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Dwelling in Dreams:
A Comparative Study of *Dream of the Red Chamber* and *Finnegans Wake*

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by

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ABSTRACT OF THE DISSERTATION

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Doctor of Philosophy, Graduate Program in Comparative Literature
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Both the Chinese novel *The Dream of the Red Chamber* (*Honglou meng*) and James Joyce's masterpiece *Finnegans Wake* are dream fictions in that they employ dreams as both their frameworks and subject matters. While *Finnegans Wake* is a fictional representation of its assumed dreamer's dream during one night, *Dream of the Red Chamber* portrays its protagonist's life as a dream in the metaphorical sense. The two works share a predominant interest in probing and representing, through dreams and literary devices, the often elusive workings of the human psyche. This dissertation investigates the psychic mechanisms in terms of how they contribute to the issue of subjectivity formation.

The theoretical approach employed is psychoanalytical theories, especially Sigmund Freud's dream theories and Jacques Lacan's concepts of the mirror stage, the symbolic order, and the gaze. Freud's theorization of the dream language as an arena where the unconscious struggles against the conscious to express itself is also applicable to poetic devices.

This dissertation argues that the subject's enthrallment to the Other's approving gaze is paradoxically both a necessary and a fictitious means of self-confirmation. The first two chapters on *Dream of the Red Chamber* apply the principles of the dream work to literary devices as well as dreams to map out its protagonist Jia Baoyu's psychic dynamics. Jia Baoyu's behavior can be traced back to the psychic trauma inflicted on him by the Great Mother and explore the issue of (mis)recognition by the (m)other. The following two chapters on *Finnegans Wake* study the dreamer's desires and anxieties related to his precarious status as the patriarch of his family. In both narratives, the subject is brought into being, or the drama of the dream is set into motion, by (the subject's response to) the Other's gaze. Both narratives also show that the other's gaze, which the subject desires and depends on for an image of wholeness and power, is imaginary.

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Abbreviations

AFW Roland McHugh. *Annotations to Finnegans Wake.* Rev. ed. Baltimore: Johns Hopkins U P, 1991. Only page numbers are given.

FW James Joyce. *Finnegans Wake*. New York: Penguin Books, 1999. For example, "*FW* 547.4" means page 547, line 4.

HLM Cao Xueqin and Gao E. *Honglou meng* (*The Dream of the Red Chamber*). 2 vols. continuous pagination. Beijing: Renmin wenxue chubanshe, 2000. For example, "*HLM* 99.1086" means chapter 99, page 1086 of this edition.

Letters *Letters of James Joyce.* Vol. 1, ed. Stuart Gilbert. New York: Viking, 1957. Vols. 2-3, eds. Richard Ellmann. New York: Viking, 1966.

SS Cao Xueqin and Gao E. *The Story of the Stone*. Vols. 1-3, trans. David Hawkes. Harmondsworth: Penguin, 1973-1980. Vols. 4-5, trans. John Minford. Harmondsworth: Penguin, 1982-1986. For example, "*SS* 117.304" means chapter 117, page 304 of this translation.

U James Joyce. *Ulysses*. New York: Random House, 1986.

ZYZ Chen Qinghao, ed. *Xinbian Shitouji Zhiyanzhai pingyu jijiao zengdingben*. Taibei: Lianjing chuban shiye gongsi, 1986.

Introduction

In *Unexpected Affinities: Reading across Cultures*,[1] a collection of the four "Alexander Lectures" he delivered at the University of Toronto in 2005, Longxi Zhang refutes cultural relativism or incommensurability, the ghost of which still lingers in academia today, and also dexterously presents some encyclopedically informed case studies of close textual readings across the cultures of China and Europe. What he accomplishes in that book is consciously putting into practice what Jorge Luis Borges envisages as a new dimension of literary criticism, with its focus on bridge-building between works from different cultural traditions. Borges proposes that the business of the critics is to invent the connections between authors: "they select two dissimilar works—the *Tao Te Ching* and the *1001 Nights*, say—attribute them to the same writer and then determine most scrupulously the psychology of this interesting *homme de letters.*"[2] While the two works he randomly chooses here both come from the Orient, Borges in another essay lists Han Yu (768-824), a great essayist and poet from China's Tang Dynasty, among Zeno, Kierkegaard, and Robert Browning as Kafka's literary

[1] Longxi Zhang, *Unexpected Affinities: Reading across Cultures* (Toronto: University of Toronto Press, 2007).

[2] Jorge Luis Borges, "Tlön, Uqbar, Orbis Tertius," in Donald A. Yates and James E. Irby eds., James E. Irby trans., *Labyrinths: Selected Stories and Other Writings* (New York: New Directions Publishing Corporation, 1964), p.13. Also quoted in Longxi Zhang, *Unexpected Affinities*, p. 6.

"precursors."[3] In other words, Borges as well as Longxi Zhang[4] strongly advocates the necessity to read literary texts through a globalized multicultural perspective.

Following Borges's open-minded critical spirit and Longxi Zhang's enlightening examples of cross-cultural readings, this project attempts a comparative reading of the Chinese novel *The Dream of the Red Chamber* (1791) and James Joyce's *Finnegans Wake* (1939). Both works are monumental masterpieces that represent the peak of fiction writing in Chinese and English-langage literary histories respectively. While each of the two novels generates its own huge critical industry that is operated in multiple languages, no critical effort has ever been directed at viewing the two works side by side. An endeavor in this respect is thus long due.

This dissertation considers both *Finnegans Wake* and *Dream of the Red Chamber* as dream texts, with the former being acknowledgedly a mimetic dream narrative[5] and the latter being a metaphorical one. Despite the enormous temporal, geographical, and cultural distances with respect to their productions, these two works present their comparatibility through taking dreams as their framework structures as well as their subject matters. I study the two novels from a psychoanalytical perspective, which is constructed mainly with the theories of Sigmund Freud and Jacques Lacan as well as

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[3] Jorge Luis Borges, "Kafka and His Precursors," in ibid., p.13.

[4] The theme of propounding the feasibility of comparison across cultures, especially between Chinese and Western ones, also runs in Longxi Zhang's other books. See his *The Tao and the Logos: Literary Hermeneutics, East and West* (Durham: Duke U P, 1992); *Mighty Opposites: From Dichotomies to Differences in the Comparative Study of China* (Stanford: Stanford U P, 1998); *Allegoresis: Reading Canonical Literature East and West* (Ithaca, NY: Cornell U P, 2005).

[5] See for instance Margot Norris, "The Language of Dream in Finnegans Wake," in *Literature and Psychology*, vol. 24-25, pp. 4-11 (1974-75).

their elaborators. My reading is based on the premises that dream mechanisms—the linguistic deformation of the dream language—are at work both in dreams and in literary devices, although in varying degrees, and that they point to the unconscious self insinuating itself by contradicting the subject's conscious self. Through a discussion of the two texts' titular dreamers in their relationships to the Lacanian mirror stage, the symbolic order and to the gaze of the imaginary Other, this work argues that the subject's enthrallment to the Other's approving gaze is paradoxically both a necessary and a fictitious means of self-confirmation. I will first briefly introduce the two novels, discuss the mechanisms of the dream work by giving examples of how to read *Finnegans Wake*, and finally introduce the structure of this dissertation.

The Dream of the Red Chamber (Chinese title: *Honglou meng*)[6] is often considered as the greatest, most beloved and enduring novel in the entire Chinese literary history. It has been enthusiastically received during the approximately 250 years ever since it was created, despite the label of a licentious book (*yinshu*) ascribed to it by some neo-Confucian scholars during Qing Dynasty.[7] Cao Xueqin (1723?-1763?) spent about sixteen years (1743-1759)[8] working on it in the midst of perennial poverty, and

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[6] *Honglou meng* is also translated as *The Story of the Stone*, *The Red Chamber Dream*, or *A Dream of Red Mansions*.

[7] Such neo-Confucian scholars (*daoxue jia*), some of whom may be government officials, consider the book's exaltation of the woman's inner room (*guifang*) above the male Confucian scholar's study room (*shufang*) as a misleading message that encourages lust and blasphemy. They try to put a ban on the novel and even burn copies of it. For some examples of the attacks on the novel, see Hu Deping, *Shuo bujin de Honglou meng: Cao Xueqin zai Xiangshan* (Beijing: Zhonghua shuju, 2004), p.138.

[8] Yu Pingbo, Wang Shihua, comp., *Honglou xinjie: du* Honglou meng *suibi* (Xi'an: Shanxi shifan daxue chubanshe, 2005), p. 10.

eventually left the book unfinished when he died of illness. His incomplete manuscript, comprising largely the first eighty chapters of the novel, was first circulated in the form of handwritten copies (*chaoben*) among his close circle of friends and family members. When put for sale in the temple market in Beijing, the transcript copies met with great demand and were dearly sold.

The novel came out in print in 1791 in its present 120-chapter format, with the last forty chapters traditionally attributed to Gao E (1738?-1815?).[9] The first print edition was distributed throughout the country and even overseas such as in Japan, where it also became popular.[10] The work quickly attracted the attention of the reading public. It became a must-read for literati scholars and even found its way to the gentry women's boudoirs in Qing Dynasty. It is said that *The Dream of the Red Chamber* was even more avidly and widely read during Qing Dynasty than *Literary Selections* (*Wenxuan*) during Tang Dynasty and *The Analects* (*Lunyu*) during Song Dynasty.[11] The Qing literati were so riveted by this epoch-marking work of fiction that a scholar during the Jiaqing period (1796-1821) commented that: "Without a discussion of *The Dream of the Red Chamber*,

[9] It is held by some critics that the last forty chapters were edited out of Cao Xueqin's fragmentary sketches of his intended last part of the novel, rather than entire fresh writing done by Gao E and possibly others. While opinions vary concerning the quality of the last forty chapters, this dissertation shares the view held by critics such as C.T. Hsia, John Minford, and Anthony Yu that the last forty chapters provide a fitting conclusion to the novel, and the 120 chapters can be taken as an integrated whole. See John Minford, "Preface," *The Dreamer Wakes*, vol. 5 of *SS* (New York: Pennguin Books, 1986), p. 15; C.T. Hsia, "Dream of the Red Chamber," in *The Classic Chinese Novel: A Critical Introduction* (Bloomington: Indiana University Press, 1980), pp.245-97.

[10] A copy of the novel was first shipped to Japan in December, 1793.

[11] Wei Minghua, *Tingchang xinfan yangliu zhi: Zhongguo gudai shishang wenhua* (Kunming: Yunnan renmin chubanshe, 2007), p. 130.

the effort to read through all books of poetry is made all in vain" (*kaitan bushuo Honglou meng, dujin shishu yi wangran*).[12]

Finnegans Wake is also the most ambitious effort of its author, as James Joyce (1882-1941) toiled seventeen years (1922-1939) working on it and finished it only two years before his death. After completing the phenomenal *Ulysses* (1922), which chronicles Leopold Bloom's one-day journey wandering about Dublin, Joyce set out to "write this book about the night."[13] With the intention to "reconstruct the nocturnal life,"[14] Joyce accordingly employs "the language of night or of the unconscious,"[15] which is at variance with that of the day or of the waking mind. The result is perhaps the most obscure and difficult works of fiction, so much so that "it remains the least understood, most misunderstood book of all time."[16] *Finnegans Wake* was published serially in a variety of literary magazines under the title of "Work in Progress" during the process of its composition.[17] The initial response to the work was mostly negative and

[12] These are two lines from a poem titled "Jingdu zhuzhi ci." Quoted in ibid., p. 126.

[13] Ole Vinding, "James Joyce in Copenhagen," in Willard Potts, ed., Helge Irgens-Moller, trans., *Portraits of the Artist in Exile: Recollections of James Joyce by Europeans* (Seattle: Univ. of Washington Press, 1979), p.149.

[14] Jacques Mercanton, "The Hours of James Joyce," in ibid., p.209.

[15] Danis Rose and John O'Hanlon, *Understanding Finnegans Wake: A Guide to the Narrative of James Joyce's Masterpiece* (New York: Garland Publishing, 1982), p. vii.

[16] Ibid., p. vii.

[17] For a more detailed account of its publication history, see Luca Crispi and Sam Slote, eds., *How Joyce Wrote Finnegans Wake: A Chapter-by-Chapter Genetic Guide* (Madison: The University of Wisconsin Press, 2007).

disparaging, dismissing the book as "madness."[18] For example, Ezra Pound, who admired *Ulysses*, commented that: "Nothing so far as I make out, nothing short of divine vision or a new cure for the clap can possibly be worth all the circumambient peripherization."[19] In a letter to Joyce, H.G. Wells, while acknowledging Joyce's literary genius, cannot withhold his judgment that "I don't think [*Finnegans Wake*] gets anywhere," and charges that "you have turned your back on common men, on their elementary needs and their restricted time and intelligence."[20] In reaction to such diatribes, the first critical essays,[21] often encouraged and helped by Joyce himself, were published during the 1920s to defend and explain Joyce's work, or fragments of it as it was then yet to be completed.

In contrast with the original harsh reviews, the critical consensus has come to appreciate the significance of Joyce's final work. Northrop Frye regards the book as "the chief ironic epic of our time."[22] Harold Bloom holds that its aesthetic merit is comparable to that of Shakespeare and Dante.[23] It is placed as the 77th in the Modern Library editorial board's list of the 100 best English-language novels in the twentieth

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[18] Richard Ellmann, *James Joyce* (New York: Oxford University Press, 1982), p. 722.

[19] In a letter from Pound to Joyce, dated Nov. 15, 1926. Quoted in Richard Ellmann, *James Joyce* (New York: Oxford University Press, 1982), p. 584.

[20] In a letter from H.G. Wells to Joyce, dated Nov. 23, 1928. In *Letters*, vol. 1, p. 275.

[21] For example, Beckett, Samuel, et al, *Our Exagmination round His Factification for Incamination of Work in Progress* (Paris: Shakespeare and Company, 1929).

[22] Northrop Frye, *Anatomy of Criticism* (Princeton: Princeton U P, 1957), p.323.

[23] Harold Bloom, *The Western Canon: The Books and School of the Ages* (New York: Harcourt Brace, 1994), p. 422.

century.[24] Given that Joyce's two other works are ranked much higher, *Ulysses* as No.1 and *A Portrait of the Artist as a Young Man* as No.3 on the same list, *Finnegans Wake* could have been more widely read and thus fared even better than those two had it not been for, first of all, its baffling linguistic form.

While *Dream of the Red Chamber* belongs to the category of the premodern Chinese vernacular fiction, *Finnegans Wake* employs a deliberately deformed and loaded language that tends to estrange the common reader. For instance, it is nowhere to be found in the Modern Library reader's list of the 100-best novels.[25] Though the base language is English, Joyce incorporated over 60 other languages from around the world as well as coined a profusion of portmanteau words to use as puns and riddles. John Bishop proposes that the *Wake* itself can be taken as a gigantic "crossmess parzel" (*FW* 619.5), that is, a "crossword puzzle," due to the warped and obscured form of its language.[26] Moreover, the self-referential phrase "crossmess parzel" is also a "Christmas parcel" which contains "something for everyone,"[27] from food, songs, cricket games to the molecular structure of DNA.[28] Joyce himself emphasized the "catholic appeal"[29] of this last and best book of his to the common reader, given the condition that the latter can

[24] http://www.randomhouse.com/modernlibrary/100bestnovels.html (Accessed on November 2, 2009)

[25] Ibid.

[26] John Bishop, "Introduction," in James Joyce, *Finnegans Wake* (New York: Penguin Books, 1999), p. ix.

[27] Ibid., p. ix.

[28] Ibid., p. xii.

[29] Ibid., p. ix.

explore whatever catches his attention and amuses him rather than get seized and blocked by his ambition to master everything in it. Bishop persuasively argues that, by following this logic, "*Finnegans Wake* may be more accessible to the common reader than *Ulysses*—or, for that matter, *War and Peace* or *Remembrance of Things Past*—since one does not need to comprehend it as a totality to profit from it or enjoy it."[30] Just as the presumed dreamer in the book is called HCE, an acronym of "Here Comes Everybody" (*FW* 32.18-19), and thus represents the everyday person, the *Wake* itself is a book written about and for every common reader, across national boundaries and language barriers.

Finnegans Wake is in its entirety a fictional representation of HCE's one-night dream, which Joyce delivers in a deliberate puzzle-like dream language which he creates according to the principles of the "dream-work" discovered by Sigmund Freud in *The Interpretation of Dreams* (1900).[31] The direct influence of Freud's dream theories on *Finnegans Wake* has been evidentially demonstrated by critics such as Frederick J. Hoffman,[32] James Atherton,[33] and Daniel Ferrer,[34] despite Joyce's outright denial of it. Joyce's *Wake* in a sense aspires to be another one, though much more elaborated, complex, and lengthy, of the "typical dreams" that Freud records and analyzes in *The*

[30] Ibid, p. ix.

[31] Sigmund Freud, James Strachey, trans., *The Interpretation of Dreams* (New York: Basic Books, 1965), p. 311.

[32] See Frederick J. Hoffman, "Infroyce," in Seon Givens, ed., *James Joyce: Two Decades of Criticism* (New York: Vanguard Press, 1948), pp. 390-435.

[33] See James Atherton, *The Books at the Wake* (New York: Viking Presss, 1960), pp. 37-39.

[34] See Daniel Ferrer, "The Freudful Couchmare of Λd: Joyce's Notes on Freud and the Composition of Chapter XVI of *Finnegans Wake*," in *James Joyce Quarterly* 22 (1985), pp. 367-82.

Interpretation of Dreams.[35] The significance of the Wakean as well as Freudian dream is that, as pointed out by Margot Norris, it provides "a communication between the unconscious and the conscious self."[36] Accordingly, theories of psychoanalysis, such as those proposed by Freud and Lacan, have proved, by critics such as Margot Norris,[37] Kimberly J. Devlin,[38] Shari Benstock,[39] to be instrumental in reading this murkiest novel of the dark in the English-language literature.

Dreams, according to Freud, work with a grammar of their own, which is quite different from the normal thinking process of the waking life. Joyce explained to his long-time patron Harriet Shaw Weaver his reason for discarding the use of normal English in the *Wake*: "One great part of every human existence is passed in a state which cannot be rendered sensible by the use of wideawake language, cutanddry grammar, and goahead plot."[40] The *Wake*'s purposefully complicated linguistic medium is justified by its subject matter, which is the representation of a dream. Freud holds that dreams provide an avenue for repressed desires to find expression in the conscious mind, as a

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[35] See for instance ibid., pp. 274-310.

[36] Margot Norris, "The Language of Dream in Finnegans Wake," in *Literature and Psychology*, vol. 24-25, 4-11 (1974-75), p.5.

[37] For instance, Margot Norris, *The Decentered Universe of Finnegans Wake* (Baltimore: Johns Hopkins U P, 1976).

[38] For instance, Kimberly J. Devlin, *Wandering and Return in Finnegans Wake* (New Jersey: Princeton University Press, 1991); *James Joyce's Fraudstuff* (Gainesville: University Press of Florida, 2002).

[39] For example, Shari Benstock, 'The Genuine Christine: Psychodynamics of Issy', in Suzette Henke and Elaine Unkeless, eds., *Women in Joyce* (Urbana: University. of Illinois Press, 1982), pp. 169-96.

[40] Richard Ellmann, ed., *Letters of James Joyce* (London: Faber and Faber, 1966), vol. III, p. 146.

result of the slackening of people's self-censorship during sleep. Thus, dreams comprise two layers: the latent content, which is guilty or socially unacceptable ideas flowing in the unconscious and struggling to bypass the dream censor to enter the conscious; and the manifest content, which is the latent content deformed and disguised as innocent thoughts that pass the check-point of the dream censor and gain entry into the conscious. These two layers of content resemble, in the words of Freud, "two versions of the same subject matter in two different languages."[41] In other words, if the latent content is the original or the source language, the manifest is the translation or the target language. The former, or the unconscious, is translated into the latter, or the conscious, through three major processes of what Freud calls the "dream-work": distortion, displacement, and condensation, among others.[42]

Finnegans Wake borrows the dream strategy of double talk by engaging in almost all possible forms of word play, such as portmanteau words, puns, mis-spellings, and klang-associations. Its dual language tries to conceal, yet often involuntarily reveals, the dreamer's repressed desires and wishes as well as his hidden anxieties and fears. For example, one version of HCE's sin—his sort of Original Sin—is narrated in the "museyroom" episode. As "museyroom" is a distortion of the word "museum," it bespeaks HCE's wish to be publicly memorialized as a national hero in the way the Duke of Wellington, who defeated Napoleon in Waterloo, is through the Wellington Monument

[41] Sigmund Freud, James Strachey, trans., *The Interpretation of Dreams* (New York: Basic Books, 1965), p. 311.

[42] Freud explains these dream mechanisms in detail. See ibid., p. 311-546.

("Willingdone Museyroom" [*FW* 8.10]) in the Dublin Phoenix Park. Nevertheless, it also hints at HCE's embarrassment at displaying his sin to the public. The same logic underlies the portmanteau word "harse," which the docent Kate introduces to the audience: "This is his big wide harse" (*FW*. 8.21). On another level, "museyroom" refers to both a muse's room and music room, the latter of which further alludes to chamber music, urinating into the chamber pot, and ultimately the two girls urinating in the park. The dreamer, in his effort to conceal his sin as well as his sinful desire regarding the two girls, sublimates the girls from their profane preoccupation in urinating to the elegant status of the Muses.

HCE's mysterious sin, which involves the two girls—his daughter figures, and three soldiers—his son figures, is recounted over and over again, with slight variations, throughout the book. Just as the Freudian dream cannot care less about building a central plot like that found in conventional fiction, the *Wake* is what Margot Norris terms as a "decentered universe."[43] The point of decoding the cryptic language of the book is not only to uncover the dreamer's obscene or irreverent impulses buried beneath the innocuous surface, but also to account for the distortion between the standard language and the *Wake* language.[44] The processes of the language deformation betray the dreamer's view of what he is, what he desires and fears to be, or, the relationship between his interior and exterior selves.

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[43] Margot Norris, *The Decentered Universe of Finnegans Wake* (Baltimore: Johns Hopkins U P, 1976).

[44] See Margot Norris, "The Language of Dream in Finnegans Wake," in *Literature and Psychology*, vol. 24-25, pp. 4-11 (1974-75).

The Dream of the Red Chamber, on the other hand, also narrates the dream of a fictional character, but, instead of posing as an imitative form of a night dream like the *Wake*, its titular dream refers to the life story of its protagonist Jia Baoyu, based on the Chinese life-is-a-dream metaphor. Nevertheless, the *Dream* is more complicated than an exclusively realistic account of a fictional character's life experience as found in biographical novels like, say, Henry Fielding's *Tom Jones* (1749) or Charles Dickens' *David Copperfield* (1850). In addition to its main body narrating a biographical story in the manner of literary realism, the *Dream* incorporates a mythological dimension, relating a transcendent realm in coexistence with the mortal world. Except the pair of a Buddhist monk and a Daoist priest (Mangmang dashi and Miaomiao zhenren) who can commute between the two realms, the transcendent world with its immortals is accessed by the characters in the earthly world only through the latters' dreams. The individual dreams in the novel, totaling thirty-two,[45] often reflect the dreamers' deep buried wishes and anxieties that mostly elide their conscious mind. The novel's frame story, which recounts the mythical origin of Jia Baoyu as the Stone created but then deserted by the primeval Mother Nüwa, also serves the function of suggesting the repressed psychical trauma that gives rise to Baoyu's behavior and fate in the mortal world.

There might be the opposite view that the mythical frame story is at best a metaphorical or allegorical account of the reason underlying Jia Baoyu's, which is also the narrator's, preference of the young girls' boudvoir (*guifang*) to the study room of

[45] Jeannie Jingsheng Yi, The Dream of the Red Chamber*: An Allegory of Love* (Paramus: Homa and Sekey Books, 2004), p.18.

Confucian education (*shufang*). This line of argument therefore concludes that what the frame story tells is not in the realistic sense the initial part of Jia Baoyu's mundane life. Opinions of such kind seem to confuse the real-world reality with the fictional representation of a realistic world. In the *Dream*, along with the characters' dreams where they communicate with the transcendent figures or encounter their innermost thoughts, the mythical frame story is no more fictious than the novel's main body part narrating the earthly and realistic world centered upon the Jia family. Whether it is a realistic conception or a mythical previous life whereby the novel contexualizes Jia Baoyu, that history belongs to him and contributes to what he is as a fictional character.

In addition to the frame story, the characters' individual dreams, the overall narrative of the *Dream* also exhibits texual symptoms, such as suppressed subplots, some characters' perplexing illnesses, and some vague interpersonal relationships, that echo the Freudian mechanisms of the dream work. The novel is also filled with literal rebuses (such as those browsed by Baoyu during his first dream journey to the Land of Illusion) and riddles (lantern riddles) that precisely correspond to Freud's idea of the dream being like "a picture-puzzle."[46]

Finnegans Wake aims to explore "the night mind of man,"[47] whereas *Dream of the Red Chamber* stands out in the long history of Chinese fiction for being the first work

[46] Sigmund Freud, James Strachey, trans., *The Interpretation of Dreams* (New York: Basic Books, 1965), p. 312.

[47] C.K. Ogden. "Extract from Literary Experiments." *Psyche* No. 37, July 1929. Quoted in Robert Denning, ed., *James Joyce: Volume 2, 1928-1941* (Routledge, 1997), p. 493.

that treats the inner thoughts and feelings of its characters "as the main theme of the book."[48] The *Dream* explicitly acknowledges itself to be an account of *qing*,[49] which is variously translated as emotions, love, passion, desire, and so on, due to the lack of an exact corresponding term in English. The *Dream* is hence regarded as "a novel of sentiment" or "a fictional treatise on love."[50] The Chinese word *qing* has accumulated a wide range of different and nuanced meanings during its long and complex conceptual history.[51] Its Chinese character uses the word for the heart (*xin*) as its radical. Therefore, when applied to human beings, *qing* refers to man's basic emotional instincts and reactions. Christoph Harbsmeier proposes that the Chinese notion of *qing* "resemble[s] in

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[48] Chinese works of fiction prior to the *Dream* tend to only hint at the characters' mental states rather than render them explicitly and with much ink. See David Hawkes, "Preface," in Halvor Eifring, ed., *Minds and Mentalities in Traditional Chinese Literature* (Beijing: Culture and Art Publishing House, 1999), p. xiii; Andre Levy, "Indirect Expression of Mental States: Ramblings into Chinese Traditional Fiction," in ibid., 172-183. Anthony Yu in his *Rereading the Stone* also argues that the narration of desire lies at the center of the novel.

[49] That *qing* serves as the book's primary focus (*dazhi tan qing*) is pointed out at the beginning of the novel via the character of the Daoist priest Vanitas (*Kongkong daoren*), whose transcription of the story transforms his vision of the world and who consequently renames himself as Passion Monk (*Qingseng*) and changes the title of the story from *The Story of the Stone* to *Notes of Passion Monk* (*Qingseng lu*). See *HLM* 1.4.

[50] William H. Nienhauser, Jr., ed., *The Indiana Companion to Traditional Chinese Literatu.* (Bloomington: Indiana University Press, 1986), vol.1, p.452.

[51] *Qing* is one of the key terms in Chinese philosophical and aesthetic discourse. There have been quite a few articles, books, and book chapters devoted to explicating its multi-meanings and tracing its semantic change. See for instance Halvor Eifring, ed., *Love and Emotions in traditional Chinese Literature* (Leidon: Brill, 2004); Paolo Santangelo, "Emotions and the Origin of Evil in Neo-Confucian Thought," in Halvor Eifring, ed., *Minds and Mentalities in Traditional Chinese Literature* (Beijing: Culture and Art Publishing House, 1999), pp. 184-316; Anthony Yu, *Rereading the Stone: Desire and the Making of Fiction in Dream of the Red Chamber* (Princeton: Princeton U P, 1997); Martin W. Huang, "The Debates on Qing in Late Imperial China," in his *Desire and Fictional Narrative in Late Imperial China* (Cambridge, Mass.: Harvard University Press, 2001), pp. 23-56; Maram Epstein, "Reflections of Desire in *Honglou meng*," in Maram Epstein, *Competing Discourses: Orthodoxy, Authenticity, and Engendered Meanings in Late Imperial Chinese Fiction* (Cambridge, Mass.: Harvard U P, 2001, pp. 150-198.

certain ways what Western tradition called the passions of the soul, *pathemata tes psuches* in the language of Aristotle."[52] The *Dream* as a novel of *qing* grew out of the cultural soil fertilized by the late Ming School of the Mind (*xinxue*) and Buddhism, both of which are concerned with the inner psychological state of man.[53] It represents the milestone of the progressive "inward turn"[54] in the Chinese tradition of fictional narratives. Hence, notwithstanding the enormous temporal, geographical, and cultural distances with respect to their productions, both the *Wake* and the *Dream* share a primary focus on the delineation of the characters' psychic activities.

