"Paralysis" and "Intoxication" of Modernism: Urban Images and Metropolitan Predicaments in Dubliners and The Drunkard

Menglin Ni *

College of Liberal Arts, Hunan Normal University, Changsha, China

* Corresponding Author Email: nimenglin0318@outlook.com

Abstract. James Joyce's *Dubliners* and Liu Yichang's *The Drunkard* are representative works of Western and Chinese modernist fiction, respectively. In both works, the city is not only the backdrop where the story takes place, but also an artistic image with distinct features, and moreover, a carrier reflecting the inner world of the citizens. This paper conducts a comparative study of *Dubliners* and *The Drunkard*, analyzing how the images of the "city of paralysis" Dublin and the "city of intoxication" Hong Kong are constructed. It demonstrates that, by employing distinct modernist techniques of epiphany and stream of consciousness, both authors ultimately reveal the spiritual dilemmas encountered by individuals in the city. This study breaks through the previous isolated analysis focusing on a single text, fills the gap in the cross-cultural parallel comparison of these two modernist classics to a certain extent, and also provides a new perspective for understanding the internal consistency of modernist literature in different cultural contexts.

Keywords: *Dubliners*; *The Drunkard*; urban image; modernism.

1. Introduction

Dubliners by James Joyce and *The Drunkard* by Liu Yichang are significant achievements of 20th-century modernist novels in China and the West. The two works respectively focus on Dublin and Hong Kong under colonial rule, depicting two distinct urban images, ultimately addressing the same core concern: the spiritual predicaments of urbanites. Currently, the existing academic research on the two works mostly focuses on modernist urban writing and spiritual expression within individual texts. The authoritative research on *Dubliners* mostly focuses on its theme of "paralysis" and the modernity technique of "epiphany". For instance, Richard Ellman pointed out that it uses a gloomy landscape as a metaphor for the stagnant society and the imprisoned situation of individuals of Ireland [1]. Academic research on *The Drunkard*, on the other hand, has centered on Liu Yichang's localized practice of "stream-of-consciousness" writing. As noted by Li Yan, the novel integrates narrative strategies from traditional Chinese fiction, thereby producing a distinctive form of stream of consciousness with Eastern characteristics [2]. While academic achievements in the individual textual studies of *Dubliners* and *The Drunkard* are relatively abundant, existing cross-cultural comparative studies remain insufficient. There is still a certain gap in the field of parallel research, particularly the lack of investigations into how the two work, by shaping distinctly different urban images, realize the expression of the commonality and dialogicity of modern predicaments. This paper aims to fill this gap, make up for the lack of parallel comparative studies of these two works, and provide a new perspective for studying the internal consistency of modernist literature.

Adopting the parallel research method, this paper will analyze the specific literary images of Dublin as the "city of paralysis" and Hong Kong as the "city of intoxication" from three dimensions: environment, culture and society. On this basis, the paper will further explore the dialectical relationship between artistic techniques and spiritual core and analyze how "epiphany" and "monologue", as different aesthetic strategies, serve the diagnosis of collective mental paralysis and the analysis of individual struggle in intoxication respectively. It thus clarifies that although Joyce and Liu Yichang have distinctly different creative approaches, they jointly and profoundly reveal the universal spiritual predicament of human beings in modern cities. Ultimately, through this cross-cultural comparison, this study aims to reveal the shared humanistic concerns embedded within Chinese and Western modernist literature.

2. "City of Paralysis" Dublin

In *Dubliners*, Joyce paints a unique portrait of Dublin's city with a cold writing style. It is not only a physical city, but also a microcosm of the modern soul dilemma under the shadow of mental "paralysis". This "paralysis" permeates every corner of the environment, distorts the cultural foundation, and finally condenses into an inescapable collective destiny at the social level.

