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**Nationhood and Identity in James Joyce's Modernist Novella "The Dead"**

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**Dedication**

*I dedicate this work:*

*To those who always helped me whenever I needed help*

*To my best friends*

*To my father and mother who always encouraged me to succeed*

## **Acknowledgments**

First, I would thank Allah for giving me the strength and foresight.

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### Abstract

Nationhood and identity is a controversial subject among theorists and literary authors. During the Irish Revival that flourished around the late nineteenth century and the beginning of the twentieth century, the question of nationhood and identity was the main discourse that created tensions and confusions among sociologists, literary authors, and scientists (Erik Erikson, Charles Taylor, and Ernest Gellner). The scope of the work is twofold; on the one hand, it analyzes the concept of nationhood and identity in Ireland according to the well known Irish modernist author James Joyce's perceptions and ideologies. On the other hand, it discusses his famous work "The Dead" where issues of Irish nationhood and identity are highly represented. This work analyzes the complexities of Irish identity and the causes of identity loss. Besides, the research aims at analyzing "The Dead" as the fruit of a major philosophical movement, which coincided with the appearance of the short story. Joyce was a prominent modernist figure; he embraced the modernist styles and techniques such as symbolism and the stream of consciousness. This short story is a reflection to Joyce's own experiences and ideologies concerning Irish identity. Indeed, most of the characters and events in the short story are inspired from Joyce's private life and career. First, this work introduces the two main concepts of nationhood and identity. It further explains other concepts like nationalism, patriotism, cosmopolitanism, and identity crisis that are related to nationhood and identity. All the mentioned concepts are the key elements to understand the complexities of Irish identity. Then, it discusses James Joyce's short story "The Dead", where Joyce sheds light on his identity referring to the Irish revivalist ideas and cosmopolitan views, besides to diving into the Irish society problems in order to criticize the status quo. For Joyce, Irish citizens are paralyzed and spiritually dead because they focus on the past instead of

finding solutions to their country's problems. Lastly, the research handles Joyce's short story "The Dead" as a modernist work.

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## **Introduction**

For a long period of time, Ireland was a British colony. British colonization strongly affected the Irish society; there was inequality, famine, and hopelessness, which highly paralyzed the citizens' life. Since literature is a reflection of society, Irish literary authors played a significant role in the representation of Ireland. They excelled in depicting the Irish social and political concerns, especially, the issue of culture and national identity.

In order to preserve their identity and distinguish themselves from other cultures in the world, especially the British one; Irish writers investigated their national identity referring to the social context and environmental conditions in their ex-colonized country and asked questions such as who am I? And what Irish are not?. Concerning the issues of social classes, identity, and cultural conflicts, many Irish authors drew on these questions. William Trevor is one of the authors who tackled the issues of colonization Ireland faced during that period. Because of colonization, Ireland suffered from imperial influence leading to a lack of a distinct identity.

James Joyce is considered as the most influential writer who assessed his country's paralysis in his famous collection of short stories *Dubliners* (1914). The collection depicts the typical Irish lifestyle known to people in their traditional rituals and other features of society. Joyce investigates the Irish cultural construct. Dublin as presented by James Joyce in his collection of short stories was suffering from repetitive and exhausting routine in all aspects of life, which causes frustration and hopelessness. The exhausting routine sparks a desire for change.

Just after its access to independence from Britain, Ireland was plagued with the potato famine. Colonization had led to a conflict between Ireland and England. Moreover, the first half of the twentieth century was of revolution changes and revivals at the level of culture, politics, and religion. This century was also characterized by a new British literary practice



known as Modernism that emphasizes quitting the old way of writing. James Joyce as a modernist writer extracted his themes from the reality of his country problems, such as nationalism and identity loss. He uses realism, symbolism, and other modernist techniques in depicting the harsh reality of his country affairs.

This dissertation sheds light on the question of nationhood and identity in Ireland during the nineteenth century in James Joyce's short story "The Dead". It aims at analyzing the story events by depicting Irish identity problems and social circumstances. Interestingly, the choice of this topic is induced by the fact that it encompasses many contradictory themes such as: love and hate of the country, glory and denial of identity, hope and darkness for better future for Ireland. The most interesting theme is spiritual paralysis where the characters are like ghosts; emotionally dead. Another major theme is un-lived life, where characters are desperately bound by various futile traditions, social problems, and political conflicts. In fact, those obstacles are the great barriers toward characters' self recognition of their identity and the hazy relationship with their motherland.