The relevance of modern western psychoanalytical theories to the traditional Chinese novel has also been established by critics. For example, both Robert Hegel and Fu Shiyi study the dream in the seventeenth-century novel *Xiyou bu* (*The Tower of*

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[52] Christoph Harbsmeier, "The Semantics of Qing in Pre-Buddhist Chinese," in Halvor Eifring, ed., *Love and Emotions in traditional Chinese Literature* (Leidon: Brill, 2004), p.70.

[53] While Andrew Plaks attributes the "inward turn" of the Chinese novel from the 17th century onward to the *xinxue* philosophy started by Wang Yangming (1472-1529), Qiancheng Li points out Buddhism as another source of influence, arguing, following other scholars establishing the connection between Buddhist and Western/Freudian psychology, that the major concerns of Buddhism are psychological. See Qiancheng Li, *Fictions of Enlightenment:* Journey to the West*,* Tower of Myriad Mirrors*, and* Dream of the Red Chamber (Honolulu: University of Hawai'i Press, 2004), p. 104.

[54] This term was used by Erich Kahler regarding the Western novel. See his *The Inward Turn of Narrative* (Princeton: Princeton U P, 1973), trans. Richard and Clara Winston. Andrew Plaks borrows the term and applies it to the transitioning of the Chinese novel from the 16th to the 17th century. See Andrew Plaks, "After the Fall: Hsing-shih yin-yuan chuan and the Seventeenth-Century Chinese novel," in *Harvard Journal of Asiatic Studies* 45.1 (1985): 543-580, p. 553. For similar discussions of this pattern of development of the Chinese novel, see also Robert Hegel, *The Novel in Seventeenth-Century China* (New York: Columbia U P, 1981), p. 232; David Rolston, *Traditional Chinese Fiction and Fiction Commentary*: Reading and Writing between the Lines (Stanford: Stanford U P, 1997), p. 213; and Qiancheng Li, *Fictions of Enlightenment*, pp. 104-105.

Myriad Mirrors) in Freudian terms.[55] The psychoanalytical approach to *Dream of the Red Chamber* has also been explored by Redologists (*hongxue jia*), i.e., critics of this novel. Shuen-fu Lin analyzes Jia Baoyu's first visit to the Land of Illusion using the Freudian dream interpretation in addition to traditional Chinese dream theories, and points out the connection between Baoyu's dream thoughts and the external stimuli.[56] Angelina Yee employs the Lacanian term of the "patriarchal Law" to describe Lady Wang's order for the search of the Grand View Garden.[57] Haiyan Lee uses several Lacanian concepts such as the symbolic order, lack, and the "ideal image of the self" in reference to the "ideal ego" in the mirror.[58] Victor Mair explores the connection between the numerous descriptions of sleep and the psychological disorder of depression in the novel.[59]

However, none of these critics take the psychoanalytical theories as a focalized approach to the novel, as their interpretions of some episodes in this perspective often constitute only part of their arguments. The only Redologist who employs this school of theories as a primary methodology is Halvor Eifring, whose works invariably deals with

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[55] See Robert Hegel, *The Novel in Seventeenth-Century China* (New York: Columbia U P, 1981), pp. 161-162; and Fu Shiyi, *Xiyou bu chutan* (Taibei: Xuesheng, 1986), pp.134-137.

[56] Shuen-fu Lin, "Chia Pao-yu's First Visit to the Land of Illusion: An Analysis of a Literary Dream in an Interdisciplinary Perspective," in *CLEAR* 14, pp. 77-106 (1992).

[57] Angelina Yee. "Self, Sexuality and Writing in *Honglou meng*," in *HJAS* 55.2 (December 1995), pp. 373-407.

[58] Haiyan Lee, "Love or Lust? The Sentimental Self in *Honglou meng*," in *CLEAR* 19 (1997): 85-111, pp. 93-95.

[59] Victor H. Mair, "Sleep in Dream: Soporific Responses to Depression in *Story of the Stone*," in *Sino-Platonic Papers* 143 (July 2004), pp. 1-99.

aspects of the *Dream*, such as the problem of love (*qing*), the depiction of the characters' facial features, the attitude of "life is but a dream," with theories in the psychological field.[60] Eifring's efforts in this respect are noteworthy, but his works constitute only "eccentric" or "peculiar" pieces outside of the mainstream critical approaches summarized in the most recent survey, by Lucien Miller, of the field of redology rendered in the English language.[61]

Nevertheless, the theories that Eifring applies to the novel are mainly psychological rather than psychoanalytical. He brings to light the the characters' various states of mind in psychological terms rather than dealing with the inherent paradigmatic psychic structures. Freud's dream theories show that the dream language gives expression to the unconscious, repressed version of the dreamer's self in the form of its fears and desires. In addition to dreams, ordinary speech also has the tendency to give away the thoughts that the speaker tries hard to hide from others and perhaps also the self, as in the form of jokes, slips of tongue, among others.[62] The processes of dream formation, such as distortion, displacement, and condensation, are also inherent mechanisms possessed by

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[60] For instance, see his "Hongloumeng de qing xinlixue," in *Hongloumeng xuekan* (1998), pp. 291-310; "Chinese Faces: The Sociopsychology of Facial Features as Described in *The Story of the Stone*," in *Minds and Mentalities in Traditional Chinese Literature* (Beijing: Culture and Art Publishing House, 1999); "Rensheng ru meng" xintai de ziwo xinlixue fenxi—you Hongloumeng di yi hui tanqi," in *Zhongguo xiaoshuo yu zongjiao* (Hongkong: Zhonghua Shuju, 1998).

[61] See Lucien Miller, "The English *Dream*," in *Tamkang Review* (Fall and Winter 2005), vol. 36, nos. 1-2, pp. 251-270.

[62] Sigmund Freud, James Strachey, trans. and ed., *The Psychopathology of Everyday Life* (New York: Norton, 1965).

the waking linguistic discourse. In this sense the working principles of the dream apply to both *Finnegans Wake* and *Dream of the Red Chamber*.

Drawing on Freud's case studies of dreams, Lacan expounds more explicitly the structure of the subjectivity, or the relationship between the self and the other, in terms of, among others, the mirror stage, the symbolic order, the gaze, and desire.

Lacan proposes that the mirror stage occurs between the ages of six and eighteen months in the life of the human infant. Held by the mother in front of the mirror, the baby perceives its own reflection in the mirror as a unified, coherent whole human form, having mastery over itself and its world, while in reality it is fragmented, lacks bodily coordination and depends on the mother for complete mobility. The baby becomes fascinated, reacting with "a flutter of jubilant activity,"[63] and identifies with its mirror image. As he further reworks this concept, Lacan puts less emphasis on the mirror stage as restricted to the development of the infant and comes to regard it more as "a permanent structure of subjectivity, the paradigm of the imaginary order…a stadium (*stade*) in which the subject is permanently caught and captivated by his own image."[64] That is, the human subject will continue throughout life to look for and identify with an imaginary image of wholeness.

The symbolic order refers to the realm of the patriarchal law and social rules that dictate the individual member's behavior and regulate intersubjective relations. The

[63] Jacques Lacan, Alan Sheridan, ed., *Ecrits: A Selection* (New York: W.W. Norton, 1978), p. 1.

[64] Dylan Evans, *An Introductory Dictionary of Lacanian Psychoanalysis* (New York: Routeldge, 1996), p. 115.

symbolic order is based on the Name-of-the-Father, which signifies the legislative and prohibitive role of the symbolic father enforcing cultural codes, as Lacan explains: "It is in the *name of the father* that we must recognize the support of the symbolic function which, from the dawn of history, has identified his person with the figure of the law."[65]

The mirror stage represents a permament structure of human subjectivity as well as a specific moment in the infant's life where the self in front of the mirror depends on the approval or recognition of the self by an imaginary other, or the big Other. The symbolic order demands the self's subjugation to the patriarchal law. The mirror stage also gives rise to the self's enthrallment to the approving gaze of the Other. As the subject modifies itself according to the Other's gaze, it copies the desire of the Other. With the help of these theories this dissertation argues that the self, presented in the two novels, is ultimately a fictional construct in that its formation is based on its negotiations with the Other.

The first two chapters focus on the *Dream*. Chapter 1 discusses Jia Baoyu's reliance on the loving gaze of the girls for his reason of existence. The Prospect Garden functions as a metaphor of the Lacanian mirror stage, where the young girls around him take on the role of the loving and caring mother. He firmly resists the call of the symbolic order and refuses to recognize the illusionary nature of the mirror stage. Chapter 2 deals with the problem of the gaze and gender relationships in the novel. It argues that Baoyu, in his

[65] Jacques Lacan. *Ecrits: A Selection*. Translated by Alan Sheridan. (New York: W.W. Norton, 1978), p.67. Lacan plays upon the two homophones of le nom du pere (the name of the father) and le "non" de pere (the "no" of the father) to stress the disciplining and prohibitive function of the father.

search for the approving gaze of the Other, shows himself to be a fictive entity that can only exist in the imaginary world of the utopia, which is represented as the Prospect Garden in the novel. The relationship between Baochai and Daiyu, who serve as the two complementary versions of Baoyu, also poses the question of gender as an act.

The following two chapters focus on *Finngans Wake*. Chapter 3 discusses the patriarchal persona of HCE as an uneasy mask. By focusing on III.3, it explicates his desire for the affirmation of the female Other embodied by ALP and his fear that his façade is about to collapse at any given time. Chapter 4 discusses HCE's desire and fear of the Other's gaze as central to his love life. The Conclusion chapter discusses the similarities shared by the two works concerning the self's identification with others.

Chapter 1

Mirrors and the Mirror Stage in *Dream of the Red Chamber*

The Dream of the Red Chamber relates the earthly life of Jia Baoyu as a dream dreamed by the Stone, who belongs to the celestial realm of the immortals. When the Stone, who is attracted to and intent on experiencing the life in the human world, requests help from the the Buddhist monk and Daoist priest, the pair of transcendents alarm him that a life in the earthly world is characterized by its transcience and vagaries and ends empty just like a dream (*HLM* 1.2). The Stone's dream of his subsequent life in the mortal world as Jia Baoyu is on the one hand a dream in the figurative sense, following the well-known Buddhist metaphor of life is a dream.

On the other hand, however, the Stone's earthly life can also be regarded as his literal dream, which is a theme shared by other Chinese stories such as "The Handan Dream,"[66] and "A Dream under the Southern Bough."[67] In both of these two stories, the dreamed-up life is narrated in realistic details, just like *The Dream of the Red Chamber*. Moreover, the protagonists' life experiences in their dreamers are connected with their

[66] "The Handan Dream" was adopted from Shen Jiji's story "A Tale within the Pillow" to a play by Tang Xianzu. For an entry on the story, see Fu Zhenggu, *Zhongguo meng wen hua ci dian* (Taiyuan: Shanxi gaoxiao lianhe chuba she, 1993), p. 236. For both the Chinese original and an English translation of Tang Xianzu's play, see Tang Xianzu, Wang Rongpei, trans., *The Handan Dream* (Beijing: Foreign Language Teaching and Research Press, 2003).

[67] It was adapted from the story titled "Governor of the Southern Tributary State" (*Nanke taishou zhuan*) by Li Gongzuo of Tang Dynasty into a play. For both the Chinese original and an English translation of this play by Tang Xianzu, see Tang Xianzu, Zhang Guangqian, trans., *A Dream under the Southern Bough* (Beijing: Foreign Language Teaching and Research Press, 2006).

mental states prior to sleep in that their waking selves are desirous of worldly success such as status and wealth. Their dreams, especially the parts when they gain such success, are wish fulfillments, the primary function of dreams contended by Freud. In *Dream of the Red Chamber*, the Stone's psychic state also plays a part in the life of his mundane version named Jia Baoyu.

The frame story of the novel gives an account of how the Stone comes into being in the first place. He is originally one of the 36,501 stone blocks smelted by Nüwa, for the purpose of mending a disastrous leaking hole in the roof of heaven. The Stone, however, finds his fate to be the only one that is left unused and deserted by Nüwa at the foot of the Qinggeng Peak (*qinggeng* is a homophone with *qinggen*, meaning the root of passion),[68] despite his capacity for the task. The Stone attributes Nüwa's rejection of him to his own "lack of talent" for the job of doing celestial repairs (*HLM* 1.2). He consequently surrenders himself to a depressed mood and lives in self-reproach and self-contempt day and night. This story about Jia Baoyu's prior experience in the mythical realm is often, and justifiably so, regarded as an allegory of the literati whose talents go unrecognized by the emperor and his representatives, and most specifically by the inhibitive civil service exams, the almost exclusive means for the literati to fulfill their dreams of serving the country with their talent.

While this line of allegorical reading works for the novel, it should not be the only way of interpreting the frame story. I wish to argue that the novel, whether deliberately or not on the part of the author, also interestingly presents a map of Jia Baoyu's unconscious

[68] As pointed out by the Red Inkstone, in *ZYZ*, p. 5.

mind at work during the course of his life, starting from his very experience as the Stone through his growing up in the mortal world. This chapter argues that the primeval Mother Nüwa's rejection of the Stone constitutes an early traumatic experience for Jia Baoyu. This psychic trauma, which amounts to psychic castration, gives rise to his unending desire for a sense of wholeness and mastery. The theoretical tools that I will employ to interpret Jia Baoyu's desire and his resulting eccentric behavior include Freud's theorization of melancholia and the repetition compulsion as related to traumatic neurosis, together with Lacan's concepts of the mirror stage and the symbolic order. Dore J. Levy explains Jia Baoyu's somewhat odd behavior in terms of Attention Deficit Disorder, and concludes that all of the symptoms of A.D.D. can be found in Jia Baoyu.[69] This chapter intends to offer an alternative way to read Jia Baoyu.

In Chinese mythologies Nüwa is considered to be the primeval creator of the human kind, making human beings from yellow earth. She is also regarded as the creator of all the other creatures on earth. Hence, as pointed out by Ye Shuxian, Nüwa embodies the archetypal Great Mother in traditional Chinese culture.[70] As the frame story of the *Dream* borrows the creation story attributed to her, Nüwa is the Great Mother in the

[69] Dore J. Levy, "Why Bao-yu Can't Concentrate: Attention Deficit Disorder in *The Story of the Stone*," in *Literature and Medicine* 13.2 (1994), pp. 255-73. Lucien Miller regards Levy's discovery as his "favorite eccentric study." See Lucien Miller, "The English *Dream*," in *Tamkang Review*, vol. 36, nos. 1-2 (Fall and Winter 2005), 251-270, p. 254.

[70] Ye Shuxian, *Gaotang shennü yu Weinasi: Zhongxi wenhuazhong de aiyumei zhuti* (Beijing: Zhongguo shehuikexue chuba he), 1997, pp. 71-75.

novel as well, as has been shown by redologists like Andrew Plaks and Jing Wang.[71] In the *Dream* Nüwa is specifically the primeval mother to the Stone/Jia Baoyu.

Nüwa represents the virgin goddess as well as the archetypal Great Mother. First, Nüwa creates the first human beings as well as other species all by herself, which makes her a virgin mother. Second, the conflation of Nüwa with *nüer* in the novel is indicated through the Goddess of Disenchantment, who embodies both the *nüer* figure and the Great Mother Nüwa.

The *nüer* figure refers to the young virgin girls in the Prospect Garden and also to the virgin goddesses, or the female transcendents, in the celestial Land of Illusion that Baoyu visits twice in his dreams (in chapters 5 and 116). In other words, as the Prospect Garden is the earthly version of the Land of Illusion,[72] the girls in the Garden are the temporary terrene embodiments of the virgin goddesses dwelling in the ethereal Land. In fact the goddesses themselves refer to the Land of Illusion as "the clean and pure world of *nüer*" (*HLM* 5.55). The Goddess of Disenchantment, who presides over the Land of Illusion, is thus an avatar of the *nüer* figure, as is the group of the maiden goddesses she heads. She also plays a maternal role, or what Yenna Wu persuasively argues as the

[71] Andrew H. Plaks first drew attention to the figure of Nüwa as an archetype in *Dream of the Red Chamber*. See Andrew H. Plaks, *Archetype and Allegory in the Dream of the Red Chamber* (New Jersey: Princeton University Press, 1976). Jing Wang further establishes Nüwa as "an embodiment of the Chinese Great Mother." See Jing Wang, *The Story of the Stone: Intertexuality, Ancient Chinese Stone Lore, and the Stone Symbolism of Dream of Red Chamber, Water Margin, and the Journey to the West* (Durham: Duke University Press, 1992) p. 46.

[72] The correspondence between the two places is hinted at in the novel (*HLM* 17-18.178), and is explicitly pointed out by the Red Inkstone (*ZYZ* 320).

figure of the archetypal Great Mother, to Baoyu.[73] Therefore, the virgin girl or goddess and the mother figure are combined together in the Goddess of Disenchantment.

As Nüwa precedes the Goddess of Disenchantment in the mystical time in the novel, the Goddess of Disenchantment in a sense poses as an incarnation of Nüwa, sharing with Nüwa the double roles of the virgin goddess and the Great Mother. With the Goddess of Disenchantment epitomizing the *nüer* goddess in the Land of Illusion, the earthly *nüer* figure in the Prospect Garden is identifiable with the Goddess of Disenchantment and thereby also with Nüwa. In other words, the *nüer* figure, whom Baoyu identifies with as his mirror image of wholeness, autonomy and mastery, partly functions as a maternal figure to him.

The trauma of being spurned by the primeval Mother as an undesirable child bears deeply on Baoyu both in his original mythical form as the Stone and in his human form as the male heir of the Jia family. The primeval Mother's verdict of him as being lacking in talent and thereby unqualified to mend the hole of the heaven, which she upholds, leaves the Stone/Baoyu in a long-lasting state of grief, self-blaming, and self-deprivation. Nüwa here figures as a patriarchal mother, one that conforms to and promotes the patriarchal symbolic order. What she does to Baoyu is effectually metaphoric castration, rendering him feeling incompetent, incomplete, and fragmented. Baoyu the human child retains that traumatic memory of being deserted by the Mother Nüwa, though that memory is in all likelihood repressed deep down into his unconscious. Baoyu's traumatic

[73] Yenna Wu, "'Great Mother,' the Dream Journey, and the Search for Utopia in Three Ming-Qing novels," in *Tamkang Review*, vol. 27, no. 4 (1997), pp. 477-523.

psychical castration by the Mother gives rise to his desire to feel whole and to acquire mastery over himself and his world. The novel interestingly unfolds the psychical dynamics resulting from the trauma, as experienced by the child, of being rejected by the mother as unlovelable or undesirable. This trauma for Baoyu is in a sense the primal trauma, which plunges him into a mental state which resembles both traumatic neurosis and melancholia, as theorized by Freud and further elaborated on by Kaja Silverman.

Freud propounds that melancholia results from the loss of a loved object, which may have died, have been lost, or have been abandoned due to "a real slight or disappointment coming from this loved person."[74] The libido, which was attached to an object of love such as a particular person, is withdrawn into the ego. As a result, the ego identifies with the lost object and displaces its reproach against the object onto itself. Silverman argues that the mother can be the lost object once loved and internalized by the child. The child as the subject identifies with the mother as the object after redirecting into itself the libido once attached to the mother.[75] In the *Dream*, the Stone's repressed reproach towards the primeval Mother Nüwa, who rejects him as lacking in talent, externalizes as his own self-reproach. According to Freud's analysis of the workings of the melancholic psyche, the Stone/Baoyu comes to identify with Nüwa and also tries to regain love from her. As the figure of *nüer* (a generic term in Chinese referring to the young unmarried girl) is an

[74] Sigmund Freud. "Mourning and Melancholia," in *The Standard Edition of the Complete Psychological Works of Sigmund Freud* (New York: Norton, 1976), vol. 14, pp. 239-260.

[75] Kaja Silverman, *The Acoustic Mirror: The Female Voice in Psychoanalysis and Cinema* (Bloomington: Indiana University Press, 1988), p. 156-57.

embodiment of the virgin mother Nüwa, Baoyu in the form of a human child Baoyu's holds inborn identificatory love for *nüer* and also turns eagerly to nüer for love and recognition which are denied to him by Nüwa in the novel's frame story.

Baoyu not only unconsciously views *nüer* as a representation of Nüwa, he also regards *nüer* as the positive part of Nüwa. The archetypal Great Mother in Chinese culture, as in some other cultures, is attributed with two contrasting characteristics: the procreative, nourishing, and protecting aspect and the destructive, devouring, and punishing aspect.[76] Joseph Campbell identifies the dual roles of the Great Mother as the images of "the womb and the tomb."[77] Embodying the Great Mother, Nüwa in the *Dream* likewise exhibits two opposite aspects: the reproductive Mother who creates the Stone, and the rejecting or castrating Mother who abandons the Stone. As the experience of psychical castration by Nüwa is traumatic to him, Baoyu projects the good aspect of Nüwa onto *nüer* and the bad aspect onto men as well as married women in general.

Born with a precious jade (*baoyu*) in his mouth, Jia Baoyu is marked by his insuperable adoration of *nüer* as well as his extreme aversion to the male sex in general. He famously remarks on the difference, in his view, between *nüer* and men: "*Nüer* is made of water and the male is made of mud. When I see *nüer* I feel clean and fresh; when

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[76] Yenna Wu discusses the two opposing sides of the Mother Archetype. See Yenna Wu, "'Great Mother,' the Dream Journey, and the Search for Utopia in Three Ming-Qing novels," in *Tamkang Review*, vol. 27, no. 4 (1997), 477-523, pp. 486-488. For other discussions, see Ye Shuxian, pp. 143-56.

[77] Joseph Campbell, *The Hero with a Thousand Faces* (New York: Patheon Books, 1949), p.114. Quoted in ibid., p. 487.

I see a male I feel turbid and stinking" (*HLM* 2.19).[78] The *nüer* figure, who he feels intensely akin to, is represented by the beautiful young daughters and maid servants of the big extended Jia family. The male figure, who he feels strongly repulsive to, refers primarily to scholar-officials, such as Jia Zheng and Jia Yucun, who uphold the the pursuit of "the official career path and the art of government" (*shitu jingji*) as the only honorable way for a man to fulfil himself.

His above comments on *nüer* and men, which are laughed at as "childish talk" by adults (HLM 2.19), are made when Jia Baoyu is a small child. Zhen Baoyu, who functions as Jia Baoyu's doppleganger in the novel, echoes the latter's view while also still a child. Zhen Baoyu would often admonish his little pages to cleanse their "muddy mouths and smelly tongues" with "clean water and fragrant tea" *whenever* they are about to utter the word "*nüer*," which he regards as "the most noble and refreshing" of all words (*HLM* 2.20).

Jia Baoyu's affinity towards *nüer* and antipathy towards men come to him as inborn emotional makeup, which manifests itself as early as when he is just one year old. His father Jia Zheng wants to predict his future aspiration by giving him a traditional first-birthday disposition test (*HLM* 2.19). Presented with numerous objects standing for different professions, Baoyu shows interest only in female cosmetics and jewelry such as rouge, powder, and hairpins, while completely ignoring all other stuff, much to the disappointment of his father, who expects him to pursue the scholar-official career in order to carry on the glory of the Jia family.

[78] When citations only refer to *HLM*, the translation is mine unless noted otherwise.

His choice in his birthday test bespeaks Baoyu's innate love for and identification with *nüer* as well as his inbred apathy towards "the official career path and the art of government" (*shitu jingji*), which is regarded as the masculine ideal in the traditional Confucian society. Baoyu grows up together with his sisters and girl cousins in the female quarters of the Jia household, as Grandmother Jia dotes on him among all her grandsons (*HLM* 3.32). He first lives with Grandmother Jia in her courtyard house, and later is moved, as the only grandson, to the Prospect Garden along with the girls. Baoyu enjoys the company of the girls, and indulges himself in their pastimes. This takes place to the great dismay of Jia Zheng, for Baoyu detests and evades Confucian study, despite his intellectual superiority wherein few can rival him (*HLM* 2.29).

Jia Baoyu loves nüer, and nüer loves him back. Nüer's love is very important to him and resembles his life support. For example, when he begs Xiren not to leave him, he articulates the importance of the girls' presence to him: "All I ask is that you all look at me, stay with me, till the day I become floating particles of ash…Then you can be done with me and I leave you to go anywhere as you please" (*HLM* 19.200). When he overhears Daiyu's recitation of a poem lamenting the fallen blossoms, Baoyu plunges into an uncheckable sorrow over the transcience of both the girls and the flowers, and feels there is no point for him to live on if all the girls are gone from the world (*HLM* 28.292). After he is beaten almost to death by Jia Zheng, Baoyu is pleased to see both Baochai and Daiyu so concerned about him. He feels that their love for him not only

dissipates all of his pain which seems so unbearable just a moment ago, but is also worth his death (*HLM* 34.357).

Baoyu's identification with the Great Mother, or more specifically the positive side of her, also gives rise to his desire for autonomy and mastery. Freud discovers the innate human psychic mechanism of translating passive experiences into active ones. This fundamental process of the psyche takes the form of the compulsion to repeat in traumatic neurosis. Through repetitious behavior, which the neurotic reproduces by himself or herself, the neurotic tries to master the traumatic experience and identifies himself or herself with the active position, rather than the passive victim. This psychic mechanism also exists in early childhood, and, as with other Freudian psychic processes, is at work in the unconscious of the normal person as well. Freud notes that the repetition compulsion underlies the "fort/da" game played by his grandson Ernst. Ernst, who was "greatly attached to his mother" who took care of him all by herself, was fond of a game playing with a wooden reel with a piece of string attached to it. He would throw the reel away into his curtained cot, with his hand holding the string and uttering "fort." Then he would pull the reel back to him and shout "da" ("there") joyfully. Freud analyses that this repeated game of making the reel first disappear and then return is Ernst's way to master the painful experience of his mother's temporary departure from him. While he is placed in the passive role in seeing his mother leave him, Ernst plays the active role in his own

game.[79] What is also noteworthy about this game is that Ernst identified with his mother, who temporarily abandoned him, through his act of throwing away the reel.

Freud observes that the instinct for mastery manifests itself in children in general. It is exhibited especially in the child's relationship to its mother. The child's first experience with the mother, that of being suckled by her, is a passive experience. Yet the child masters this passive experience into active sucking. Freud argues that children are especially obsessed with trying to turn themselves from the passive actors into the active ones, and that their efforts in doing so turn out to be imitating their mothers. Their means to achieve this goal is through repetition and play. For example, in their games of playing with their dolls the little girls mimic what their mothers do to them.

In the *Dream*, as a consequence of being abandoned by the primeval Mother Nüwa, Baoyu is propelled by the urge to acquire mastery or seek the active position in his relationship to Mother Nüwa, who is embodied by the figure of nüer. His desire for mastery is acted out first in the celestial realm in watering the Crimson Pearl Flower every day and thereby saving her life. By suckling the Flower the Stone imitates the maternal behavior of giving life to a child. Baoyu's wish to seek the mother figure's love and attention, which is what helps the Lacanian baby feel complete and a sense of mastery over itself and its world, is born within him. Upon his birth into the human world, the jade in his mouth secures for him immediate love from Grandmother Jia, the oldest

[79] Sigmund Freud, James Strachey, trans. *Beyond the Pleasure Principle* (New York: Norton, 1989), pp. 13-17.

and most authoritative mother figure in the Jia family, who looks on Baoyu as her most precious and lovable grandson.

As regards the young girls, Baoyu exhibits his sense of mastery especially towards the lower-class girls around him. As the uncrowned prince of the Prospect Garden, he acts as the protector of the maids, shielding them from the punishment inflicted on by the older servant women who are enforcers of the social codes. When Ouguan is burning a pile of spirit money as an offering to Yaoguan on Tomb-sweeping Day and is caught in the act by an older woman who attempts to subject her to a beating, Baoyu, who seldom knows Quguan, makes up excuses to protect her, telling the older woman that he is the one that asks Ouguan to burn spirit money so that he can speed up his recovery from illness (*HLM* 58.634). Shortly after that event, Baoyu comes to Fangguan's rescue, having her saved from mistreatment by her abusive foster mother, and reduces the latter to shameful silence (*HLM* 58.636). While both Qingwen and Xiren put part of the blame on Fangguan for causing the quarrel with her stepmother, Baoyu argues for the innocence of Fangguan (*HLM* 58.635). With Baoyu's kindness well known, Chunyan seeks refuge in Baoyu's place to escape from her mother's beatings, and Baoyu reassures her that she is safe with him, "Don't be afraid. I'm here for you" (*HLM* 59.901). Then in chapter 61, when it is found out that Caiyun is the one who steals a bottle of rose dew from Lady Wang's place and gives it to Jia Huan, Baoyu offers to claim to be the culprit himself in order to protect Caiyun and also Tanchun (*HLM* 61.646).