2.1. Environment

The description of the environment of *Dubliners* is not a simple background, but a carefully designed space, and becomes a direct externalization of the characters' mental predicaments. Joyce deliberately built a highly symbolic environment, shaping Dublin into an inescapable "paralyzed" cage. This coincides with Hisham Muhamad Ismail's understanding of the Dublin environment. He pointed out that Dublin is not only the background setting of the story, but also the core tandem element that shows the complete and rich image of the work [3]. These environmental shapes closely surround the core of "dark" and "closed", forming a depressing urban space.

"Darkness" is the optical tone of Dublin, which defines the environmental essence and emotional atmosphere of the city. This kind of darkness is universal. From the dark bazaar that engulfs beautiful illusions in *Araby* to Mr. Duffy's dark old house, which symbolizes inner loneliness in *A Painful Case*, Dublin has little sufficient light. This is not only the dimness of physical light, but also the manifestation of a mental state, representing a collective inner haze that cannot be truly illuminated. On the other hand, "closed" constitutes the basic mode of interaction between characters and the environment, and the action trajectory of characters in the city is circular or interrupted. In *An Encounter*, the teenagers' adventure is reduced to an ineffective wandering on the edge of the city; the journey in *Araby* begins with a blind street and ends with the protagonist's self-gazing in the darkness and nothingness. The "closed" space that can't be escaped is vividly reflected in the chapter of *Eveline*. Eveline's action to the station failed to lead to the freedom she yearned for but let her see herself clearly at the critical point. The station, a space that should have led to freedom, has become a desperate landmark showing that she cannot escape. Her "paralysis" is not a simple retreat, but a final confirmation of the cruel truth of "nowhere to escape". If she can't get rid of the shackles of the spirit, all her physical movements will be completely invalidated. All the movements in these plots are like pacing in a closed cage, which cannot lead to any substantial external freedom. The entire urban environment of Dublin is systematically constructed into a huge dark and stagnant mental cage, which accurately externalizes the internal paralysis of its residents.

2.2. Culture

In *Dubliners*, Joyce's description of the core of Dublin culture goes beyond simple negation or criticism and is reflected as a profound revelation and diagnosis. He accurately analyzed how religion and morality were alienated from the tradition of nourishing people's hearts to the shackles that imprisoned spiritual vitality. Joyce's purpose is to break the silence and hypocrisy over Dublin through literature and force people to face the truth of his spiritual life.

In his youth, James Joyce expressed profound aversion towards social morality and religious doctrines. In a 1904 letter to his partner Nora Barnacle, he declared, "My mind rejects the whole present social order and Christianity—home, the recognized virtues, classes of life, and religious doctrines [4]." He further vowed to wage open war against them through his works and actions, stating, "I will try to express myself in some mode of life or art as freely as I can and as wholly as I can [4]." In *Dubliners*, Joyce directly reveals the hollowness of religious practice and the loss of authority. In *The Sisters*, the heavy significance embodied by the chalice broken by Father Flynn is entirely bestowed by external religious discipline, rather than the inherent spiritual worth of the object itself. Through this story, Joyce reveals how religious dogma is disconnected from real human nature and spiritual needs, thus showing that what he opposes is not faith itself, but its hypocritical and rigid organization and stereotyped and useless dogma.

Joyce also shows in *Dubliners* how distorted moral concepts are internalized into spiritual shackles that bind individuals. This is most extremely reflected in *Eveline*. Eveline's lack of freedom is not physical imprisonment, but the inner shackles caused by the responsibility of her mother's bitter plea before her death. These internalized moral instructions make her regard the instinctive pursuit of freedom and happiness as a moral betrayal, which eventually leads to her "paralysis" at the moment of action. Joyce here reveals how morality is alienated from a power to protect society to a tool that kills individual vitality and happiness.

Joyce's revelation of the cultural situation in Dublin is a "breakable" strategy. He revealed that the reason for Dublin's spiritual dilemma is that under the dual influence of Catholicism and colonial culture, society has fallen into a state of paralysis that dare not face the truth. Through these stories in *Dubliners*, he forced his Irish compatriots to self-examine. Thus, his literary creation can be regarded as an effort to awaken the Irish national spirit and inject a trace of courage into its repressed cultural atmosphere.

