylistic nature of Joyce's language" ("Modernism and Imperialism" 61). Booker, on the other hand, is

mainly interested in the content of the novel. I seek to engage with a similar analysis of the content of Joyce's novel when examining its politics.

Booker's analysis is largely focused on how Joyce portrays the major historical events that shape *Ulysses*, such as British imperialism, the Boer War, the rise of modern capitalism, and the movement for Irish independence. My focus differs from Booker's in the sense that I am interested in the relationship between postcolonial social forces and the colonized individual. Marxist critics of Joyce's work have typically been interested in large-scale historical movements rather than the interactions of Joyce's individual characters. For instance, Marxist Joyce scholar Patrick McGee's work concerns Joyce's depiction of "the cultural system that permeates the whole society" (162). I wish to posit, however, that the individual characters of *Ulysses* and their immediate interpersonal connections are reflective of this cultural system.

What I will add to this ongoing critical conversation is an interest in the ethics and humanitarian values of Marxist thought. In other words, I am interested in Marxist criticism as a force for deploying ethical social models. *Ulysses* might not consistently display examples of these ideal relational models, but the various social situations regarding colonialism in the novel show the need for a rethinking of postcolonial social structures. In my analysis, I wish to understand how Joyce's novel can guide its readers toward conscientious behavior in a postcolonial setting.

My interest in the empathetic implications of Joyce's novel led me to employ a method that is a hybrid of Marxist criticism and affect theory. An understanding of affects must inevitably grapple with the political sphere, as theorists such as Lone Bertelsen and Andrew Murphie point out (139). The nature of the political affects in

Ulysses seems to me to be a significant dimension of Joyce studies that is worth exploring further. I will read particular sections of *Ulysses* in order to understand what affects are present among the characters during their interactions with the issues of colonialism. I will then study to what extent these characters' thoughts and feelings help or hinder the struggle for decolonization. The questions I seek to answer over the course of this project pertain to the large-scale political implications of these relational affects. How do the social forces typically studied in Marxist criticism (exploitation, inequality, etc.), I ask in this analysis, give rise to certain affects among the Dublin public? Are these affects productive or problematic? Does *Ulysses*, given Joyce's heavy emphasis on the question of empathy throughout the novel, actually portray empathy adequately or merely the effects of its absence?

The result of this project will hopefully be a practical set of conclusions about the importance of empathy in relations between people in the wake of colonialism. From the readings of *Ulysses* that I conduct in this study, I hope to extrapolate information about the psychology of postcolonial relations and ways in which bonds between different groups can be strengthened. I wish to illuminate the negative consequences of a collective disavowal of empathy. Nationalist and ethnocentric modes of thought, this study will show, are built upon affects that are devoid of empathy. Joyce's novel shows that nationalism operates by valuing the self over the "other." The characters in *Ulysses* demonstrate these problematic modes of thought because the "other" is portrayed in nationalist conceptions of the world as an inhuman threat to the well-being of the nation. The high premium placed on one's socially constructed national community is in part the product of a refusal to develop one's capacity for empathy. National pride depends upon

antagonism toward the "other." Inadequate attempts at empathy, too, run the risk of hierarchizing the self over all others, thus reinforcing national distinctions. An empathic mode of thought, when it is not a misguided affect targeted purely at the self, can help to dismantle these nationalist conceptions of the "other."

Each of these two chapters will be about a different aspect of empathetic and unsympathetic relations under colonialism in Joyce's novel. In Chapter One, I will discuss the dissemination of the dominant colonial ideology in *Ulysses*. By using Leopold Bloom's practice of Orientalism in the novel as a case study, I will argue that the colonial ideology works to impede empathetic conceptions of the "other" through cultural hegemony. Bloom's conceptions of the "other," despite Vincent J. Cheng's claims that Bloom possesses empathy for other colonized groups, reinforce colonial modes of thought because of a lack of empathy. I will discuss the ways in which Bloom dehumanizes the "other" and relies upon ethnocentric views of the world in his failed attempts at empathy. As McGee puts it, "ideologically speaking, (Bloom) is very much a creature of the world he lives in," and I am interested in how Bloom's complicity in the dominant ideology disrupts the ostensibly benevolent attempts at empathy that Cheng argues are so productive (121, parentheses mine).

While the first chapter will be about the relationship between colonial ideology and the individual, Chapter Two is concerned with the collective mentality of nationalism and the absence of empathy in national consciousness. I am interested here in the impact of nationalist collective mentality when it is directed against the individual "other." I will argue in this chapter that the anti-Semitic groups in *Ulysses* draw upon a collective set of affects that are diametrically opposed to empathic modes of thought. With these two

explorations of *Ulysses*, I hope to build upon the existing postcolonial studies of Joyce by emphasizing the importance of understanding the affects and emotions that emerge within colonial settings. An active awareness of the affective implications of colonialism, as my study will hopefully show, plays a key role in overcoming the relational boundaries put in place by colonial practices.

Chapter One

"Probably Not a Bit Like It Really": *Orientalism*, Hegemony, and Ideology

James Joyce's *Ulysses* depicts a colonized people who are antagonistic toward members of their own community as well as toward the foreign "other." This climate of colonial intolerance is due in no small part to the fierce emotions that Joyce's Irish characters feel when they confront people and images that are somehow alien to Ireland's population. Meghan Marie Hammond, in the conclusion of her book *Empathy and the Psychology of Literary Modernism*, states that "Postcolonial studies…is especially fertile ground for work on narrative empathy" (178). Can empathy exist among the colonized if these socially constructed notions of difference exist within the public discourse?

Relations between the members of different colonized groups have the potential for being grounded in an affect of fear that problematically creates "the present of a threatening future," but these relations can also give rise to empathetic affects (Massumi 53). One might assume that empathetic relationships are built purely on the basis of similarities and common ground between colonized groups, but Chi-yong Sin finds that empathy can bridge communities both through a shared sense of postcolonial alienation and uncertainty as well as through an understanding of "the respective particularities" of each culture's different forms of expression (396). An empathetic understanding of a shared colonized perspective and an understanding of cultural difference both serve to disrupt the animosity that often exists among the colonized and to cause "subtle cracks in colonial power" (Sin 390).

Empathy plays a key role in uniting the colonized, whether this empathy comes from a realization of similarities or differences. For Sin, an empathetic mindset is a

necessary component in challenging colonial authority. Similarly, Christopher J. Lee

claims that Frantz Fanon's decolonization tactics are rooted in "radical empathy" because

his anti-colonial politics "sought new forms of connection and solidarity" (29). It is,

therefore, in the best interest of the colonizing apparatus to impose colonial structures

that are not conducive to empathetic relations. For example, Ross Truscott sees the

concept of empathy under apartheid "as a concept embedded in colonial thinking, which

requires the work of reinscription" (66). We can see, then, that the colonial apparatus

must either impede empathy or co-opt it in order to prevent relations among the

colonized.

It is this relational aspect of *Ulysses* in particular that interests me. After all, so

much of Joyce's novel concerns how the colonized Irish people think about the world

around them. Leopold Bloom might symbolize "the process of caring, in which there is

no guarantee of reciprocity" in his relationships with Molly and Stephen, but does this

empathetic attitude carry over to his views of other cultures (Levin 640)? How

empathetic is the colonized Bloom in his attempts to understand other colonized subjects?

How does *Ulysses* display relational models that are unproductive?

The moral and ethical dimensions of characters' attempts at empathy in *Ulysses*

are varied. In his book *Joyce, Race, and Empire*, Vincent J. Cheng states that Bloom

possesses a capacity for empathy. If it is true that Bloom has the empathetic "ability to

view the white man from the perspective of the other," Bloom's ideology would then

represent the model by which colonized peoples should conceive of other colonized

peoples (Cheng 182). We might think that, because he considers the differences between

himself and people of other cultures, Bloom displays empathy by respecting the cultural differences that Sin sees as a crucial part of anti-colonial tactics.

I will argue, however, that Cheng's readings of Bloom's attempts at empathy ignore how Bloom's conceptions of the "other" reinforce racial distinctions and perpetuate colonialism. I will explore how institutions of power have shaped Bloom's thinking for the purposes of maintaining the colonial status quo. I will attempt a reading of the levels of empathy that Bloom possesses during his moments of Orientalism throughout the novel. In other words, I will outline the extent to which these moments reinforce colonial ideology by assessing Bloom's empathic mindset, and I will discuss how Bloom's shortcomings impede the necessary empathic tactics that are needed in the postcolonial world. To accomplish this reading, I will draw parallels between Bloom's thinking and the Orientalist practices Edward W. Said outlines in his groundbreaking study *Orientalism*. In *Orientalism*, Said seeks to understand how and why people of the East are dehumanized and caricatured in Western studies of the East. Like the unsympathetic discourses of Orientalism that Said analyzes in his work, Bloom's moments of Orientalism diminish the humanity of Eastern peoples.

