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轉譯混沌語宙：
梁孫傑對《芬尼根守靈》的榮格學派與跨文化解讀

蘇麗娟*

國立政治大學

摘要**

本書評從榮格心理學與跨文化理論的雙重視角，批判性地探討梁孫傑對詹姆斯．喬伊斯《芬尼根的守靈夜》之中譯本。評論指出，梁氏運用榮格關於共時性、原型與昆達里尼心理學的理論，將喬伊斯所提出的「混沌宇宙」(chaosmos) 詮釋為一個促進跨文化對話的生成空間。貫穿其翻譯策略的核心觀念為「同時性」：梁氏捕捉小說眾聲喧嘩、多層次的意義結構，使其與榮格的集體潛意識理論及道家哲學產生共鳴。梁氏亦對宗教與語言的細微差異展現高度敏感，特別是在天主教與新教中文聖經譯本的選擇性使用上。他對聖經中原型人物 (如夏娃) 的詮釋，反映出對不同神學觀點的深刻理解與細緻回應。此外，評論也探討梁氏對文本中「氣」之流動的體察，其譯文巧妙地將喬伊斯語言的韻律與東西方靈性傳統相聯繫。透過整合榮格心理學、中國詩學與細緻的翻譯策略，梁氏的譯作在跨文化語境中復刻再現了喬伊斯混沌語宙的生命力，展現《芬尼根守靈》作為豐富文化共鳴與文學再生之場所的潛能。

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* 政治大學英文系文學組博士生

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關鍵詞：共時性、昆達里尼、跨文化、潛意識、氣

Translating Chaosmos: Liang Sun-chieh's Jungian and Transcultural Reading of Finnegans Wake

Li-Juan Su *

National Chengchi University

Abstract**

This review critically examines Liang Sun-chieh's Chinese translation of James Joyce's *Finnegans Wake* through the dual lenses of Jungian psychology and transcultural theory. It highlights how Liang draws on Carl Jung's concepts of synchronicity, archetypes, and Kundalini psychology to interpret Joyce's notion of "chaosmos" as a generative space for transcultural dialogue. Central to this reading is the principle of simultaneity: Liang's translation strategy captures the novel's polyphonic and multilayered meanings in ways that resonate with Jung's theory of the collective unconscious and Taoist philosophy. He pays close attention to religious and linguistic nuance, particularly in his selective use of Catholic and Protestant Chinese Bible translations. His reinterpretation of archetypal figures such as Eve reveals a sensitivity to differing theological frameworks, with each rendering shaped to reflect distinct doctrinal perspectives. The review also explores Liang's attunement to the concept of qi (vital energy) within the text, aligning the flow of Joyce's language with both Western and Eastern spiritual traditions. By integrating Jungian thought, Chinese poetics, and nuanced translation strategies, Liang's work

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* Currently pursuing doctoral studies in the Department of English at National Chengchi University.

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revitalizes Joyce's chaotic language in a transcultural context, positioning Finnegans Wake as a site of profound intercultural resonance and renewed literary vitality.

Key words: synchronicity, kundalini, transcultural, unconscious, qi

Despite Joyce's strong rejection of any Jungian influence on his work, his actual writing reveals that he not only had deep knowledge of Jung's concepts and theoretical framework, but was also skilled at using these psychological insights to delve into his characters' inner lives (Heaney 28). In this review, I argue that Professor Liang Sun-chieh draws on Jungian frameworks—particularly the concepts of synchronicity, archetypes, and Kundalini psychology, along with their broader implications and applications—to reinterpret James Joyce's concept of "chaosmos" as a site of transcultural dialogue.

Liang's engagement with Carl Jung's concept of synchronicity serves as a foundational pillar of his translation strategy. To appreciate this fully, it is essential to begin with Jung's own encounter with Chinese philosophy—particularly through *The Secret of the Golden Flower*, a Taoist alchemical text. Jung regarded Richard Wilhelm's translation of this text as a breakthrough in his psychological thinking, crediting it with deepening his understanding of the psyche (Jung, *Memories, Dreams, Reflections*, 197). He observed that dreams and inner images frequently mirrored outer events or symbolic patterns from culture, suggesting an acausal but meaningful connection between the internal world of the psyche and the external world (ibid. 204–205).