2.3. Society

Joyce went beyond the level of individual destiny and built the image of Dublin as a "collective melancholy" city maintained by rumors, alcohol and intergenerational cycles. This collective melancholy is not only a microcosm of the protagonist's personal character, but also a concentrated embodiment of the Irish spiritual dilemma under the long-term effect of colonial rule and narrow nationalism.

Through the omnipresent gaze and gossip, Dublin's society forms an invisible social shackle that disciplines individuals, leaving no one able to escape the tragedy of being scrutiny. In *The Sisters*, the tragedy of Father Flynn lies not only in his personal spiritual paralysis but also in the society's reaction to it, particularly the speculation and alienation from those around him. This reflects that under the collusion of religious dogma and secular public opinion; gossip becomes a tool for moral control and the final straw that breaks the camel's back. As explicitly stated in *The Boarding House*, "Dublin is such a small city: everyone knows everyone else's business [5].", and the moral blackmail in this kind of acquaintance society has become an effective means of social control.

Alcohol serves as a cheap analgesic for Dublin, a means for its people to escape from reality. Alcohol runs through almost the entire book of *Dubliners*, from sherry to whiskey, from the child drinking secretly to the elderly gentleman who cannot do without it until his death. Dublin's alcoholism is social and collective, highlighting society's communal degradation. Alcohol serves as a common medium for Dubliners to resist reality, maintain social ties, and forget their woes. Yet it never brings genuine solace; instead, it deepens the overall degradation of the entire society.

From a vertical perspective, Joyce elevates individual predicaments to a national allegory through the repetitive fate across generations, thereby revealing the social collective melancholy on a deeper level. In *An Encounter*, the strange old man and "I" seem to be the same person conversing across time and space, foreshadowing the futility of escaping fate under social alienation. In *Eveline*, the intergenerational cycle of fate is vividly portrayed. Eveline's flight from her father's oppression to the "shelter" of another man is essentially a repetition of her mother's fate. As the culminating masterpiece of the collection, *The Dead* elevates this collective melancholy to an epic sublimation. The heavy snow covering the whole of Ireland proclaims the spiritual death and stagnation of the entire nation with absolute coldness. As Ge Fei emphasizes, the snow in *The Dead* is not merely a natural phenomenon, but more significantly, a "solidification of time [6]". The old traditions of Ireland are dead, yet a new life has not begun. It is precisely this state of stagnation that constitutes the root of Ireland's collective melancholy.

3. "City of Intoxication"Hong Kong

Deeply influenced by modernist thought and an admirer of Joyce, Kafka, and others, Liu Yichang aspired to portray Hong Kong in his own heart, holding the ambition to depict his city "as Moravia

wrote about Rome, Damon Runyon about New York, Faulkner about the American South, and Joyce about Dublin [7]." In stark contrast to the gloomy and stagnant Dublin depicted by Joyce, the Hong Kong portrayed by Liu Yichang in *The Drunkard* is a rapidly changing metropolis intertwined with complex histories. The dizziness of the senses, the rootlessness of culture and the contradictions of society have jointly built this strange, indulgent and addictive "city of intoxication."

3.1. Environment

Hong Kong's urban environment is not an objective and calm physical space in *The Drunkard*, but a psychedelic kaleidoscope that is distorted and deformed by the protagonist's drunken sensory filtering. This environmental image is mainly constructed by sensory overload. Liu Yichang used his signature "stream of consciousness" technique to reproduce Hong Kong as a huge and continuous source of sensory stimulation, allowing readers to continue to receive the sensory torrent experienced by the protagonist, and docking with the stream of consciousness scenes with repeated emotional images [8], building a unique urban environment.