Cheng lauds Leopold Bloom's "ability to accept all visions and 'truths' as cultural differences" (182-183). Bloom, Cheng argues, possesses "an ability and willingness to imagine viewpoints detrimental or derogatory to oneself" (183). Cheng gives Bloom credit for thinking "critically about his own (and his culture's) racist stereotypes and perceptions," but these moments of critical thinking are often fraught with language and modes of thought that rely on national consciousness and ethnocentric conceptions of the

"other," thus reinforcing racial difference and inscribing any attempts at empathy within the dominant racist ideology (Cullingford 147, parentheses Cullingford's).

Perhaps the most thorough examination of Eastern stereotyping in *Ulysses* can be found in R. Brandon Kershner's *The Culture of Joyce's "Ulysses."* At the end of the chapter "*Ulysses* and the Orient," Kershner concludes that Joyce's novel "is complicit with the tradition" of Orientalism, but that the novel is also of note because it "presents Orientalism as an intertextual event" (196). Elizabeth Cullingford finds that Joyce, in one of his Trieste lectures, "sketches a preliminary map that disturbs the topographical essentialism of the Irish-English dialectic and anticipates the cultural hybridity of *Ulysses*, which imaginatively superimposes the Mediterranean basin upon the city of Dublin" (141). However subversive Joyce's own conceptions of cultural hybridity in general and of the East in particular may have been, the characters in *Ulysses* are more sinister in their visions of the East. The citizens of Joyce's Dublin hold false notions of the East that are homogenizations and simplifications of Eastern peoples. Bloom especially (perhaps because he is the character whose thoughts appear most often in the novel) homogenizes the East as a singular territory, failing to take into account the differences across the cultures within the global East.

Bloom's first instance of Orientalizing occurs within moments after the reader is introduced to him. As he goes outside to buy food and notices the rising sun, which is "Somewhere in the east," he begins to associate concepts of sunlight and travel with the East (*U* 4.84). This occurrence gives rise to a myriad of Orientalist stereotypes in Bloom's mind, all of them vague and derived from intertextual images. Bloom imagines "Dark caves of carpet shops, big man, Turko the terrible, seated crosslegged, smoking a

coiled pipe" (*U* 4.89-90). "Turko the terrible," as Don Gifford and Robert J. Seidman inform us, comes from "A pantomime popular in Dublin" (72). These visions owe a lot to the ubiquitous racist discourses in the postcolonial world. Racist imagery, as we shall see, elicits an unsympathetic affect from the passive viewer because traits of "otherness" are heavily emphasized in these images.

His conception of the East as a place populated by figures "seated crosslegged" and participating in self-indulgent leisure activities aligns with the common Orientalist representation of Arabs as "devoid of energy and initiative" as well as "lethargic and suspicious" (*U* 4.89-90; qtd. in Said, *Orientalism* 38-39). Bloom's thoughts are based on images from Orientalist texts, and these stereotypes of lethargy are reminiscent of works such as *Kim* by Rudyard Kipling (described by Said as "a major contribution to this Orientalized India of the imagination"), wherein Kipling states that "All hours of the twenty-four are alike to Orientals" (*Culture and Imperialism* 181; 26). As is consistent with Said's findings, Bloom imagines "*characters*, related to such types as the braggarts, misers, or gluttons," dehumanizing the Eastern "other" (*Orientalism* 66, italics Said's). Bloom does not attempt to imagine the perspective of the Eastern people he pictures. Rather, he only contemplates a "strategically incomplete view of the other" by relying upon inadequate images, an action deemed by scholars of empathy and postcolonial reconciliation to be incompatible with effective empathetic mindsets (Halpern and Weinstein 580).

In "Calypso," Bloom is certainly the diametrical opposite of a lethargic person. He gets up early in the morning, runs errands, and is generally productive. These lazy Eastern figures contrast sharply with the busy, mobile Bloom. It is no wonder, then, that

Bloom stigmatizes other cultures for "idleness." The necessity of work in capitalist Dublin has caused Bloom to believe that he must be a productive individual in order to survive. This mistaken belief that one group is more active or energetic than other cultures is one of the many schisms between Bloom and the Eastern "other." It is harder for Bloom to empathize with the Eastern "other" because of his bourgeois belief in a strong work ethic and his perception of stereotypical images of Eastern idleness. Bloom constructs his own economic model as the superior one, so the people who allegedly work less often are not deserving of empathy from him.

To Bloom, the East is an environment marked by violence. He pictures a "sentry there, old ranker too…leaning on a long kind of a spear" (*U* 4.87-88). Bloom also envisions the possibility that he "Might meet a robber or two" (*U* 4.91-92). The picture of the East in Bloom's mind is designed to position himself as a courageous hero in the face of these figures. He projects an idealized version of himself into this fantasy, so his act of Orientalizing works as an instance of wish-fulfillment. Bloom sees the East as being populated by violent people who brandish weapons and commit crimes due to British and Irish texts of the time portraying "Asian and West Asian cultures as backward and heathen" (Lennon 168). The barbarism that Bloom constructs fits in with this cultural narrative and creates a need for a figure who can confront this violence.

Bloom, as we shall see later on in the novel, is subject to a different brand of discrimination in the form of anti-Semitism, but this discrimination does not keep Bloom from engaging in his own manner of internal colonial violence. Moreover, it is also ironic that the colonizing efforts of the British are "being rehearsed by a few of the Irish themselves" (Eagleton, "Nationalism: Irony and Commitment" 33). Bloom's values are

"thoroughly inscribed within British bourgeois ideology," and this act of dehumanizing the people of the East in his mind is evidence of his participation in British imperial thought processes (Booker 16). The schisms between the Irish people play right into the hands of the colonizer, since "it serves the purpose of the imperial rulers to display the natives as fighting among themselves: they can thereby justify their continued presence as the forces of law and order" (Duffy 125).

This imagined, socially constructed threat of violence against which Bloom places himself in his fantasy prevents an empathetic stance. He seeks to be a brave person by meeting another member of the colonial subaltern with violence. "Well, meet him," Bloom says to himself after imagining the robber (*U* 4.92). Bloom displays an imagined fearlessness and a willingness to combat antagonism with more antagonism. His lack of empathy and his fantasies about violence show the pitfalls of "aestheticizing and valorizing many forms of cruelty and suppression" (Cole 54). The culturally constructed need for violence has caused Bloom to abandon empathy and place himself as the primary object of feeling and concern. A privileging of the self over the "other" is thus a component of unsympathetic ethnocentrism that leads to violent, racist mindsets.

Bloom checks his racist conceptions of the East by saying, "Probably not a bit like it really," but this moment of self-awareness does not stop him from reverting to his problematic Orientalism in the next chapter, "The Lotus Eaters" (*U* 4.99). Again, Bloom associates the East with "Lethargy" and "idleness," and his thoughts escalate to more outright condemnations of the East, specifically China (*U* 5.34). His thoughts on how "the heathen Chinee" might perceive the Christian colonial presence reveal ethnocentrism in spite of his attempts to imagine a different perspective (*U* 5.326-327). These thoughts

are followed by an image of "Buddha their god lying on his side in the museum," furthering the stereotype of Eastern lethargy (*U* 5.328). Bloom may recognize that he is Orientalizing, but he continues to do it. His unsympathetic affects have built upon themselves over time, and these affects have become habitual and instinctive.

How might a more highly developed sense of empathy clash with this vocabulary that Bloom uses to think about China? Bloom's conceptions of the East are firmly rooted in the Irish discourses about the East that created a "need of Christianizing forces" (Lennon 182). The colonized Chinese person who must be converted is allegedly not a part of whatever western religious institutions with which Bloom is familiar, so he must be a "heathen" (*U* 5.327). Bloom, in other words, takes it as axiomatic that his own experiences with religion are civilized and proper before he assesses the religious mentality of the "other." Ethnocentric attempts at empathy are consistent with the potential failure of empathy that Laurence J. Kirmayer explores in his study of empathy and cultural difference. Here, Bloom is "caught up in (his) own inner dynamics of identity and emotion" while he attempts and ultimately fails at empathy (Kirmayer 460, parentheses mine).