The concept of synchronicity—a central theme in Jungian psychology—resonates profoundly with *Finnegans Wake*, which Heaney described as centered on "the dreams and nightmares of H. C. Earwicker" (28). The novel's fluid logic of dreamlike associations and recurring symbols closely mirrors Jung's theory of archetypal patterns emerging from the collective unconscious[1] (ibid.). Although Joyce and Jung's personal relationship was uneasy, *Finnegans Wake* stands as a striking literary manifestation of synchronicity as a fundamental principle underlying human life (Verene 461, 471). Through its acausal structure and richly layered language, the novel invites readers to perceive hidden patterns in human behavior and communication—patterns that, as Joyce suggests, become perceptible through the imaginative faculty since in a dream-like world of *Finnegans Wake*, "scenes and meanings float about and connect with each other without causal connection" (472-473).

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[1] The collective unconscious is Jung's concept of an inherited, universal layer of the psyche containing shared human archetypes and instincts, distinct from the personal unconscious shaped by experience (Lewin 99-100).

This view is further supported by scholars such as Enrico Terrinoni, who observes that *Finnegans Wake* contains at least two direct references to Lao Tse, the foundational Taoist philosopher who taught that each being embodies the totality of the universe (Terrinoni 339). Such a worldview resonates with the dream-like sense of interconnectedness that Donald Phillip Verene identifies as central to experiencing synchronicity—when "the self encounters its own reality through repetition and not simply through causal production" (Verene 474). Similarly, Lionel Trilling (1951) suggested that Joyce was deeply fascinated by altered states of consciousness, employed language charged with layered meanings, and evoked a pervasive sense of the interconnectedness and mutual influence of all things (qtd. in Heaney 28). In this framework, recognizing the recurrence of seemingly unexpected experiences becomes a pathway to self-knowledge, both personal and cultural (Verene 474).

Jung's concept of meaningful coincidence, or synchronicity, further reinforces this idea by suggesting that the psyche is shaped not by linear causality but by archetypal resonance—a notion Terrinoni also emphasizes in *Occult Joyce* (3). Building on this, Verene links synchronicity to Giambattista Vico's theory of cyclical history, where human consciousness evolves through the repetition of shared cultural forms (459). One example is Vico's discussion of the Chinese dragon[2]—a serpentine hybrid creature—which he presents as a cultural symbol of civil power derived from a common symbolic system he calls the "mental dictionary" (qtd. in Verene 467). This concept strengthens the broader argument that synchronicity and symbolism are grounded in recurring, deeply embedded patterns of thought, not in random invention (ibid.). Viewed through this lens, Joyce's linguistic experimentation transcends mere literary innovation; it becomes part of a larger matrix of mythic, symbolic, and acausal correspondences that structure human experience itself.

Liang's Chinese translation of *Finnegans Wake* thus represents more than a tribute to the Eastern philosophies embedded in Joyce's work

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[2] In traditional belief, the most powerful type of dragon is the *lung*, the ruler of the sky. It is described as a composite creature, formed from parts of nine animals: it has the head of a camel, horns like a deer, eyes like a demon, ears of an ox, a snake-like neck, the belly of a clam, fish scales, the claws of an eagle, and the feet of a tiger (Nigg 121).

(Terrinoni 339–340). It provides a unique interpretive lens—at once grounding and destabilizing—that reorients our understanding of Joyce's deliberately unsystematic system of thought (ibid.). By drawing from Jungian synchronicity and Taoist cosmology, Liang renders Joyce's chaotic polyphony newly legible through a transcultural framework.