Baoyu's projection of the two constrasting aspects of the archetypal Great Mother Nüwa onto *nüer* and men can also be interpreted with the Lacanian concepts of the mirror stage and the symbolic order. In the Lacanian mirror stage, the baby is enraptured by the bodily coherence and coordination of the perfect image it discovers in the mirror and identifies with it. In Baoyu's case, the figure of *nüer* serves to him as a mirror or mirror image in which he discovers a sense of wholeness, autonomy, and mastery.

According to Lacanian scholarship, the presence of an actual speculatory device is not really necessary in order for the self-idntification of the mirror stage to take effect. For example, Judith Williamson convincingly argues: "I do not believe that the *mirror* image is itself crucial: there are many ways of learning to see oneself besides through a looking glass. I prefer to use the idea of 'mirror phase' as a *metaphor*, a shorthand for all social and external reflection of the self."[80] Like the Lacanian baby, Baoyu is enamoured of the wholeness, autonomy, and mastery communicated to him by his mirror image, which is provided by the girls in the Prospect Garden.

The *nüer* who Baoyu adores and men who he abominates are represented in the novel by two gendered spaces. One is the world of the girls, which is symbolzied by the Prospect Garden, where men, including male members of the Jia family, are not supposed to intrude on. The Prospect Garden is built in the name of the Imperial Consort Yuanchun, who is also Baoyu's elder sister, and is supervised by Grandmother Jia and Baoyu's mother Lady Wang. The other space is that which surrounds the Prospect Garden, or the

[80] Judith Williamson, *Decoding Advertisements: Ideology and Meaning in Advertising* (London: Marion Boyars Publishers, 1978), p. 63; italics in original.

outside world dominated by men and infused with patriarchal morality. If the outside world of men is the realm of the father, the Prospect Garden is that of the mother.

Baoyu prefers the world of the girls to the outside patriarchal world of men. However, he is constantly called on by spokespersons of the patriarchy, such as Jia Zheng, to outgrow his indulgence in the world of girls and adapt himself to the masculine world of Confucian scholar-officials. Due to his resistance against Confucian education, Baoyu is from time to time subjected to his father's stern disciplining, including both verbal censure and physical beatings. He consequently develops a great dread of his father. He tries to avoid his sight at all cost (*HLM* 17.170). Whenever he hears the name of his father, pronounced in the patriarchal title of "*Laoye*," calling to (*jiao*) or summoning him, as frequently via the servants' announcement "The Master is to see Baoyu" ("*Laoye jiao Baoyu*!"),[81] Baoyu would shake all over with trepidation. At such times the scared and scourged Baoyu turns to the girls and the Prospect Garden for redemption. Zhen Baoyu, being Jia Baoyu's double, discovers in *nüer* the same secret remedy. Also displaying aversion towards study and as a result often severely beaten by his father, Zhen Baoyu would call out aloud the names of the girls (*jiejie meimei*) whenever the pain becomes unbearable. He regards the recitation of the girls' names as a magic cure as it proves invariably effective in relieving his pain (*HLM* 2.21). Thus, while the literal name of his father terrifies or psychologically scars Baoyu, the name of *nüer* heals him.

[81] See for instance chapters 23 and 56. The English translation is mine. David Hawkes translates this sentence into "The master wants to see Baoyu." See *SS* vol. 3, p. 86.

The name of the father in *Dream of the Red Chamber* is a neat illustration of the Lacanian Name-of-the-Father, which is the fundamental signifier of the symbolic order. Jia Baoyu's father is a spokesperson of the patriarchal world, the outside world of men in the novel, and represents the Lacnian symbolic order. The name of *nüer* belongs to the imaginary order, or the mirror stage, which is symbolized by the Prospect Garden.

The *nüer* figure functions as a perfect mirror image to Baoyu in several senses. First of all, the name of *nüer*, as discussed above, is capable of literally ameliorating the physical pain inflicted on him by the father. As the magic cure that Baoyu attributes to the name of *nüer* is figurative, the corporeal punishment imposed on him by his father similarly takes on a symbolic dimension. In other words, the corporeal wound caused by the father's beating can be viewed as a metaphorical form of physical castration, which in turn symbolizes psychical castration. Therefore, *nüer* extends to Baoyu a sense of wholeness in the psychological as well as physical sense.

Second, *nüer* herself is regarded by Baoyu as an ideal image of purity and authencity. Aside from his comparison of *nüer* to clear and refreshing water, the cosmetic rouge and powder, the flowers, and the color red also constitute symbols of beauty and purity associated with *nüer*. The cosmetic rouge and powder, for which Baoyu manifests his native love in his first-birthday test, contain the purest possible essences as they are produced, according to Baoyu's unique formula, with repeated processes of purification as well as with flowers, rather than lead powder, as the primary ingredient. The rouge, for instance, is "made by squeezing the juice from the best quality safflower, carefully

extracting all the impurities, mixing it with rose-water, and then further purifying it by distillation" (*SS* 44.376, *HLM* 44.472). The flowers also allegorize the *nüer* figure and her purity. As a signifier of *nüer*, the flowers blossom and delightfully scent all over the Prospect Garden when the girls move in, and the Garden becomes a clean and lively place whose hegienity is in the charge of designated servants (*HLM* 23.240). When the girls are gone, flowers no longer bloom in their pleasant way as the Garden falls into wilderness and ruin, locked up and deserted even by servants who are its assigned caretakers (*HLM* 102.1117). Among the girls Daiyu, in particular, consciouisly identifies with the purity of flowers. In the well-known poignant episode of "Daiyu burying flowers," Daiyu's exquisite burial ritual for the fallen flowers shows her reverence towards the pureness of the flowers, which in her eyes deserve an immaculate place of rest. With the flowers "born with pure essence and buried in a pure place" (*HLM* 27.291), Daiyu cannot help wondering if she will be shown the same dignity when she herself dies.

Third, the Prospect Garden, being the world of *nüer* and an enclave from patriarchal rule, provides him with an avenue to act out his consummate free spirit. Spoiled by Grandmother Jia, Baoyu has the freedom to act according to his own whim and fancy in the female quarters of the Jia household, and is described as a "devil incarnate" let loose (*HLM* 3.31) or an unbridled wild horse (*HLM* 82.912). In the Prospect Garden he freely engages in the girls' activities (*HLM* 23.240) without having to worry about his father's scowling face. He chooses his own readings: "useless" books such as Zhuangzi, which

cannot help him with his Confucian study, and forbidden books such as *The Romance of Western Chambers* and *Peony Pavilion*. On one of his birthdays Baoyu and the girls go on an all-night drinking spree, which is technically against the household rule, as the deliberate warning message given by the wife of Lin Zhixiao indicates (*HLM* 63.687).

While the Lacanian concept of the symbolic order is "essentially a linguistic dimension,"[82] the Prospect Garden in the *Dream* has a linguistic system of its own. It is the language of lyric poetry, which is set in contrast with the patriarchal discourse of Confucian learning and social codes. The girls in the Prospect Garden express themselves through poems, and their love for this literary genre culminates in poetry societies established by and among themselves. Baoyu embodies the linguistic mode of the Prospect Garden while rejecting the patriarchal discourse that attempts to assimilate him. Though he is remarkably intelligent and has the potential to succeed in acquiring a Confucian official career, as acknowledged by his paternal ancestors (*HLM* 5.88), Baoyu refuses to exert himself and thus seems dumb when it comes to Confucian study. He displays extraordinary talent in poetry, a linguistic form that is judged by men, such as his father and his school teacher Jia Dairu, as irrelevant to the pursuit of a government official career.

The nüer figure, due to her proximity to nature and her distance from patriarchal cultural discourse, represents what Li Zhi calls the "authentic being" (*zhenren*) who keeps intact "the child's heart." Baoyu sees nüer as fresh, purifying water, which is itself

[82] Ibid., p.201.

a symbol of ultimate power in Chinese Daoist philosophy.[83] With water being her principal bodily constituent, as in Baoyu's analogy "nüer is made from water," nüer embodies power, authenticity, autonomy, an image of wholeness and coherence that Baoyu feels eagerly to assume himself.

Baoyu's underlying desire for breaking away from the patriarchal symbolic order and seeking an ideal and "authentic" home in the imaginary order of nature is revealed in his dreams as well as his physical residence in the Prospect Garden. In his dream of the Land of Illusion in chapter 5, Baoyu is led by Qinshi to a place of celestial purity, a realm of nature uncontaminated by humans. Attracted by this delightful place, Baoyu thinks to himself: "I would like to spend my life here. Even though that means I would have to abandon my family, a life here would be much nicer than that of being beaten by parents and teachers every day!" (*HLM* 5.50). The word "family" or "home" that Baoyu uses here, in "lose my family" or "lose my home" (*shile jia*), refers to the earthly Jia family that he is born to, but it also implies his quest for a true home, one that is clean, pure, and free from restrictive patriarchal discourse. Baoyu's wish to abandon or lose the Jia family surfaces again in his nightmarish blurb in chapter 25. Falling victim to the witchcraft of the Daoist nun Ma Daopo, Baoyu lapses into a coma of three days, left with weak breath, and just when every one of the Jia family thinks he has little chance of recovery and gets

[83] Laozi reflects on the supreme power of water: "Of all things yielding and weak in the world, none is more so than water. But for attacking what is unyielding and strong, nothing is superior to it, nothing can take its place. That the weak overcomes the strong, and the yielding overcomes the unyielding, everyone knows this, but no one can translate it into action." See Stephen Mitchell, trans., *Tao Te Ching: A New English Translation* (New York: Harper and Row, 1988), p. 78.

his coffin ready, Baoyu wakes up suddenly on the fourth morning, speaking to Grandmother Jia, "From now on I'm not going to stay in your family. Please let me go" (*HLM* 25.267).

What Baoyu regards as his real home is the idealized celestial Land of Illusion that he is led to by Qinshi, a place exclusively populated by nüer who lives on *qing* or passion. Baoyu's innate identification with the whole, autonomous figure of nüer, as indicated by his wish to make his home the Land of Illusion, derives from the psychical trauma he experiences at the hands of Nüwa in his previous life as the Stone.

Baoyu finds in the *nüer* figure a mirror image of wholeness and mastery, with which he exultantly identifies with. In the case of the the Lacanian baby, its mirror image of coherence and complete mobility is facilitated by the mother who holds and supports it in front of the mirror. It so happens that in *Dream of the Red Chamber* the *nüer* figure is also related to the maternal figure.

Living in the Jia family, Baoyu's desire for a mirror image of wholeness is represented by his fondness of literal mirrors as well as the girls who he adores. The mirror constitutes a prominent motif in the novel, as attested by one of its tentative titles, *A Mirror for the Romantic*.[84] One of the many physical mirrors that appear in the novel, for example, the dressing mirror in Baoyu's bedroom in Yihong Yuan which is located inside the Prospect Garden, bespeaks Baoyu's psychic need for mirrors and idealized mirror images. The spatial juxtaposition of his bed and the mirror results in the fact that

[84] One of the five titles given to the book by different authors/editors, as accounted by the narrator in the first chapter of the novel.

Baoyu sleeps with his own reflection in the mirror, and also implies that Baoyu both literally and metaphorically lives in the mirror, and by extension in the Lacanian mirror stage. While the *nüer* figure is a mirror image for Baoyu, the Prospect Garden functions as a spatial symbol of the mirror stage.

Baoyu desires the girls' loving gaze at him, which renders a mirror image of wholeness and mastery to him. Reigning as the de facto prince of the kingdom of girls, i.e., the Prospect Garden, Baoyu has the illusion that he has privileged access to all the girls' regard and love. Living in the midst of girls in the Prospect Garden, Baoyu is used to and even takes it for granted that all the girls like him. The girls' gaze directed towards him reassures Baoyu of his completeness and desirability. Baoyu wishes to have that gaze throughout his life and even after his death.

Baoyu takes the part of a connoisseur of young girls, who constitute the objects of his visual admiration and oral consumption (his licking rouge off their lips or faces). His feminine identification puts him in an active position, offering him protection from patriarchal infliction, both physical and psychical. In the famous scene of Baoyu being whipped by Jia Zheng, Baoyu actually transforms his surrender to the paternal punishment into a victory of securing his mother's pledge of love and allegiance to him over his father. Baoyu also acts toward Baochai and Daiyu in terms of his reaction to the primal trauma. While Daiyu accepts Baoyu as who he is, Baochai, like Nüwa, sees him as lacking in his reluctance to study for a Confucian career. In rejecting Baochai, Baoyu is actually seeking mastery of the traumatic rejection at the hands of the Mother, just as in

Freud's grandson's fort-da game, the child tries to master his mother's absence by making his reel/himself disappear out of his own will.[85]

The girls' tears that Baoyu wants for his unique funeral (*HLM* 36.383) recall Baoyu's analogy of nüer as refreshing and purifying water, which he considers as the constituting essence of nüer. As tears are the product of eyes, Baoyu's wish to have his dead body floated up by the girls' tears to a quiet place of seclusion reveals his psychical need of the girls' sympathizing gaze at him.

Baoyu is enthralled to the mirror image of wholeness and mastery. Mastery to Baoyu in his intersubjective relationship with others does not mean physical possession. In contrast with other men of the Jia family such as Jia She, who has an insatiable appetite for concubines, Baoyu is noted for his plan to give all of his maids freedom to live their own lives in the future, which is one of the reasons cited by Cook Liu who tries to get a position for her daughter Wuer in Baoyu's Yihong Yuan (*HLM* 60.648). The importance of visuality to Baoyu is implied by the episode of Jia Huan deliberately dropping a burning candle on Baoyu's face in chapter 25. Jia Huan means it as a punishment of Baoyu for trying to attract the attention of Caixia, who is Jia Huan's sweetheart. The fact that Baoyu's eyes "luckily escape[d] any injury" (*HLM* 25.379) indicates the impregnability or virility of the visual agency of Baoyu.

The significance of visual mastery for Baoyu is further demonstrated by Baoyu characteristically occupying the position of the privileged voyeur in relationship to the

[85] Sigmund Freud, James Strachey, trans., *Beyond the Pleasure Principle* (New York: Norton, 1961.), pp. 15-17.

girls. Baoyu first figures prominently as a voyeur in chapter 5 in the premises of Qinshi's bedroom. Feeling sleepy during his visit to the Ning Mansion, Baoyu is led by Qinshi to her own bedroom to take a nap. Upon entering the room, Baoyu's eyes are caught by its exquisite interior furnishings. All the objects that Baoyu sees here are erotically screened through allusion to amorous affairs narrated in history and literature. Baoyu's delight in the visual interior of the room verges upon transgressive voyeurism, for it is social taboo for him to sleep in the bedroom of Qinshi, who is technically the wife of his nephew, as Qinshi's offer is also originally objected to by one of the older servant women (*HLM* 5.49).

In his subsequent dream of the Land of Illusion, Baoyu gets the chance to read albums and songs recording the destinies of the girls in the Jia family. His peeping into the main and supplementary registers of the girls also approaches violation of the taboo in the celestial realm. Baoyu's request for a guided tour of the various offices housing records of the fates of all the girls in the world is at first turned down by Fairy Disenchantment. When Baoyu wants to take a look further after glancing through two registers, Fairy Disenchantment stops him for fear of Baoyu coming to understand the meaning of the albums.

Baoyu imposes his voyeuristic gaze on and interrupts the sexual acts of Qin Zhong with Zhineng, and Mingyan with Wanr. In the first case, Baoyu does it deliberately, walking into Zhineng's room and catching Qin Zhong and Zhineng in bed to prove his knowledge of their secret affair (*HLM* 15.155). In chapter 19, when invited to the Ning

Mansion to watch dramatic performances, Baoyu remembers a painting of a beautiful girl hung in a small study room, and wishes to give her company so that she would not feel lonely. When he comes to the room he finds Mingyan practicing with a girl the art of love-making, which Fairy Disenchantment instructs him in his dream (*HLM* 19.194).

Baoyu attempts to acquaint himself with every girl that he sees. In other words, he desires visual mastery over girls. Baoyu plays the ultimate gaze over the Prospect Garden, watching over the girls and derives pleasure from being initiated into the girls' innermost world. Here are three examples that illustrate Baoyu's visual drive towards the girls. In chapter 15, on his way to the Temple of the Iron Threshold for Jia Jing's funeral, Baoyu gets a chance to watch a village girl work a spinning wheel. Just as he enjoys the sight of her spinning, the village girl is abruptly called away, leaving Baoyu feeling depressed. When Baoyu and the servants are about to leave, the girl is still on his mind, as he tries to look for her among the village women who come to see them off (*HLM* 15.150).

In chapter 30, Baoyu observes a girl digging earth under a pergola of rambler roses. His desire to find out who she is and what she is doing makes him stay outside the pergola and watch her until he becomes totally engrossed with the character the girl is writing on the ground. In chapter 46, Yuanyang, who is determined to die rather than marry Jia She, talks with Pinger under a maple tree, and is later joined by Xiren. When Xiren explains to them how she eavesdrops on them behind a rock, "I could see you both sitting there talking, but your two pairs of eyes couldn't see me…" Baoyu all of a sudden

appears in front of them, having overheard their conversation, “Four eyes didn’t see you? With six eyes you didn’t see me!” (*HLM* 46.495).

Baoyu is able to maintain an active mastering relationship with Daiyu, while he takes a passive position in relation to Baochai, which is one of the reasons that Baoyu prefers Daiyu to Baochai for marriage. Even though he likes both of them, he feels more relaxed and comfortable to be himself in the presence of Daiyu. He assumes the role of the male suitor courting Daiyu, whereas he is sexually passive towards Baochai in that he is the one that is being looked for in the Marriage of Gold and Jade. Baoyu is bold enough to flirt with Daiyu, comparing himself to Student Zhang and Daiyu to Yingying, the male and female protagonists from *The Romance of Western Chamber* (*HLM* 23.241). Even though she pretends to be angry with Baoyu for that comparison, Daiyu internally identifies with Yingying longing for love, as she lies alone in her bed reciting Yingying’s words from the play “Each day in a drowsy waking dream of love” (*HLM* 26.275, *SS* 26.516).

In contrast, Baochai, rather than Baoyu, is assigned by the Monk the role of the pursuer looking for a man with a jade for marriage. The Gold-Jade Marriage is imposed on Baoyu by the patriarchal symbolic order, which in so doing feminizes Baoyu and reduces him to an object of desire. It is also why Baoyu rejects entry into the symbolic order. Baoyu fears castration by the patriarchy. When he sees Jia Lan chasing after two young deer over the hills with a small bow in his hand in the Prospect Garden, Baoyu points out the danger of breaking teeth in Jia Lan’s practicing shooting “Till you break

your teeth, and then you know better to give up shooting" (*HLM* 26.274). Archery is a required subject, along with Confucian study, for aristocratic boys, as Jia Lan divides his time between training both skills, "I've got no reading to do today, and I don't like to hang about doing nothing, so I thought I'd practice my archery and equitation" (*SS* 26.515, *HLM* 26.274). Acculturation into the symbolic order poses the threat of bodily fragmentation, or castration for Baoyu.

Baoyu takes the active voyeur position towards Daiyu while his scopophilic gaze at Baochai is returned to him, that is, with Baochai aware of it. In chapter 26, Baoyu, approaching the window of Daiyu's room, overhears Daiyu quoting from Yingying, and sees Daiyu lying languidly in her bed (*HLM* 26.275). Baoyu feels erotically stirred by both the words and the sight of Daiyu. When standing outside the room and hearing Daiyu's quoted verse expressing yearning for love, Baoyu feels "an itch in his heart" (*HLM* 26.275). His sight of Daiyu, first "stretching her arms in bed," then "her starry eyes a little misted with sleep, and her soft cheeks flushed red" renders Baoyu "captivated, sink[ing] into a chair" (*HLM* 26.275).

Baoyu responds to Daiyu with erotic desires and acts on the amorous stirrings he feels inside his body by entering Daiyu's room uninvited, although he does not take any sexual advance towards Daiyu. In contrast with his reaction towards Daiyu, Baoyu feels more inhibited to respond in any overt way to the sensual stimulation coming from Baochai. Baoyu throughout the novel is never shown peeping at Baochai, and the only time he wants a look at her he has to contrive an excuse to get Baochai's permission. In

chapter 28, Baoyu, when both visiting Grandmother Jia, suddenly asks to take a look at Baochai's medicine beads she wears on her wrist, and, while Baochai tries to take it off, he gets ample opportunity observing her. The sight of Baochai's snow-white arm and her beautiful face evokes in him not erotic language but rather a much toned down feeling of "admiration" in Baoyu. He feels prohibited to respond overtly to Baochai's sensuality such as to touch her arms. Baochai's sensual beauty reminds him of the Gold-Jade Marriage, and leaves him in a state of dazed trance (*HLM* 28.306). While adoring Baochai's beauty, Baoyu feels restrained by the social norms of etiquette Baochai embodies, thinking that he could have the pleasure to touch her arm if it were Daiyu's.

While Baoyu initiates the amorous relationship between him and Daiyu, with his comparison of their love to that between Student Zhang and Yingying provoking angry tears in Daiyu twice in chapters 23 and 26, Baoyu functions as the object of desire regarding Baochai. Their marriage is not consummated on their wedding day due to the loss of Baoyu's jade. Baochai adopts the seducer role as their sexual union takes place as a result of a tactic that she devises, "the tactic of removing the flower and grafting the wood" (HLM 109.1589), to have Baoyu sleep in their inner bedroom.[86]

Furthermore, the symbols of jade/stone, wood, and gold locket designated to Baoyu, Daiyu, and Baochai respectively, also indicate Baoyu's active subject status towards

[86] They have sex for the first time here due to Baochai's tactic to have Baoyu moved into the inner bedroom as well as Baoyu's wish to make it up to Baochai as he feels repentant of his lack of attention to Baochai. However, Baoyu's implicit agreement to share Baochai's bed does not follow that he is the one that takes the initiative to consummate their marriage. Rather, it is more a result of Baochai's effort to win him over, as she makes her decision to do so: "If I let him go on sleeping in the outer room he's bound to get more and more of these weird ideas into his head…How can I win him over myself? Until I can do that, this will never stop" (*SS* 109.183).

Daiyu and his object status in relationship to Baochai. Baoyu's instinct for mastery is first satisfied in the frame story located in a mythological realm. In the celestial palace of the fairy Disenchantment, Baoyu, with the honorary title of the Divine Luminescent Stone-in-Waiting, waters the Crimson Pearl Flower with dew every day and thereby gives her life, enabling her to change from her immobile vegetable shape into a human form (*HLM* 1.5). Baoyu here assumes the role of the nurturing mother, by both suckling the Crimson Pearl Flower and endowing it with a mobile unified form, as the mother does to the baby in the mirror stage. The mother-child relationship between the two is allegedly based on a real tree growing out of a boulder in the West Mountain area of Beijing.[87] In his relationship to Baochai, Baoyu figures as jade rather than stone. With the jade as a phallic symbol and Baochai's gold locket being literally a "gold lock" in Chinese, the Gold-Jade Marriage connotes the jade being devoured and metaphorically castrated by the gold lock. To marry Baochai amounts to submit to symbolic castration by the phallic mother/emperor.

Baoyu's love for *nüer* also has an erotic element. In Freud's argument which is quoted above, Freud contends that in its effort to transform itself from the passive role to the active role in its relationship to the mother, the child "actually makes its mother into the object and behaves as the active subject toward her." One way for the child to make its mother into the object is to regard her as its love object. From another perspective, the

[87] It is located in the Cherry Valley of West Mountain, in Haidian District of Beijing. It is said that Cao Xueqin saw this tree when he lived in West Mountain and modeled his fictional Stone-Wood Pledge on this Cypress-on-Stone. See Hu Deping, *Cao Xueqin zai Xiangshan*, p. 38-39.

coalescence of the maternal role and the sexual role is a salient feature of the archetypal Great Mother as well.

In traditional Chinese culture, the Great Mother is identified with the Earth Mother.[88] The Earth Mother also figures as *She* and Gaomei,[89] who in turn are conflated with Gaotang shennü, the divine woman who embodies sexual love. The figure of the erotic divine woman offering herself to the human male is a common theme in Chinese literature.[90] The earliest examples are perhaps the two prose-poems, "The Rhapsody of Gaotang" and "The Rhapsody of Shennü," written by Song Yu of the Warring States period. In "The Rhapsody of Gaotang," for instance, Gaotang shennü, giving her name here as Rainbow Consort (*Yaoji*), walks into the dream of King Huai of Chu and offers to make love with him. In this scene of sexual intercourse the divine woman is the one who takes an active role, which links Gaotang shennü as the erotic goddess to the Daoist goddess of sex, such as the Dark Lady (Xuannü) and the White Lady (Sunü), who gives sex lessons to men in Chinese handbooks of sex. Moreover, Nüwa is also the godess of marriage in Chinese culture.

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[88] The conflation of the Great Mother and the Earth Mother occurs in other ancient cultures around the world as well. See Ye Shuxian, *Gaotang shenü yu weinasi* (Bejing: Zhongguo shehuikexue chubanshe, 1997), p.72.

[89] Ibid., pp.128-144.

[90] Ginger Cheng-Chi Hsu discusses this theme in relation to Jin Nong's painting titled *Blossoming Plum* (1759). See Ginger Cheng-Chi Hsu "Incarnations of the Blossoming Plum," in *Ars Orientalis* 26 (1996), 23-45, pp. 28-30. For further discussions of this theme, see for instance Wen Yiduo, "Gaotang shenshenü chuanshuo zhi fenxi," in *Tsing-hua Hsüeh-pao* 10 (1935), pp. 837-65; Edward H. Schafer, *The Divine Woman: Dragon Ladies and Rain Maidens in T'ang Literature* (Berkeley: University of California Press, 1973).

In *Honglou meng*, the nüer figure's correlation with the mother and the sexual goddess is more explicitly suggested through her association with the Goddess of Disenchantment (*Jinghuan xiangu*). As embodiments of the nüer figure, the girls in the Prospect Garden come to the mundane world from the celestial Land of Illusion, which is presided over by the Goddess of Disenchantment. The Land of Illusion is also where they return when their lives in the mortal world come to an end, as Baoyu meets them in his second dream to the Land of Illusion towards the end of the novel in chapter 116. Fairy Disenchantment poses as a mother figure to Baoyu in that she tries, on behalf of the paternal ancestors of the Jia family, to guide Baoyu out of the entrapment of the world of nüer and onto the "orthodox path" of Confucian learning and government career (*HLM* 5.56). The Goddess of Disenchantment aligns with the sexual goddess Gaotang Shennü as she teaches Baoyu the art of love-making (*HLM* 5.6) and also offers Keqing, her younger sister, to Baoyu as his bride and with whom Baoyu practices, for the first time in his life, the art of the bedroom.

The sexual-goddess aspect of nüer is modified. In the original stories about Sunü, who teaches the Yellow Lord the art of sex, and Gaotang Shennü, who offers lovemaking to King Huai of Chu, physical love is emphasized. In the *Dream*, however, *qing* or passion, rather than physical sex, is attributed to nüer as her primary attribute. *Qing*, rather than sexual lust, is also what characterizes Baoyu, who originally comes from the foot of Qinggeng Peak, meaning the root of passion. Fairy Disenchantment terms Baoyu's *qing* for nüer as "lust of the mind" (*yiyin*) (*HLM* 5.60), which is in contrast with

"lust of the body" (*pifu lanyin*). The Red Inkstone refers to Baoyu's *qing* as "considerateness" (*titie* [*ZYZ*, 135]).

Baoyu regards men as being polluted and polluting due to their orthodox Confucian learning. In contrast with the contempt he holds towards men, Baoyu venerates nüer, who, through being denied access to and therefore uncontaminated by Confucian study, retains the water-like purity which is characteristic of "the heart of the new-born child" (*chizi zhi xin*),[91] or what the iconoclastic late-Ming thinker Li Zhi terms as "the child's heart" (*tongxin*) or "the true heart" (*zhenxin*).[92] The conventional signifier of masculinity is considered by Baoyu as crippling, fragmenting, rather than empowering. He chooses to identify with nüer, who he sees as possessing a pure, unified, and whole image.

Like the Lacanian baby who is enraptured by the perfect image it discovers in the mirror, Baoyu too pursues a self of coherence, mastery, and autonomy throughout life. He finds an idealized mirror image of himself in the figure of nüer, whose residence in the Prospect Garden keeps them away from the moral corruption of the outside male world. While the outside world of men, scholar-officials in particular, prizes Confucian knowledge and culture, the Prospect Garden is linked to nature, where girls are capable of

[91] Baoyu talks about this concept to Baochai in chapter 118.