As Cheng sees it, Bloom's occasional resistance to his own acts of stereotyping serves to combat colonialism in the novel. The "Circe" chapter, however, displays quite clearly that Bloom has completely internalized Orientalist stereotypes. "Circe," with its emphasis on Bloom's subconscious, shows that, in spite of the times Bloom resists colonial ideology, the Orientalist images have made a heavy imprint on his mind and are the default images of the East upon which Bloom relies. Bloom's supposed ability to imagine others as deserving of compassion completely breaks down here. In "Circe,"

Bloom's conceptions of the Orient are connected to the East as a land to be exploited for profit. The Irish would have been "beneficiaries of the British Empire" insofar as they had capitalized upon Eastern commodities, and an interest in the props of the East and its landscape rather than its people distances Bloom from the people of the East and diminishes Bloom's capacity for empathy (Lennon 176).

The colonialist implications of this episode deserve to be further explored. Cheryl Herr finds that this chapter is heavily imbued with imagery of commodities, displaying Bloom as a character who is "deeply scripted by market-economy values," as a result of an economic system wherein "every item—inanimate or human—can be exchanged…according to a single monetary scale of values" (171; 167). What is important to note, however, is that there are international exotic commodities depicted here, reflecting not only the capitalist market that is so central to the British imperial presence in Ireland, but also an international colonial capitalist market, turning images of the East into products.

When Zoe touches Bloom, "*Slowly, note by note, oriental music is played*," and this action is paired with "*the tawny crystal of her eyes, ringed with kohol*" (*U* 15.1317-1319, italics Joyce's). In Bloom's subconscious vision of "*the orient*," there is "*a sky of sapphire, cleft by the bronze flight of eagles*," denoting a geographic landscape determined by precious materials (*U* 15.1326-1327, italics Joyce's). Enda Duffy understands this emphasis on commodities in "Circe" as reflective of a very specific colonial capitalism, since "these products are part of the excess goods of the crisis of overproduction" in "the imperial center" (153). The buying, selling, and glorifying of these items in Bloom's mind reflects the bourgeois colonialist values of commodification

of other territories and people. Bloom does not think critically about the colonial

implications of associating the East with commodities, since "for the bourgeois, a

commodity is a solid material thing whose cause is relatively unimportant, relatively

secondary: his relationship to such an object is one of pure consumption" (Jameson,

Marxism and Form 187).

Misogyny becomes a byproduct of Bloom's lack of empathy in this scene. During

the "Circe" episode, as Kershner tells us, Bloom views "the East (as) one vast recumbent

woman" (186, parentheses mine). Beneath the Orient that Bloom envisions "*lies the*

womancity, nude, white, still, cool, in luxury" (*U* 15.1327-1328, italics Joyce's). While it

is true that Bloom's vision here equates the East with images of problematic gender roles

and with imagined landscapes wherein "women…are chattel, mere fodder for the

unimaginable perversions of the West," playing into stereotypes of the East as a place of

conservative gender roles, what is also important is that this Orientalist sexualizing of the

characters implies a kind of drive for dominance over the East in international relations

(Kershner 187).

The physicality of the geography tells us a great deal about Bloom's subconscious

attitudes toward other exploitable national territories. Bloom sees a possible sexual

conquest *beneath* the landscape of the East, displaying his understanding of other nations

and territories as ultimately embodying a specific set of materials over which others can

have dominion. Franco Moretti, among others, has noted the reification of commodities

in the "Circe" episode, since, in this moment, "The commodity must visibly take on

independent, natural, and even human properties" (195). What we must not ignore,

however, is that the landscape itself is transformed into a person in the same way that the

people in Bloom's earlier visions of the East were transformed into mere caricatures or types, and this way of visualizing the Eastern land is a direct result of the global colonial presence, which commoditizes products from subjugated territories. The Eastern community is defined by its potential usefulness as a colony to the British imperial market, rather than by people or places that exist independently of this market. Conceptions of other territories, in an environment marked by the presence of imperial dominance, come to be reduced purely to their colonial status. Sexual dominance is connected to imperial dominance here, since these images of sex are intertwined with exotic commodities. Bloom's subconscious need to distinguish himself from those in the East and his want of a higher position in the global power structure are part of an almost sexual energy and desire to exert one's power and influence. Both Bloom's drive for sex and for possessions are tied back to a selfish bourgeois greed.

Bloom does not imagine the perspective of these reified Eastern "people" (both Zoe, whose body is partly composed of commodities, and the personified Eastern landscape) in his vision because they are first and foremost commodities rather than people with whom he can interact. Colonial capitalism is at odds with empathetic practices. Apologists for capitalism such as Thomas L. Haskell state that people are capable of humanitarian sensibilities in the modern world because of the rise of the capitalist market in the eighteenth century (547). Bloom's lack of empathy in these moments of commoditization in "Circe," however, suggests that the capitalist process has led to an absence of humanitarian thinking. Capitalist self-interest has caused Bloom to desire commodities and resources without any regard for other people. Since it is an

economic system built around competition, capitalism places the individual's needs before the needs of the "other" and makes empathy less likely to occur.

These ongoing catalogues of stereotypes and exotic images constitute a monolithic vision of the East, which would have been the only version of the East available to the Irish at the time, given the "hundreds (if not thousands)" of "Orientalist texts…in Irish culture" (Lennon 183, parentheses Lennon's). Bloom might call to mind specific nationalities when thinking about the East, such as the "Cinghalese" or "the heathen Chinee," but his visions are always of a homogenized world with nothing present to indicate that his imagined landscape is placed within a specific country (*U* 5.32; 5.326-327). Also, Bloom's concepts of the East are comically marked by contradictions and inaccuracies. He envisions the "Turbaned faces" of the East, ignoring the fact that turbans do not cover a person's face (*U* 4.88). He imagines that the "Cinghalese…Sleep six months out of twelve," even though this attribute comes from "post-Homeric Greek mythology" (*U* 5.32-33; Gifford and Siedman 85). He refers to "Buddha their god," even though the Buddha is not a god in the Buddhist religion (*U* 5.328). Despite these glaring errors, Bloom is unaware that he is drawing upon artificial stereotypes, since "(t)he principles of identity and noncontradiction clearly do not bind the Orientalist" (Said, *Orientalism* 236).

Said mentions the geographic component of Orientalism's ideological operations. In the subsection "Imaginative Geography and Its Representations: *Orientalizing the Oriental*" of the chapter "The Scope of Orientalism," Said states that "the Orient is the stage on which the whole East is confined" (*Orientalism* 63). The Western world, Said notes, sees itself as possessing "positive history and positive geography," while the East

is a space comprised of "All kinds of suppositions, associations, and fictions…outside

one's own" territory (*Orientalism* 55; 54). As a result of Orientalist discourse, "both their

territory and their mentality are designated as different from 'ours,'" and the exoticism

that Bloom injects into his imagination suggests a desire to create an Eastern space that is

different and opposite from his own (Said, *Orientalism* 54).

Bloom's "incapacity to map socially is…crippling to political experience"

because his conceptions about his own Irish space and the Eastern spaces in his

imagination are opposed to one another (Jameson, "Cognitive Mapping" 353). The

affects of our internal social maps, as Jonathan Flatley argues, are determined by social

relations. Feelings caused by the superstructure must be "changed through processes of

rearticulation and recontextualization" in order for social change to occur (Flatley 79).

These scenes of Orientalism in *Ulysses* suggest a need not merely for a reconfiguration of

our affective mapping, but for a specifically empathetic social mapping. Bloom

experiences positive affects, including confidence and arousal, during his imaginary

encounters with the East, but these feelings are directed toward himself at the expense of

the Eastern population. People could, alternatively, conceive of the locations on their

cognitive global map "by extending themselves into the experiences, motives, and

emotions" of the people they imagine (Keen 38).

The irony here is that Bloom's alien vision of the East is not terribly different

from his own life in Dublin. He imagines "Cries of sellers in the streets" in the fabricated

Eastern markets, but Dublin itself is marked by an excessive capitalistic reliance on

selling products to consumers in its own streets (*U* 4.90). Indeed, Mark Osteen notes that

the Dublin of the novel contains a "network of debts and exchanges" as well as a power

structure that "inculcate(s) a bourgeois economism based on cost accounting while at the same time barring most Dubliners from attaining a secure bourgeois position" (156, parentheses mine). Bloom might think the East is full of lethargic people who would "Prefer an ounce of opium" to any attempt at religious conversion, but there are "opiates" present in Dublin that serve as mind-numbing distractions for the Irish (*U* 5.327). Stuart Gilbert states that the opiate's "narcotic virtue…dominates this ("The Lotus Eaters") episode," since Bloom is "lulled by the echo of his inner voice, drugged by his own perfume" in the bath houses (154, parentheses mine; 156). Finally, his internal comments surrounding "a robber or two" and the "long kind of a spear" show a racial bias against the East as a violent area while Dublin itself is shown to be a violent place (*U* 4.91-92; 4.88). Bloom's later encounter with the Citizen, who threatens to "murder him," and Stephen's fight with an English soldier are illustrative of this violence (*U* 12.1847). There is, then, no reason for Bloom to avoid empathy with the subjugated Eastern "other," but the colonizing apparatus has attempted to keep the colonized from recognizing their commonalities.