In alignment with Jung's concept of synchronicity, Terrinoni introduces the related idea of simultaneity, which he identifies as a defining feature of *Finnegans Wake* and other major works of art (ibid.). According to Terrinoni, simultaneity enables a literary text to convey multiple, interwoven layers of meaning at once (Terrinoni, "Book Review of *FW*,"[3] 338). This principle of concurrent meaning also informs Professor Liang Sun-chieh's interpretive approach to Joyce. In an interview, Liang likens *Finnegans Wake* to a lively pub filled with overlapping voices: "It's like a pub where people are chatting, shouting, and arguing all at once—Joyce captures those voices and lays them all out simultaneously" ("Re-Joyce in Translation"). This image reflects Liang's central reading strategy, which emphasizes the polyphonic simultaneity of meaning in Joyce's language. In the In-Depth Reading Guide to his Chinese translation, Liang observes that individual words often carry dense layers of paradox, contradiction, and mutual exclusion. He anchors this insight in the narrator's meta-textual claim that "every word will be bound over to carry three score and ten toptypsical readings throughout the book of Doublends Jined…" (Liang, *FW*, vol. 1, A04; *FW* 20.14–16[4]). Both Terrinoni and Liang thus advocate for a reading practice attuned to simultaneity—one that embraces multiplicity and multidimensional interpretation rather than reducing meaning to a single, linear thread. Let us consider the example of two symbolic brothers in *Finnegans Wake*: Burrus and Caseous. In another part of the text, twins are described using the term "Siamese," though Joyce creatively alters the word to "soamheis" (*FW* 425.22), which appears to blend the phrase "as I am, so he is." This points to a fundamental interconnectedness. In the case of Burrus and Caseous, the twins are unable to separate from each other, but Joyce enigmatically writes that they "have not seemaultaneously sysentangled themselves" (*FW* 161.12). This densely packed phrase contains multiple layers of meaning. First, the word "seem" suggests that their simultaneity might be only apparent—a notion that aligns with

[3] Abbreviations: *FW* refers to *Finnegans Wake*.

[4] 20 indicates page 20, while 14–16 indicate lines 14 to 16.

Einstein's theories of relativity. Next, the prefix "sy-" comes from Greek, meaning *together* or *with*. The middle of the word, "maul", evokes the German word "Maul," meaning *mouth* or *muzzle*. Lastly, the phrase riffs on the English word "disentangled," implying a reversal or impossibility of disentanglement. Altogether, Joyce seems to affirm that what the artist (rather than a divine creator) has joined, no one can truly separate (Terrinoni 337-338).

Beyond their shared emphasis on the simultaneity of meanings, Liang's sensitivity to spiritual and linguistic nuance aligns closely with Walter Benjamin's philosophy of translation. In the In-Depth Reading Guide, Liang gestures toward Benjamin's view that translation is not about reproducing surface-level content, but about renewing the life of the original text through the target language (Liang, *FW*, vol. 1, A28). As Benjamin argues, a true translation must preserve the spirit of the original, allowing it to remain ever-renewable and alive (Rendall 154). The translator's task, then, is to liberate the inner resonance of a work, reawakening its energies in a new linguistic form (163). Liang embraces this principle through his invocation of qi (氣), or vital energy. In *Psychology of Kundalini Yoga*, Jung notes that in many cultural traditions, the word for spirit also means breath or wind—such as Latin *spiritus* and Greek *pneuma*—a semantic duality that reflects a shared understanding of life as animated by a subtle force (37). This mirrors the Chinese concept of *qi* in *Dragon-Carving and the Literary Mind* [5], where the term connotes both breath and the vital essence that animates language (Yang 584–585; 594–595). Liang explicitly references this idea, stating that the translator must "preserve vital energy and retain the essence of the soul" to carry forward the spirit of the original (Liang, *FW*, vol. 1, A18). In traditional Chinese literary theory, even the term for "narrative voice" (敘述語氣) implies more than tone; it signifies a dynamic current of energy that gives the text life and movement (Yang 594–595; 598–599).

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[5] Although it is not explicitly stated whether Professor Liang has read *Dragon-Carving and the Literary Mind* (*Wenxin Diaolong*), he referenced Qian Zhongshu (錢鍾書) in his lecture, "Transposing Forms and Flavors in *Finnegans Wake*." Shi Linhai's article, "The Theoretical System and *Wenxin Diaolong* in the Eyes of Qian Zhongshu," indicates that Qian Zhongshu had a deep understanding of *Wenxin Diaolong*.