[92] Li Zhi, "Tongxin shuo," in *Fenshu, Xu Fenshu* (Beijing: Zhonghua shuju, 1975), p.99; for an Enlish translation, see William Theodore de Bary, "Individualism and Humanitarianism in Late Ming Thought," in William Theodore de Bary, ed., *Self and Society in Ming Thought* (New York: Columbia University Press, 1970), pp. 145-247.

spontaneous, authentic feelings and passion (*qing*).[93] This dichotomy between the patriarchal world of men and the Prospect Garden of girls ties in with their respective correspondence with the symbolic order and the imaginary order. In Lacan's theorization of the two orders, the mother, the primary caretaker in the mirror stage, attends to the biological needs of the child whereas the father acculturates the child with knowledge of social rules. Hence the imaginary order constitutes the realm of nature as opposed to the symbolic order of culture.[94]

[93] Martin W. Huang discusses the debates on *yu* and *qing* in late imperial China. See Martin W. Huang, *Desire and Fictional Narrative in Late Imperial China* (Cambridge, Mass.: Harvard University Asia Center, 2001), pp. 57-85.

[94] "The symbolic is the realm of the Law…It is the realm of culture as opposed to the imaginary order of nature." In Dylan Evans, *An Introductory Dictionary of Lacanian Psychoanalysis*, p. 202.

Chapter 2

The Gaze, (Mis)recognition and the Problematic of Gender in *Dream of the Red Chamber*

In Lacan's concept of the mirror stage, despite the jubilant joy felt by the baby towards its specular reflection, the perfect mirror image the baby perceives is illusory. The reflection in the mirror, facilitated by the (m)other, constitutes what Lacan terms as an imago: "What I have called the *mirror stage* is interesting in that it manifests the affective dynamism by which the subject originally identifies himself with the visual *Gestalt* of his own body: in relation to the still very profound lack of co-ordination of his own motility, it represents an ideal unity, a salutary *imago*…"[95] While the imago as the idealized image of the self presents the subject with a sense of wholeness and mastery, it is a result of the self's own devising and actually covers up the baby's bodily limitations or lack in terms of mobility. The child's (mis)identification with the (m)other can be interpreted as its projection of an idealized self that it wishes to embody.

In *Dream of the Red Chamber*, Jia Baoyu is attached to the mirror stage and resists entry into the symbolic order. The idealized imago that Baoyu projects onto the *nüer* figure constitutes his means to cover up his own imperfectness, which primarily lies in his predestinied tie with the symbolic order. This chapter discusses the theme of (mis)recognition in connection with that of *zhiji,* or an other who recognizes the talent of

[95] Jacques Lacan. *Ecrits: A Selection*. Translated by Alan Sheridan (New York: Norton. 1977), pp.18-19.

the self. Recognition or *zhiji* is a perennial motif in Chinese literary and cultural traditions[96] as well as in the *Dream.* The novel's frame story, where the Stone is misrecognized by Mother Nüwa as lacking talent for celestial repairs, makes it clear that the novel as a whole is structured around the theme of the self seeking the other's recognition.

The autonomy and mastery Jia Baoyu enjoys in his relationship to *nüer* is transient and illusory. He is not the omnipotent protector of nüer as he wishes to be, despite his ability to occasionally protect them from verbal abuse and corporeal punishment. While able to save the young maids from the abusive hands of the older servant women, Baoyu fails the task when he has to confront his mother, rather than the servant women. He makes no heroic attempt when Lady Wang, waking up from her noon nap and finding Baoyu flirting with Jinchuan, slaps Jinchuan on the face and accuses her of corrupting Baoyu (*HLM* 30.323). When he sees her get up, Baoyu hurriedly runs out of his mother's inner room and into the Garden, leaving Jinchuan to Lady Wang's mercy, daring not to defend Jinchuan as he would if Jinchuan were abused by an older servant woman. While he is willing to take Caiyun's crime onto himself, Baoyu is unable to acknowledge his own wrongdoing in that he is the one who starts the flirtation with Jinchuan. It is not that Baoyu likes Jinchuan less than Caiyun or other girls. Upon hearing Jinchuan's suicide, Baoyu feels devastated, plunged to "a state of deep grief…wishing to die instantly himself so as to accompany Jinchuan on the road to the other world" (*HLM* 33.348).

[96] Eric Henry traces the origin of the term zhiji in early Chinese culture. See his article "The Motif of Recognition in Early China," in *Harvard Journal of Asiatic Studies* (June 1987), vol. 47, No. 1, pp.5-30.

Baoyu fails to protect his own maids, including Qingwen, Sier, Fangguan, as well as some of the other actresses, from being banished from the Prospect Garden by Lady Wang. He dares not even utter a single word in front of his furious mother, even though he would rather die than see Qingwen and others driven away (*HLM* 77.859). Baoyu's paralysis, that is, his inability to defend the girls, takes place right after he accuses married women of being cruel-hearted in their dealings with young girls. Unable to save Siqi from being banished, Baoyu points out to the backs of the several married women servants who are taking Siqi away, "Strange, the way these people become such bullies once they marry and get infected by the odor of men. They end up even worse than men!" In reply to the older women gatekeepers' amused question, "So what you mean is, all girls are good while all women are bad?" Baoyu nods a yes, "Exactly, exactly!" (*HLM* 77.857). It is ironic that Baoyu does not put the same blame on Lady Wang, but tries to find out who reports to Lady Wang his private conversations with Qingwen and other maids.

The fate of the virgin girls, whom Baoyu loves and worships so much, is ultimately subject to patriarchal control of their body and mind. In spite of her moral and sexual purity, the virgin girl is the object of male desire. The girls cannot choose whom to marry, and marriage arranged usually proves disastrous to the girls in the story. The Prospect Garden is not proof from the penetration of patriarchal authority. During the search of the Prospect Garden, which is endorsed by Lady Wang, the girls lose their privacy and are reduced to the object of examining patriarchal gaze.

The girls are ultimately banished from the Garden, by means beyond their control. Three of the Jia girls, Yuanchun, Yingchun, and Tanchun are married out against their will. Yuanchun, despite her status as the Imperial Concubine, laments the royal palace as "that visitor-forbidden place" where she is sent to by the Jia house (*HLM* 18.186). Yingchun is married by Jia She to an abusing husband, and commits suicide soon afterwards. Tanchun's married to a husband in a faraway place across the seas from home. Xichun, the youngest of the four sisters, insists on becoming a nun. Daiyu dies as a result of the family authorities' interference in her love affair with Baoyu.

The preordained deaths of the girls bespeak the illusoriness of the Garden, which is an imagined and ideal world standing for the mirror stage. The Garden's resemblance to the Land of Illusion further denotes, as the latter's very name suggests, that it is idealized and illusory.

Baoyu's jade also proves to be illusory as it plays an ambiguous role in his life. On the one hand, the jade secures him the privilege to indulge in a carefree life in the Prospect Garden which is the site of the mirror stage, while on the other hand it links him irrevocably with the patriarchal symbolic order.

Baoyu's jade is the part of him that wins him love from Grandmother Jia. The five-color jade that Baoyu is born with in the mouth indicates "something very unusual in the heredity," and that unanimous opinion kindles Grandmother Jia's love for him: "All people have said that. That is the reason why his grandmother loves him as a precious treasure" (*HLM* 2.19). Even though Baoyu fails Jia Zheng's expectation in the

first-birthday disposition test and leaves Jia Zheng in anger and displeasure, Grandmother Jia still regards Baoyu as her "root of life" (minggenzi) (*HLM* 2.19). It is also via Grandmother Jia, and therefore through the jade, that Baoyu is allowed to live with the girls in the Garden. When Yuanchun considers the plan to let the girls of the Jia mansion move into the Garden, her decision to move Baoyu into the girls' garden is made to please Grandmother Jia (*HLM* 23.237).

The maternal hand that supports the child in Lacan's mirror stage is provided partially by Grandmother Jia, who protects Baoyu from Jia Zheng's disciplining. As the matriarch with the highest authority in the internal family affairs, Grandmother Jia can overwrite Jia Zheng's order for Baoyu to study and socialize with scholar-officials. When Baoyu gradually recovers from the beating wound received at the hands of Jia Zheng, Grandmother Jia instructs Jia Zheng's Head Boy that Jia Zheng not demand Baoyu's presence when entertaining guests within a few months, and that Baoyu be not allowed to see outsiders or to go outside the inner gate during this period (*HLM* 36.377).

Grandmother Jia, however, is simultaneously the matriarch who bolsters patriarchal norms and values. She tries to aid Baoyu's assimilation into the symbolic order. When Jia Zheng comes back to urge Baoyu to study, Grandmother Jia assures Baoyu of her protection of him, on the condition that Baoyu obey his father and focus on study, as she tells Baoyu: "You should give it a try, my darling. You don't want to anger your father. Don't worry. Remember I shall always be here if you need me" (*HLM* 81.909, *SS* 81. 46).

Baoyu's jade is rooted in the patriarchal symbolic system. Born to Baoyu in the mouth, the jade is a phallic symbol.[97] Its phallic meaning is implied early in the novel by Baoyu himself, when he feels desperate upon learning that Daiyu does not have a jade like the one he has: "None of the girls in the family has got one. Only I have got one. I've always find it unnecessary. Now this fairy-like cousin hasn't got one either. So I'm sure it is not a good thing" (*HLM* 3.35). Grandmother Jia in referring to the jade as Baoyu's "root of life" likewise hints at the same metaphor (*HLM* 3.35). The comparison of the jade to "a sparrow's egg" in chapter 8, where Baochai gets a chance to take a good look at it, further confirms the jade as a phallic symbol, as the bird's egg is a metaphor for the male sexual organ in Chinese cultural traditions.[98]

The eight characters inscribed on Baoyu's jade, "Lose me not, forget me not, /And you shall have hale longevity," echo those inscribed on Baochai's gold lock, "Leave me not, abandon me not, /And you shall enjoy everlasting youthfulness" (*HLM* 8.87). The matching of the two inscriptions signals that of their bearers, that is, the jade and the locket, and, in turn, Baoyu and Baochai. In fact Baochai is instructed explicitly by the Monk to look for and marry no one but a man with a jade. The "Marriage of Gold and Jade" is couched in terms that denote high social and economic status, and as such is typical of an arranged marriage endorsed by the aristocratic patriarchy, which is highly

[97] That the jade is a phallic symbol is first pointed out by David Hawkes in his introduction to his translation of *Honglou meng*.

[98] Guo Moruo identifies birds like the phoenix and the swallow as symbols of the male reproductive organ. He also points out that in Chinese popular culture the bird's egg has been an alternative name for male scrotctum. See his *Guo Moruo quanji: lishi bian* (Beijing: renmin chubanshe, 1982), vol. 1, pp. 328-329.

invested in ensuring a good balance of the exchange value of its constituent individuals and families. In contrast, the "Pledge of Wood and Stone" is privately made between two humble elements of Nature, devoid of any social or economic value. While the Wood-Stone Pledge represents a choice of two individuals, the Gold-Jade Marriage is an edict ordained in the Name of the Father as part of patriarchal discourse.

While the Wood-Stone Pledge belongs to the imaginary order and the Gold-Jade Marriage belongs to the symbolic order, the latter is promoted by Yuanchun the Imperial Consort, who is the head of the girls in the Prospect Garden and in this sense the earthly version of the Goddess of Disenchantment. Yuanchun through her marriage to the emperor upholds the patriarchal symbolic order. In chapter 28, while she bestows gifts on every family member on the Dragon Boat Festival, she gives the same items to Baoyu and Baochai, a much more generous gift than that given to Daiyu and the three Jia girls. Baoyu wonders if there is a mistake in distribution, taking it for granted that Daiyu rather than Baochai should be given the same share as he is (*HLM* 28.304). The intention of Yuanchun is ascertained by both Daiyu and Baochai. When Baoyu comes across Daiyu and asks her why she turns down his offer to share with her the gift he gets from Yuanchun, Daiyu speaks of herself as wood (*caomu zhiren*), inferior to Baochai who is gold (*HLM* 28.304). The gift from Yuanchun also reminds Baochai of the Gold-Jade Marriage prescribed by the Monk (*HLM* 28.306).

The loving gaze of the girls, especially the maids, which Baoyu prizes so much and depends on for life, is also complicated through their recognition of the jade as a

patriarchal signifier. Being aware of the symbolic value of the jade, the young maids compete for Baoyu's attention and for a higher niche of the hierarchical ladder of the servant crowd.

The maids try to gain a place in Baoyu's life because Baoyu as the most beloved male heir of Grandmother Jia is the de facto inheritor of the largest share of the Jia mansion. They can improve their life and status if they are chosen and preferred by Baoyu. Hence the competition among the girls to gain Baoyu's favorable attention and even a maid position in Baoyu's place. Xiren, who devotes herself body and heart to Baoyu, is a good example. Assigned to Baoyu by Grandmother Jia, Xiren is the closest maid of Baoyu's and knows that Grandmother Jia means her to become Baoyu's concubine. Therefore Xiren agrees to practice with Baoyu the "Cloud and Rain" lesson instructed to Baoyu by the fairy Disenchantment in his dream (*HLM* 6.61). When her mother and brother want to buy her out from the Jia house, Xiren rejects their offer, giving the reason that she is treated well in the Jia house, "I've got a good situation—one in which I'm not beaten and sworn at all and where I'm fed and clothed as well as the masters themselves" (*HLM* 19. 200, *SS* 19.388). However, the real reason that she leaves out and which is discerned by her family when Baoyu comes to her home for a visit is that she is the unofficial concubine to Baoyu. Xiren entertains ambitions to strengthen her place in relationship to Baoyu, as she feels "the recurrent ambition to strive for glory" (*HLM* 31.327). Xiren also gains the trust of Lady Wang by suggesting to the latter that Baoyu should be moved out of the Garden in order to avoid scandals (*HLM* 34.361), and

Lady Wang financially acknowledges Xiren's status as Baoyu's chamber-wife, by giving her the same monthly allowance as Jia Zheng's concubines Aunt Zhao and Aunt Zhou (*HLM* 36.379).

Baoyu's resistance to growing up is an attempt to avoid an encounter with the Name of the Father and to defer entry into the symbolic order. To grow up means to be confined by the rules of the symbolic order. In the eyes of patriarchal representatives such as Jia Zheng, practicing exam essays and preparing for the civil service exams are signs that mark the path of a grown-up. Jia Zheng entrusts Baoyu in the hands of Jia Dairu and asks Dairu to lead Baoyu onto that path. Baoyu's being made to resume Confucian studies resembles a wild horse being harnessed, as jokingly commented by Grandmother Jia (*HLM* 82. 912). Jia Dairu articulates more explicitly the pains one has to undergo to enter the symbolic order of the adult world. By asking Baoyu to extrapolate two sentences by Confucius, Jia Dairu tries to make Baoyu understand the necessary sacrifices, "Growing up is giving up indulgence in one's will; indulgence in one's will does not lead to growing up" (*chengren bu zizai, zizai bu chengren*) (*HLM* 82.916).

The phrase "indulgence in one's will", which literally means "not being oneself," bespeaks the alienation from the self and the deformation of metaphorical castration that entry into the symbolic order entails. Jia Baoyu rejects such alienation inherent in the

process of growing up.[99] While Jia Baoyu rejects the symbolic order, Zhen Baoyu, who is his double, accepts patriarchal acculturation.

Like his inborn desire for autonomy and mastery, Jia Baoyu's desire for the others' recognition of his talent also originates from the psychical trauma imposed on him by the primeval Mother Nüwa. When the Stone is rejected by Nüwa as unqualified for the mission of filling in the hole of the heaven, his failure to be chosen for the job arises from Nüwa's failure to recognize his capabilities rather than his inherent lack of talent. In other words, the Stone's superfluous lack of talent is the primeval Mother's lack of insight, or her misrecognition, transferred onto him.

The significance of the other's recognition of one's talent is hinted at in the story of Jia Yucun and Jiaoxing (*HLM* 1.9). Jia Yucun stares at Jiaoxing picking flowers, feeling attracted to her, while Jiaoxing looks back at him twice. Yucun takes Jiaoxing's gaze at him as her recognition of his potential to rise from rags to riches, and thus takes her as an insightful hero (*juyan yinghao*) and a bosom friend (*zhiji*). Jiaoxing's recognition confirms Jia Yucun's confidence in himself and helps him pass the civil service exams and gain a government official career.

Misrecognition comes from people that uphold the patriarchal symbolic order, such as old servant women, in addition to Jia Zheng, Jia Yucun, Lady Wang, and others. Baoyu suffers from double misrecognition in chapter 33, with him being, to an ironic yet hilarious effect, misunderstood by an old servant woman just when he is about to be

[99] Martin W. Huang discusses the relationship between *qing* and the reluctance to grow up in *Honglou meng*. See idem, *Desire and Fictional Narrative in Late Imperial China* (Cambridge, Mass.: Harvard University Asia Center, 2001), pp. 271-314.

severely beaten and somewhat unjustly accused by Jia Zheng of the potential crimes of patricide and regicide. Even though the old woman misinterprets Baoyu, inasmuch as getting no less than the opposite of Baoyu's meaning, her reply to Baoyu's urgent request for help demonstrates the patriarchy's attitude of indifference towards Jinchuan's death, which heralds the tragic endings of almost all the girls in Prospect Garden. The old woman's affirmation that the money and clothes given by Lady Wang for Jinchuan's funeral is well worth the latter's death reveals the patriarchy's misrecognition of the real value, i.e., the inmost self of nüer and of Baoyu, as nüer is Baoyu's mirror image.

Baoyu's jade recalls the precious jade matrix that Bian He presents twice to kings of Chu. However, twice is the jade misrecognized as a piece of stone, and Bian He's two feet are amputated as a punishment for his attempts to cheat the kings. Bian He cries bitterly not over the loss of his feet, but because his loyalty to the kings, which is symbolized by the priceless jade, is misrecognized as worthless and blemished like a stone. The stone-jade dyad also appears in the story of Baoyu, with the primeval Mother Nüwa acting as the blind kings of Chu who misrecognize Baoyu's jade as a common stone which lacks the talent to repair the heaven, a metaphor of serving the government and the emperor, who is traditionally called "Son of Heaven."

The failure on the part of the two kings of Chu to recognize the precious jade inside the ostensible stone leads to Bian He's amputation, which is metaphorical castration. Like the story of Bian He, the classical recognition stories in Chinese culture links the motif of castration, in the form of bodily mutilation or loss of life, with the loss of recognition.

The significance of the recognition from a *zhiyin* or *zhiji* to the self is more explicitly indicated by the grateful remarks of Guan Zhong on Bao Shuya, whose perception of Guan Zhong's real worth, despite his frequent failures, composed another classical story of recognition. Guan Zhong said: "Those who give birth to me were my parents, whereas the one who knew me was Bao Shuya." Guan Zhong's juxtaposition of parents and Bao Shuya, "giving birth to me" and "knowing me" shows that recognition is equal to the act of life-giving, or rather bringing the self back to life from the void of death and misrecognition.

The conflation of recognition and the gift of life in the frame story into motion the action of the novel. The romantic love between the Luminescent Stone-in-Waiting and the Crimson Pearl Flower originates from their recognition of a *zhiji* in each other. Daiyu's tears for Baoyu recall the tears that Bian He sheds for the precious jade embedded in the stone. Like Bian He, Daiyu recognizes the real worth, that is, the jade, in Baoyu who is mistaken for a useless stone by Nüwa and the patriarchy that the primeval Mother represents.

When Daiyu and Baoyu first meet in the mundane world, the familiarity of each other signifies an intuitive *zhiji*. The reciprocity of recognition between Baoyu and Daiyu is further highlighted in chapter 32. Baoyu takes Daiyu as his *zhiji* because the latter does not urge him to pursue the scholar-official career (*HLM* 36.377). Unlike Baochai, Xiangyun and Xiren, Daiyu shares Baoyu's preference of a free life over a Confucian

career of public service, as she expresses the spiritual kinship she feels towards Tao Yuanming in her three poems on chrysanthemum in the poetry contest in chapter 38.

Daiyu and Baoyu are *zhiji* to each other, whereas Baochai and Baoyu are not. As the first line from her lantern riddle implicitly portrays herself: "My 'eyes' cannot see and I'm hollow inside" [100] (*SS* 22.449), Baochai lacks the perception to see Baoyu for what he really is, that is, her gaze at Baoyu results in her misrecognition, like that of Nüwa, of Baoyu.

The importance of recognition for the self is also hinted at in the novel through instances where its opposite, misrecognition, takes place. Daiyu in chapter 83 also suffers from misrecognition by an old servant woman. Hearing the old woman accusing her granddaughter of the latter's unauthorized entry into the Prospect Garden, Daiyu mistakes herself for the one who is being denounced. Daiyu's supposed misrecognition of the old woman's condemnation, however, proves to be her intuition of Grandmother's Jia's ultimate decision to veto her marriage with Baoyu. As the old woman's words here recall Grandmother Jia's verdict, which Daiyu dreams of, of removing Daiyu from the Prospect Garden by marrying her out (*HLM* 82.919), the old woman who censures her granddaughter is an image of Grandmother Jia and, like the matriarch of the Jia family, represents patriarchy. With the Prospect Garden being the world of nüer and Daiyu figuring as Wood or the Crimson Pearl Flower, the old servant woman, who is ironically

[100] The answer to this riddle is "Madam Bamboo" (*zhu furen*) a handy device that is made of bamboo and used in bed as an air-cooler in summer. This riddle does not appear in the Chinese version of the novel used for this dissertation, but it fits the character of Baochai.

assigned the duty of taking care of the trees and flowers in the Garden (*HLM* 83.1260), fails to recognize the innermost being of Daiyu.

The motif of misrecognition underlying superficial recognition prevails in the novel. For example, what is ironic about the story of Jia Yucun and Jiaoxing is that Yucun's assumption of Jiaoxing's recognition of his talent and her love for him is based on his misrecognition. Jia Rui's sight of a beautiful image of Xifeng in the front side of the Precious Mirror proves to be misrecognition, too, as the true version of that image is a skeleton, revealed in the back side of the mirror. These other characters' misrecognition with the mirror seems to reflect that of Baoyu's.

Baoyu longs for recognition, especially by nüer. In chapter 22, when his well-intended efforts to mediate the relationship between Xiangyun and Daiyu are misunderstood and snubbed by both of them, Baoyu writes a poem in imitation of a Buddhist gatha to express his wish for emotional detachment from the girls. After he finishes the gatha, however, Baoyu adds a verse to further explain its meaning, for fear that other people cannot understand it (*HLM* 22.229). What is ironic is that none of his maids can read, as Xiren hands the sheet to Daiyu to find out what Baoyu writes.

The illusionary nature of the idealized imago of wholeness is also exhibited by nüer's destined transformation into the earthly mother or the married woman, who internalizes the patriarchal values. The married woman, epitomized in the mother figure, is a phallic woman because she gains the phallus through her child(ren). She supports the patriarchal order of the society by raising children to serve that order. The Primal Mother

Nüwa shows a prime example of how the mother functions in the society. She performs the patriarchal and phallic role of using the stones created by her to mend the heaven butian. Baoyu's mother, grandmother, as well as his father and paternal forebears, have the same expectations of Baoyu.

Baochai's unconscious adoption of the patriarchal gaze makes her a phallic woman, too, as is implied in the image of the gold hairpin, which is her symbol in the rebus picture included in the "Main Register" when Baoyu dreams of a visit to the Land of Illusion. Baochai internalizes the patriarchal discourse in terms of its norms of masculinity and femininity. That is, gentlemen like Baoyu should engage themselves in the pursuit of an official career, while women are expected to focus on needlework, better if they never learn to read.

Conforming to the patriarchal notion of femininity, Baochai is bound to the social gaze, which comes from the eye of the Other, as she is always seen busy with proper feminine work whenever people visit her in her room. For example, when the wife of Zhou Rui sees her in the inner room she is "tracing a pattern for her embroidery" with her maid Ying'er (*HLM* 7.73; *SS* 7.167); when Baoyu visits her a few days later she again is found doing needlework in the same room (*HLM* 8.86; *SS* 8.187). During the time of the check-up of the Garden, Baochai moves out of it voluntarily, and her absence is an effective endorsement of the patriarchal searching gaze, which is ironically delegated by Lady Wang and her servant women.

Baochai also displays typical conformity to the patriarchal discourse in the matter of marriage. When Aunt Xue asks her if she is willing to marry Baoyu, Baochai replies to her, "A daughter's marriage lies in her parents' hands. Since Father is dead, the decision is entirely yours. Consult my elder brother if you wish, but not me" (*HLM* 95.1048; *SS* 95.313).

Baochai not only internalizes the societal panopticon in what she does herself, but also aspires to be the gaze. She admonishes Daiyu after hearing the latter citing passages from *The Return of the Soul* and *The Western Chamber* (*HLM* 42.450; *SS* 42.332). Her disciplining of Daiyu, though in a friendly and gentle manner, reveals her having a vigilant ear, or serving as the acoustic gaze, over the verbal correctness of the girls in the Garden.

Baochai presents socially a personality that facilitates the operation of the patriarchal power structures. Baochai is noted for her socialization skills in navigating in the complex social milieu of the extended Jia family. She handles aptly her relationships with different people, ranging from Grandmother Jia (selecting Grandmother Jia's favorite food and plays on her birthday), Lady Wang (offering her dress for the deceased Jinchuan), Aunt Zhao, to servants. Baochai gains approval from almost everyone in the Jia family. Baochai's identity is erected on the needs and demands of others.

Internalizing patriarchal gender norms, Baochai to a large extent abnegates her own desires in order to maintain gendered power dynamics. She tends to repress her desires to such a great degree that her social mask becomes reified. She sets out on the journey of

forsaking her interior selfhood, following in the footsteps of Li Wan, who finds herself approaching the Yellow Springs Road (*huangquan*) when she earns an exterior outfit of splendor through her son and leaves nothing but a hollow name (*xuming*) to later generations (*HLM* 5.59).[101]

The illness of "toxic overheatedness" (*redu*), which Baochai is born with, is a somatic symptom of her passionate desire. Signs of bodily heat that occur in girls, such as Daiyu and Keqing, are metaphors of passion (*qing*) and erotic desires.[102] Daiyu writes three poems expressing her love for Baoyu on the two old handkerchiefs that Baoyu sends her as a token of his love,[103] and when she wants to continue writing, she feels hot as if her body is burning in the fire[104]: "she felt that her whole body was burning hot all over and her cheeks were afire" When she looked into her mirror, she saw her cheeks "all red, of a deeper hue than peach flowers, while she was unaware that a serious illness started here" (*HLM* 34.363).

It should also be noted that early in the novel, Qin Keqing succumbs to a mysterious illness that battles many doctors until one named Zhang Youshi gives a credible diagnosis. According to Zhang Youshi, Keqing's prolonged absence of menstruation is a result of the heatedness in her body, termed by the doctor as "lack of water and

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[101] Li Wan's fate as predicted by the 12th verse of the *Honglou meng* song suites in Baoyu's dream.

[102] For a discussion of the difference between *qing* and *yu*, or sexual desire in traditional Chinese culture, see Martin W. Huang, *Desire and Fictional Narrative in Late Imperial China* (Cambridge, Mass.: Harvard University Asia Center, 2001).

[103] In Chinese, the word for the handkerchief and the word for longing for someone are homonyms.

[104] That fire serves as a symbol of desire in the *Dream* is also pointed out by Halver Eifring.

exuberance of fire," "the vital energy of the heart sinks and gives rise to fire" which is a "feeling of heatedness in the heart" (*HLM* 10.112). Keqing's heart fire or inner heatedness symptomizes her as an embodiment of love or passion, or "the world's foremost lover" as she explains to the ghost of Yuanyang who commits suicide (*HLM* 111.1201). As the younger sister of the fairy Disenchantment, Keqing holds "the highest seat" in charge of love in the Land of Illusion (*HLM* 111.1201). Her personification of love is also indicated in the girls' registers that Baoyu browses through in his dream in chapter 5, with the poem that depicts her beginning with the lines "From the sky of love and the sea of love was she born into a body of love" (*HLM* 5.55).

While both Daiyu and Keqing die from their illnesses which are named Cold Fragrance Pills, that are made according to the Monk's prescription. The pills, as its name suggests, is an antidote that cools down and even extinguishes the heatedness generated by passion. As the Monk figures as a messenger of the patriarchal discourse to Baochai by offering her the golden locket, the advice of the Gold-Jade Marriage, as well as the prescription of Cold Fragrance Pills, the last of his gifts represents a method of treatment, given by the patriarchal symbolic, of passion which characterizes the imaginary order that the girls and Baoyu belong to. In other words, the cure of the flame and illness of passion is repressing it in accordance to the social norms.