Liu Yichang uses the feelings of the protagonist drunkard to jointly build the psychedelic and dizzying city image of Hong Kong from different sensory perspectives. Visually, Liu Yichang used a metaphor that was extremely in line with the identity and character of the protagonist, comparing "neon" to "erotic burning", which not only describes the beauty of Hong Kong's night scene, but also the depravity of the characters and the decadence of the city. In terms of hearing, the "rolling" sound of the tram, the "crackling" sound of mahjong cards, the laughter of women and the shouting on the street converged into a torrent of noise that could not be escaped, continuing to invade the heart of the drunkard and disturbing his thoughts. These sensory impressions are not presented in an orderly manner, but fragmented collages like montages. There are often some scattered jumping thoughts that flash in turn, which also directly externalize the mental dizziness and loss caused by the protagonist in the high-speed business society. Although his body is constantly moving in the torrent of senses, his spirit has always been imprisoned in an inner cage composed of alcohol, desire and literary ideals. For the drunkard, flashiness is merely Hong Kong’s exterior. Its essence is an inescapable circular space, where every sensory stimulation amounts to the repetition of desire and the depletion of spirit.

3.2. Culture

In sharp contrast to the extreme development of Hong Kong’s material world, the spiritual state of Hong Kong people is not optimistic. In terms of cultural life, it could even be described as profoundly barren. In the colonial city Hong Kong, culture exhibits a state of rootless drift, and its core lies in chaos and a sense of emptiness. This is concentrated in the protagonist drunkard’s identity crisis and the disillusionment of his literary ideals.

As a writer who, like the protagonist of *The Drunkard*, migrated from Shanghai to Hong Kong, Liu Yichang appropriated the drunkard’s voice in the book. Through the tone of a man intoxicated to express fragmented thoughts that seem absurd and ridiculous to sober people, and the thoughts are usually impossible to vent. Among these, the author’s own views are concentrated in the drunkard’s perspectives on Hong Kong culture. As a scholar who migrated south, the drunkard bears profound accomplishments in traditional Chinese culture. However, when placed in Hong Kong, his attainments become unappreciated "waste". What he faces is Hong Kong’s hybrid of Chinese and Western influences and profit-driven cultural market, where serious literature is forced to give way to vulgar martial arts novels and pornographic stories. This cultural environment turns him into a rootless drifter, who can neither return to his homeland nor integrate into the currents of Hong Kong's commercial society. His cultural identity is helpless, entangled and painful. He wrote the words he despised in exchange for wine and became a member of the "persecution" serious literary team that he once hated. He paralyzes himself with alcohol, which is not only an escape from reality, but also a symbol of the complete collapse of his cultural ideals in the face of business behavior. Culture has lost the function of the spiritual pillar in this city. It has become an entertainment commodity for people's entertainment and has become a rootless float in the city of desires.

3.3. Society

Hong Kong society is presented as a general collective contradiction in the vision of the drunkard: people soberly hate the vulgarity and hypocrisy of this society, but involuntarily pursue the material and desires in it, which reveals the universal alienation of human nature under capitalism.

The living conditions of the vast majority of Hong Kong people in *The Drunkard* are a vicious circle of being suppressed - looking for freedom - sinking in freedom - being suppressed again - looking for freedom again, and gradually falling into this cycle, and finally falling into the abyss. They all once had a clear understanding of society, yet, swept along by its currents, they repeatedly descended into a fate of degradation. The drunkard hated the creation of martial arts novels and pornographic novels deeply. Yet, after tasting their financial benefits, he cannot resist continuing the practice. Torn between his spiritual and material worlds, he endures a triple sufferings: material deprivation, the self-betrayal of producing literary trash, and the self-loathing that follows this production. Gradually, he spirals into self-destruction through this pain. His resentment toward himself for abandoning his literary struggles just to make a living is also a silent accusation against the extremely vulgar Hong Kong society. The representative characters in the book—Zhang Lili, Sima Li, Yang Lu, and Mrs. Wang—are female images with distinct identities, ages, and personalities living in Hong Kong. However, life in Hong Kong has imposed predicaments on each of them. These female images are epitomes of Hong Kong women and even Hong Kong people as a whole. Trapped in Hong Kong, a society that corrupts all who enter it, they could not preserve their integrity. Though they repeatedly attempted to break free from the prevalent fate of degradation, they ultimately had to drift with the tide of the corrupt society. They despise themselves but can't escape, and their experiences have covered the Hong Kong society in the book with an indelible tragic color. Through such depictions of the alienation of human nature, Liu Yichang powerfully criticizes the operational logic of capitalist society that reduces everything to a commodity. This criticism further deepens the image of Hong Kong as a "city of intoxication"—it lures everyone into this pursuit, yet only gives them the disillusionment of their ideals and a deeper sense of emptiness.