"The Dead" by James Joyce (1914), is the final and most popular short story in his collection of short stories *Dubliners*. The story is described as a novella, because it is the longest short story in the collection; it is famous for its depiction of the dead spirit of Dublin, it dares to discuss sensitive subjects such as identity problems and to criticize the paralyzed Ireland through the characters of the story.

The story is analyzed according to the psychoanalysis theory in order to go deeper into both the characters psychology and the problems they go through. Given the fact that characters psychology is tormented due to the harsh conditions they face and the desperate temper they end up with, the psychoanalytical approach is suitable for this study. The psychoanalytic literary theory is carried out in the three chapter structure of this work.

The first chapter is theoretical and it is entitled “Irish Literature and the Issue of Identity”. It deals with the key concepts concerning the theme of nationhood and identity such as: “nation”, “nationalism”, “patriotism”, and “cosmopolitanism”. Furthermore, this chapter encompasses some crucial identification concerning Irish revivalism and the history of Ireland.

The second chapter is practical and it takes the title of “Nationhood and Identity in James Joyce’s “The Dead””. It aims at analyzing the novella and story events by depicting the social complexities and Irish identity loss. This chapter starts by giving a glance on what inspires James Joyce to write the novella, and then the chapter goes through analyses of the story characters and events. It focuses on identity conflicts that the major characters go through; the protagonist Gabriel Conroy and the nationalist Miss Ivors. This chapter also presents Ireland as a paralyzed country and discusses the theme of the glory and denial of Irish identity. It portrays James Joyce’s intellectual opinions according to the Irish status quo.

Finally, the third chapter is entitled “Modernism and Identity in Joyce’s “The Dead””. This chapter gives details about modernist techniques like symbolism, stream of consciousness, and Irony and how James Joyce uses them to embody the Irish social problems and circumstances that lead to identity problems in the story “The Dead”.

James Joyce’s short story “The Dead” criticize the social problems in Ireland, and blames both the society and Irish citizens for the failure of Irish identity projects. James Joyce through his characters in the story presents his view about Ireland and nationality. However, the story took a heavy criticism, Ireland accused Joyce for his lack of nationalism.

## **Chapter One: Irish Literature and the Issue of Identity**

Typically, Culture, with all its components, is the basics of national identity. Besides, nation, nationalism, and identity are controversial issues in any country (Ghernout 41).

Investigating the Irish history is a fundamental factor to understand Irish nationhood and identity (Ghernout 41).

Ireland was invaded and colonized by Normans in 1169 and this invasion lasted a long period of fifty years. The Normans were mixed with the indigenous inhabitants of Ireland; the “Gaelic people”, acquiring their Gaelic accent and culture. Hence, they were successfully integrated with the Irish community. After the Norman invasion, the British colonizer invaded Ireland. This colonization was known as “Tudor Conquest”, in which Ireland became a British colony (Ghernout 41). It suffered from the hardships of colonization that had created social, economic, political, and religious problems in the colonized land.

The British colonizer damaged the Irish heritage through the process of “Anglicization”. They destroyed the Irish language, tradition, and culture by imposing an educational system in English language. Moreover, the colonizer had appointed British politicians instead of Irish ones. In fact, the cultural colonization of Ireland unsettled the Irish society, especially their identity, which started to melt into the British culture. The exhausted Irish society also suffered from social paralysis and identity crisis. Nonetheless, Irish people yearned to revive their national distinct culture. Thus, they began questioning their identity to show their rejection of British cultural influence (Ghernout 41).

### **I.1. Major Philosophical Concepts**

#### **I.1.1. What is a Nation?**

Understanding the concept of “nation” is a key element in answering the question what is nationalism? According to Anthony. D. Smith, the most effective definition of a nation is a “named human population sharing a historic territory, common myths, and

historical memories, a mass public culture, a common economy and common legal rights and duties for all members” (Smith 14). In fact, Anthony Smith’s definition of a nation is the most successful assumption of what a nation is, he agrees on “Self-determination” that is based on the same territory or control of a nation (Barrington 712). Although a nation is a group of people that live collectively in one territory, this criterion was not enough to distinguish one nation from other nations. What makes a nation unique is the condition that these social collectives share common characteristics which are different from others; shared culture, language, and values (Barrington 712). In fact, those criteria give them the right to “Self-determine” their limited territory and strengthen their will to effectively control their unique territory that holds common cultural and political aspects (Barrington 712).