Baochai makes a point of repressing her passion, to the point of becoming rid of it altogether. She takes no liking for girls' accessories of adornment, which Baoyu on the contrary have a passion for, and keeps herself simply clothed as well. When she gives all

the silk flowers to the girls of the Jia family to wear on their heads, Aunt Xue explains to Lady Wang: "You don't know how eccentric Baochai is. She never likes such things as ornaments and cosmetic powder" (*HLM* 7.75). Neither does Baochai like luxurious cloths even though she can easily afford them, with her having a wealthy royal merchant family. When Baoyu visits her in chapter 8 she is seen in relatively old clothes (*HLM* 8.86). Furthermore, Baochai's bedrooms also bespeak her subdued temperament. When she lives in the Pear Tree Court, she hangs relatively old silk curtains (*HLM* 8.86). Her bedroom in the Prospect Garden is also austerely furnished, "resembling a snow cave, decorated with no ornaments" (*HLM* 40.429). It turns out that Baochai turns down all the room ornaments sent by Xifeng. Moreover, the white flowers that go into the ingredients of the Cold Fragrance Pills, which sustains Baochai's health, also denote the paleness of Baochai's character.

Baochai's repression of her passion, as symbolized by the austerity of her bedroom, links her to Li Wan who, as the young widow of Baoyu's deceased elder brother, rids herself of sexuality and lives her passionless life like "a withered tree and dead ashes" (*HLM* 4.38). Inheriting her father's belief in the patriarchal maxim that "lack of knowledge is a woman's virtue," Li Wan models herself on the exemplary women depicted in books such as *Biographies of Exemplary Women*, which promote women's virtues and codes of behavior as desired by the patriarchy. Like Baochai, who reminds Daiyu of the importance of needlework to a girl, Li Wan lives up to her name, which means a kind of silk, and makes spinning and sewing, rather than reading books, her

primary occupation (*HLM* 4.38). Baochai becomes a widow at the end of the story, as unknowingly predicted by her sister-in-law Jingui (*HLM* 83.934).

The water motif, as concerns Baochai and Daiyu, also bespeaks Baochai and Daiyu's contrasting relationships with the Baoyu. Water is a symbol of nüer, as Baoyu's water/mud metaphor denotes. The Cold Fragrance Pills that Baoyu eats to treat her inborn illness of "toxic heatedness" (*redu*) are made, according to the Monk's prescription, from four kinds of water and four kinds of flowers, all of which are among the best essences of the world of nature (*HLM* 7.74). Baochai's consumption of the pills signifies her complicit role in the destruction of the Prospect Garden, the kingdom of girls, through the double symbolic acts of dehydrating and deflowering. In other words, by conforming to the patriarchal ideology, Baochai, following the examples of Grandmother Jia and Lady Wang, poses as a devouring mother to Baoyu. Daiyu, on the contrary, produces water in the form of tears, as she makes up her mind, before she comes to the human world, to give "all the tears over the course of my whole life" to Baoyu as a return for his gift of heavenly dew (*HLM* 1.5). Baoyu feels an affinity to water, which he sees as possessing a purifying effect, and he wishes for the cleansing power of water, in the form of girls' tears, to help return his body to the state of nothingness when he dies (*HLM* 36.383).

While Baochai as a phallic woman acquires a masculine role, Daiyu in contrast is given the feminine role. For example, when Baoyu learns of the newly-forged friendship between Daiyu and Baochai, he jokingly asks Daiyu "When did Meng Guang (the wife) receive the food vessel from Liang Hong (the husband)?" referring to Daiyu's acceptance

of Baochai's offer of friendship. Baoyu here reverses the gender roles of the original story, which is "Liang Hong (the husband) received the food vessel from Meng Guang (the wife)." Similarly, when Lady Wang, another figure of the phallic woman in her issuing the castrating gaze by searching the Garden as well as forcing Jinchuanr and Qingwen to death, gives Ouguan (actress playing the young male figure) to Daiyu and Ruiguan (actress playing the young female figure) to Baochai. Ouguan and Ruiguan play husband and wife not only on stage, but also in real life as a lesbian couple. It is Baochai's acceptance of patriarchal femininity that paradoxically puts her in the patriarchal masculine role, whereas Daiyu is here given the feminine role through her transgression of patriarchal imperatives of proper femininity as represented by her self-expression through poetry. Therefore, both masculinity and femininity have double registers in the novel, one referring to the patriarchal gender norms, the other aimed at the breaking of those norms.

The above episode reveals Baoyu's anxiety about being misunderstood and misrecognized. He gets recognition from nüer, who belongs to the imaginary order, as both Daiyu and Baochai outsmart him in understanding the Buddhist gathas. Misrecognition comes from people that uphold the patriarchal symbolic order, such as old servant women, in addition to Jia Zheng, Jia Yucun, Lady Wang, and so on. Baoyu suffers from double misrecognition in chapter 33, with him being, to an ironic yet hilarious effect, misunderstood by an old servant woman just when he is about to be

severely beaten and somewhat unjustly accused by Jia Zheng of the potential crimes of patricide and regicide.

Baoyu comes to an awareness of the illusoriness of the mirror stage. He does not realize this misrecognition of his until he sees Lingguan and learns of the love between Linguan and Jia Qiang. When he finds Lingguan in her bedroom, Baoyu, assuming Lingguan is like all the other girls who covets his company, asks Lingguan to sing for him but only to get rebuffed by her. Baoyu feels embarrassed as he has "never been rejected like this" (*HLM* 36.385). After witnessing signs of love between Lingguan and Jia Qiang, Baoyu has his epiphany of love: he cannot get the tears of all the girls to bury him for everyone has his or her share" (*HLM* 36.386).

In the concept of recognition in Chinese culture, the subject willingly feminizes itself in return for the favor of recognition by an other, a *zhiji*. Feminization is usually coded in the analogy of a gentleman (*shi*) seeking recognition and a woman beautifying herself for the eye of a male. Such is the case in Bi Yurang's prototypical observation of the subject's desire for recognition: "A gentleman dies for one who knows him; a woman adorns herself for one who delights in her." Sima Qian endorses the comparison when he borrows the phrase to describe himself, as the only modification he makes is replacing the word "dies" with that of "be employed" (*yong*). In the *Dream*, the motif of the literati's voluntary feminization of the self is most prominently illustrated by Jia Yucun's analogy of himself to a jewel and a hairpin, both objects of adornment, in his lines that express his ambition for recognition by the patriarchal other and hence success in the

Confucian official career path: "The jewel in the casket bides till one shall come to buy; the hairpin in the drawer hides, waiting its time to fly" (*SS* 1.59; *HLM* 1.9). The frame story of the novel provides a literal example of the feminization of the self in search for recognition or *zhiji*. The Crimson Pearl Flower gains the ability to shapeshift into a human form and acquires only a female body (*HLM* 1.5), in its effort to repay the Stone's recognition/gift of life.

Baoyu's primal trauma of being rejected by the primeval Mother Nüwa represents the Chinese literati's perennial frustration with the Emperor's failure to recognize their talent for government in traditional Chinese society. In literary representations of the emperor/literati relationship, starting famously from Qu Yuan, the emperor figure is usually compared to a female lover, whose elusive love the literatus tries to woo. Sometimes the literati align themselves with socially marginalized female figures, waiting to be saved by a male lover.[105] Whether the literati are described as a male or female lover, it is a feminine role of passive recipient, whereas his counterpart is a phallic figure, be it male or female.

Baoyu is frequently misrecognized as a girl in the novel. Baoyu's femininity, manifesting in his preference for female stuff and female company, is ridiculed by some people as transgressive, for example, by Jia Zheng. Baoyu feels himself as "zhuowu" in front of (the mirror) of beautiful girls or boys such as Qin Zhong.

[105] For a discussion of literati identity in Qing novels, see Steven Roddy, *Literati Identity and Its Fictional Representation in Late Imperial China* (Stanford: Stanford University Press, 1998), pp. 18-42.

Baoyu's voluntary smashing of the jade is a reversal of the castration complex. Instead of being afraid to lose his penis, he is eager to identify with the girls by getting rid of his phallic excess. Women are made from water while men are made from mud, which is water with the excess of earth. Baoyu embodies a new type of masculinity, which is in conflict with the patriarchal norm. As he is frequently misrecognized as girls by different people, his unique masculinity lies in his ability to empathize and identify with girls, in whom he finds consonance, because they are not polluted by the patriarchal world of excess. For Baoyu, girls are not simply the other sex. What is more important is that they embody life at its most natural state, regardless of markers of their biological sexual identity.

Related to Baoyu's feminine identification is the question of patriarchal gender ideologies. Louise Edwards in her critical works offers an enlightening perspective on the commonly applauded aspect of the progressive gender ideologies presented in the novel. She argues that Baoyu's eulogy of female purity and superiority is more than a reiteration of the patriarchal gender ideology.[106] I will develop Edwards's argument both in further support of her viewpoint and in starting from where she misreads. On the one hand, female sexuality is regarded as both the origin and consumptive cure of male disease. For example, in Lady Wang's eyes, a girl like Qingwen, Wu'er, and Daiyu conceals a seductive woman within, and Baoyu the seducer is seduced by the lower-class servant girl Jinchuanr. When Baoyu is not himself with his Jade missing, the solution is to find

[106] See for instance Louise Edwards, *Men and Women in Qing China: Gender in the Red Chamber Dream* (Leiden: Brill, 1994).

him a woman to marry so as to cure him. On the other hand, patriarchal gender ideology as presented in the novel is more complicated than Edwards argues, even though she acknowledges its complex ambiguities. She claims that the widow Li Wan is favorably treated in the novel, as are the maidens. Actually there is a deeper sense of irony and mockery in the depiction of Li Wan, such as the sarcastic prediction of her, shown in Baoyu's dream in chapter 5, as wearing a splendid dress of honor as her shroud after a hollow life lived according to patriarchal prescriptions of a chaste widow.

Baoyu has a famous theory of women divided into three life stages "Nuren sanfen lun": the virgin, the married, and the old women. What is particularly noteworthy in Baoyu's theory is the contrast between the virgin and the married women. The same contrast also exists in the other trio of virgin, mother, and shennü (erotic goddess), where the latter two represent the married women through their association with men. Baoyu eulogizes the unmarried young girls as pure innocent creatures while he condemns the married women as being contaminated by men. Baoyu's different attitudes towards the virgin girl and the married woman have usually been interpreted as his liberal stance uplifting women's status. Louise Edwards, however, points out the power structure where women are positioned in the novel as well as in traditional Chinese society. Unmarried girls are protected from the contamination of men and worldly struggles, not allowed to step outside the multiple doors of the inner court, living in an isolated state of "not going out of the first door, not entering the second door." The female virgins are pure and innocent by having no power in the household at all. The married women, in contrast, are

allowed some power after marriage. Once married women assume the responsibility and power of managing the household affairs, they share patriarchal power through her sexuality and reproductivity, i.e., through having a child, especially a male child.

Nevertheless, even for the married woman, too much power may destroy her. Xifeng goes beyond her proper domain of the household and becomes corrupted by power and wealth. Xifeng's power derives from her role as the manager of the Rongguo household specializing in economic affairs. She is appointed by Lady Wang as the latter's delegate. Xifeng's power rests on the economic resources she controls. She is also able to use those resources to bring men, government officials, outside the family to her service.

As discussed above, Baochai and Daiyu figure twice as a metaphoric couple, and constitute a case of what Andrew Plaks names "complementary bipolarity." If Baochai and Daiyu represent the two contrary sides of Baoyu, whose very name derives its two characters from the names of Baochai and Daiyu respectively, then so is the pair of Zhen Baoyu and Jia Baoyu. Critics have generally taken Zhen Baoyu as Jia Baoyu's mirror image, for the obvious reason that Zhen Baoyu is "almost always refracted indirectly in the novel—through…Baoyu's dream vision"[107] in front of the mirror. While this line of interpretation is not invalid, I would like to argue in the reverse way, that is, Jia Baoyu may also be viewed as Zhen Baoyu's mirror image. As mentioned earlier, there exists a splitting distance between Jia Baoyu, who resists patriarchal acculturation, and the Jade, which with the inscription on it enters directly into the symbolic order, even though at the

[107] Haiyan Lee, "Love or Lust? The Sentimental Self in *Honglou meng*," in *CLEAR* 19 (1997): 85-111, p. 94.

mythical level the person and the Jade are one. Like the Jade, which is turned into a cultural bearer since birth, Zhen Baoyu is eventually assimilated into the patriarchal discourse. Hence Zhen Baoyu is the "real" jade, whereas Jia Baoyu is the "fake" jade, as implied by their respective last names. In other words, as the patriarchal gaze looks everywhere, no one is likely to escape its penetration safely. In this light Zhen Baoyu can be regarded more as a realistic being and Jia Baoyu more as a textual and thus imaginary being, which is again indicated by their family names.

According to Lacan, the mirror image is illusory and the subject is misrecognized as the ideal ego, therefore Jia Baoyu, as the mirror image of Zhen Baoyu, is an imaginary figure. Jia Baoyu's successful resistance to the Name/logos/word of the Father is idealized and illusory, as when they hear someone saying "The master calls for Baoyu!" both Baoyu are struck with "terror" and one of them hurriedly runs away. The one that flees is Jia Baoyu, as when he wakes up he points to himself in the mirror but misrecognizes his own mirror image as Zhen Baoyu. That misrecognition takes place simultaneously in the mirror and in Jia Baoyu's dream. In this sense dreams are like mirrors, and vice versa. For another example, Zhen Baoyu's dream of the fairy Disenchantment resembles both Jia Baoyu's second dream of the Land of Illusion towards the end of the novel and Jia Rui's looking into the Precious Mirror of Romantic Passions. They are less similar to Jia Baoyu's first dream of the same place. Zhen Baoyu witnesses numerous girls turning into ghosts and skeletons. Jia Baoyu in his second such dream sees that a group of girls headed by Yingchun become ghosts running after him. At

that moment the Monk comes with a mirror, which he wields and everything disappears. The Precious Mirror, being double-sided, gives the image of the beautiful Xifeng on its front side, and a skeleton on its back side, which reveals the truth. The front side reflects back at the viewer Jia Rui his own desire for Xifeng. Baoyu's dreams also reflect his desires back at him. His dream of Zhen Baoyu in front of the dressing mirror in his bedroom exposes his anxiety to secure evidence, or a real copy/version, of his existence. That accounts for Jia Baoyu's psychical need for Zhen Baoyu.

Baoyu lives in an uneasy relationship with the patriarchal discourse. Jia Baoyu defies the patriarchal gaze while the latter does not recognize Jia Baoyu as being properly masculine. Jia Baoyu is satisfied by recognition by the girls, whereas Zhen Baoyu, enlightened by his dream of Disenchantment, accepts the patriarchal discourse and yearns for patriarchal recognition. Real enlightenment, if any, is to abdicate recognition by the Other, similar to what Zhen Shiyin and Liu Xianglian do in resorting to Buddhism, whereas false enlightenment is to achieve recognition by the patriarchal Other, like Zhen Baoyu's. In that sense "real" (*zhen*) is false (*jia*), and false is real, as Zhen Shiyin tells Jia Yucun (*HLM* 103.1130, *SS* 103:94). Recognition of and by girls only is not to be tolerated by the Name of the Father. A world dominated by women only is but an illusory world, as indicated by the name of Taixu Huanjing, which is the mythical double of the Garden.

To reiterate, what Jia Baoyu expects to be a real version of himself, i.e., Zhen Baoyu, is his own mirror image, as he discovers when he wakes up. Given that, along with my

earlier argument that Jia Baoyu can be taken as Zhen Baoyu's mirror image, it can be concluded that Zhen Baoyu, the supposedly real version of Jia Baoyu, turns out to be a mirror image of a mirror image, which is precisely the structuring pattern of Jia Baoyu's dream of Zhen Baoyu who in turn is simultaneously dreaming of Jia Baoyu.

Baoyu and the narrator's eulogy of nuer as pure and authentic, is complicated by the male's psychical need to use nuer as a mirror image to reflect their ideal. As Virginia Woolf points out in *A Room of One's Own*, woman has served as a looking glass "possessing the magic and delicious power of reflecting the figure of man at twice its natural size."[108]

Baoyu is inevitably characterized by his opposite aspects. On the one hand, in his preference for a life of spiritual freedom and detachment from worldly pursuits, as advocated by Daoism and Chan Buddhism, he rejects the patriarchal symbolic order and turns to the imaginary order, which is represented by the idealized Prospect Garden, to seek recognition by nüer. On the other hand, Baoyu cannot totally transcend the mundane world, and, moreover, the Prospect Garden proves to be inherently illusory. Despite his love of Zhuangzi, Baoyu is irrevocably attached to the mundane world through his jade. As the title "Wealthy Noble Idler" (fugui xianren) given to him by Baochai (*HLM* 37.390) indicates, his idle and idyllic life in the Prospect Garden is based on the Jia family's wealth and high social status. The Prospect Garden is illusory in that it is penetrated by the patriarchal social values.

[108] Virginia Woolf, *A Room of One's Own* (Orlando: Harcourt, 2005), p. 12.

Chapter 3

The Patriarchal Symbolic in *Finnegans Wake*

The dreamer in *Finnegans Wake* is the patriarch of his family, which is made up of himself, named HCE, his wife ALP, and their three children, daughter Issy and twin sons Shem and Shaun. HCE's fear of his ultimate fate of being replaced by his sons is given expression, though through encoded language, in his dream. HCE identifies with the hod-carrier Tim Finnegan in the Irish song titled "Finnegan's Wake," which the title of the book alludes to. He also identifies with paternal figures from mythology, folklore, history, and literature, such as the semimythical Celtic hero Finn MacCool and the 19th-century Irish patriot Charles Parnell. Identifications of the self and others are always revealing in the Freudian dream as well as in the *Wake*. The theme of HCE's fall is presented in a number of versions narrated by different voices from different perspectives throughout the book. In other words, HCE in his dream imagines himself being commented on by other people. The *Wake*, characterized by a decentered structure, is filled with the voices of the imaginary others. This chapter will discuss HCE's status as the patriarch primarily in relationship to ALP as depicted in III.3, for his fear of falling mainly translates into his fear of losing desirability in the eye of the female other.

The story that accounts the origin of HCE's name, "the genesis of Harold or Humphrey Chimden's occupational agnomen" (*FW* 30.2-3), reveals that HCE's fall is the fall into the symbolic order. HCE figures as Adam in the Garden of Eden before the fall:

> We are told how in the beginning[109] it came to pass that like cabbaging Cincinnatus the grand old gardener[110] was saving daylight under his redwoodtree one sultry sabbath afternoon, Hag Chivychas Eve, in prefall paradise peace by following his plough for rootles in the rere garden of mobhouse. (*FW* 30.11-16)

HCE's fall results from his encounter with the king who names him based on the earwig-catching device that he conspicuously carries, as HCE comes out to greet the king "bearing aloft amid the fixed pikes of the hunting party a high perch atop of which a flowerpot was fixed earthside hoist with care" (*FW* 31.1-3).

HCE falls into the Lacanian symbolic order, and becomes the disciplined object of the Name of the Father.[111] The names that are bestowed on him, "earwigger" by the "sailor king" and "Here Comes Everybody" by the populace, symbolize HCE's being hailed into the linguistic system of cultural signification.

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[109] The phrase "in the beginning" is the first words in the Genesis of the Old Testament: "In the beginning God created the heavens and the earth."

[110] The "grand old gardener" refers to Adam, as in Tennyson's poem "Lady Clara Vere de Vere": "The grand old gardener and his Wife smile at the claims of long descent."

[111] John Terrill, a graduate student from the English Department, UCR, pointed out that the story of the naming of HCE "operates as a close allegory for the Lacanian subject's accession to the Symbolic order" in his presentation, on Jan. 16, 2009, in Prof. Kimberly Devlin's Winter 2009 ENG 268 graduate seminar at UCR. His presentation is titled "Le Nom-de-la-Mere: A Gendered Quest for a Foundation of Subjectivity in *FW* 30.1-32.19." Shari Benstock also argues that *Finnegans Wake* tries to "establish the omnipotence of the Name of the Father, who is both HCE—the one whose initials are duplicated in nearly every sentence of the text—and Here Comes Everybody, proliferated into everyone and no one." See Shari Benstock, "Apostrophizing the Feminine in *Finnegans Wake*," in *Modern Fiction Studies*, vol. 35, no. 3 (Autumn 1989).

HCE's act of building an edifice conflates with that of his begetting male issues with ALP, as he impregnates her while dressed for construction work and equipped with building tools: "Wither hayre in honds tuck up your part inher. Oftwhile balbulous, mithre ahead, with goodly trowel in grasp and ivoroiled overalls which he habitacularly fondseed, like Haroun Childeric Eggeberth he would caligulate by multiplicables the altitude and malltitude" (*FW* 4.29-33). The birth of his twin sons merges with his success in building a skyhigh tower. In other words, his fecundity in reproducing male heirs and thus himself parallels his ability to build an edifice: "he seesaw by neatlight of the liquor wheretwin 'twas born, his roundhead staple of other days to rise in undress maisonry upstanded (joygrant it!), a waalworth of a skyerscape of most eyeful hoyth entowerly, erigenating from next to nothing and celescalating the himals and all, hierarchitectitiptitoploftical" (*FW* 4.33-5.2). Both the birth of his sons and the construction of the tower, which is itself a phallic symbol, validate his virility, or the power of his phallus.

While the moment of his re/production represents the climax of his life, his pro/creative efforts also lead to his fall: "What then agentlike brought about that tragoady thundersday this municipal sin business? …It may half been a missfired brick, as some say, or it mought have been due to a collupsus of his back promises, as others looked at it" (*FW* 3.13-14, 26-28). What triggers HCE's fall is a mislaid brick in the process of architectural construction or rectal malfunction ("a collupsus of his back promises") which takes place during lovemaking and hence interrupts the procreative activity.

Whatever versions of the direct cause of HCE's fall are circulated ("There extand by now one thousand and one stories, all told, of the same" [*FW* 5.28-29]), they are attributed to one ultimate source, that is, the headache or dizziness as a result of his eating the apple(s) given to him by ALP, who figures as Eve: "But so sore did abe ite ivvy's holired abbles, …wan warning Phill filt tippling full. His howd feeled heavy, his hoddit did shake. (There was a wall of course in erection) Dimb! He stottered from the latter. Damb! He was dud. Dumb! Mastabatoom, mastabadtomm, when a mon merries his lute is all long. For whole the world to see" (*FW* 5.29-30, 6.7-12). It seems HCE blames ALP for his unsteadiness as well as his subsequent fall off the ladder. ALP, however, tries to argue that the apple(s) that she offers HCE is meant to be a cure of his abdominal and rectal malfunction, as is suggested by one of the titles of her mamafesta, "*A Nibble at Eve Will That Bowal Relieve*" (*FW* 106.29-30).

Through the names given to him, HCE acquires the Name of the Father. For example, following the sailor king's naming him, HCE too is regarded as a king: "Yea, Mulachy our Kingable khan" (*FW* 32.1-2). "Mulachy" contains both the word "Malachy," a name for Irish high kings, and the Hebrew word "melekhi," meaning "my king"; "Kingable khan" refers to the king as Adam, who is father to Abel ("-able") and Cain (khan) (*AFW* 32). Another example is that, after being named by the populace, HCE is identified with the king figure of Napoleon both on and off stage. HCE imagines himself to be the patriarchal figure throughout human history, such as Adam, Abraham, the king, the mayor, and so on.

HCE tries to assert his patriarchal status regarding ALP in III.3, among others. This chapter is perhaps the most obscure one of the *Wake*,[112] and has not received sufficient critical attention. Nevertheless, the difficulty of its textual form may well fit with its content of being a séance-like dream (Yawn's) within a dream (the entire book as HCE's dream). This chapter is filled with multiple voices, with each one marked by a dash sign. In addition to the four and Yawn himself, other characters, such as ALP, Issy, Kate, and HCE, speak through Yawn, beginning at 492.13, about a third way into the chapter, till its end at 554.10. What is especially interesting about this chapter is that HCE is given a voice to talk about himself. Throughout the book HCE rarely poses as a direct speaker, as in the dream the dreamer imagines himself as the object of the imaginary Other's gaze. Viewing himself from the eyes of other people, the dreamer is "spoken to as a spoken of."[113] With Yawn as the postman as well as the medium to speak out, HCE possibly intends to have his patriarchal voice heard and transmitted as far as the post reaches.

Shawn as Yawn lies on the meadow of a mound or small hill, wailing in his sleep. The sound of his long wail summons up the four old men, in the manner of the fire alarm bringing forth the fire brigade. The four old men come hurriedly to Yawn's side from the four borders of Ireland, with their hearts laden with great fear that his wail might be a signal of his death, real or faked. With Yawn lying at their center, they hold a session of

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[112] Danis Rose and John O'Hanlon point out that this chapter is also "the most seriously textually corrupt of all" as a result of several rounds of retypings as well as Joyce's eye problems. See Danis Rose and John O'Hanlon, *Understanding* Finnegans Wake*: A Guide to the Narrative of James Joyce's Masterpiece* (New York: Garland Pub., 1982), p. 243.

[113] Kimberly Devlin, "Graduate seminar on Finnegans Wake." Spring 2008.

inquisition with him. The object of their investigation is "the map of the souls' groupography" (*FW* 476.31), meaning the crowd of characters deposited in Yawn, who William Tindall points out "contains all the people of the *Wake*."[114] However, of all the people, HCE is the one that the four are most keen to inquire about.[115]

With all the different voices talking directly or indirectly about HCE in this chapter, perhaps only that of Yawn's own is recognizable, as he answers questions put to him by the four. While the voices of the four old men, Matthew, Mark, Luke, and John, are often discernable in that they are associated with question marks, it is difficult to match the individual questioner with his question, especially as their interrogation goes on.[116] Moreover, the inquisition is conducted through faulted communication between the two parties, as Yawn cannot hear the four clearly, due to his state of stupor induced by sleep as well as narcotics (*FW* 476.20-23), and nor can the four catch his words correctly. As pointed out by Danis Rose and John O'Hanlon, Yawn's answers often "echo acoustically the questions."[117] For example, when asked "Are you in your fatherick, lonely one?" (*FW* 478.28), Yawn gives back a question which mimicks the sound of the original: "Have you seen my darling only one?" (*FW* 478.29-30).

Yawn tries to divert the questioners' attention from the topic related to his father HCE to the subject matter concerning his darling Issy. On the one hand his mind is

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[114] William York Tindall, *A Reader's Guide to* Finnegans Wake, (New York: Syracuse U P, 1996), p. 254.

[115] Danis Rose and John O'Hanlon, p. 245.

[116] At the beginning of their questioning the four speak in the order of Matthew, Mark, Luke, and John, but this turn-taking soon loses track. See ibid., p. 243.

[117] Ibid., p. 244.

preoccupied with the thought of Issy, for whom he has thousands or millions of letters in his mailbag. On the other hand, however, his repeated allusions to his beloved Issy may be his effort to screen the memory of HCE, whom he terribly dreads ("May he have now of here fearfilled me!" [*FW* 481.8-9]).

The father who Yawn fears is identified with a wolf, which recalls the same analogy employed in the boy's dream in Freud's case study of "The Wolf Man."[118] As regards his burial after he dies, Yawn asks the four not to throw his corpse to the wolves ("Do not flingamejig to the twolves!" [*FW* 479.14]). One of the four, maybe Mark, suggests the ancient ritual of boat burial, which is both a common Viking tradition and the Egyptians' mythical way to gain rebirth every day with sunrise by sailing in the Sun god's boat, which is called "the Boat of Millions of Years" ("the boat of millions of years" [*FW* 479.25-26]).[119] However, the boat burial turns into a sea voyage, where they come across HCE, who Yawn both stigmatizes as a "destroyer in our port" (*FW* 480. 13) and acknowledges as a she-wolf suckling him at his breast.

The four try to ascertain information about HCE, such as his place of origin, what his name is, and his sin of dropping his drawers in the park. Upon their mention of his dainty wife who sings to the defamed and deflated HCE, ALP speaks out through Yawn, attempting to defend her husband (*FW* 494.15-495. 33). ALP's speech is also intended as her letter to HCE, at the end of which she signs with her name. Dismissing ALP's

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[118] Sigmund Freud, Philip Rieff, ed., *Three Case Histories* (New York: Touchstone Book, 1996), pp. 161-280.

[119] E.A. Wallis Budge, *The Egyptian Heaven and Hell* (New York: Dover Publications, 1996), p. 20.

defense of HCE as misleading, the four go on to investigate HCE's funeral, the brawl that takes place in the funeral, and the two girls and three boys involved with HCE. In the meantime the voices of Issy (*FW* 526.20-528.13) and Kate (*FW* 530.36-531.26) are heard.