4. Shared Urban Soul

In *Dubliners* and *The Drunkard*, James Joyce and Liu Yichang construct two distinct urban images. However, these two these vastly different urban portraits share a similar spiritual schema. Joyce and Liu Yichang, two modernist writers from Europe and Asia respectively, embark from similar social and historical contexts. Through two divergent aesthetic paths of "epiphany" and "monologue", they depict the global spiritual predicament of modern metropolises and seek a glimmer of aesthetic redemption and strength for this predicament through artistic forms.

4.1. Similar Spiritual Predicament

Joyce and Liu Yichang's creations are jointly rooted in the fundamental fact of colonial history. Faced with alienated metropolises, they both discerned the profound and prevalent spiritual predicament of their respective cities. However, the focus of their critical orientations differs due to the disparities in the colonial forms of the two cities.

Faced with Ireland's spiritual predicament under Britain's long-standing political and cultural dual colonialism, Joyce's creative core lies precisely in exposing the paralysis resulting from such a situation. Most profoundly, in *After the Race*, the Irish youth Jimmy experiences the entire process from excitement to pride to emptiness during a post-race revelry with a group of British, French, and American friends. He attempts to mimic an elite persona among his friends yet ultimately loses everything in the card game and becomes one of "the heaviest losers [5]."The profoundness of this story lies in the portrayal of Jimmy's father—a former "advanced nationalist [5]" who has become a businessman. He holds Jimmy's wealthy French friend, Ségouin, in high regard. And Jimmy himself is also eager to get his father's approval by investing in Ségouin's business. This is precisely a portrayal of Ireland's spiritual predicament during the colonial period. Trapped in a profound cultural

identity crisis under political colonialism, people developed a distorted mental state amid the contradictory psychology of both rejecting European and American countries and taking pride in associating with them, ultimately succumbing to numbness toward colonial invasion and plunder. Together, these aspects outline a multidimensional picture of mental paralysis in the colonial situation of Dublin.

By contrast, Hong Kong depicted by Liu Yichang presents a landscape of cultural alienation under commercial colonialism. Post-war Hong Kong's coloniality was manifested more as a dual economic and cultural squeeze, and The *Drunkard* is precisely a portrayal of this dual oppression during the period. As scholar Chen Zhide pointed out, Liu Yichang was "particularly sensitive to the contradictions in the cultural situation of southern migrants [9]". The drunkard stands as a direct representation of southern migrants under this dual squeeze during that period. The protagonist, a scholar with profound knowledge of traditional Chinese learning and a deep understanding of Western modernism, finds no resonance in Hong Kong, a highly commercialized "cultural desert." Forced to write the commercial novels he despises for the market, his literary ideals are repeatedly shattered by the commercialized cultural marketplace. The highly alienated society makes it impossible for intellectuals like the drunkard to fully uphold traditional cultural stances, nor can they wholly embrace the Western commercial model. Thus, they fell into a deeper level of identity anxiety and mental drift. This sense of tearing between ideals and reality, culture and economy is typical of the spiritual alienation of intellectuals in colonial business society.