Furthermore, thinkers investigate the concept of “nation” according to various and diverse ideologies; some of them rely on moral doctrines and religion like the philosopher Emile Durkheim. Others, like George Orwell, relate nation to the shared characteristics of a group of people (Ghernout 13-4), while many other thinkers, like Anderson Benedict, go far away and conceive a nation as an imagining community (Ghernout 19). From one philosophical view, forming a nation is based on shared characteristics that one group has, such as language, religion, tradition, culture, etc. For German nationalists, a nation cannot exist without the existence of a distinct language. In Frederic Fitch’s words: “Wherever a separate language is found, there is a separate nation exists which has the right to take independent charge of its own affairs and to govern itself” (qtd. in Ghernout 14).

The majority of nationalists in modern literature relate the concept of “nationhood” to the degree of people’s consciousness that form their nation (Ghernout 14). In other words, people who decide to form a nation are aware of it, furthermore, the nation which is formed by that people is a self-conscious community constructed by various races. However, many thinkers consider both the shared characteristics and the self-consciousness of forming a

nation in defining what a nation is. Montserrat Guibernau emphasizes this point in his definition of nation when he states: “A nation is a human group conscious of forming a community, sharing a common culture, attached to a clearly demarcated territory, having a common past and a common project for the future and claiming the right to rule itself” (47). Guibernau in his definition considers the consciousness, territory, language, culture, history, and religion, all important characteristics in defining what a nation is.

From another philosophical point of view, a nation is a cultural phenomenon; some philosophers rely on cultural aspects in defining a nation. They consider that a nation should be shaped by cultural community; in other words, people who belong to the same nation are the people who share the same cultural features. Hence, the disappearance of the cultural aspects will definitely lead to the disappearance of the nation (Ghernout13). According to George Orwell, these English cultural features made the English nation more to the point. He stresses the fact that those characteristics are distinctive and recognizable in English civilization and they differentiate them from other nations. In his essay “England your England”, he tries to depict his feeling of love and pride toward his unique culture to show that the cultural features gather the people under one roof. Hence, the cultural characteristics of England print spiritual traits on his nation, those traits entered his soul, and they are apparently abstract in that they are felt, experienced and purely subjective. Orwell emphasized this point claiming that:

When you come back to England from any foreign country, you have immediately the sensation of breathing a different air. Even in the first few minutes dozens of small things conspire to give you this feeling. The beer is bitterer, the coins are heavier, the grass is greener....the bad teeth and gentle manner, are different from the European crowd. Then the vastness of England swallows you up, and you lose for a while that the whole nation has a single

identifiable character .... The suet puddings and the red pillar-boxes have entered your soul. (64)

On the other hand, thinkers such as Emile Durkheim and John Grey understood the nation as a moral doctrine or a moral entity (Ghernout 13). This point of view suggests that a nation is closely linked to both religion and morality. It means that in order to have a strong sense of belonging to a nation, one should behave, act, according to fundamental morals of that national community, or what is right or wrong according to them (Ghernout 13-4). The majority of those morals conceive from religion and mores; it means that nation is a picture of a collection of religious beliefs and Morales. Any group of people sharing the same beliefs can form a nation, and every nation's beliefs must be respected (Ghernout 13). More to the point, the work of Emile Durkheim *Sociology* increases the understanding of the concept of nation as a sociological category. Durkheim views the nation as an assortment of species which appears as political society. The national society according to Durkheim would never be racial or hereditary, nor will it be an empire imposed by force, but a unity that is both social and moral in nature, encapsulating one or several nationalities as product of history and culture with traditions and common aspirations (Mergy 237- 8).

From another perspective, the theorist Ernest Gellner, Emphasizes the idea of "Creating nation", hence, a nation is created rather than existed as a result of common territory (Utz 618). Furthermore, Gellner assumes that a nation is a result of modern need and industrial society. Consequently, it is a "Logical" result to the urge for cultural unity that achieves workforce mobility (Utz 618-9). However, this modernist approach changes with the imagist theory with Anderson Benedict (Utz 618). In fact, the imagist school which is inspired by Benedict Anderson's approach claims that, "A nation is an imagined community because the members of even the smallest nation will never know most of their fellow members, meet

them, or even hear of them, yet in the minds of each lives the image of their communion” (Anderson 06).

According to Benedict’s definition, the identification of a nation is merely spiritual, hence, the limited boundaries are imagined since the members of these finite boundaries would never visit all their territory areas, or meet all its members. Furthermore, this imagined nation considered as sovereign and limited; it is sovereign because it existed as a result of revolutions against hierarchical realm in the age of Enlightenment, and it is limited for its finite boundaries even “the largest of them Has finite, if elastic, boundaries, beyond which lay other nations” (Anderson 7).