The blissfully unaware tone with which Bloom falsely imagines the East in spite of his lack of any real knowledge could very well be an ironic subversion of racism on Joyce's part. Bloom's lack of accurate information regarding cultures outside of Ireland displays how easily and how fully one can become misinformed. These moments of the novel show how this misinformation can lead to absurd and contradictory portraits of the "other." Bloom considers a lot of his ethnocentric statements to be truths, but his statements reveal that he is far from an expert on the East. Joyce's undermining of racist attitudes would certainly be consistent with his understanding of racial and national

identities as being marked with hybridity rather than purity. As Joyce says in his 1907

lecture "Ireland, Island of Saints and Sages," "it is useless to look for a thread that may

have remained pure and virgin without having undergone the influence of a neighboring

thread," referring to cultural hybridity (*CW* 165). These subversive techniques in *Ulysses*,

however comical they might be in their rendering of racism as based on obvious

falsehoods, are also politically urgent devices that display how racism and ethnocentrism

operate. Due to the lack of any discourse about the East that is free of stereotyping,

racism against the East has become deeply engrained within Bloom's mind, so much so

that it infects his subconscious and pervades his thoughts even when he tries to tell

himself his perceptions are inaccurate.

What are we to make of the fact that all conceptions of the East in Dublin are in

some way complicit in Orientalism? To educate oneself by studying accurate

representations of the East would be the correct way to fight this Orientalist discourse,

but Orientalism persists through all academic texts surrounding the East in the time of

Joyce's novel. The technique of combatting colonialism through an understanding of

cultural difference is not present here, due to the artificiality and unrealistic nature of the

Eastern cultural differences with which Bloom interacts in his fantasies. An

understanding of the specificities of each individual Eastern territory does not occur in

Bloom's mind, since no truthful representations of the East are available to him. Any

recognition that occurs is not aimed at the East but rather at a stereotype of the East, so

his empathy is misguided as well as ineffective. One of the key elements that must occur

in order to foster cultural empathy among the colonized, therefore, is responsible and

accurate intellectual discourse. The academics who Orientalize are culpable in

disseminating these false images. An educational discourse that examines world cultures in a nuanced way can circulate among colonized populations and lead to more empathetic ways of viewing how others live their lives. A text can "cultivate the feelings of readers and instruct them in political and social issues," but only if the issues are portrayed accurately in the first place (Keen 44).

In *Joyce, Race, and Empire*, Cheng explores the practice of Orientalism and its homogenization of all nonwhite, "foreign" cultures. Cheng states that "The hegemonic power of a dominant ideology is such that it imbues the entire culture with, in this case, an Orientalized discourse of otherness" (175). These Eastern stereotypes are the product of the dominant cultural hegemony of the global colonial power structure. Kershner finds that "No one in the book has the faintest claim to experience of the East, but everyone has *read* it" (197, italics Kershner's). Everyone in *Ulysses* has, in other words, gained their "knowledge" of the East from secondhand materials that are a part of the ongoing racist discourse. How did these stereotypes become so deeply engrained within Bloom's mind? The textual materials that have influenced the Dublin public, however problematic, are taken to be truths because "the book (or text) acquires a greater authority, and use, even than the actuality it describes," and these stereotypes are "repeated, echoed, and re-echoed uncritically" because the racist scholarly studies of the East and the lack of alternate images are ubiquitous in the public's literature (Said, *Orientalism* 93, parentheses Said's; 116). The fact that Orientalist images are present in everything from the *Arabian Nights* stories to public pantomimes means that Orientalism is able to disseminate throughout Dublin in various ways.

How do these moments of Orientalism reflect a colonial environment? The colonized world is further inscribed by these hegemonic racial biases. The people of Ireland are shown here to be more or less unified in their dislike and caricaturing of the East, and these attitudes keep the colonized globe fragmented. Historically, as Joseph Lennon points out in *Irish Orientalism: A Literary and Intellectual History*, Irish soldiers have been a part of the British imperial presence in countries such as India, accomplishing "complementary cultural work to colonialism, replacing indigenous belief structures with European Christian morals and structures" (182). The Irish Orientalist discourse that Bloom takes to be the truth is designed by Irish Orientalist academics "to reach a position of equivalency with their British counterparts" (Lennon 188). Moreover, Mallikarjun Mansoor argues in *The Story of Irish Orientalism* that the "Irish Orientalists…contributed so much to the administration and maintenance of the Commonwealth" and greatly aided the British imperial mission (qtd. in Shloss 264-265). Lennon sees this intellectual discourse as an inciting factor in the upsurge of Irish missionary presence in the East, pointing to a clear connection between academic texts and the machinations of imperialism (188-189).

Bloom's complicit thought processes strengthen the British imperial grip on the East. It is advantageous for the colonizers to encourage the writers and speakers of ethnocentric discourse to homogenize the East as one monolithic territory, since it is easier for a colonized pawn such as Bloom to be unsympathetic toward one large territory with no variation within it. To recognize the cultural hybridity of the spaces within the East would be to go against the national narrative put forth by these cultural stereotypes. Any true knowledge of the East would lead to an understanding of varied cultural

practices, countering Ireland's hegemonic narrative and humanizing the people who are oppressed by the colonial apparatus. The control of truth and information about the East indirectly helps to keep the British Empire in power by way of keeping individuals in the dark and fearful of a vague, monolithic "other."

These stereotypes are a product of the cultural hegemony that is spread by the dominant imperial power of the British Empire. As Antonio Gramsci notes, "A particular ideology,…born in a highly developed country, is disseminated in less developed countries, impinging on the local interplay of combinations" (182). Ireland certainly would not have been a "less developed" country at this stage of their colonial occupation, but it would have been at a lower point in the colonial hierarchy than the British imperial authority (Gramsci 182). In his essay on Gramsci and racial politics, Stuart Hall states that social and cultural practices, which "are not arenas of struggle which can be left to look after themselves," can "play an absolutely vital role in giving, sustaining and reproducing different societies in a racially structured form" (21; 26). The stereotypical words and images have gone unchecked due to their reinforcement of the colonial ideology. Bloom is a locus upon which the hierarchizing colonial language leaves its imprint, but it is also the point where it gains new life since Bloom brings this rhetoric into a dialogue with the specific events that befall him. He interacts with Orientalism unconsciously and brings it to bear on his own daily life, displaying how hegemony "diffuses its power throughout the pores of civil society, infiltrating it into the texture of everyday life so as to render it synonymous with common sense" (Eagleton, *Heathcliff and the Great Hunger* 72).

The British Empire may not have had total dominion over China at the turn of the twentieth century (although the British had been slowly overtaking China during the Opium War), but the Christian colonialist presence in non-European states advocated by the likes of Father Conmee would have brought the European sphere of influence to other territories (Lovell 277). Bloom moves through life indirectly aiding ongoing colonial projects such as the presence of "Jesuit missionaries in China," whether his notions of Christian colonialism are progressive or reactionary, because his internal rhetoric used when thinking about the East is either devoid of truth or shaped by a problematic bias (Said, *Orientalism* 117). He is complicit in perpetuating colonialist discourse in spite of his brief acts of calling his ethnocentric notions into question. It would not be too outlandish to suggest that Bloom's thoughts are not really his own, since he has merely adopted the language and images that appear in public materials as per "the ideological interests of the ruling class" (Berger 86). After all, "it is leaderships, not people, who inherit old switchboards and palaces," and it is the dominant nation-conscious class that influences the cultural hegemony and, subsequently, the public's values (Anderson 161). Bloom could have taken a stronger position within his mind to question these cultural stereotypes, but the hegemonic influence of nationalism and ethnocentrism have worked in such a way as to engrain these thoughts so thoroughly into Bloom's mind that he subconsciously reverts to them and is unwilling to do away with them completely.