Despite the different forms of colonialism, it caused similar spiritual dilemmas in Dublin and Hong Kong. In *Dubliners*, this dilemma is mainly manifested in the alienation of the characters from reality and the paralysis of the will to act. While in *The* Drunkard, it is presented as the contradictory mentality of both disgust and pursuit of commercial society. In summary, it is the alienation of individuals from their own cultural traditions, the sense of rootlessness in urban space, and the loss of the ability to change reality.

4.2. Divergent Aesthetic Paths

Facing similar spiritual predicaments, Joyce and Liu Yichang choose different aesthetic techniques according to different urban backgrounds. Each of them chose an innovative modernist art form, which was not only used to describe the difficulties of the characters, but also as an attempt to fight against the difficulties and achieve aesthetic salvation.

James Joyce's technique of "epiphany" constitutes a core artistic feature of his early works. Typically occurring at the end of a story, it serves as a decisive turning point. Rather than bringing the narrative to a hasty resolution, the epiphany allows both the reader and the protagonist to abruptly yet clearly perceive the stark reality of paralysis at the story's end. According to Morris Beja stated in *Epiphany in the Modern Novel* that "epiphany is a sudden spiritual manifestation, whether from some objects, scene, event, or memorable phrase of the mind [10]". In *Dubliners*, Joyce depicts these significant epiphanies, endowing his characters with profound self-awareness through such clear-eyed and unflinching insights themselves. At the end of *Araby*, the young boy abruptly realizes the vanity and folly of his romantic pursuit in the dark bazaar. In *The Dead*, Gabriel perceives the superficiality of his own emotions after being shaken by his wife's recollection of her past. These moments of epiphany act as a sudden burst of bright light that illuminates the essence of Dublin's paralysis. It is an analytical process from the outside in, rendering the state of paralysis starkly clear in an instant.

Liu Yichang provided another approach. In *The Drunkard*, he expressed the inner truth with the sincere catharsis of the "stream of consciousness". He skillfully used inner monologue, montage and other techniques to directly release the contradictions in the inner world of the characters caused by the unreasonable social reality. In particular, the protagonist's inner monologue is full of direct attacks on the cultural and commercial environment in Hong Kong. He criticizes the commercial novels for killing art and exposing the publishing industry turning words into cheap goods for sale. Therefore, the monologue in *The Drunkard* is not only a self-analysis, but also a social complaint. The drunkard

reveals all his pain, contradictions, contempt and dreams through endless inner monologue, and this kind of confession is itself an attitude against society. Although the drunkard is addicted to alcohol, his expression, that is, the text of the novel itself narrated in his tone, maintains an amazing degree of sobriety and criticism, directly presenting the inner truth and contradiction of idealists in business society. Through this dynamic inner monologue from the inside out, Liu Yichang let readers experience the mental dizziness in the business society with the drunkard.

Joyce and Liu Yichang chose two different artistic techniques of modernism, but their core literary functions are connected. Joyce gives the characters critical self-awareness through the technique of "epiphany", and this sober cognition transcends the numbness. Liu Yichang, on the other hand, presents the protagonist's inner world completely through "monologue". This self-analysis makes the expression of pain itself a way to fight against silence and blind obedience. Therefore, the common point of the two writers is that they have changed the characters in their pens from passive bearers to active examiners of their own fate through their own art forms and finally led to the practical power of literature in resisting spiritual dilemmas.

4.3. Convergent Literary Ends

Joyce and Liu Yichang's literary practice is also connected in the ultimate goal. Both writers go beyond the expression of personal emotions and carry a profound cultural mission, that is, to diagnose the mental illness of the nation through literature and explore the possibility of its new life. *Dubliners* and *The Drunkard* together highlight the core strength of modernist literature and realize the denial of pathological reality and the aesthetic transcendence of spiritual predicaments.