In fact, some nationalist’s schools focus on the concrete characteristics to define what a nation is; those aspects are objective and visible including, language, culture, and territory. However, there are communities who share almost the same visible aspects without leaving under one nation or without being a nation. In fact, it is not necessary that a nation is a result of existing criterion or concrete ones. This is the idea that the French philosopher Earnest Renan investigates (Bhabha 16). In opposition to the Geographical assumption of a nation; where every nation has its map which was formed by mountains, rivers, nature, that create “Natural frontiers”, the mountains are not enough to separate nations and states, whereas, rivers tend to unify rather than separate nations (Bhabha 18). Hence, Earnest Renan came to reject those identifications, he assumes that it is not materials which form a nation; a nation is a spirit (Bhabha 18); it is neither language, race, religion, nor geography that identifies a nation (Bhabha 20), it is the moral consciousness, or what Renan describes: as “A nation is a soul, a spiritual principle. Two things, which, properly speaking, are really one and the same constitute this soul. One is the past, the other is the present. One is the possession in common of a rich legacy of memories; the other is present consent, the desire to live together” (Renan 10). For Renan, however, a nation is a spirit is the result of spiritual experiences not

by concrete features, it is purely abstract, it is a soul, it depends on the shared past with its sacrifices, and glories, the shared present, and the common will for the future (Bhabha 18-9).

### **I.1.2. Nationalism**

The concept of “nation” more often relates with the “State” or as it is called “Country”. In fact, both concepts are interchangeably used to refer to the same thing (Barrington 713). However, nationalism is distinct from other concepts. Moreover, the notions of “nation” and “state” are alternately old-fashioned concepts, while “nationalism” is a modern concept that appears in the modern age (Butt 35). In German, the word “Volk” or “Nation” refers to a culture or a concept that is not related to any political sense (Butt 34). In addition, nationalism is a crucial concept that can gather a group of people together under the feeling of resembling, love, and pride. However, it can also create the feeling of hate; under the ideology of refusing any group that is different from them, in either their race, religion, or culture (Butt 33). In fact, the world now is changing because of the globalization, colonization, massive migration; every social group can easily integrate in other group’s culture, making the concept of “Nationalism” old fashioned, hence, the Nationalism becomes less important than it tends to be before (Butt 33).

Furthermore, Nationalism is a complicated concept because it is difficult to explain or to give an efficient definition to it, it is apparently clear that several factors overlap this concept; common history, culture, religion, and others orientations (Butt 35). “Nationalism” Butt argues, “ has no clear founding theorists, no classical text which others can refer to or argue about, it is what philosophers sometimes call a cluster-concept” ,or an idea with several element usually attached” (34). Nationalism is history, such as wars, revolution, struggles, glories, hence, it could encompass shawl culture, that destruct them from other nations, or to shared language, religion, or ethnicity (Butt 35). Indeed, nationalism is a result of the sense of pride, glorification of its members of their culture, rituals, morns, values, which creates a



complete fidelity towards the nation they belong to (Butt 36). Moreover, nationalism can be a moral conception that justifies the desire to protect the territory which is self determined by a set of cultural and political aspects. This justification is strong enough to make a person defend his territory against outsiders. The British philosopher Ernest Gellner assumption to Nationalism is that: “Nationalism is a principle which holds that the political and national unit should be congruent” (Gellner 01).

### **I.1.3. Cosmopolitanism versus Patriotism**

Cosmopolitanism is a complex concept that was and is still controversial. It derives from the ancient Greece and divides into two parts: “Kosmo” refers to nature; the type that is essential for agriculture that every person should be familiar with, such as, season changing and “Polis” which means a social arrangement. The combination of these two concepts creates “Kosmopolis” that means the association of social orders with the natural orders (Lettevall 18). The first use of the concept is with Cynic Diogenes of Sinop when he was asked where he is from, he answered “I am a Cosmopolitan”, which means, “He feels home every where” (Lettevall 18). However, during the age of Enlightenment, cosmopolitanism was studied with modern language; introducing the concept of “Cosmopolitan” as, “World citizen” (Lettevall 19).