The four finally call forth HCE to return from the world of the dead and speak for himself ("Arise, sir ghostus!" [*FW* 532.4]). With few interruptions, HCE makes a long and eloquent speech (*FW* 532.6-554), which is, as pointed out by Rose and O'Hanlon, "his greatest single statement of the Wake."[120] He describes himself as a dutiful patriarch who provides for his wife and builds cities for mankind. However, his frequent stuttering (*FW* 532.6-534.2) when he touches upon the two temptresses, and his explicit condemnation of the cad (*FW* 534.7-535.21) betray his sin; his detailed account of his treatment of his wife also shows that his protection of her constitutes imprisoning her in wedlock.

HCE first of all poses as the patriarch of the family. He lords over ALP, as indicated by the account of their relationship in III.3. HCE tries to deny any wrongdoing with a young girl named "Apples" (*FW* 532.21) who is urinating ("tinkling of such a tink" *FW* 532.28). He claims to have a clean character and is "known throughout the world…as cleanliving as could be" (*FW* 532.10, 14). Moreover, he already has a little wife ("littlums wifukie") whose small breasts ("the globelettes globes") are "the ripest" (*FW* 532.30), implying he would not want to "touch…and feel most greenily of [Apples'] unripe ones" (*FW* 532.23). However, HCE's frequent stuttering betrays the voyeuristic

[120] Danis Rose and John O'Hanlon, p. 260.

pleasure he derives from peering at the girl urinating. For example, he says he is "bubub brought up" (bub: slang for boobs); his purity is known "by saints and sinners eyeeye alike"; the girl is "a youthful gigirl frifirf friend" (fri-fri: French slang for brief ladies' garment); he reminds himself that he "popo possess" (popo: posterior; shit) the ripest little wife. After enumerating his good deeds benefiting Dublin and the honorable nickname "which is second fiddler to nomen" (*FW* 546.4) given to him by the king, HCE goes on to describe how he takes good care of his wife.

When he speaks through Yawn, HCE wishfully dismisses the rumor that ALP has sex with other men, putting his trust in ALP's own words: "it was vastly otherwise which I have heard it by mmummy goods waif" (*FW* 547.4). By displaying his readiness to verify ALP's faithfulness ("I, chiefly endmost hartyly aver, for Fluvia Fluvia" [*FW* 547.4]), HCE may be wishing that ALP would also be ready to take his own testimony of his innocence at its face value.

HCE asserts his phallic image: "with mace to masthigh, taillas Cowhowling, quailless Highjakes, did I upreized my magicianer's puntpole, the tridont sired a tritan stock, farruler, and I bade those polyfizzyboisterous seas to retire with hemselves from os." (*FW* 547.21-25). The word mace means a club used as a weapon; "tridont" refers to both trident, and Triton, son of Poseidon who, like his father, carried a trident; stock is German for stick. HCE presents himself as the phallic sea-god to protect ALP the river from the intrusion of the seas or to calm down and tame the river. He exaggerates his

power by having his phallic symbol multiplied to three, like Poseidon's or his son Triton's three-thronged trident, comprising a "mace," a tail, and a puntpole.

HCE claims his first-hand ownership of ALP, as he compares himself to a horseman who manages the maiden race of ALP in the shape of a horse ("I abridged with domfine norsemanship till I had done abate her maidan race" [*FW* 547.26-27]). However, while HCE adores ALP as his innocent bride, he also fears her whorish impurity, as his worship of her contains also his view of her as a whore ("with all my bawdy did I her whorship" [*FW* 547.28]).

HCE boasts that he tames ALP. He builds bridges spanning the two banks of the river ("from bank of call to echobank" [*FW* 547.31]), thus bringing ALP under control. He claims to bring joy to ALP ("I cast my tenspan joys on her" [*FW* 547.30]). Underneath his boasting of his feat, however, he may fear that he is the one that is conquered by ALP. His description of their sexual union, "malestream in shegulf" (*FW* 547.32-33), implies that, despite his wish to be the controller/master of ALP, HCE may be the little one (small stream) that is gulfed/engulfed by ALP the larger river. It evokes the infantile fear of the unfathomable and devouring female vagina.

To ensure his sole and everlasting ownership of her, he brands his name on her, as he would on his livestock: "I…tradesmanmarked her lieflang mine for all and singular, iday, igone, imorgans, and for ervigheds" (*FW* 547.34-35). The branding of a trademark ("tradesmanmarked") on ALP also shows that HCE treats her as his commodity and claims monopoly over her. He confines ALP in the name of marriage, locking her up

with a chain and padlock ("I pudd a name and wedlock boltoned round her the which to carry till her grave, my durdin dearly" [*FW* 548.5-6]). Moreover, he forces her to wear a chastity belt ("I chained her chastemate"; chastemate: French slang for cunt [*FW* 548.7]) to ensure his sole sexual right to her.

HCE also does various things for ALP. He lowers himself to do menial jobs, such as cleaning dog's poo ("had I not workit in my cattagut with dogshunds' crotts to clene" [*FW* 548.14-15]). He even gives his coat away in order to provide for ALP ("had I not gifted my coataways, constantnoble's aim" [*FW* 548.15-16]). HCE endows ALP with male political privilege, but only to a very limited degree, as he hands out only marginal and ornamental liberties ("enfranchised her to liberties of fringes" [*FW* 548.16-19]").

HCE also endows ALP with fancy clothes and accessories, fashionable and of good quality. He dresses up ALP to please himself more than ALP, that is, the visual pleasure he derives from the well-dressed ALP stimulates his erotic pleasure. Female masquerade serves to satisfy male voyeurism in the same way as the scene of the girls urinating in the park does. While it is ALP that he claims to shower with gifts, the word "lilienyounger" in "I gave until my lilienyounger turkeythighs" (*FW* 548.20) implies that he wishes pamper the younger lilies, or the two girls.

The franchise or "liberties of fringes" given to ALP is but another piece of clothing. HCE both takes firm and exclusive control of her ("But I was firm with her" [*FW* 547.14]) and seems to pamper her and holds her in worship ("whorship"). ALP is in a way an ornament for him, something he needs to affirm his phallic masculinity.

However, HCE's wishful mastery and control of ALP indicates the obverse side of his psyche, that is, his anxiety and desire over his need of ALP to confirm himself. The first sentence-paragraph of the *Wake* reveals ALP's role as a life-giver to HCE, as "riverrun…brings us …back to Howth Castle and Environs" (*FW* 3.1-3) is synonymous with saying that the river, which is the geographical correspondent of ALP, brings HCE "back to" "us," that is, back to life. Here ALP is affirmed as the gift-giver, her gift being that of life which makes it possible for HCE to achieve rebirth from his fall, sleep, coma, and/or death. With ALP as a life-giving maternal figure as well as her role as HCE's wife, HCE unconsciously wishes to return to the inside of her body so as to gain a new life, as is implied in the first two titles of ALP's mamafesta.

The very first title of ALP's mamafesta, "*The Augusta Angustissimost for Old Seabeastius' Salvation*" (*FW* 104.5-6), underscores HCE's wish for salvation, through rebirth, by referring to him as a sea beast and the sea as his home. The second title, "*Rockabill Booby in the Wave Trough*" (*FW* 104.6-7), likens HCE to the baby, as described in the lullaby "Rockabye baby," that falls down along with its cradle from a treetop.[121] HCE, figued as a baby, falls into the "Wave Trough" of the sea.[122] As ALP is the all-encompassing river Liffey, HCE's wish to return to the sea as his "watery grave" (*FW* 78.19), where he can be "hiding the crumbends of his enormousness in the areyou

[121] The most common version of the nursery rhyme "Rockabye Baby" goes as follows: "Rock-a-bye baby, in the treetop; When the wind blows, the cradle will rock; When the bow breaks, the cradle will fall; And down will come baby, cradle and all."

[122] Devlin points out that the second title, through its allusion to the lullaby, points to "the recurrent fantasy of sea burial" in the novel. Kimberly Devlin, forthcoming in "Attempting to Teach *Finnegans Wake*: Reading Strategies and Interpretive Arguments for Newcomers" in *Joyce Studies Annual*, 2010.

lookingfor Pearlfar sea" (*FW* 102.6-7), denotes his desire to make ALP's womb, which is watery, his ultimate home where he achieves rebirth. The contrast between the agedness of the "Old" sea beast in the first title and the youthfulness of the baby as implied in the second title further reinforces the theme of HCE gaining a new life with the help of ALP. The motif of the watery womb of the mother as the ultimate home to HCE as well as the children is reiterated in the homework chapter, as Dolph (Shem) conflates "womb" with "home" when he uses a graph to illustrate to Kev (Shaun) the anatomy of the maternal womb: "the whome of your eternal geomater" (*FW* 296.28-297.1).

HCE's alleged mastery of ALP also betrays his anxiety of being subject to bodily fragmentation. In other words, he fears his masculine and patriarchal self in front of ALP is only a façade, which is easy to break apart. For example, one of his identifications is Humpty Dumpty ("Humpty shell" [FW 12.12]), the egg that falls down from the wall and is broken in the nursery rhyme.

HCE is shown to suffer from losses of various kinds as a result of his fall, by one account, dropping his drawers in the park ("He drapped has draraks an Mansianhase parak" [*FW* 491.18]) in front of two girls ("Mr Hairwigger who has just hadded twinned little curls" [*FW* 491.30-31]). The "Mr Hairwigger" here may have double meanings: it refers to HCE wearing a wig on his head to attract and flirt with two little girls ("twinned little curls"); it may also allude to HCE exposing his pubic hair, with his drawers down, to win over the two girls with their "little curls." Due to his improper exposure of himself in front of the two girls, HCE is threatened with the loss of his eyes, as suggested by the

figure of E.T.A. Hoffman's fictional character the Sand-Man ("How voice you that, nice Sandy man?" [492.1]). In Hoffman's story the protagonist is haunted by his fear, beginning since childhood, of having his eyes stolen and destroyed by the legendary Sandman. Freud identifies such fear as an example of castration anxiety,[123] which is also applicable to HCE in the latter's fear of losing his patriarchal and phallic status.

He loses hearing in one ear, "upthrow inner lotus of his burly ear" (492.2-3), which Joyce's early draft spells out more clearly in the sentence, "Ask him this one minute in his good ear when he dropped his Basso voice."[124] HCE's ear problem is indicated earlier on in the Mutt and Jute dialogue, especially in the figure of Mutt, who acknowledges his hearing difficulty: "Somehards" is his reply to Jute's question asking him if he is deaf: "Are you jeff?" (*FW* 16.12-13). The desire for a lowering of his voice ("he dropped his Bass's to P flat" [*FW* 492.3]) also makes him effeminate. Moreover, HCE loses mobility and freedom as he is "confined to guardroom" (*FW* 492.17) as a victim of the Black Hole of Calcutta in 1756. HCE's dysfunctional body parts, especially his ear problem, may be symptoms of his venereal disease, which is rumored about by his detractors: "It has been blurtingly bruited by certain wisecrackers…, that he suffered from a vile disease" (*FW* 33.15-18). His venereal disease indicates his loss of manhood and consequently the loss of his paradise, as suggested by the reference to Paradise Lost

[123] Sigmund Freud, David McLintock, trans., *The "Uncanny"* (Penguin Books: 2003), pp. 121-162.

[124] James Joyce, David Hayman, ed., *Finnegans Wake, Book III, Chapter 3: A Facsimile of Drafts, Typescripts, and Proofs* (New York: Garland Pub., 1978). Vol. 56, p. 218.

("the parroteyes list" [*FW* 493.5]). The implication of the loss of his eyes in "the parroteyes list" further echoes with the castration fear in Hoffman's story.

ALP figures both as the agent bringing about HCE's impaired condition and as the savior trying to recover him. ALP's transmuted name "Annie Delittle" (*FW* 492.8) indicates the two contrasting roles of hers, as "Delittle" contains both the Italian word for crime, "delitto," and a reference to the animal-loving Doctor Dolittle from *The Story of Doctor Dolittle* (1920), the first of a series of children's novels about a physician who after learning the languages of the animals takes up veterinary practice and cures animals around the world. Corresponding to the double meaning embedded in her name, ALP's singing to HCE is ambivalent: while she sings delightfully ("in deltic dwilights" [*FW* 492.9]) to HCE/Yawn as a way to comfort him since Yawn is described to be wailing "distressfully" (*FW* 474.6) in his dream, her song seems at the same time to affirm her as a domineering wife ("singing him henpecked rusish" [*FW* 492.9]) and thus to further distress and fracture HCE.

ALP is further cast into her dual roles when she speaks through Yawn to defend HCE against his accusers. On the one hand, ALP plays the role of the doctor, in line with her identification with Doctor Dolittle, in her effort to try to cure HCE's ear problem. She administers a bottle of liquid to HCE, who as a result is lying in bed ("confined to guardroom…by my pint of his…bottle" [*FW* 492.17-18]). She brings the bottle to the ear doctor ("to our aural surgeon" [*FW* 492.21-22]) to find out whether the content of the

bottle is a good medical ("mesical") remedy for HCE ("to see what was my watergood…for repairs" [*FW* 492.23-24]).

On the other hand, ALP's supposed good intention to cure HCE is questionable. The alleged medicine she gives to HCE, "my pint of his Filthered pilsens bottle" (*FW* 492.17-18), proves to do him further damage rather than any good, as it causes him to suffer diarrhea ("entailing a laxative tendency" [*FW* 492.30-31]). The ear surgeon ALP goes to consult, supposedly on behalf of HCE, is a pseudo-doctor as he is identified with the quack Doctor Achmet Borumborad ("Afamado Hairductor Achmed Borumborad" [*FW* 492.22]), an 18th-century Irishman who disguised himself as a Turkish doctor and cheated money from the parliament by building in Dublin sea-water baths which he promised "to cure *all disorder whatever*."[125]

ALP's medicinal liquid, which she refers to as "my pint," "my watergood," and "my mesical wasserguss," figures doubly as the Liffey river water and ALP's urine. As "parapotacarry" (*FW* 492.19) refers to both apothecary and pot carrying, and "my mesical wasserguss" ("wasser": German for water; "guss": outpouring) alludes to both medical water and musical water effusion, ALP is represented as a doctor carrying a chamber pot, with the sound of urinating into the chamber pot imagined as chamber music, to provide a cure for HCE. ALP's trick of substituting her urine for HCE's Pilsen beer and her dealings with the pompously introduced fake doctor reveals the dreamer's anxiety of being fooled by both of them.

[125] Jonah Barrington. *Personal Sketches of His Own Times*. (London: H. Colburn and R. Bentley, 1830-1832.), Chapter XIX.

HCE's fear of being duped by ALP and the alleged "aural surgeon" may be a lesser one if compared with that of her discovering that his ear problem is a symptom of his venereal disease such as syphilis, as ALP mentions both earworm ("bollworm" [*FW* 492.25]), which implies the ear disease or deafness, and drawers ("pilch knickers" [*FW* 492.25]) after relating her trip carrying the bottle to the ear doctor. That which needs remedy or "repairs" turns out to be the rear or bottom of the drawers ("repairs…in the rere of pilch knickers" [*FW* 492.25]) rather than HCE's ear.

The frayed back part of his drawers, which needs repairing, implies that HCE in his dreaming state, where he is reduced to a doll and a dolt ("Dolled to dolthood" [*FW* 492.8]), becomes the object of intrusive penetration rather than in full possession of his own penile power. HCE is subjected to penile as well as visual penetration, as the two forms of piercing conflate with each other in ALP's description of HCE as "sitting him humpbacked in dry dryfilthyheat to his trinidads pinslers at their orpentings" (*FW* 492.29-30). On one level, HCE is sitting, with his hunch back, uncomfortably in the suffocating guardroom ("in dry dryfilthyheat") for three ("trinidad": Spanish for trinity) painters ("pinslers": pinsel, German for the painting brush) to do his portrait ("orpentings" refers to oil painting as well as the Irish portrait painter William Orpen), whereby he is reduced to the viewed object for the others' eyes; on another level, HCE is being penetrated in the back ("humpbacked": to hump, to copulate with) by three men using their penises ("pinslers": pinsel, German slang for penis). HCE's sexual relationship with his portrait painters is further implied by the allusion to Mrs. Saint

George ("singorgeous" [*FW* 492.34]), a wealthy married woman who was a sitter to William Orpen and with whom the latter, being also married, carried on an extramarital affair.

HCE seems to get entangled in promiscuous practices with different men. Besides the three painters who penetrate him with their painting brushes/penises, HCE is also sexually involved with his secular clergymen ("his sexular clergy") and emotionally involved with some priests ("Certified… to have…emotional volvular, with a basketful of priesters" [*FW* 492.32-33]).

The three sets of men, the painters, the clergymen, and the priests, do HCE harm as well as good. While they provide him with different benevolent services, they also maltreat HCE: the painters draw his portrait but also sexually exploit him; the clergymen diagnose his indigestion ("badazmy": corruption of the Persian word for indigestion [*FW* 492.32]) but also attest to ("Certified" [*FW* 492.32]) his emotional affair with the priests; the priests' journey from afar via Saint George's Channel ("crossing the singorgeous" [*FW* 492.33-34]) "to aroint him with tummy moor's maladies" (*FW* 492.34) indicates the priests' ambiguous dealings with HCE in that they anoint (a word almost identical to "aroint" [*FW* 492.34] except one letter) and comfort him with Thomas Moore's melodies but that their gesture to cure him is simultaneously one to drive him away ("aroint": to curse away) by giving him "tummy…maladies" or stomach disorders. Moreover, the priests attempt to not only curse HCE away but also slay him, as they align themselves

with Saint George and HCE with the dragon that Saint George killed with his lance while protecting himself with the sign of the cross.

Besides his buttocks that are culpable, HCE's penis is also held questionable. It seems that the rear of his drawers is worn out not only by his erratic buttocks but also by a penis which is represented by the "bollworm." This parasitic worm or penis that feeds on or bores the rear of HCE's underpants most likely belongs to another man, for ALP reports the measurement of seven yards ("seven yerds" [*FW* 492.25]) from it to HCE's own penis, which she euphemistically describes as being gallant and long ("his galandhar pole" [*FW* 492.26]). Hence, if HCE's ear problem has its origin in his venereal disease, the latter is in turn a result of the exposure of his buttocks to penile instruments, rather than a consequence of his sexual life with ALP.

His failure to exert his penis to give ALP sexual pleasure, that is, his impotence, may have lasted seven years ("seven yerds" [*FW* 492.25]) of their marriage, echoing an earlier reference, in I.8, to his ill condition and/or bad temper for the same time period: "He had been belching for severn years" (*FW* 199.10). HCE's digestive disorders such as indigestion and stomachache ("tummy moor maladies" [*FW* 492.34]) may be somatic symptoms or his excuses to conceal his impotence. The dietary restriction of not eating fruit ("especially with him being forbidden fruit" [*FW* 492.31-32]), which is required by his digestive disorders, serves as an especially viable alibi to avoid having sex with ALP, as "with him being forbidden fruit" can also mean HCE himself is the forbidden fruit, not to be tasted by ALP. As fruit is the symbol of the girls, it may also be ALP's medical

order, to HCE's displeasure, that he should keep away from the girls in order to cure his various disorders, especially the venereal disease.

The connection between HCE's digestive problems and sexual impotence is revealed by ALP's slip-of-tongue in her mention of the "sexual" when she talks about HCE's secular clergyman ("sexular clergy" [*FW* 492.32]) who diagnoses him as having indigestion. HCE's anxiety about his incompetent penis culminates in his readiness to pass out or die if he is presented with documents certifying his impotence: "liable to succumb when served with letters potent below the belch" (*FW* 492.35-36). While the "letters" are addressed to his groins below his belt ("below the belch"), the word "potent" is a wishful replacement of its opposite, i.e., him being impotent, just as the oblique reference to "letters patent," which refer to legal documents issued by the monarch or government conferring status, privilege, or title, implies his wish to gain imperial favor whereby he can have his virile and patriarchal power affirmed. Joyce's initial use of the word "subpenis" in "if served with letters of subpenis"[126] indicates more clearly what the opposite of "letters patent" is: subpoenas for HCE's wrongdoing in the park or letters accusing or proving his undersized ("sub-") penis.

HCE's atrophic penis may be the reason why he acts abnormally towards ALP, who remembers he is always ready to make love to her on their anniversary. His joyful expression and exhibition of his enormous penis ("his propendiculous loadpoker" [493.10]) prove to be him just showing off, as he eventually tells ALP to go away (*bort*:

[126] James Joyce, David Hayman, ed., *Finnegans Wake, Book III, Chapter 3: A Facsimile of Drafts, Typescripts, and Proofs* (New York: Garland Pub., 1978), vol. 56, p. 219.

Danish for "away" [*FW* 493.15]). He accuses ALP of her running with rum, probably one of his favorite drinks, to present it to the Turkish ear doctor: "Yran for parasites with rum for the turkeycockeys" (*FW* 493.13-14), as "Yran" sounds like "You ran,"[127] which is HCE's accusation of ALP to her face; "turkey" refers to the fake Turkish Doctor Borumborad; and both "cock" and "keys" are slang for penis. HCE interprets ALP's gesture of giving his rum to the ear doctor as her betrayal of him, which he takes as his justification of not doing his marital duty to ALP; however, HCE's accusation of ALP's disloyalty to him also indicates his fear that his wife looks for bigger penises ("cockeys") in other men because he cannot satisfy her due to his impotence. Furthermore, HCE's allegation that ALP has an affair with the ear doctor is a misjudged assumption, as ALP's purpose of carrying the "pilsens bottle" (*FW* 492.18) to the "aural surgeon" (*FW* 492.21-22) is to look for a cure for HCE's problems, especially his sexual problem related to his buttocks and penis ("for repairs…in the rere of pilch knickers, seven yerds to his galandhar pole on perch" [*FW* 492.24-26]). HCE's misinterpretation of ALP's gesture of carrying a bottle of liquid to the ear doctor serves to highlight his anxiety about his sexual impotence as a result of his atrophied penis.

While he is sexually impotent and fails to perform his marital duty to ALP, HCE plays a hyper-masculine role towards the girls. He poses as a sort of teacher and also a sexual suitor to the girls, as indicated by the language in which he speaks to ALP: "in his gulughurutty" (*FW* 493.13). As the word "gulughurutty" contains terms such as "guru," "gulu," and "rut," it implies that HCE leads the girls in artistic, spiritual, and also sexual

[127] I think "Yran" sounds more like "You ran" than McHugh's glossing of it as "I ran" (*AFW*, 493).

ways, as he is a guru or spiritual teacher, a creator or instructor of "alcha gulu," a form of an Indian dance performed by women between 1910 and 1920, and also a male deer or ram in the rut or sexual excitement. In other words, HCE feels sexually aroused by the girls and makes his penis accessible to them while denying ALP the use of it: the situation is similar to the contrasting ways Bloom acts towards Gerty and Molly, that is, Bloom is ready to exert his penis by way of masturbation to exchange sexual pleasure with girls like Gerty, while his occasional sexual intercourse with his wife Molly, during the ten years following his son's premature death, is "incomplete" as it results in no ejaculation in her vagina (*U* 605.2283-84).

In the passage on 492.13-493.15, ALP uncharacteristically stutters whenever she refers to HCE. On the one hand she shows great respect and reverence to HCE by claiming him to be a husband who is endeared, revered, feared, and reputed, such as "my dodear devere revered mainhirr" (*FW* 492.16-17), "my deeply forfear revebereared" (*FW* 492.27), "my rupee repure riputed husbandship H.R.R." (*FW* 492.36). On the other hand, however, ALP reveals his unpleasant aspects: his ear problem such as his possibly deaf ear ("devere"); his Meniere's disease[128] ("mainhirr"); his possible double hearing ("revebereared"); his being a financial burden on the family in that she thinks of money ("rupee") at the thought of him, who "is costing us mostfortunes" (*FW* 492.27-28); and

[128] Meniere's disease is an inner ear disorder with the symptoms of hearing loss, vertigo, and the tendency to fall or "drop attacks." It is named after the French physician Prosper Meniere due to an article on the disease which he published in 1861. For information on Meniere's disease, See for instance www.nidcd.nih.gov/health/balance/**meniere**.asp (Accessed on December 3, 2009). Jonathan Swift, one of HCE's major self-identifications, suffered from Meniere's disease.

also the rumor ("the remere remind remure remark" [*FW* 493.12-13]) about HCE. It may be the dreamer's fear that by writing in petition to the Governor-General ALP intends to ask for financial help and perhaps also to petition for a divorce.

As a way to defend or compensate for his sexual impotence towards ALP, HCE tries to assert his patriarchal power over her. He claims he educates and transforms ALP, who is "his daintree diva" (*FW* 492.9), as her name Annie Delittle also analogizes her with Eliza Doolittle, the flower girl from George Bernard Shaw's play *Pygmalion* (1913). HCE also identifies himself with Vikramaditya ("this wisest of the Vikramadityationists" [*FW* 493.12]), who is both the sun god and a legendary king of India noted for his wisdom, valor and patronization of arts.

HCE hints that his marriage with ALP is a mismatch by giving her an unfitting or oversized slipper: "his for me unfillable slopper" (*FW* 492.26-27). As "slopper" may mean the one who/which slops or spills liquid, "unfillable slopper" is very likely an allusion to the Greek expression *aplestos pithos*, or "unfillable jar," referring to the perforated jar the daughters of Danaos were condemned to fill with water as a punishment for killing their husbands on their wedding nights. Thus HCE's gift of an "unfillable slopper" for ALP not only bespeaks his dislike of her as she is not the Cinderella or ideal wife he has been looking for, it also symbolizes the patriarchal power he claims by inflicting punishment on her due to his view of her being an undesirable wife and also for her alleged attempt, like the daughters of Danaos, to commit mariticide,

or the crime of killing one's husband, by administering "slow poisoning" (*FW* 492.16) to him.

ALP claims that the bottle of liquid she gives to HCE is mineral water ("the alleged given mineral" [*FW* 493.1]) or rather lithia water[129] intended to cure his possible infection of gout that leaves him immobile: "sitting him humpbacked" and "confined to guardroom" (*FW* 492.17-18). HCE, however, fears that the lithia water given to him by ALP, who is "Lithia, M.D." (*FW* 493.14), i.e., ALP as both Liffey river and a doctor, is kind of an insult to him since it suggests the abnormal level of uric acid in him and by connection his abnormal penis. In a gesture possibly to take revenge on ALP for her knowledge and/or opinion of his penis as being diseased, HCE protests that his penis is muscular like a hissing serpent able to bore into stones ("Seaserpents hisses sissastones" [*FW* 493.10-11]), and furthermore he declares to her that his powerful penis is intended for virgin girls only: "as this is for Snooker, bort" (*FW* 493.14-15), wherein "Snooker" contains both the word "snook," which is bass-like marine fish (the two girls are later referred to as the constellation of Pisces: "the pisciolinnies" [*FW* 494.10]), and also implies the word "snood," a distinctive headband formerly worn by young unmarried woman in Scotland and Northern England.

[129] The British physician A.B. Garrod, noted for naming rheumatoid arthritis, discovered the abnormal increase of uric acid in the blood of patients with gout. He advocated lithia water for the treatment of gouty joints. For further information on the medical use of lithia, See for instance Rif S. El-Mallakh and James W. Jefferson, "Prethymoleptic Use of Lithium," in *The American Journal of Psychiatry*, vol. 156, no. 1, p. 129 (January 1999), obtained from ajp.psychiatryonline.org/cgi/content/full/156/1/129 (accessed on December 3, 2009).

HCE figures as a snake both as a constellation in the night sky and as a disguised seducer of little girls on the earth. In both of the spheres HCE favors the girls and slights ALP. In terms of astrological bodies, ALP, being a "muliercula" (*FW* 494.9)—both the constellation of the "little fox" and a meek little woman—is excluded from the Serpent constellation's domain where the constellation of the two fishes, representing the two girls, appear prominently as "a bonnies feature in the northern sky" (*FW* 494.11-12). When he poses as a snake god on the earth, despite ALP's seductive love call to him, "Holy snakes, chase me charley, Eva's got barley under her fluencies!" (*FW* 494.15-16),[130] HCE threatens to crush ALP with his ponderous snake body piled up to

[130] The rhyme "Chase me Charlie" is full of sexual overtones, describing a woman trying to seduce a man named Charlie. One version goes like this:

> Chase me Charlie, chase me Charlie,
> Lost the leg o'me drawers.
> Chase me Charlie, chase me Charlie,
> Won't you lend me yours?

Another version goes:

> One, two, three o'leary,
> My ball's gone down the airy.
> Please give it back to Mary,
> Not to Charlie Chaplin.

> Help me, Charlie, I've got barley,
> Up the leg of me drawers;
> Help me, Charlie, I've got barley,
> Up the leg of me drawers.