Joyce once made it clear in a letter to the publisher that his original intention was to "to write a chapter of the moral history of my country [4]." He chose Dublin, "the centre of paralysis [4]", to write, in an attempt to let the Irish see themselves clearly through his works. *Dubliners* shows the mental paralysis of Dubliners at that time in an all-round way, revealing the bitterness, emptiness, confusion and paralysis of Ireland under the multiple pressure of colonial rule, Catholic dogma and narrow nationalism. Like a mirror, it allows the Irish to see the true state of their lives and realizes Joyce's original creative intention. Through *The Drunkard*, Liu Yichang deeply criticized the phenomenon of high commercialization of literature and art under Hong Kong's commodity economy, showing the spiritual dilemma of intellectuals. Liu Yichang created the image of a protagonist who failed to try to stick to the spiritual oasis in the cultural desert. Although this character lost himself in the commercial torrent, his attempt to insist on serious literary creation in the cultural desert itself is a cultural responsibility. Liu Yichang expressed his disappointment with the excessive commercialization of the literary world through the protagonist's mouth, and also revealed the continuous pursuit of ideals, as the character Mai Hemen said, "You should have the courage to accept reality, and at the same time possess immense determination to pursue your ideals [7]."

It is in this sense that Joyce and Liu Yichang both play the role of the diagnosticians of national culture. They do not regard literature as a decoration of reality but rely on real display to expose all kinds of problems, aiming to attract the attention of society and stimulate spiritual awakening.

5. Conclusion

The results of this study are that although *Dubliners* and *The Drunkard* have created two vastly different urban portraits, they have shaped the common spiritual dilemma of modern cities. Joyce and Liu Yichang used the artistic techniques of "epiphany" and "monologue" to show their real social problems for two cities with similar colonial histories. Therefore, the core conclusion of this paper is that both writers have discussed the fate of modern human beings, revealing how modernist literature responds to the universal spiritual dilemma of human beings. Their creative practice has jointly proved that in the torrent of modernity, the value of literature lies not only in the accurate diagnosis of the mental illness of the era, but also in the spiritual strength it can provide. This research provides valuable references for this field, mainly in the construction of a parallel research framework that

integrates the image of the city, artistic techniques and the spiritual core. The future research direction can focus on horizontal theoretical expansion, apply the framework of this research to the comparative research of other modern urban literature, and introduce theories such as cultural sociology, and examine the strategic nature of writers' aesthetic choices from a broader perspective to develop a more universal theoretical system.

References

[1] Ellmann R. James Joyce: A Biography. Beijing: Beijing October Literature and Art Publishing House, 2016: 386–387.

[2] Li Y. An Eastern Poetics of Stream of Consciousness: Analysis of Liu Yichang's Stream-of-Consciousness Novels. Social Science Journal, 2007, (02): 216–218.

[3] Ismail H. M. Dubliners: Different Short Stories with One Place and a Pervading Theme. International Journal of Linguistics, Literature and Translation, 2024, 7(1): 75–84.

[4] Joyce J. Selected Letters of James Joyce. Shanghai: Shanghai Translation Publishing House, 2013: 29–30, 98, 106.

[5] Joyce J. Dubliners. Shanghai: Shanghai Translation Publishing House, 2016: 41, 47, 68.

[6] Ge F. Kafka's Pendulum. Shanghai: East China Normal University Press, 2004: 105.

[7] Liu Y. The Drunkard. Beijing: People's Literature Publishing House, 2024: 104.

[8] Cao H. An "Unconventional" Masterpiece in Stream-of-Consciousness Fiction: Re-evaluating Liu Yichang's The Drunkard. Changzhou Institute of Technology Journal (Social Science Edition), 2008, Z1: 23–26.

[9] Chen Z. Local Reflections of a Southern Sojourner: Liu Yichang's Bygone Days, Intersection, and The Drunkard. Masterpieces Review, 2018, 34: 31–35.

[10] Beja M. Epiphany in the Modern Novel. London: Peter Owen, 1971: 65.