This energetic principle—the dynamic interplay of tone, mood, and form—shapes Liang's interpretive and lexical decisions throughout his translation of *Finnegans Wake*. As Terry Eagleton observes, literary textsrequire a heightened sensitivity to tone (breath-energy/*yǔ qì*), mood, and formal structure (2). Liang's sensitivity is particularly evident in his nuanced rendering of the name "Eve," a key figure in *Finnegans Wake* that draws on the Hebrew חַוָּה (Ḥawwa)—derived from ḥawa, meaning "to breathe," or ḥaya, meaning "to live" ("Eve"). This etymological richness resonates with the Jungian conception of Eve as anima[6], described as "the serpent in the paradise"—a potent metaphor that evokes the serpent imagery of Kundalini, the coiled life force at the base of the spine (Jung, *Archetypes and the Collective Unconscious*, 28; *The Psychology of Kundalini Yoga*, 21–22). Through this lens, Liang's translation is not merely linguistic but attuned to the psychic and symbolic energies embedded in Joyce's text, aligning the breath of language with the breath of life and transformation.

Attuned to both linguistic nuance and cultural context, Professor Liang Sun-chieh carefully distinguishes between Roman Catholic and Protestant narrative voices in *Finnegans Wake* by selectively drawing on different Chinese Bible translations. For Catholic allusions, he employs the Studium Biblicum Version (思高本 Si Gao Ben); for Protestant references, he turns to the Chinese Union Version (和合本 He He Ben) (Liang, *FW*, vol. 1, A31). This distinction is evident in the opening sentence of Volume 1, where he renders "Eve" as 厄娃 (Èwá), a term associated with Catholic usage and linked to St. Eve and Adam's Church in Dublin—a site imbued with Catholic symbolism (Liang, *FW*, vol. 1, 3). By contrast, when drawing on Protestant contexts, Liang uses 夏娃 (Xià Wá), the term used in the Chinese Union Version. For example, in Joyce's line from *Finnegans Wake*—"Apep and Uachet! Holy snakes, chase me charley, Eva's got barley under her fluencies!"—Liang translates:

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[6] Professor Liang annotated *anima* in the third volume of his translation, noting that, according to Jung's analytical psychology, the *anima* represents the feminine quality

within a man's unconscious (847).

> 阿佩普[7]和媧吉特[8]! 偷窺，留神！他倆乃神聖之蛇！查理，來追我吧，夏娃擁有大麥，而且夏娃會說英語！(Joyce, *FW*, 494.15; Liang, *FW*, vol. 3, 972)

Liang's choice of "夏娃" (Xià Wá) aligns with the Protestant Bible tradition in this context, as "Eva" is a variant of "Eve," typically rendered as 夏娃 in the Chinese Union Version (CUV 和合本).

To preserve the polysemy and typological complexity inherent in Joyce's language, Liang also introduces a third variant: 伊娃, which allows for semantic ambiguity that 厄娃 might prematurely constrain through its strong doctrinal associations (Liang, *FW*, vol. 2, 538). This layered approach sets Liang apart from translator Dai Congrong, who does not distinguish between biblical traditions and consistently renders "Eve" without such theological nuance (Joyce, trans. Dai, *FW*, vol. 1). Liang's sensitivity to typological resonance is further reflected in his translation of a key passage in the final volume:

> 「你們已經吃了伊甸之果。他們說，他們說已經開始生效，真那麼說的。說啥來著。那又怎樣。妳在遊走蛇行間，邂逅一條許願魚。妳上氣不接下氣，說得嘶嘶咋響，對牠訴說妳的願望。」(*FW*, vol. 3, 1152)

This corresponds to Joyce's original: "They say, they say in effect, they really say. You have eaden fruit. Say whuit. You have snakked mid a fish. Telle whish." (*FW* 597.35-36) Here, Liang's deliberate use of the feminine pronoun "妳" (nǐ, female form of "you" in Chinese) to translate "you" foregrounds Eve's archetypal role in the Fall, emphasizing feminine agency, temptation, and mythic speech. This interpretive choice resonates with Jung's conception of Eve as *anima*—a symbolic figure of the inner feminine that mediates between the self and deeper psychic truth. By weaving these theological, linguistic, and psychological dimensions together, Liang enriches the polyphonic texture of Joyce's text while remaining attuned to its archetypal undercurrents. This attention to religious and symbolic resonance extends to other lexical choices. The Latin word "vicus" (village) echoes "vicar," a title more often associated with Catholic clergy. In Joyce's phrase "commodius vicus," the word thus evokes both Vico's cyclical philosophy and the ritual repetition of Catholic

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[7] Liang annotates Apepe (阿佩普) as the Egyptian god of chaos, who often appears in the form of a giant snake.