Barley is homophone and slang for penis in Greek, and the pun is used by Aristophanes in his play *Cloud*, where "the hero and his servant are throwing barley into the audience: 'Has everyone got some barley?' asks the hero; 'There's no one among these spectators who hasn't got any barley,' says the slave; "But the women haven't got any," says his master; 'Well, their husbands will give it to them tonight,' replies the slave. The word for barley grains (*krithai*) is the same word in the plural as a slang term for penis (*krithe-*)." See Kenneth James Dover, *Greek Homosexuality* (Cambridge, Mass.: Harvard U P, 1989), p. 59, and Simon Goldhill, "The audience of Athenian tragedy," in P. E. Easterling, ed., *The Cambridge Companion to Greek Tragedy* (Cambridge: Cambridge University Press, 1997). p.63.

resemble a volcanic mountain about to shake the earth and shatter ALP: "he'll quivvy her with his strombolo" (*FW* 494.17).

With ALP scared out of his way, HCE puts on an evangelical semblance ("the liongrass and bullsrusshius" [*FW* 494.19]: bull and lion are evangelical symbols [*AFW* 494]) and plays the role of the school dean in the girls' academy. He also disguises himself as sweets ("camouflaged as a blancmange and maple syrop!" [*FW* 494.21]) in order to attract the little girls. However, his ruse is seen through and he is revealed to be an obscene dean ("the obesendean" [*FW* 494.19]) who gives the girls a hypocritical lesson: the Dublin motto "Citizens' Obedience Is City's Happiness" is utilized to persuade the girls to strip themselves of their trousers ("sitinins" [*FW* 494.22]) to offer sexual pleasure to HCE, the authority figure. HCE's pretense to strong power is also exposed, as his image of a giant snake/mountain (the "Ural Mount he's on the move" [*FW* 494.16-17]) turns out to be a harmless "bag of tow" (*FW* 494.18), and his phallic threat to "quivvy her" as issued from a clumsy penis or "Waddlewurst" (*FW* 494.17) which serves better as food (*wurst*: German for sausage) to be eaten than as a weapon to inflict harm on others.

Despite her perception of his underlying fear of powerlessness, ALP does not have the heart to expose HCE's illusion of himself as the eminent "giant sun" (*FW* 494.27), which is centered around the stars/girls. While HCE imagines the girls he loves to be school girls, ALP implies that they are middle-aged prostitutes ("Two overthirties in shore shorties" [*FW* 494.33]) who contrive to victimize him with "the libels of snots"

(*FW* 494.32). In contrast to the images of the mighty snake god, the huge mountain, and the giant sun, HCE in ALP's eyes resembles a timid old dog that, long used to his chain, dares not adventure outside and only dares to bark at helpless beggars: "Will you warn your old habasund, barking at baggermen, his chokefull chewing his chain?" (*FW* 494.35-36).

ALP's promise to "confess to his sins and blush me further" (*FW* 494.31) is ambiguous, as she may mean both to confess, on HCE's behalf, to his sins as a way to defend him, and to confess to her complicity in his sins whereby she will "blush" at her own wrongdoing. Both possible intentions of ALP's would serve as wish fulfillments of the dreamer's. Besides the two not-so-young women, ALP blames the untrustworthy Sully, who she identifies with the Cad figure ("he's so joyant a bounder" [*FW* 495.19-20]).

The Sully figure, whose character is suggested by his name, is engaged in heckling, or barracking ("a barracker" [*FW* 495.1]) HCE, and blackening ("the blackhand" [*FW* 495.1-2]) his reputation. He writes anonymous letters and scurrilous ballads scandalizing HCE ("wreuter of annoyimgmost letters and skirriless ballets in Parsee Franch" [*FW* 495.2-3]). His sullying writings about HCE are widely published around the globe in a variety of languages, such as Parsee and French, by the world's three largest professional news agencies: the Associated Press ("a barracker associated with tinkers" [*FW* 495.1]), Reuters ("wreuter" [*FW* 495.2]), as well as the oldest one, Agence France-Presse ("Parsee Franch" [*FW* 495.3]). Sully's occupation of writing letters and habitual

drunkenness align him with Shem, who is portrayed as being a stinking writer living in a stinking wine bottle ("this was a stinksome…wrottel" [*FW* 183.7]), which is a house known as "the Haunted Inkbottle" (*FW* 182.32).

ALP manifests ambivalent feelings towards Sully/Shem. On the one hand she despises him for tarnishing HCE's name in his blasphemous letters and ballad. She counterattacks Sully by portraying him as a contemptible and worthless creature: she aligns him with the Sicilian Mafia gang named Black Hand ("the blackhand" [*FW* 495.1-2]); she points out that his writings reveal his own licentious obsession with nude girls as the scurrilous ballads he composes are also skirtless ballets ("skirriless ballets" [*FW* 495.3]); she reveals him to be a tippler—a habitual or excessive drinker—who "smells cheaply of Power's spirits, like a deepsea dibbler" (495.4); and she considers him the lowest of the low as "he is not fit enough to throw guts down to a bear" (*FW* 495.4-5).

She applauds the idea of amputating Sully by cutting off his nose ("If they cut his nose on the stitcher they had their siven good reasons" [*FW* 495.7-8]) and, better yet, the decision to hang him. The punishment of hanging sentenced to Sully is not only legalized by the mayor of Galway named Lynch who hanged his own son for the latter's crime of murder[131] ("When Lynch Brother…with…the Warden of Galway is prepared to stretch him": stretch—slang for hang [*FW* 495.11-13]), but also sanctified by the astrological forces ("sacred by the powers to the starlight" [*FW* 495.13]). ALP therefore is ready to

[131] "According to local tradition, the mayor of Galway, James Lynch FitzStephen, hanged his son from the window of his home in 1493. Lynch's son had murdered a Spanish man in the care of the family." http://www.galway1.ie/sights/lynchwin.html (accessed on Sept. 12, 2008).

lend her stockings ("Here's to the leglift of my…stockangt" [*FW* 495.9]) as well as her handkerchief to the hangman ("henkerchoff": *henker*—German for hangman [*FW* 495.9]) to have Sully choked to death on the hemp rope ("Hemp, hemp, hurray!" [*FW* 495.13-14]).

ALP also proposes to bury Sully under her palliasse, or straw mattress, ("I could put him under my pallyass" [*FW* 495.14-15]), and torture him by sleeping on or dragging him all nights ("and slepp on him all nights": *schleppen*—German for drag [*FW* 495.15]). She is also ready to celebrate his death and possibly also to further crush his corpse by rolling herself over his burying places ("I would roll myself for holy poly over his borrowing places" [*FW* 495.15-16]).

On the other hand, however, ALP offers to protect Sully in the face of danger, i.e., when "Lynch Brother…and Company" is prepared to "stretch" or hang him. Her proposed way to dispose of him by putting him under her straw mattress could well be a semblance to hide him from his persecutors, as her "pallyass" is also her pally—friendly and intimate—"ass" or buttocks. Similarly, the fun that ALP will share together with HCE in making love and making laugh in her bed both physically over and at the expense of Sully ("How we will make laugh over him together, me and my Riley in the Vickar's bed!" [*FW* 495.16-18]) can also be her ploy to save Sully from being retaliated by HCE, who is the titular character as well as the subject of ridicule in "The Ballad of Persse O'Reilly" (*FW* II.44-47) composed by Hosty or Sully the ballad writer.

ALP not only devises strategies to shield Sully from harm, she is also in love with him behind the back of HCE. She and Sully reenact the love affair between Grainne and her king husband Fionn's warrior: "He cawls to me Granny…and I cool him my Finnyking" (*FW* 495.18-20). Like Grainne who elopes with Fionn's warrior, ALP substitutes Sully for HCE/Finnegan and takes Sully as her king husband ("I cool him my Finnyking").

To be replaced by Sully, who is also identified with the cad and Shem, is what the dreamer/HCE greatly fears. His anxiety over such a fate is indicated by the allusion to Vico[132] and his theory of ricorso in "the Vickar's bed" (*FW* 495.17-18), the bed in which ALP suggests that she and HCE ("me and my Riley") "make laugh over him [Sully]" (*FW* 495.17).

The threat HCE faces of being replaced by Sully in ALP's affections may prompt him to look for a way to offset the sense of failure he gets and also to retaliate ALP for her betrayal. HCE's psychic need for compensation as well as revenge may therefore, at least partially, account for his attempts to attract the girls, for example, by dropping his drawers in front of the two girls and also by camouflaging himself as sweets to tempt the school girls. Moreover, he spends money profusely on the two girls who pose as performers, as he generously pledges a gold sovereign coin to them: "a handsome sovereign was freely pledged…to both the legintimate lady performers" (*FW* 495.22-25).

[132] The allusion to Vico in the word "Vickar" is pointed out by Donald Phillip Verene. See his "Vico's Scienza Nuova and Joyce's *Finnegans Wake*," in *Philosophy and Literature*, vol. 21, no. 2, pp. 392-404 (October 1997).

Sully, functioning as a mediator of desire between HCE and ALP, is more than just the younger male figure who HCE fears as a competitor for ALP's love. Constituting the third part in the triangle of desire between the three of them, Sully is also the one that is amorously involved with HCE and who is therefore rivaled by ALP. Hence another reason why ALP detests Sully so much as to support the idea to "cut his nose" (*FW* 495.7) and even to hang him ("stretch him" [*FW* 495.13]). What especially incurs ALP's enmity towards Sully is that HCE turns to Sully for sexual practice, a scene of which is engraved on the gold sovereign coin: "and much admired engraving, meaning complet manly parts during alleged recent act of our chief mergey margay magistrades" (*FW* 495.28-30). In ALP's description of the engraving, the portmanteau word "complet," referring to complete, couplet and coupling, the implication of two bodies merging into one as denoted by ALP's stuttered words "mergey margay," and the plural form of magistrates as in "magistrades" all indicate a picture of two males displaying their sexual organs ("manly parts") while engaging in sexual intercourse.

It seems the two girls also accuse HCE of his homosexual relationship with Sully, as ALP acknowledges that it is hard for her to deny the girls' libels against HCE: "I would misdemean to rebuke to the libels of snots from the fleshambles the canalles" (*FW* 494.31-32). In Joyce's earlier drafts, "the fleshmarket"[133] was used rather than the "fleshambles the canalles" and indicated more clearly ALP's disdainful view of the two girls as prostitutes selling their flesh. ALP also hints that Sully practices the same

[133] James Joyce, David Hayman, ed., *Finnegans Wake, Book III, Chapter 3: A Facsimile of Drafts, Typescripts, and Proofs* (New York: Garland Pub., 1978), vol. 56, p. 287; vol. 57, p. 309.

profession as the girls and that HCE by taking Sully as his sexual partner is engaged in doing trades in the flesh market, as the word "magistrades" (*FW* 495.30) depicts both HCE and Sully as tradesmen aside from the flattering reference to them as magistrates.

HCE's sexual involvement with boys such as Sully is further indicated in the rest of the passage. For instance, in the sentence "a handsome sovereign was freely pledged in their pennis in the sluts maschine" (*FW* 495.22-23), HCE figures as a sovereign king whose impressive looks ("handsome"), wealth which is implied by his possession of a sovereign gold coin as in contrast with the pennies ("pennis"), and largesse ("freely pledged") enable him to gain access to boys' penises ("their pennis"). Also through the double connotation of the word "pennis," the phrase "their pennis in the sluts maschine" depicts an image of sex trade, and an exploitive one at that, as is indicated by the cheap payment in the pennies by the wealthy king in exchange for sex. The selling and exploited party of the trade is likened to a slot machine in that when paid with money (i.e., by the penny) they provide sexual services such as making their bodily orifices open to the penetration of HCE's penis. While the selling party may be the girls, who are here explicitly referred to as prostitutes ("sluts"), it may also be boys, since the word slot is also gay slang for the anus.[134] In addition, the use of the German word "maschine" instead of its English equivalent "machine" also seems to emphasize the possibility of masculine boys being the objects of HCE's sexual desire, as "maschine" can be a conflation of the two words masculine and machine besides being a real German word.

[134] http://www.probertencyclopaedia.com/browse/ZSA.HTM

Another example of HCE's homosexual relationship with boys is the allusion to him as not only a humbug but also a bugger by calling him "that old humbugger" (*FW* 496.3). Moreover, Joyce's early draft, "that old humbugger was boycotted,"[135] indicates more explicitly HCE's exclusive sexual interest in and exploitation of boys, who as a consequence boycott him. The final version of the sentence adds "girlcutted" to the early draft: "that old humbugger was boycotted and girlcutted" (*FW* 496.3), and shows that HCE is shunned by the girls ("girlcutted"), too, due to his sexually preying upon them as well.

With HCE being sexually attracted to the girls and boys, ALP tries her best to claim HCE's attention back to herself. In addition to the pompous title of chief magistrate with which she addresses HCE, as in "our chief mergey margay magistrades" (*FW* 495.29-30), ALP flatters HCE by identifying him with other high pretentious positions, such as the title of king ("a handsome sovereign" [*FW* 495.22]) and the rank of nobility indicated by "noblesse oblige" ("that noblesse of leechers" [*FW* 495.26]).

Linking HCE with nobility and royalty is but one strategy used by ALP in her effort to win back HCE's heart away from boys, especially Sully. ALP also tries to lure HCE to her by employing as her bait the two urinating temptresses, who are embodied by the Irish sisters Elizabeth and Maria Gunning ("Elsebett and Marryetta Gunning" [*FW* 495.25-26]) and are signaled by "H_2O" (*FW* 495.26), the chemical sign for water. They

[135] James Joyce, David Hayman, ed., *Finnegans Wake, Book III, Chapter 3: A Facsimile of Drafts, Typescripts, and Proofs* (New York: Garland Pub., 1978), vol. 56, p. 287.

also stand for ALP, who is denoted by an "O" (*FW* 196.1) in the beginning of I.8, a signifier of water, which is the principal image and essence of ALP as the river Liffey.

HCE's dreaming psyche both exaggerates his high patriarchal status and exhibits his fear of his imminent fall through the voices of the others. His anxiety about his fall or metaphorical castration is betrayed exactly through his effort to glorify his masculinity and desirability in his relationship with others. He imagines himself to be a procreative and prolific father figure through his ability to produce sons and build high towers and big cities. He wishfully identifies himself with Adam, the biblical first father of all mankind, and also with powerful kings in Irish and world histories. He also presents himself as a responsible, potent and caring husband to ALP, who he adores whole-heartedly as his beautiful and innocent bride. However, HCE's wishful image of himself as a masculine patriarch also points to his psychological insecurities about the very magnificence he longs for. His career in building edifices upward occasions his downward fall. His sons prove a threat against his patriarchal rule. He is obsessed with his desire for the two temptresses and his suspicion of his wife's disloyalty.

HCE's desire to be inducted into the symbolic order so as to master the Name of the Father ironically draws out his anxiety about his human profanity. He desires and anxities show that the patriarchal symbolic is an illusionary structure built upon the self's enthrallment to the approval to the Other.

Chapter 4

The Gaze and Visual Dynamics in *Finnegans Wake*

The story of the origin of his name reveals that, in addition to his fall into the symbolic order, HCE also falls into the scoptic field of the Other. His dream psyche imagines himself as the object of the Other's voyeuristic gaze, which, however, recognizes the self only when the latter conforms to its law. Therefore, HCE's obsession with the gaze imprisons him and brings self-destruction to him.

The ostensible good vision of the king, "who was, or often feigned to be, noticeably longsighted from green youth" (*FW* 31.3-5), indicates that HCE falls into the gaze of the other as represented by the king. HCE's transformation into the object of the other's look is further confirmed both by "the fallacy" about the two "inseparable sisters" (*FW* 32.6-7), and by the account of how he lives up to his nickname "Here Comes Everybody" (*FW* 32.18-19). According to "the fallacy," it is "not the king kingself but his inseparable sisters" that descend to the world as entertainers, "who afterwards, when the robberers shot up the socialights came down into the world as amusers and were staged by Madame Sudlow as Rosa and Lily Miskinguette in the pantalime" (*FW* 32.8-11). The two girls' fall into the world as "amusers," literally, those who provide amusement, and dancers (Miskingguette is the name of a French dancer; [*AFW* 36]) who perform in pantomimes on the theater stage (of Madame Sudlow), mirrors HCE's shape shifting into the anthropomorphic ("andrewpaulmurphyc" [*FW* 31.35]) object of the other's gaze.

Moreover, with the nickname "Here Comes Everybody" given to him by "the populace" (*FW* 32.17), HCE fits himself into the role of being looked at and admired as a representative of "everybody": "An imposing everybody he always indeed looked, constantly the same as and equal to himself and magnificently well worthy of any and all such universalisation" (*FW* 32.19-21). Like the two girl dancers, HCE becomes the center of attention in the theatre house, both as a stage performer and as a luminary member of the audience. On the one hand, HCE is a comedian who plays the protagonist role of Napoleon, "a veritable Napoleon the Nth, our worldstage's practical jokepiece and retired cecelticocommediant in his own wise" (*FW* 33.2-4) in the enthusiastically received play about Napolean's divorce, a "problem passion play of the millentury, running strong since creation, *A Royal Divorce*" (*FW* 32.32-33); on the other hand, HCE attracts people's look as a dignitary figure among the audience, a vice regal sitting in "his viceregal booth" (*FW* 32.36) and/or a king ("in that king's treat house" [*FW* 32.26]) who rivets people's attention ("this folksforefather of all of the time sat having the entirety of his house about him" *FW* 33.4-5) as much as the dramatic character of Napoleon. Doubly commanding the attention of the people, HCE becomes "Habituels conspicuously emergent" (*FW* 33.13), emerging as the object of the other's focal gaze.

HCE also becomes the subject talked about by the voyeuristic others. Besides being called "an earwigger" (*FW* 31.28) by the "sailor king" (*FW* 31.11), the nickname "Here Comes Everybody" given to him by the populace is itself a vocal introduction of him. In his capacity as a stage performer, HCE is addressed by people through imperative

sentences, "every time he continually surveyed, amid vociferatings from in front of *Accept these few nutties!* and *Take off that white hat!*, relieved with *Stop his Grog* and *Put It in the Log* and *Loots in his* (bassvoco) *Boots*" (*FW* 32.21-24). He falls victim to a widespread rumor, an account of which follows the naming of HCE through the end of the Book I, Chapter 2. The slander accuses him of his improper conduct towards two girls and three soldiers in Phoenix Park. It is started by the Cad and then spread to the rest of the world. Thus, HCE's fall into the gaze of the other results in his being exiled from the paradise, his original home. He has to suffer a homeless ("Nohomiah" [*FW* 32.1]) life.

HCE's being hailed into the symbolic order also means that he is subjected to the scrutinizing gaze of the patriarchal other. If the "sailor king" functions aptly as a father figure, the populace, who are voyeuristically fascinated with HCE visually, verbally, and textually, represent en masse also the patriarchy. While being the object of the other's gaze, HCE both desires and fears it. The scene in the park/Eden is itself not a grave matter, because the sense of guilt is a result of HCE's internalization of the other's gaze, or patriarchal social norms, as Devlin argues: "What is psychically disturbing to the dreamer is not committing any particular sin but being seen in the act."[136]

Book III, Chapter 4 of *Finnegans Wake* highlights the dichotomy between gazing and being gazed at. The four bedposts, in personification of the Four Evangelists, recount HCE and ALP's love-making from four different perspectives. The bedroom scene is

[136] Kimberly Devlin, "'See ourselves as others see us': Joyce's Look at the Eye of the Other," in Patrick A. McCarthy, ed, *Critical Essays on James Joyce's Finnegans Wake* (New York: G.K. Hall & Co., 1992), 193-211, p. 200.

presented as a stage play being filmed and televised all over the world ("Photoflashing it far too wide" [*FW* 583.15-16]). While HCE dreams that his sexual intercourse with his wife is being widely watched, he is among the audience himself. The four old men are projections of his own psychic unconscious that finds its voice in his dream. Drawing on the Lacanian concept of the other's eye and Freud's theory of dream interpretation, Devlin argues that in the dreaming process "the self sometimes becomes its own spectacle, an object of its own theatrical viewing."[137] Thus the sex scene is directed, performed, reported and publicized all by HCE in his dream. An examination of the four positions will help understand more about the dreamer's relations with his sons, daughter, wife, as well as himself.

The four bedposts, north, south, east and west, are identified with the four apostles Matthew, Mark, Luke and John respectively. John Gordon points out that this identification can be traced back "to the sleeper's remembrance of the old childhood prayer 'Matthew, Mark, Luke and John/ Bless the bed that I lie on./ Four corners to my bed/ Four angels overhead.'"[138] Thus it is natural that the sleeper should imagine the four bedposts as four watchers observing his nightly activity in bed. While the child believes the four figures to be angels who give blessing to him every night in his sleep, the dreamer now as a grown-up has rather ambivalent feelings towards them, that is, he still retains the impression that they harbor angelic goodwill toward him but he also holds

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[137] Kimberly Devlin, "'See ourselves as others see us': Joyce's Look at the Eye of the Other," in Patrick A. McCarthy, ed, *Critical Essays on James Joyce's Finnegans Wake* (New York: G.K. Hall & Co., 1992), 193-211, p. 195.

[138] John Gordon, *Finnegans Wake: A Plot Summary.* New York: Syracuse University Press, 1986, p.19.

them as suspect. When the sex scene is about to start, Matthew describes the first position as "of harmony" (*FW* 559.21). This opinion is given before the show—the sex part really starts later, and this therefore remains only a well-intentioned prediction or blessing. This first position is not harmonious at all, for the scene begins with almost a still shot of the man (HCE) and the woman (ALP), pausing in their action, wearing the expression of "rage" and "fear" respectively, as they have already heard a "cry off" (*FW* 558.32) from upstairs. Since the first point of view shows the couple being interrupted in their sexual attempt, and ALP immediately abandoning her wifely role out of a motherly concern for her boys, the first position can be called anything but harmonious. Matt's use of the word "harmony" here is but HCE's childlike wish that the four bedposts are still angels guarding around him. The irony between the caption ("First position of harmony") and the content of the scene reveals that his wish is at the same time his anxiety that his twin sons are his rivals for ALP's attention.

This anxiety of HCE's is also implied in his portrait given by Matt, as wearing "black patch, beer wig," having "gross build," and of "any age" (*FW* 559.25-26). While "beer wig," referring implicitly to earwig, and "gross build" indicate features of HCE as the father, "black patch" and "any age" suggest that this male figure may be one of his sons, especially Shem, as well. In Book I, Chapter 7, Shem's house, the "Haunted Inkbottle," is described as having "a blind of black sailcloth over its wan phwinshogue" (*FW* 182.33-34). The word "phwinshogue" is a transformation of the Irish word for window. A black blind covering the window of Shem's house is a metaphor of Shem

himself wearing a black eye patch, which is also an image of Joyce himself sometimes due to his eye problem. Thus, the man in bed with a "black patch" on his eye, of "any age"—old or young—may be also Shem, who is in bed with his mother ALP. Given that HCE is the director/dreamer of all of it, it shows his anxiety or "rage" at the discovery that his son takes his place in bed with ALP.

On the other hand, if HCE knows in his unconscious that ALP tends to prioritize her concern for the sons over her sexual love for HCE, as the stage show proves, then HCE the actor deliberately disguises himself as Shem in order to try to catch ALP's attention. In other words, the male figure in bed exhibits another level of anxiety and wish as regards his female bedmate. The ambivalence of HCE's portrait and wish/anxiety complex here—as husband and son at the same time—offers another proof of what Devlin calls the "inverted form" of "the sexual dynamics of intersubjectivity": "men are unconsciously determined by the sexual other: they frequently derive their sense of self-worth and desirability from the female gaze."[139] When his unconscious is at work in his dream, HCE portrays/writes himself according to what he presumes to be ALP's preference.

HCE's rivalry with his sons for ALP's favor continues as he goes after ALP upstairs to take a look at their children. HCE going after ALP is reported as "Promiscuous Omebound to Fiammelle la Diva" (*FW* 560.1-2). "Promiscuous Omebound" may refer to "Prometheus Unbound," but also "Promiscuous Homebound,"

[139] Kimberly Devlin, *Wandering and Return in Finnegans Wake: An Integrative Approach to Joyce's Fiction* (Princeston: Princeston U P, 1991), p. xiii.

while “Fiammelle la Diva” contains the Italian words “fiamma” for flame, “fiammetta” for lover, mistress, and “Diva” for goddess (*AFW* 562). In the dream world, the word play on “homebound” and “unbound” shows that HCE is more bound to his wife ALP than his waking thought would admit, and the combination of flame (which resembles ALP in color, for ALP is often red-haired) and mistress/goddess reveals that HCE would like a mistress in resemblance of ALP. The possible meaning of “Promiscuous Homebound” may also signal HCE’s hidden promiscuous sexual desire for his sons and his daughter, since his promiscuity is “homebound,” that is, directed towards his family members, a point I will return to later.

The words used by the speaker, HCE the dreamer in disguise, to describe the twin sons, further reveals HCE’s enmity, mixed with his fatherly love, towards the twins. To the question “who sleeps in sleeproom number twobis?” the answer is “The two birds” (*FW* 562.17). As “bird” is a slang word for penis (*AFW* 584), the speaker’s way of introducing the twin sons first of all by their sexual organs shows his anxiety that it is the sons’ penises that attract ALP in the first place, and that ALP forsakes the middle-aged dreamer’s penis in favor of those of the young sons, even though they are still babies, “to come of twinning age so soon” (*FW* 562.19), that is, of no more than two years old. The two boys are further described as “tightly tattached as two maggots to touch other” (*FW* 562.21-22). The reference to the sons as “two maggots” indicates HCE’s implicit hostility towards them as his rivals. The observation that the two boys are strongly attached to each other is both questioned and then reluctantly admitted, as shown in HCE’s hesitant

use of the word “attached” as “tattached,” and his immediate questioning of the scene of the twins sleeping together before his eyes: “I think I notice (that the two are attached to each other), do I not? You do” (*FW* 562.21-22). HCE also expresses a secret wish to send Frank Kevin/Shaun to the far-away America, though this wish to get rid of Shaun is gilded with parental reluctance to let go of him as well as the understanding that his leaving is beneficial to him: “that boy will blare some knight when he will take his dane’s pledges and quit our ingletears, spite of undesirable parents, to wend him to Amorica to quest a cashy job” (*FW* 562.29-31). HCE’s dream mechanism replaces “son” with “parents” as a noun to be modified by the adjective “undesirable,” that is, it is the son Shaun who is undesirable to the parent HCE. HCE’s hidden grudge towards Shaun, due to their competition for ALP’s love, also leads to his wish to castrate Shaun: “He is too audorable really, eunique!” (*FW* 262.33). “Audorable” is a combination of “audible” and “adorable,” and “eunique” contains both “eunuch” and “unique.” Once again, HCE’s condemnation of Shaun is worded as a well-intentioned eulogy (he is unique). HCE even tries to produce proof to validate his secret wish to castrate Shaun by arguing that Shaun may be someone else’s brother and son: “I guess to have seen somekid like him in the story book, guess I met somewhere somelam to whom he will be becoming liker” (*FW* 562.33-35). Both “kid” and “lam” echo the implied word lamb in “He is happily to sleep, limb of the Lord” (562.24). While on one level HCE is saying that Shaun will grow more and more like Christ, who is the lamb of the Lord, and who may also be a frequent figure in story books for children, on another level HCE may mean that Shaun takes after

another man rather than himself. As HCE sometimes suspects that the fair-haired Issy is begotten by the porter Sackerson, here he indulges his fantasy to imagine that Shaun is not his natural child. However, HCE immediately realizes that this way of thinking does him no good, as he is getting himself cuckolded. Thus he breaks downs this train of thought: "But hush! How unpardonable of me!" (*FW* 562.36).

HCE does not spare implicit enmity towards Shem either. Recognizing Jerry/Shem as the one who "has been crying in his sleep" (*FW* 563.2-3), the dreamer/speaker regards Shem as "A stake in our mead. What a teething wretch!" (*FW* 563.3-4). The former description may mean "a snake in our midst" (*AFW* 563), which reminds one of Adam and Eve in the evil company of Satan who is disguised as a snake. Since it is due to Satan's temptation that Adam and Eve are driven out of Eden, the speaker here suggests that Shem is the Satan figure who interrupts his Edenic moment, his sexual attempt, with ALP in their bedroom. HCE the dreamer also wishes that Shem were better dead: "Here are post-humious tears on his intimelle" (post-humious: posthumous [*AFW* 563]). It turns out that Shem has wet his bed, and HCE takes the opportunity to deride his penis/pen because earlier on Shem, alias Caddy, writes a satiric poem "The Ballad of Persse O'Reilly" about his father and thereby commits patricide with words. The dreamer HCE describes Shem as following, "And he has pipettishly bespilled himself from his foundingpen as illspent from inkinghorn" (*FW* 563.5-6). Shem uses his urine and dung to make "indelible ink" (*FW* 185.6) with which to write, but in the eyes of the revenging HCE he is punished by his own creation. Towards the end of

his visit to the twins' room, HCE says to them: "Adieu, soft adieu, for these nice presents, kerryjevin. Still tosorrow!" (563.35-36). The last sentence is a distortion of "Till tomorrow," but in the guise of a fatherly blessing, HCE's unconscious regards the twin sons as "still his sorrow."