All of this is to say that Bloom's allegedly redeeming multiculturalist empathy relies upon the colonialist vocabulary. The cultural hegemony would have been so powerful that there would have been no alternative referent to these racist cultural images. Of course Bloom is going to rely upon the discourse of the dominant ideology. In

his discussion of Kipling's *Kim*, Said notes, "It is crucial to remember that there were no appreciable deterrents to the imperialist world-view Kipling held" (Said, *Culture and Imperialism* 176). The same could be said of Bloom. *Ulysses* very clearly illustrates the problems of colonial ideology, but what solution does Joyce outline for the reader? If the cultural hegemony has too strong of a grip on Bloom, one of the more sympathetic characters of the novel, what can *Ulysses* tell us about combatting this hegemony?

Ulysses is useful not necessarily in displaying an alternative to the fragmented nationalist global situation, but in showing that an alternative mode of thought is necessary and in showing how we might begin to consider the "other" in empathetic ways. No specifically delineated alternative colonial social structure exists within the pages of Joyce's novel, but the seeds of this empathic anti-colonial mode of thought are there. Techniques of empathy, well-intentioned though empathic thoughts like Bloom's might be, can easily turn into modes of thought which prioritize the self as more important than the colonized "other." If an empathetic technique that steers clear of these pitfalls is in place, the colonized person can imagine the suffering and exploitation that another colonized person has experienced at the hands of the colonizer. Without it, the colonized are alienated from one another and are only focused on their own interests.

The takeaway here is that the people of Ireland, as Joyce portrays them, are, at this point in their colonial environment, at the mercy of a set of values and practices aimed at establishing Ireland as a more legitimate, more "correct" territory than the "alien" nations outside of it. As we shall see, however, in addition to these racist, nationalistic attitudes being projected outward at a different community, racial and ethnic tensions exist among the ethnocentric populace of Joyce's Ireland. Bloom is responsible

for colonialist discourse, but he is also a victim of a different kind of colonialist dominance, namely anti-Semitism. To quote Booker, "bourgeois or not, (Bloom) is a colonial subject who occupies anything but a dominant position in British-ruled Ireland" (138, parentheses mine). This duality of Bloom's character shows the complicated, overlapping structures of oppression in a world bound by categories of nationality and race. In my next chapter, I will explore Bloom's Jewishness and how it is perceived by the novel's characters, since "racism and anti-semitism manifest themselves, not across national boundaries, but within them. In other words, they justify not so much foreign wars as domestic repression and domination." (Anderson 149-150). When examining the ethnocentricity of Irish nationalism, I will discuss how an alternative empathic system of values would be more effective in challenging Ireland's colonial oppressors.

Chapter Two

"She Never Let Them In": Anti-Semitism, Nationalism, and Collective Emotions

"Ireland, they say, has the honour of being the only country which never persecuted the jews," Mr. Deasy tells Stephen at the end of the "Nestor" episode, "Because she never let them in" (*U* 2.437-438; 2.442). According to Marilyn Reizbaum, this moment is laced "with unwitting irony by pointing to the relative absence of Jews in Irish society—they can't oppress them if they are not there" (37). Historically, as Diarmaid Ferriter informs us in *The Transformation of Ireland*, Jews have been a persecuted, though economically well-off, minority in Ireland. 1904, the year of *Ulysses*, saw the rise of "dogmatic, revivalist and inflammatory" rhetoric on the part of Irish Catholics to spread anti-Semitism (Ferriter 91). This rhetoric followed a sudden spike in the Jewish population of Dublin, which increased, "almost tenfold, by 1901, mainly in the aftermath of the May Laws promulgated in Russia" (Hyman 160). Following anti-Semitic riots in Ireland, the 1905 Aliens Act was implemented by the British parliament to keep Jews out of Great Britain (Glover 119-120). Jews *had* been let in, but measures were being taken by the government to prevent further Jewish immigration to Ireland.

While Bloom's opposition to the East shows him to be an individual product of the dominant ideology, the anti-Semitism we see in *Ulysses* occurs largely as a result of a collective racist mentality found in nationalist groups. In studies of anti-Semitism, as Avner Falk points out, it is important not to ignore "group processes…in favor of individual ones" (51). The characters' anti-Semitism comes from not only an individual desire to distinguish oneself from another ethnic group, but also from a politically-motivated drive to define Ireland and Irish people as being different from Jews. As we

shall see, the characters in *Ulysses* take it upon themselves to construct a Jewish "other" in the form of Bloom in order to spread anti-Semitic discourse, and these moments of anti-Semitism are used to attempt to forge a collective bond among nationalist Irish groups. Bloom disrupts the "Irishness" of his surroundings and, in the eyes of the Irish, presents a threat not merely to individuals but to the Irish state as a whole. The Irish characters who seek to intimidate Bloom through anti-Semitic discourse do so in order to maintain dominion over a different subaltern group, and these moments illustrate large-scale instances of "the colonized subject colonizing the subject" (Reizbaum 124). Why do these characters bond over such an antagonistic activity? The insecure Irish nationalist subject "may feel worthwhile only in relationships with alter-ego others who conform to and thus confirm their values and opinions," so a collective anti-Semitism strengthens and legitimizes the narrative of Irish superiority among the Dublin nationalists (Bouson 19).

As Ben Anderson points out, "affects as collective phenomenon" determine "how populations form and deform" (182-183). The process of how these affects occur in interpersonal situations warrants discussion. In this chapter, I will explore how various moments of nationalist anti-Semitism in *Ulysses* work to define the characteristics of the nationalist groups against Bloom's characteristics. Irish nationalism as Joyce portrays it, I will argue, gives rise to affects that are devoid of empathy, and Bloom is the target of these problematic affects because of the collective mentality of nationalism. I will discuss the need for an alternative empathic mode of thought among the Irish, how nationalism can easily be at odds with empathy, and how empathy would strengthen their anti-colonial politics.

The episodes I will discuss specifically in this chapter are "Hades," "Scylla and Charybdis," and "Cyclops." "Hades" is of note due to the varied modes of anti-Semitic discourse directed against Bloom that stem from different, nuanced affective states. "Scylla and Charybdis" illustrates the importance of Jewish representation within Irish literary discourse in order to protest nationalist anti-Semitism. "Cyclops," of course, displays violent anti-Semitism that comes from discourses designed to emphasize the cultural differences between Jews and Irish nationalists. While Bloom's Orientalism comes from caricatures present in Dublin texts, as I discussed in my previous chapter, Irish nationalist anti-Semitism springs not only from caricatures but from relational affects designed to further national collectivity through intolerance.

Bloom's position as an outsider is due to external perceptions rather than any innate characteristics that are seen in stereotypical portraits of Jews, such as the trope of "The Jew as damned to perpetual wandering" supposedly due to an inherently sinful nature (Reizbaum 67). His tragic persona, in other words, is the result of a great deal of anti-Semitic sentiment that exists within Ireland. The sentiment is expressed not only by characters such as Deasy or the Citizen, but by any characters who define themselves as first and foremost Irish in opposition to the Jewish "other." This Jewish "other" allows the Irish characters to have a contrasting figure against which to highlight their own qualities, contributing to the illusion of national essences.

Is Bloom Jewish? Scholarly opinion remains divided, for good reason. Joyce's textual clues surrounding Bloom's Jewish identity are vague and often contradictory. Bloom "has been baptized three times (as both Protestant and Catholic)," he is not circumcised, and his Jewish lineage comes from his father rather than his mother (Cheng

182, parentheses Cheng's). The ethnic heritage that Bloom embodies points to a position of hybridity, since Joyce decides "to create his Jew from a blend of sources and origins, combining Semitic with Gaelic, Jew with Greek" (Nadel 50). Despite these unclear ethnic origins, Bloom frequently identifies himself as a Jew in the novel (*U* 12.1808-1809). His self-belief in his Jewish identity would categorize him as at least culturally Jewish.

As far as the Dublin public is concerned, however, Bloom is incontrovertibly a Jew. The question of his Jewishness, which "is addressed and re-dressed but is never answered in a definitive sense," goes ultimately unanswered precisely because the most immediate and urgent cultural issues Bloom faces, namely anti-Semitism and discrimination, are a result not of any true, definitive Jewish status but rather of the Irish public's predispositions toward Jews (Reizbaum 85). Due to the unequal distribution of power in the anti-Semitic setting of Ireland, Bloom's "identity is appropriated by those around him; it is theirs to give or to refuse" (Williams 86). Bloom, presumably, embodies some cultural attributes which the Irish public views as representative of Jewishness. The anti-Semitic attitudes present in Ireland influence people into labelling Bloom as a Jew, not allowing for a more complex and hybrid ethnic heritage that would disrupt the public's anti-Semitic narrative. External forces define Bloom's Jewishness since it is only through a socially constructed ideology surrounding the nature of race and ethnicity that any consensus of the definition of Jewishness can be reached. In the same way that Bloom's Jewish "essence" precedes his Irishness in the eyes of the Dublin public, any attempts at empathy on the part of the Irish are preceded by their conceptions of Bloom and his unwelcome place in Irish society.