[8] Liang annotates Uachet (媧吉特) as a goddess in ancient Egyptian mythology,

depicted as a hybrid with a human head and a serpent's body.
liturgy (Tindall 29; Joyce, *FW* , 3.2). Liang's choice of vocabulary, therefore, reflects not just semantic precision but a sensitivity to the symbolic and spiritual undertones of the text.

Liang's engagement with Jungian ideas becomes particularly profound in his treatment of mythic imagery, especially the serpent—a symbol rich with psychological and spiritual resonance. Drawing on the concept of *prana* or *qi*, Liang examines how narrative energy flows, shifts, and transforms across the textual fabric of *Finnegans Wake*. This approach is most clearly illustrated in his rendering of serpent imagery, which invokes archetypes such as the Ouroboros and Kundalini—emblems of cyclical renewal and divine feminine energy. In one notable instance, Liang translates a passage using the phrase "這條拙火乙乙然游走於諸多能量中樞之間：心輪、喉輪、臍輪、脾輪、薦椎輪、囟門輪，以及位於顳間骨前方的跨世代眼輪," a vivid expression of Kundalini energy rising through the chakras[9], which corresponds to Joyce's text, "Force Centres of the Fire Serpentine: heart, throat, navel, spleen, sacral, fontanella, inter-temporal eye." (*FW*, vol. 2, 578.Left-hand Margin Notes). The term "乙乙然" is borrowed from Taiwanese poet Yang Mu (楊牧), who used it to capture the sinuous motion of serpents in his poem "Three Types of Snake Exercises." While Liang clarifies in his lecture, "Transposing Forms and Flavors in *Finnegans Wake*," that the phrase had earlier appeared in the prose letters of Chinese writer Bing Xin (冰心), its use in her work differs significantly from Yang Mu's more dynamic application. Yang chose the term in part because the visual form of the characters suggests the undulating movement of snakes, thereby intensifying the image.

Although Liang's use of "乙乙然" (yǐ yǐ rán) is inevitably recontextualized within Chinese metaphysical and aesthetic frameworks, it retains the spiritual charge and energetic rhythm of Joyce's original. In this way, Liang not only preserves the *qi* embedded in Joyce's language but also revivifies it within a transcultural matrix. This ascending serpentine energy offers an intriguing counterpoint to *Finnegans Wake*'s overarching narrative of decline, particularly the fall of the hero figure, HCE. In contrast,

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[9] The seven chakras include *Muldhara* (root support), *Swdhissthana* (own-standing centre), *Manipura* (fullness of jewels/fire centre), *Anahata* (unstuck), which is in the region of the heart. According to Jung, this chakra is the one of thinking and feeling; *Vishuddha* (center of purity), located in the throat; *Ajna* (command center), located between the eyebrows; and the last one, *Sahasrara* (the lotus of the

thousand petals), located at the top of the skull (Jung, *The Psychology of Kundalini Yoga*, 63-64).

Liang's translation traces an upward movement toward the ajna chakra, suggesting an elevation of consciousness amid textual chaos. On the surface, Joyce satirizes the flaws of towering Irish figures like Bernard Shaw and W. B. Yeats; yet at a deeper level, his portrayal may also contain a latent reverence, subtly affirming their enduring cultural significance. Both men, after all, embodied the intellectual and artistic caliber worthy of Nobel recognition (cf. McHugh 211, 303; Irish Cultural Center and McClelland Library). Through such layering, Liang's translation not only honors the spiritual and symbolic depth of Joyce's work but also situates it within a broader cross-cultural dialogue that bridges East and West.

Ultimately, Professor Liang's translation exemplifies how *Finnegans Wake* can become a site of intercultural resonance. By weaving together Jungian psychology, Chinese philosophy, biblical nuance, and linguistic vitality, Liang creates a version of Joyce that speaks across traditions. As Terrinoni notes, through his use of Chinese characters and his historical sensitivity, Liang's translation "peeps through its future: a future of possibilities just like the one Joyce designed for the linguistic emancipation of us all" (337).*

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Address for Correspondence

Li-Juan Su
Department of English
National Chengchi University
No.64, Sec.2, ZhiNan Rd.,
Wenshan District,
116011 Taipei City

113551502@nccu.edu.tw

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