The rivalry between father and sons continues through the second position of "discordance" (*FW* 564.2), which is reported by Mark. When HCE turns his back to the twins, the twin boys see their father's bottom as Phoenix Park. Each part of HCE's butt, including the rear part and the front part, is compared to a landscape feature of Phoenix Park, the most obvious example being the bottom divided by a "straight road," as Chesterfield road "bisexes" (bisects) the park, with "vinesregent's lodge" (Viceregal's Lodge) on one side, and "chief sacristary's residence" (Chief Secretary's Lodge) on the other side (*FW* 564.11-15). This comparison recalls both the park scene and the Museyroom/Waterloo episode. In both episodes the twin sons are enemies of HCE. In the former scene, the three soldiers, as the twin sons, witness the indecent behavior of HCE towards the girls, and in the latter episode, HCE's buttocks are displayed in the guise of Duke Wellington's horse ("This is the Willingdone on his same white harse" [*FW* 8.16-17]). Their sight also of the father's carnal possession of their mother, "Penetrators are permitted into the museomound free" (*FW* 8.5), frightens the boys. The boys react with hostility and regard themselves as "seeboys" (*FW* 10.15), which resonances with "sepoys" (Indian rebels) and thereby try to challenge their father's position. Like Napoleon, however, they fail to dislodge Wellington/father from the triangular Mon Injun

(Mt. St Jean)/the mother's triangular pubic region. With the trauma incurred in both the park scene and the Museyroom episode still deep in mind, Shem now feels frightened again at the sight of HCE's bare buttocks. ALP the mother comforts him by assuring him that he is only dreaming and that the father is not in the room: "You were dreamend, dear. The pawdrag? The fawthrig? Shoe! Here are no phanthares in the room at all, avikkeen. No bad bold faather, dear one" (*FW* 565.18-20). ALP even slaps HCE's bottom to show to Shem that HCE's buttocks deserve punishment: "Take that two piece big slap slap bold honty bottomsside pap pap pappa" (*FW* 565.23-24).

I will now return to the point, which is implied in the description of the four positions, that HCE is "Promiscuous Homebound," that is, having sexual desire for his sons and his daughter. As regards the twin boys, HCE's exhibitionist showing of his buttocks to them is one hint of his sexual desire for them. A second hint comes from Luke's account of the third position, where the name of HCE is referred to by the solmization scales of "Sidome" (*FW* 582.30). "Sidome" also reverberates with "sodomy," as Joyce used the word "sidomy," rather than "sidome," in his earlier draft of *Finnegans Wake*.[140] Male homosexuality is mainly connected with Oscar Wilde. The trial of Wilde is hinted at throughout this chapter (III.4). For instance, "Amen, says the Clarke" (*FW* 558.20) is an allusion to Sir Edward Clarke who tried in vain to defend Wilde. "Fred Watkins, bugler Fred" (*FW* 587.20) alludes to Fred Atkins, a blackmailer, who claimed at Wilde's second trial to have been entertained and propositioned by Wilde, but then

[140] James Joyce, David Hayman, ed., *Finnegans Wake, Book III, Chapter 4: A Facsimile of Drafts, Typescripts, and Proofs* (New York: Garland Pub., 1978), vol. 58, pp. 75, 226.

perjured himself. The phrase "those pest of parkies" (*FW* 587.28) alludes to Charles Parker, with whom Wilde was convicted of conducting indecent practices.

As regards his daughter Issy, HCE has more consistent incestuous desire for her, which is the main cause of HCE's fall, as John Gordon points out: "Issy is the *Wake*'s occasion, theme, reason for existence, prime mover—the one for whom and because of whom the dream is dreamed."[141] Besides the park scene where the girls (dream embodiment of his daughter) seduce HCE by exhibitionist behavior, to which HCE responds with his voyeuristic eye and exhibiting his own private part, in the present chapter (III.4) HCE likewise shows his erect penis to Issy: "The dame dowager's duffgerent to present wappon, blade drawn to the full and about wheel without to be seen of them" (*FW* 566.21-23). Seeing the erect weapon, or "drawn brand," Issy questions her own lack of it, "What have you therefore? Fear you the donkers? Of roovers? I fear lest we have lost ours (non grant it!) respecting these wildly parts" (*FW* 566.30-32). Another hint, one of the numerous ones throughout the Waken text, of HCE's incestuous desire for Issy is during his visit to Issy's bedroom in the account of the first position: "She is dadad's lottiest daughterpearl and brooder's cissiest auntybride" (561.15-16). The incest theme lies in the suggestion of Lot's daughters here, as both of Lot's daughters had a child by their father (*AFW* 561).

The third position of the love-making between HCE and ALP is reported by Luke, who predicts and blesses it as a "position of concord" (*FW* 582.30). It is not until now that the real part of the show begins. Rather than seeing the parents' copulation from

[141] John Gordon, *Finnegans Wake: A Plot Summary* (New York: Syracuse University Press, 1986), p.76.

behind and viewing the father's "big white harse," as the twin sons do, Luke enjoys an "[e]xcellent view from front" (*FW* 582.30). In this scene of "[f]emale imperfectly masking male," the first thing spotted by Luke, the supposed speaker, is "Redspot on his browbrand" (*FW* 582.30-31). The "browbrand" may imply Cain's mark on his forehead, which was given by God to protect him after Cain murdered his brother Abel and was abandoned to the east of Eden. The "browbrand" may also refer to HCE's penis, which is called a "drawn brand" (*FW* 566.30) when it is displayed to Issy. "Redspot" may have three meanings. For one, it implies the planet Jupiter, as the largest of the swirling areas of gas in Jupiter's atmosphere is called "the Great Red Spot," and hence HCE is compared to the Greek god Jupiter/Zeus, the powerful father figure. Second, if "browbrand" refers to penis, which is somewhat the identifying mark of a male, then "redspot" probably suggests a red mark on the penis. Third, the redspot on HCE's browbrand/forehead recalls the red lines observed on HCE by the twins in the Waterloo episode: "This is the jinnies' hastings dispatch for to irrigate the Willingdone. Dispatch in thin red lines cross the shortfront of me Belchum" (*FW* 9.3-4). The jinnies are the girls and also ALP, and the red spot or lines are what ALP leaves in the skin of HCE during intercourse in order to "irrigate" him for more sexual excitement.

The second sentence in this paragraph, "Derg rudd face should take patrick's purge" (*FW* 582.28-29), may suggest that HCE experiences both heaven and hell in his love-making with ALP. Lough Derg is the most sacred lake in Ireland for Irish Catholics. The site of Purgatory is on either Saints Island or Station Island in the lake. Between the

13th and 15th century, Saint Patrick's Purgatory and Ireland were often synonymous. When St. Patrick came to preach in Ireland, it is stated that he stayed at this island as a test to the others to the truthfulness of his faith. During a prayer to God the saint was offered the saint a nocturnal trip to Heaven and Hell in the form of a dream, much like Jacob's dream in the Old Testament.[142] HCE is observed as wearing "his hiphigh bearserk" (582. 29). There is a bearskin rug in HCE and ALP's bedroom. One hint of it is "who done that foxy freak of his bear's hairs like fire bursting out of the Ump pyre" (*FW* 516.13-15). Bears wake up in early spring (the Wakean night is March 21, when spring begins) from winter hibernation, and begin to take a purge, eat, and mate.[143] Bears are big and heavy (HCE is also hulking). Like a bear, HCE is about to "take [a]…purge" and to wake up from the night's sleep. Yet, before he wakes up, he has yet to undergo the nocturnal journey, as St. Patrick did, of exploring the body of ALP, who is his version of purgatory.

HCE and ALP's loving-making scene is recounted in terms of a warship battle, a horse race, and also a cricket game. Terms about a ship are used to describe HCE: "As his bridges are blown to babbyrags, by the lee of his hulk upright on her orbits, … he's naval I see" (*FW* 583.1-3). The word "bridges" refers to the forward part of a ship's superstructure from which the ship is navigated; "lee," "hulk," and "naval" are also ship-related terms. HCE is compared to a ship that is sailing in the sea or water of ALP. If HCE is a "hulk," a big warship, then ALP is portrayed as a small boat which is

[142] http://www.perillos.com/purgatory.html (Accessed on Nov. 18, 2009).

[143] John Gordon, *Finnegans Wake: A plot Summary* (New York: Syracuse University Press, 1986), p.27.

overwhelmed by the big ship: “Poor little tartanelle, her dinties are chattering, the strait’s she’s in, the bulloge she bears!” (*FW* 583.3-4) (“Tartanelle” is the name of a “small sailing vessel”; “dinties” refers to the Latin word for teeth “dentes” [*AFW*583]). Being overwhelmed by HCE who is on top of her, ALP becomes a poor little vessel or creature who bears HCE the huge bull. This is an inversion of the myth of the god Jupiter, who in the form of a bull carries away Europa. In his dream HCE’s unconscious reveals or imagines that ALP is the one who seduces him, just as Jupiter seduces Europa. Another ship image conflates with a horse-riding one, describing HCE as both a ship and a horse-rider riding on ALP who serves as a horse (a mare): “The galleonman jovial on his bucky brown nightmare” (*FW* 583.8-9) (Webster: “galleon” refers to a heavy square-rigged sailing ship of the 15th to early 18th centuries used for war or commerce, especially by the Spanish).

In addition to the comparison of HCE and ALP to big warship/small vessel, bull/weakling, horse-rider/horse, HCE is also likened to a giant digging in ALP as a dwarf: “Bigrob dignagging his lylyputtana” (*FW* 583.9), which refer to the giants “Brobdingnag” and the dwarfs “Lilliput” from *Gulliver’s Travels*. Another contrast between HCE’s bigness and ALP’s smallness is in Matt’s report of the first position, where they are described as having “gross build” and “fithery wight” (feathery weight) (*FW* 559.25-27) respectively. Furthermore, many cricket terms are used in the climactic third position, where HCE is also depicted as an aggressive cricketer: “Goeasyosey, for the grace of the fields, or hooley pooley, cuppy, we’ll both be bye and by caught in the

slips for fear he's tyre and burst his dunlops and waken her bornybarnies making his boobybabies" (*FW* 584.11-14). "Dunlop tyres" refer to condoms, and here HCE is asked to be gentle in his act of penetration so as not to burst open the condom.

The above images which are used to set HCE and ALP in sharp contrast, inflating the bodily volume of HCE while deflating that of ALP, bespeak the dreamer's anxiety about his ability to control ALP. In his dream this anxiety is transformed into a wish fulfilled. These fantasies of physical hugeness/significance work on the same principle as HCE's fantasies of excessive "cultural signifiers of significance," as Devlin points out, such as his use of pompous titles: "rich Mr Pornter, a squire… handsome Sir Pournter… Lord Pournterfamilias" (*FW* 570.15-20), the principle being that "these details of excess and the excess of these details ultimately betray themselves as compensatory signs, as wishful tokens of overestimation designed to mask fears of underestimation."[144] HCE's wishful exaggeration of his capacity to master ALP indicates his fear that she gets out of his control and has an extramarital affair. This helps explain why HCE dreams that ALP is thinking of Magrath during their love-making: "Magrath he's my pegger, he is, for bricking up all my old kent road" (*FW* 584.5-6). This is another instance of HCE's wish/anxiety at work. On one level, "Magrath" can be Cornelius Magrath, who was an "Irish giant, exhibited on Dublin's College Green, befriended by Bishop Burkely."[145] In

[144] Kimberly J. Devlin. "'See ourselves as others see us': Joyce's Look at the Eye of the Other," in Patrick A. McCarthy, ed., *Critical Essays on James Joyce's Finnegans Wake* (New York: G.K. Hall & Co., 1992), p.206.

[145] Adaline Glasheen, *Third Consensus of Finnegans Wake: An Index of the Characters and Their Roles* (Berkeley: University of California Press, 1977), p.182.

this sense, “Magrath” may be HCE himself, who is also compared to a giant. On another level, “Magrath” is also the Cad, who is HCE’s neighbor and enemy. HCE may be suspecting that ALP is more sexually attracted to this latter Magrath than to himself.

HCE’s anxiety and wish to conquer ALP betrays his patriarchic attitude towards women. He imagines himself as “Lord Pournterfamilias,” or Lord Paterfamilias. In the sexual activity he pictures himself riding on ALP who is both his “nightmare,” and his “prey”: “Woman’s the prey!” (*FW* 582.31-32). Women’s rights become in his eyes “womanish rights” (*FW* 584.20). On the other hand, however, HCE’s estimation of himself is pivoted on his relationship with ALP, that is, he is able to draw his own picture/identity and to evaluate himself only in context of ALP. Without ALP, he is faceless.

HCE and ALP’s sexual intercourse is also watched and reported as a game of cricket by “the man in the street” (*FW* 583.15) who is Sackerson, and policemen in Phoenix Park, and maybe also a tram of passengers: “Thon’s the dullakeykongsbyogblagroggerswagginline (private judgers, change here for Lootherstown! Only romans, keep your seats!)” (*FW* 582.32-33) (the Dalkey, Kingstown and Blackrock Tram Line passes Booterstown). The reference to a tram line here may suggest that a tram of sightseeing passengers is watching the sex scene as well, and they become judgers of HCE and ALP. As tourism is often a submimated form of voyeurism, not only the imagined passengers, but also people on the street and all over the world become voyeurs who gaze on the couple’s intercourse. In fact, sports watching itself may

be a kind of voyeuristic activity. Like cricket, the sex scene is also a spectator game of entertainment, as well as a commercial/profitable one, as the call for tickets suggests: "Quick, pay up!" (*FW* 583.25).

What enables this sale of tickets and of the love-making scene is ALP's lamp, which casts shadows on the window blind for people outside the room to see. The lamp also serves as a camera that takes photos of the scene and publicizes it: "Photoflashing it far too wide" (*FW* 583.14). HCE dreams that he becomes the focus of the gaze of the public, which indicates his exhibitionism, his "enthrallment to the other's eye," as Devlin argues: "*Finnegans Wake* inverts waking subject-object relations, recurrently representing the subject as spectacle, as the object of the other's eye."[146] The four love-making positions insistently call attention to the motif of the sight of HCE. In the second position, "It is so called for its discord the meseedo," where "meseedo" is misido, which, according to the solmization system, means EHC. The disjointed phrase "me see do" also highlights the voyeuristic "me" obsessed with seeing. Accordingly, in the first position, "Say! Eh? Ha!" (*FW* 559.21-22) is a hidden form of "C, E, H" or "do me see"; in the third position, "Sidome" (*FW* 582.30) is "see do me"; and finally the fourth position becomes "Two me see" (*FW* 590.24), with "two" implying "do" but also possibly the double activity of exhibitionism and voyeurism, which are inseparable from each other in the Wakean text. HCE would rather humiliate himself by exhibiting his

[146] Kimberly J. Devlin. "'See ourselves as others see us': Joyce's Look at the Eye of the Other," in Patrick A. McCarthy, ed., *Critical Essays on James Joyce's Finnegans Wake* (New York: G.K. Hall & Co., 1992), p.198.

frustrating intercourse than receiving no voyeuristic gaze at all, for "[w]hat is feared most in the *Wake*—even more than the gaze visualized as an agency of exposure—is the gaze visualized as an utter absence."[147]

Norris identifies the primal scene with the primal sin.[148] In the account of the four positions, the primal sin of usurping the place of the father is implicitly suggested. One example is in the third position where HCE is described as "Leary, leary, twentytun nearly, he's plotting kings down for his villa's extension" (*FW* 582.35-36). The theme of the twin sons plotting against their father is implied in "plotting kings down." Another example is the hint of how the Greek gods Jupiter/Zeus, Saturn, and Uranus obtain the throne from their fathers by defeating the father through castration (what Saturn did to his father Uranus) or a war fight (what Zeus did to his father Saturn). In the four positions of HCE and ALP's love-making, the twin sons are implicitly part of the scene, which implies that the sons learn from the "procreative aspect of parental copulation"[149] and will take the place of the father sooner or later.

HCE stages his love scene with ALP to demonstrate his masculinity and also for the gaze of the imaginary other to confirm him. Yet instead of being a romantic play, it turns out to be clumsy acts which are interrupted by the cry of one of his sons. While the watching look of the people can make him feel like a king, it also has the potential to

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[147] Ibid., p.210.

[148] Margot Norris, *The Decentered Universe of Finnegans Wake: A Structuralist Analysis* (Baltimore: Johns Hopkins U P, 1976), pp.43-44.

[149] Ibid., p.46.

scrutinize him as a farcical sight and petrify him. The gaze of the Other has dual effect on the self as it works to inflate and deflate the latter simultaneously.

Conclusion

The dream, according to Freud, is the primary venue where the unconscious thoughts are given chances to express themselves. *The Dream of the Red Chamber* and *Finnegans Wake* share prominent reliance on the use of dreams in delineating the hidden psychic dynamics of their protagonists. *Finnegans Wake* purports to be a faithful recording of HCE's one-night dream by imitating the processes of the Freudian dream work such as distortion, displacement, and condensation. *Dream of the Red Chamber* is a dream text in that it employs the Chinese concept of "life is a dream" for its narration of Jia Baoyu's life story, which constitutes the main body of its narrative. The novel uses the "dream" of Jia Baoyu or the Stone to depict the workings of his psyche resulting from the Stone's psychic trauma prior to his "dream." Moreover, even though the main body of the *Dream* depicts a mostly realistic story in the chronological order in a mostly realistic narrative, it is scattered with textual symptoms of dream mechanisms. Freud points out that, in addition to dreams, the unconscious self manifests itself as well in special cases of the ordinary use of language, such as jokes, slips of tongue, and children's linguistic tricks. It is mostly in this sense that, even unlike the omnipotent verbal malformations of the *Wake*, the *Dream* is comparable to it as a dream text.

In their uncovering of the often elusive workings of the human psyche, both novels display a strong interest in the theme of the self's relationship to the other. In both works, the subject is brought into being, or the drama of the dream is set into motion, by (the subject's response to) the Other's gaze. In the *Dream*, the primeval Mother's

misrecognition of the Stone's talent molds the psychic structure of Jia Baoyu, just as she creates the physical body of the Stone/Jia Baoyu. Baoyu's trauma of being rejected by the Mother as an undesirable child, or being psychologically castrated by the Mother, amounts to the primal misrecognition by the (m)other. Abandoned by Nüwa as being useless or "lacking talent," Baoyu lives his life engaged, unconsciously, in the effort to (re)claim attention, love, and the approving gaze from the mother figure and her substitutes, such as the young virgin girls around him. In the *Wake* the dreamer is anxiously obsessed with how the others view him as a consequence of his guilty behavior, imagined as well as it maybe real, in the Phoenix Park, and a number of versions of his sin are recounted by different voices in his dream.

The subject is enthralled to the Other's gaze, both in the positive and negative senses. It on the one hand desires the approving gaze of the other, especially the female other, and on the other hand fears the disapproving or castrating gaze of the other, which mostly refers to the male other. While the male other is often the one that poses threat to the male dreamer, the female other is the source of pleasure and cure.

In the *Dream* the threatening male other is embodied by the father figure, whereas the benevolent female gaze is represented by the young girls. They correspond to ALP and the sons respectively in the *Wake*. Jia Baoyu finds in the girls an antidote to the physical and psychological wound caused by the disciplining of Jia Zheng, who represents the patriarchal symbolic order. Jia Baoyu is attached to the mirror stage, represented by the Prospect Garden, whereas he refuses to enter the patriarchal symbolic

order, which is embodied by Confucian scholar-officials. The Name of *Nüer*, so to speak, provides relief and joy, whereas the Name of the Father evokes fear in him, and symbolically as well as physically fractures him. It is the Name of *Nüer* that heals the metaphorical wound of psychic castration imposed on Baoyu by the F/father and restores him to his wholeness. In the *Wake*, the dreamer regards the sons, or versions of the sons, as threatening to his status as the father. He fears his life may be annihilated by them, such as in his deadly encounter with the cad. He is also dismayed that his wife is easily allured by the son's cry and ready to abandon him in the act of lovemaking (*FW* III.4).

Nevertheless, like the *Dream*, the *Wake* also depicts the son's dread of the father. For example, the father is feared by the sons as the wolf (*FW* III.3) and also as the panther (*FW* III.4). It may be the dreamer's wishful way to counter-threaten the sons who aspire to overthrow him, and may also be his infantile memory of his childish fear of his own father.

The theme of conforming to and defying the patriarchal law of the symbolic order is shared by both novels. The dreamer in the *Wake* wishes for entry into the symbolic order as he identifies himself with the powerful father figure in mythologies, literature and history. For instance, he offers himself as the kneeling mayor accepting the endowment of title from the king. He also presents himself as the imposing Napoleon whose story is staged and catches the frenzy especially of the ladies (FW *I*.2). However, HCE is also the culprit derided and trialed. His alleged indecent behavior in the park is spread throughout the city. The ballad composed by Persse O'Reilly enables his crime to be long-lastingly

remembered in the artistic medium of the folksong. Whether intentionally or not on HCE's part, HCE invariably manifests his inborn tendency towards unacceptable desires and behavior.

In the *Dream*, Zhen Baoyu and Jia Baoyu, following their first dream of the Land of Illusion, represent the tendency to conform to and to deviate from the patriarchal values respectively. Their ultimate choices regarding the civil service exams further represent the dichotomy of the self. Similarly, Baochai and Daiyu, whose names contain that of Baoyu, also embody the contrasting dual selves of Baoyu. Baoyu's love for them symbolizes his dilemma. While on the one hand Jia Baoyu chooses to leave home, on the other hand the Gold-Jade Marriage represents the conforming aspect of Baoyu rather than what the patriarch imposes on him. Baoyu's role as an insubordinate rule-breaker is allowed only in the idealized and illusory Prospect Garden, but not in the profane world of patriarchal values. As the Prospect Garden is itself built upon and materially supported by the sullied world of men,[150] Jia Baoyu, the idealized part of the self, finds his fate to leave home to be already predestined. While the dreamer in the *Wake* desires acculturation into the symbolic order, his overly obsession with his illicit behaviors and desires may as well be a celebration of his erraticism.

Both novels explore the male dreamers' visual desire as regarding the female other. Baoyu desires the female gaze at him and also acts as the gaze towards the girls. He makes a point of seeking attention from almost every young girl he meets. In a sense he lives on the young girls' gaze and attention to him. On the other hand, Baoyu is obsessed

[150] Yu Yingshi, *Honglou meng de liangge shijie*, p. 64.

with scopophilic look at the girls. He surveys Keqing's bedroom taking in the erotically colored objects (HLM 5.82-3). He loses himself in looking at Lingguan digging earth in the rain. One episode in the novel, which is sort of minor in itself but almost leads to Baoyu's death, is related with Baoyu's eye. Jia Huan deliberately pushes a lighted candle over the table to Baoyu. The narrator emphasizes that, although the incident hurts Baoyu's face, his eyes are spared. This comment of the narrator, though only in one sentence and seemingly unimportant, may well indicate the significance of the eye and gaze that Baoyu possesses. His eye, together with his gaze at the girls, is almost what his life depends on. In the *Wake*, HCE's visual desire takes the form of his watching the two girls urinating in the park and displaying himself to them in turn. He also exchanges gaze with the three soldiers who watch them.

While in the Foucaultian panopticon, the asymmetry of seeing-without-being-seen is the very essence of power,[151] the dreamers in the two narratives derive power from being seen as well as seeing. Both Baoyu and HCE desire the female look back. In the *Wake*, the female gaze functions "frequently as the arbiter of the male value itself," as Devlin persuasively argues.[152] HCE's anxiety and wish to conquer ALP betrays his patriarchal attitude towards women. HCE's estimation of himself is pivoted on his relationship with ALP, that is, he is able to draw his own picture/identity and to evaluate himself only in context of ALP. This defining function of the female is applicable to the *Dream* as well.

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[151] Michel Foucault, *Discipline and punishment: The Birth of the Prison* (New York: Pantheon), p. 155.

[152] See Devlin, *Wandering and Return in* Finnegans Wake, p.126.

Both Baoyu and HCE also desire the female look back. In this sense, the self is presented as a fictional construct, and exists only in its relationship with the Other.

Both novels use water as a symbol of the female. Both operate on the paradigm of the nurturing mother (womb as home) and devouring mother. Prospect Garden and the Phoenix Park are locales that share the double feature. On the one hand, they are the earthly paradise, as the Prospect Garden is an earthly double of the celestial paradise, while the Phoenix Park figures as the Garden of Eden. On the other hand, they are the sites where the fall takes place, with the crumbling of the Jia family beginning with the search of Prospect Garden and HCE's sin enacted in Phoenix Park.

Both novels distinguish woman in three different stages of her development: the young girl, the married woman, and the old woman. Baoyu considers the latter two forms of the woman to have lost their virginal purity due to the pollution by men, physically and symbolically. Moreover, the mother figure, as represented by both Nuwa and especially by his own mother Lady Wang, shares the patriarchal power and embodies the father's castrating hand. The nurturing mother is the one that supports the baby in the Lacanian mirror stage, whereas the castrating mother is an advocator of the social law of the symbolic order. The failure of both the F/father and Nüwa to recognize Baoyu's real talent constitutes metaphoric castration of him. ALP is given the double role of a caring, nurturing wife and also the femme fatale. She patiently takes care of the infirm HCE, bearing his fits of bad temper and even inviting girls to dance for him. She is also presented as the disobeying Eve by giving HCE a poisonous apple which causes his fall.

Jia Baoyu and HCE, despite their age difference, both prefer the young girl though in different ways. The *nüer* figure whom Baoyu sees as possessing purity and authenticity and whom he identifies with proves to be ambiguous, and similarly the Prospect Garden, the kingdom of girls, also has an illusory aspect as it is not immune from the pollution of the male world. HCE tries to conceal but invariably manifests his incestuous and illicit desire for his daughter Issy, the younger version of ALP.

The desire to gain the approving gaze of the other tends to feminize the self. The version of HCE's fall, caused by his eating an apple given to him by ALP, also recalls the fairy tale "The Sleeping Beauty," where the young girl is choked to death or sleep by eating an apple offered to her by her wicked stepmother. While the apple in the biblical story is the fruit of wisdom, it is poisonous in the fairy tale. As HCE feels heavy in the head after he eats the apple, his fall is more like that of the Sleeping Beauty. His identification with the Sleeping Beauty thus feminizes him. Jia Baoyu, who epitomizes the aspiring but failed literati in terms of a Confucian official career, feminizes himself in his identification with the young girls. He is also frequently misrecognized as a girl by other people.

Character doubling is employed as a major trope in the two works, such as the Shem/Shaun pair and the Zhen/Jia Baoyu. Freud proposes that "every dream deals with the dreamer himself. Dreams are completely egoistical," and that when the dreamer "appears along with other people," they "when the identification is resolved, are revealed

once again as [the dreamer]."[153] Almost all the characters in the *Wake* are the imagined selves of the dreamer rather than individual characters. It may apply to the *Dream* as well, even though only a few characters are more obviously the versions of the Jia Baoyu's self.

By using dreams as their major content and structure, both novels present the subject as dwelling in dreams. While the waking state is a form of life, the dreaming psyche contains a much deeper level of the true self. As Freud insightfully points out that the only reality is the psychical reality, the mythological dimension of the *Dream* and the fantasies of the *Wake* have their own legitimacy about presenting the psychic dynamics and secrets of the self. In this sense Zhuangzi's dream of becoming a butterfly, to which he awakes with the question of whether he dreams of the butterfly or the butterfly dreams of him,[154] is embodied by both of the two dream texts under discussion.

In terms of future work, the translation theory promises to be a stimulating theoretical tool in exploring more about the workings and the significance of linguistic and psychic repression presented in both novels. It is perhaps especially useful to the study of the *Dream of Red Chamber*, which has a very complicated textual history, with its two or even more acknowledged authors and twelve extant transcript copies. Both novels also present a dimension of cross-cultural exchange. The *Dream* provides a list of

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[153] Sigmund Freud, *The Interpretation of Dreams*, p.358.

[154] For an English translation of *Zhuangzi*, see Burton Watson, trans., *The Complete Works of Chuang Tzu* (New York: Columbia U P, 1968).

foreign objects and figures, while *Finnegans Wake* is studded with Chinese words. It provides an interesting subject in terms of cross-cultural comparative studies.

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