In "Hades," Bloom rides in a carriage with Martin Cunningham, Simon Dedalus, and Jack Power through the cemetery to the site of Paddy Dignam's funeral. The characters' comments about Jews and religion are designed to set up a contrast between themselves and Bloom, the novel's social outcast. When the carriage passes "under the hugecloaked Liberator's form," Martin Cunningham sees "A tall blackbearded figure" who is presumably Jewish and makes an anti-Semitic comment by saying to the group, "Of the tribe of Reuben" (*U* 6.249; 6.252; 6.251). Jack Power chimes in with the sarcastic comment, "In all his pristine beauty," and Simon Dedalus looks at the statue and says, "The devil break the hasp of your back" (*U* 6.254; 6.256). While Jack Power is busy "collapsing in laughter," Martin Cunningham says, "We have all been there" (*U* 6.257; 6.259). He adds, "Well, nearly all of us" after making awkward eye contact with Bloom (*U* 6.261). Gifford and Seidman read "We have all been there" as implying, "we have all felt the animosity of 'Jewish' moneylenders" (110).

This scene speaks volumes about the way the Irish bond over anti-Semitism and create spaces that are defined in opposition to Jews. The characters' conversational attitudes in response to the discussion of Jewishness range from mean-spirited humor to outright violent speech. Moreover, Martin Cunningham's comment that "We have all been there" creates a sense of community between the other characters, while Bloom is, of course, excluded (*U* 6.259). The words "We" and "all" in that sentence ostensibly imply that the statement applies to all of the Irish people, but in reality the words delineate ethnic distinctions (*U* 6.259). Martin Cunningham's statement, though seemingly trivial, implies that every Irish person has previously been provoked into antagonism by Jewish people and is thus justified in their anti-Semitic feelings. Indeed,

the variation in possible affects that can stem from racism suggests that Bloom's aforementioned instances of Orientalism and his caricatures of Eastern people could similarly morph into affects of violence.

What is of note here is the way the unsympathetic affects are contagious among the characters. Martin Cunningham's initial anti-Semitic statement inspires everyone else to assert their Irish nationhood by way of other anti-Semitic comments. The other characters seek to replicate Martin Cunningham's actions through their similar lack of sympathy. Nationalist affects, it would seem, are seductive enough to warrant mimicry. Anne Gibbs states that "the innate human capacity for mimesis gives rise…to vastly different and often incommensurable modes of lived emotion," and a variance in imitation certainly occurs in this scene (202). The affect that Martin Cunningham initiates gives rise to a variety of responses that all fit under the category of nationalist behavior. Jack Power responds to the situation with attempts at humor, Simon Dedalus hints at a desire for aggressive nationalist violence, and Martin Cunningham responds to his own affects by fostering more unity among the anti-Semites. Unsympathetic affects are contagious, but these affects manifest themselves in many different ways. Nationalism can cause violent mentalities as well as seemingly innocuous attempts at humor, but these moments of humor are still linked to the same affect that can cause violent sentiment.

To quote Patricia T. Clough, these "illustrations of the autonomy of affect not only show what the body can do; they show what bodies can be made to do" (211). The characters respond very quickly to Martin Cunningham's comment. No lines of dialogue concerning other matters interrupt their anti-Semitic remarks. This collective proliferating of anti-Semitic discourse following one short comment shows that, in an environment

wherein intolerant affects and actions go unchecked, discriminatory language can become an automatic form of response among a group. Unsympathetic discourse among the colonized, as this scene shows, is exacerbated by a group mentality and becomes second-nature if the group has internalized the intolerant values brought on by national consciousness. Racist hostility, of course, would also have been transferred into the Irish consciousness through the exploitation the country experienced at the hands of the British (Duffy 23-52).

Bloom responds to this interaction by telling his friends an anecdote. Confronting them about their anti-Semitic comments would certainly be difficult for Bloom, given the intimidation tactics they have just employed, and the social faux pas that this would create would likely cause further anti-Semitic resentment from his friends. Bloom's act of passivity in this moment highlights his eagerness to distance himself from clinging too strongly to the Jewish ethnic identity, since this act would make him more of a target. As Jean-Paul Sartre points out, Jews, under the pressure of conformity and the threat of persecution, must "distinguish themselves radically from the acts catalogued as 'Jewish'" (95).

The anecdote Bloom tells following the anti-Semitic comments concerns Reuben J. Dodd, a money lender in Joyce's Dublin who is believed to be Jewish, sparking Simon Dedalus's spiteful comment that Dodd paid a local boatman "One and eightpence too much" for saving Dodd's son's life (*U* 6.291). Reuben J. Dodd embodies the stereotype of being economically well-off, since he is a money lender and has enough income to reward people with money. Coupled with his name that evokes "Reuben, the eldest son of Jacob and Leah…and the patriarch of one of the twelve tribes of Israel," this stereotype

makes a convenient "Jewish" figure out of Dodd for the Irish public to hate even though

Dodd is not really Jewish (Gifford and Seidman 110).

We can see, then, that Bloom is not the only Dubliner who has been falsely

associated with Jewishness, and culturally agreed-upon associations of Jewishness have

become part of the local narrative, even if they are untrue. In the same way that Bloom

displays a lack of empathy when he resorts to moments of Orientalism that are tied to his

inaccurate preconceived notions, these characters' affects are influenced by the

stereotypes that have become engrained in the public consciousness. The cultural

hegemony has influenced these three characters in such a way as to make them believe in

these problematic images, and, in turn, their collectivity against Jews is reinforced. This

unsympathetic affect which binds the characters together, to quote Ben Anderson,

influences national "morale as a target of power" and "promises a way of mobilizing a

mass for mass destruction" (175). A lack of empathy impedes the most inclusive possible

kind of national morale, since Dublin's "Jews" are excluded. An unfeeling reliance on

stereotypes prevents "any mixing among the colonial peoples" (Duffy 184).

Martin Cunningham ironically displays empathy a few moments later. When the

conversation in the carriage turns to the subject of death, Jack Power states, "But the

worst of all…is the man who takes his own life" (*U* 6.335). Martin Cunningham, who

knows that Bloom's father died by suicide, suddenly grows empathetic and wants to

make this social situation less awkward for Bloom. He responds, "Temporary insanity, of

course…We must take a charitable view of it," since "It is not for us to judge" (*U* 6.339-

340; 6.342). Why, then, does Martin Cunningham display the qualities of a "Sympathetic

human man" during this exchange, even though he is not empathetic in the earlier

discussion of the Jewish community (*U* 6.344)? His empathy comes through in this moment because the question of suicide does not seem to have a direct bearing upon conceptions of the Irish ethnic makeup. Anti-Semitic attitudes, on the other hand, have become the default among the nationalists. Affects of antagonism are instinctual and emerge whenever the nationalists feel that their identity is being threatened. Empathy could be a component of the Irish anti-colonial movement, but racism outweighs empathetic impulses for these nationalists because preserving their national identity is so important to them.

In what way does this scene relate to the colonial power structure? This moment encapsulates anti-Semitic tensions in Ireland at this point in Ireland's history. Irish figures, interested in identifying themselves as a nation defined by specific characteristics, are persecuting a Jew to boost their own egos. The fact that Bloom is outnumbered aligns with the relatively low Jewish population present in early twentieth-century Ireland. Bloom's inability to find commonality with anyone as a result of this Jewish/non-Jewish binary makes it difficult for him to speak out against his friends' anti-Semitic remarks. Simon, Jack, and Martin use intimidation tactics which are consistent with British anti-Semitic immigration policy as well as the anti-Semitic discourse spread by the intolerant Catholic church. Ironically, the state of the colonized Irish aligns with the plight of the exiled and persecuted Jewish people, a fact of which Joyce was aware, as evidenced by his discussion of "the impending freedom of Ireland in Old Testament language" in his essay "The Shade of Parnell" (Nadel 85).The Jews are oppressed under a yoke of colonialism that is similar to the Irish experience as a colony of the British

Empire, and the Irish are unable or unwilling to see the double standard in their persecutory behavior against the Jews.

In "Scylla and Charybdis," the setting of the National Library serves as an area marked by questions of Irish nationality, given the characters' discussions of English dominance and Irish resistance. Joyce scholars such as Booker see Joyce's instances of undermining and parodying the work of Shakespeare in this episode as attacks on "the appropriation of Shakespeare's work to justify the capitalist/imperialist ideology of the British Empire" (126). L.H. Platt finds that this episode's literary debate is also a national issue, since "Stephen's adversaries believe themselves to be collaborators in an important enterprise," namely the mission of reviving the literary institutions of pre-colonial Ireland (738). Stephen's thought that "Our national epic has yet to be written" amid discussions of the canonized Shakespeare implies that this communal Irish space is conducive to a nationalistic climate designed to assert Irish sensibilities in the face of British rule (*U* 9.309). As John Englinton says at the beginning of the episode, "Our young Irish bards…have yet to create a figure which the world will set beside Saxon Shakespeare's Hamlet" (*U* 9.43-44).

Ulysses is, of course, this "national epic" that lampoons the style of the English literary predecessors precisely to establish a unique literary tradition, circumventing the British colonial practice of "depriv(ing) a people of their past precisely in order to deny them their future" (*U* 9.309; Kiberd 292, parentheses mine). Creating an Irish literary presence that directly questions the authority of the British and the legitimacy of the British canon is one of Joyce's subversive goals with *Ulysses*. The novel "balance(s) Irish themes, perspective, plotting, and tone with those sanctioned by classical models" in

order to undermine Britain's alleged cultural superiority (Tymoczko 57, parentheses mine)."Scylla and Charybdis" serves both as an example of Joyce's parody of Shakespeare as well as a scene representing the beginnings of a new kind of anti-colonial Irish literary expression, since Stephen ruminates on the flaws of *Hamlet* and the need for a new Irish equivalent to Shakespeare.

Problematically, however, Bloom's presence in this moment is met with antagonism. The anti-Semitism propagated in this scene by Buck Mulligan excludes Bloom from a setting wherein a literary Irish national consciousness is being forged. As Andras Ungar points out, these characters ignore "the radical alternative to earlier ideals of Ireland embodied in Bloom" (13). This disavowal of Bloom is paired with Buck Mulligan's lack of empathy and his unfeeling way of talking about Bloom. When Bloom exits the room, Buck Mulligan loudly calls Bloom a "sheeny" and refers to him as "Ikey Moses" (*U* 9.605; 9.607). Mulligan "rattled on" about Bloom after spouting these anti-Semitic slurs, and this phrase highlights the obnoxiousness with which the anti-Semitic Mulligan delineates a difference between Bloom and the others in the library (*U* 9.608).

For Mulligan, it would seem, Bloom exhibits a Jewish physicality, as evidenced by Mulligan's mention of Bloom's "Greek mouth" and "His pale Galilean eyes," referencing Algernon Charles Swinburne's allusions to apostasy in "Hymn to Prosperine" (*U* 9.610; 9.615; Gifford and Seidman 228). Later on, when Bloom walks between Mulligan and Stephen on their way out of the library, Mulligan says, "The wandering jew…Did you see his eye? He looked upon you to lust after you" (*U* 9.1209-1210). Gifford and Seidman argue that Mulligan's allusion to Bloom's Greek heritage is a subtle reference to Bloom's alleged "indulgence in pederasty" (228). By refusing to keep his

anti-Semitic comments to himself and by spreading the anti-Semitic discourse to an audience in the National Library, Mulligan exemplifies how "the collective issue of the threatened 'group self'" forms in a nationalist setting (Falk 40).

Mulligan's scrutinizing of Bloom because of his "Jewish" features foregrounds Joyce's Irish characters' tendency to construct themselves physically in opposition to the physical traits of those who do not occupy the "typical" nationalist Irish categories. His emphasis on the Irish and the Jewish body holds significance to the construction of an exclusive national identity "because of what the 'cultivation' of its own body could represent politically, economically, and historically for the present and the future" (Foucault 125). These acts of ridicule directed against the Jewish, "Greek" Bloom elevate the "physically superior" Irish in this scene to a higher plane on the colonial hierarchy.

"A range of intricate social and religious differences…exist among Russell and the librarians," but the immediately observable physical traits mark Bloom as an outsider here (Hutton 133). In what way does an emphasis on the physical and the visible bear upon the Irish nationalists' capacity for empathy? Bloom's physical differences do not only mark him as different but as someone who is abnormal or even subhuman. Falk notes that anti-Semitic thought processes prevent feelings of "remorse, shame, guilt, or horror" because anti-Semites often resort to "demonization and *dehumanization*" in their persecution tactics (40, italics Falk's). Since Bloom's physical features are apparently not Irish and his Greek facial features supposedly constitute a "sexual irregularity" which justifies "examination and insistent observation" from others, he is allegedly less than human and is therefore not deserving of empathy in the eyes of the Irish public (Foucault 36; 44). Mulligan is absolved of any guilt and does not feel empathy is necessary because

empathy is an affect that, for the nationalist, must only be directed at people who fit the "normal" physical paradigm. Mulligan's selective and exclusory empathic attitudes parallel Martin Cunningham's earlier moments of discerning, discriminatory uses of empathy. In a nationalist political climate, empathy becomes an affect of kindness that only a certain class of people are allowed to receive from others.

The ending of this episode contains a moment wherein Bloom, the novel's Odysseus, navigates between Scylla and Charybdis, represented here by Stephen and Mulligan. Mulligan greets Bloom by saying "Good day again" in a friendly manner, but then whispers anti-Semitic sentiments to Stephen after Bloom walks past them (*U* 9.1204). He pays lip service to inclusivity when Bloom is nearby, but then reverts to anti-Semitism when he is among those who embody the typical Irish traits. The spatial aspect of this scene carries political implications. If Stephen (or Joyce) is to write the national epic that represents Irish nationhood accurately and responsibly, he will have to take into account the fact that Irish nationalism is problematically defined in no small part by annoying, intolerant figures like Mulligan. Bloom will also have to be represented in Stephen's epic, since an honest representation of life in Ireland will have to show that not everyone in occupied Ireland conforms to the popular national model.

To turn a blind eye to the presence of the Jewish "other" in Ireland would be to paint Irish ethnicity with one brush and would ignore the violent intolerance present among the Irish who are defining themselves as opposite from the Jews. Irish fiction leading to social progress, as this scene implies, will have to distance itself both from the specter of British imperialism that haunts the literary canon as well as from the ethnocentrism that is such a central part of the Irish lifestyle under colonialism. As Platt

notes, *Ulysses* "suggests a thorough liberation from a culture which continued to define Anglo-Ireland," but also resists forming "a new ideology of Catholic nationalism" (743). Joyce keeps a sympathetic image of the persecuted people who do not conform to the Irish national type, represented by Bloom, between himself and the intolerant Irish nationalists, represented here by the annoying, oblivious Mulligan. To quote Michael Levenson in "Living History in 'The Dead,'" Joyce's fiction reflects both a distaste for British imperialism as well as an eagerness "to fend off the Irish national demands for an art that kept faith with an 'Irish Ireland'" (170).

How does the placement of Bloom in this microcosm of the Irish literary landscape constitute a moment of anti-colonial empathy? Stephen's act of letting Bloom pass by him is symbolic of a literary representation of a marginalized group. As Elaine Scarry points out in *The Body in Pain*, "it is conventionally the case that those with power are said to be 'represented,' whereas those without power are 'without representation'" (207). The prominent presence of Bloom in *Ulysses* is an act of representation that challenges the nationalist ideology. Bloom is the Irish novel's everyman and main protagonist, even though his Irishness is contested by those around him. The marginalized Jewish character, as Joyce portrays him as embodying a great deal of complexity, is in possession of characteristics that exceed his dehumanizing socially constructed ethnic identity.

Joyce uses an empathetic strategy to attempt to understand the plight of the oppressed and the underrepresented, and his inclusion of Bloom in this Irish space shows the importance of giving a voice to the minorities among the colonized. We might not hear Bloom's thoughts in "Scylla and Charybdis," but we certainly learn quite a lot about

him through his inner monologue in other episodes. Indeed, in his essay on "Scylla and Charybdis" and empathy, Sam Slote notes that both Stephen and Joyce exemplify empathy through their recognition of the diverse world around them. The literary talent we see in *Ulysses* is derived from Joyce's and Stephen's "ability to be receptive to that world" and their "ability to empathize with that world" (Slote 137). This representation, in turn, can elicit empathy from the reader of *Ulysses*. Bloom's portrayal "contribute(s) to the potential for character identification and thus for empathy," since the amount of detail we get about the thoughts and feelings of a persecuted figure makes Bloom more human than the Irish characters believe him to be (Keen 93). While he occupies a trivial place in the library during much of the episode, Bloom's interaction with and eventual representation from Ireland's own "Shakespeare" emphasizes the importance of empathetically recognizing the difference between truthful representation and the stereotypes perpetuated by the Irish nationalists.

The setting in *Ulysses* that is most obviously marked by anti-Semitism is the pub in the "Cyclops" episode. Scholars have written extensively about "Cyclops" and its representation of the workings of anti-Semitic ideology and nationalism. Emer Nolan, for example, in his study on Joyce and nationalist politics, notes that the episode "is closely analogous to the discourse of nationalism itself" due to "Joyce's deployment of Anglo-Irish dialect" (110). In addition to depicting this discourse in "Cyclops," Joyce illustrates the nationalist suppression of empathy that we also see in "Hades" and "Scylla and Charybdis." The nationalist discourses do not only stereotype Bloom and emphasize his status as an outsider. They also seek to limit the empathic affects among the colonized.

"Cyclops" demonstrates a continuation of the nationalist group mentality and how this collective mentality operates to keep empathy from emerging among a group.

Bloom's discussion of scientific phenomena occurs once the nationalist characters are seated in the bar with the violent Citizen character. The narrator states, "And then he starts with his jawbreakers about phenomenon and science and this phenomenon and the other phenomenon," referring to Bloom as "Herr Professor Luitpold Blumenduft," suggesting that Bloom is of German rather than Irish descent, separating him from the Irish group in the bar (*U* 12.466-467; 12.468). Bloom's civil comments, "You don't grasp my point…What I mean is…" are shut down by the Citizen, who shouts, "*Sinn Fein!...Sinn fein amhain!* The friends we love are by our side and the foes we hate before us" (*U* 12.522; 12.523-524, italics Joyce's).

Why does the Citizen interrupt Bloom rather than hearing the rest of what he has to say? This act is an intimidation tactic and an invocation of Irish nationalist sentiment, to be sure, but it also keeps Bloom from operating on the same playing field as the rest of the characters. If Bloom is not allowed to continue speaking, he will continue to be an image of a non-Irish, Jewish type rather than a person with thoughts and feelings to articulate. The group of intolerant Irish people must resist the transfer of empathic affects if they are to continue believing in their nationalist narrative. In order to protect against the potential empathy that could spring from Bloom's human qualities, the Citizen seeks to rob Bloom of his humanity by silencing his statements. Here, the Citizen "must guard *against* empathy with his victims-to-be" to make his acts of persecution easier for himself and for those around him (Moses 135, italics Moses'). This moment not only represents a selective implementation of empathy, but also an active attempt to suppress it before it

can develop further. Scholars of empathy have noted that empathy "occurs in talk and…emerges from talk" with others, so suppressing further communication is central for the Citizen in impeding any potential empathy (qtd. in Head 41).

Booker sees Bloom's digression on science as representative of "modes of thought that have traditionally been associated in the Irish mind with British imperialism," and that "Joyce himself quite often treats science as a sort of official discourse of the British Empire" (129). In spite of Bloom's intentions, the characters in the bar, already blinded by their prejudices against what they perceive as a Jewish threat to their Irish culture, are inclined to dismiss Bloom's scientific knowledge, tenuous though it might be, as an oppressive colonial force. Bloom's perceived national characteristics, as evidenced by the narrator's parody of Bloom wherein he is given a name that smacks of Jewishness, are inextricable from his status as an alleged threat to Irish collectivity. Jews are imagined here to carry practices and characteristics with them that are perpetuating the yoke of colonialism, albeit indirectly. Ironically, the nationalists are the ones continuing the colonial process by refusing to align themselves with the Irish Jews, in the same way that Bloom's antagonism toward the East strengthens national divisions. Empathy among the colonized can be blocked by these barriers to communication. Opinions on the implications of Bloom's scientific discourse inform the characters' reception of his argument. The empathetic communicative strategy that should instead be employed must include "an impartial, general point of view that has no particular desires or interests in view" on the part of the listener (Young 106).

When the rumor circulates that Bloom has won money on a horse, the characters see it as a conformation to a Jewish stereotype. The mistaken perception of Bloom's

newly acquired wealth culminates in an act of violence from the Citizen. Bloom says he "was just round at the courthouse," but no one in the bar believes him because it is more convenient for them to believe that Bloom is hoarding money and that he refuses to "Stand us a drink itself" (*U* 12.1756; 12.1760). Neglecting to buy a round of drinks is taken by the Irish nationalists to be a greedy and selfish decision, further marking Bloom as an outsider in this setting and creating a cultural gap between Bloom and the others. "There's a jew for you! All for number one," the narrator tells us (*U* 12.1760-1761).

The characters do not feel compelled to empathize with Bloom, whose Jewish identity allegedly prevents him from conforming to the social cues among the other Irish figures. Their differences in behavior have been important components in the Irish characters' lack of empathy over the course of *Ulysses*. Differences in cultural norms can certainly serve as roadblocks to empathic affects between colonized peoples. William S. Howell agues that "Empathy does not transcend the limits imposed by culture" because "*What has not been experienced cannot be perceived*" (Howell 108, italics Howell's). Since Bloom has not had any exposure to accurate images of Eastern people, for example, this inexperience imposes a limit on his empathy. To stop empathic feelings within oneself simply due to certain cultural differences, however, is to resort to a passive, unimaginative brand of empathy. Empathic affects can manifest themselves if cultural similarities are understood alongside differences. As Benjamin J. Broome puts it, "Understanding is not an all-or-nothing phenomenon, something that does or does not occur" (99). These characters have spent the episode focusing on what makes Bloom different from them rather than focusing on the fact that, like Bloom, they all suffer at the hands of a colonial oppressor. The colonized must allow for a nuanced understanding of

world cultures and allow for both similarities and differences to exist in their conceptions of those around them.

We can see from the interactions in the bar over the course of the "Cyclops" episode that, given the stereotypes about Jews that have persisted over time in this social setting and the unsympathetic affects that interact with anti-Semitic ideology, nationalists will seek to apply these stereotypes to the "other" in order to strengthen their own standing in the colonial struggle. These characters use whatever false ammunition against Bloom they can, whether it might be the stereotypical Jewish penchant for money or an ethnic heritage from a country outside of Ireland, in order to construct a narrative of the Jew as an enemy to the advancement of the Irish national struggle. In order for these nationalist narratives to flourish, the Jewish "other" must be constructed as someone to whom affects should not be directed, since to sympathize with the "other" would be to betray the Irish cause.

Nationalist ideology, due to its eagerness to partition off the racially "pure" from the "impure," is fundamentally and ultimately an ideology of inequality. All three of these episodes demonstrate how empathy is often absent from the nationalist cause. These characters do not only direct their aggression to the British, but they also unduly direct their aggression to the Jews, who are perceived as a threat to their well-being purely because stereotypes have become so engrained within the Irish public's mindset. Nationalism "bestows on the subject it hails a form of total identity," but this illusion of definitive identity must come at the cost of disavowing empathic feelings toward people who do not possess the same "nationalist essence" (McGee 171). Nationalist feelings, in

spite necessitating a lack of sympathy for others, possess attractive qualities for the people of Dublin and, thus, spread among the public easily.

What alternative is there for the colonized groups already deeply entrenched in nationalism? National pride, as Samuel P. Oliner and Piotr Olaf Zylicz point out in their study of conflict resolution, "significantly prevents admission of guilt, because…The desire to feel positive about the group will frequently result in exonerating explanations of ingroup actions" (204). How, then, can reconciliation for colonial abuse occur? Empathic and altruistic acts "are *teachable* behaviors," and an implementation of these behaviors into the lives of the colonized, according to Oliner and Zylicz, can help make reparations for the abuses of colonialism (230, italics Oliner's and Zylicz's). *Ulysses* may not offer explicit and didactic lessons on the importance of empathy, but Joyce's novel operates as a socially symbolic illustration of an empathic way of imagining others' lives and of what occurs when the colonized remain unsympathetic.

Stephen may rebel against the Irish national myth in the epic work he will write, but the other characters in *Ulysses* often resort to shunning empathic affects in order to strengthen their national unity, which they feel is under threat because of British colonial occupation. As we see from the "Cyclops" episode especially, "conflicts may be 'hotter' when they come out of a collective identity framework" (Moon 291). The contagion of unsympathetic affects allows violent feelings to take the place of empathetic ones. Collective feelings of nationalism often depend on the very absence of empathy in order to spread. *Ulysses* demonstrates the need for alternative ways of thinking about relations among colonized groups, specifically modes of thought that place empathy at the forefront of relations with others. If empathy is in place, the colonized can subvert the

national narratives that disseminate as a result of colonialism, as Joyce subverts

nationalism with his novel.

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