In fact, Cosmopolitanism is a western idea that appears to achieve cultural and political entity for all human beings beyond their own nations in order to encompass all the global scale creating a sense of “Globalization”. Indeed, Cosmopolitanism is highly tolerant with others’ cultural and political differences, hence, it holds a positive attitude, good reflection, and pretty impression, towards others; accepting their diversities. Thus, cosmopolitanism’s main objectives are to attain universality, peace, tolerance, and acceptance among global communities. Moreover, a cosmopolitan person should acquire international social behaviors that entitle him to communicate and successfully interact with other

communities in a larger global scale, hence, he should be able to easily integrate with others, especially in national events, within different cultural entities to gain global solidarity, rather than resorting to individuality and isolation of society members who tend to isolate others (Riberio 19-20).

Emmanuel Kant in his famous work on Cosmopolitanism, *Zum Ewigen Erieden* (1795) argues that the major intention of Cosmopolitanism ideology is to accomplish peace, mainly political peace among global communities (Letteval 25). Kant considers all human beings as “Citizens of the world” and underlines the conception of universality and globalization (Letteval 25). Instead of differentiating between humans, he tends to refer to the society members as “Humans” because they all belong to humanity; he claims that the concept of humanity collects all human beings together rather than separates them to groups and nations; there is no geographical boundaries and limitations. Thus, the boundaries end where humanity ends; individuals should remain in any place in the earth they want to remain in since they all belong to the same earth. Kant states:

The people of the earth have thus entered in varying degrees into a universal community, and it has developed to the point where a violation of rights is one part of the world is felt everywhere. The idea of cosmopolitanism right is therefore not fantastic and overstrained; it is necessary complement to the unwritten code of political and international rights, transforming it into universal right of humanity. Only under this condition can we flatter ourselves that we are continually advancing towards a perpetual peace. (qtd. in Letteval 25)

More to the point, Kant uses the example of nature to reinforce his idea; considering nature as a deep sign for global humanity, he asserts that the Mother Nature belongs to everyone and that everyone has the right to this God creation without any conditions or

barriers (Letteval 26). It does not matter who that person is, what matters is his freedom to be wherever he wants to be since they are all humans holding the same values. However, any infringement on a human being rights is an infringement to humanity and human rights that is sacred (Letteval 26). Moreover, Kant refers to others as “Guests” and to the fact that everyone should have “Hospitality” because a guest should be well treated; he is not like an inhabitant who has duties and rights, guests only have rights (Letteval 25).

On the other hand, the French theorist Fougere Monborn, in his book “Le Cosmopolite”, does not focus on the concept of “Universality”, as Emmanuel Kant’s assumption. Instead, Fougere emphasizes the differences between cultural groups instead of what unifies the citizens of the earth.( Letteval 23) Fougere believes that not tolerating one’s differences or the rejection of other’s culture and nation does not mean violence because it does not harm humanity (Letteval 24). Although, Fougere is a French man; his root, origins, culture, are not in priority interest for him. Instead, he prefers to be free, rather than, being French. In fact, Fougere was living a life that is quite different from others during the Enlightenment period in which patriotism was scared (Letteval 24).

On the other hand, Ayelet Feshbach and her adherent distinguish the specific features that characterize the feeling of nationalism and patriotism; Feshbach asserts that the feeling of love and loyalty of one’s own country automatically leads to reject other groups by assuming that they are better than them(Druckman 46). However, Feshbach emphasizes that there is a difference between the pride and glorification of being a part of a group, such as, “I am proud to be an American”, and between the sentiment of belonging, and the feeling of attachment to one group. However, the latter is patriotism, in the sense that, one will describe his feeling by saying that “I am emotionally attached to my country and emotionally affected by its actions” (Druckman 46). In fact, nationalists recommend the needs for achieving territorial power and dominance over other groups; they are highly ready to enter wars to achieve political power

and superiority over all others. Indeed, their desire to achieve dominance and glorifications is purely political. Patriots hold sentimental intentions and have a high willing to give sacrifices and to die for their nation; they tend to be more aggressive toward others and toward political subjects, more than the Nationalists do (Druckman 47).

According to Feshbach, the feeling of love for a person's own country appears in an early age, precisely during childhood (Druckman47). In fact, every child has a positive feeling toward his country; however, this feeling is cognitively without any content or ideology in the child's mind. In a later age, when children highly develop a cognitive content about their country, every child develops certain attitudes toward their own groups, so it is crucial to distinguish the content that the child acquires, is it a sense of superiority? Or the feeling of love toward his country (Druckman 47).

#### **I.1.4. Identity**

The concept of "identity" was and is still widely used in various contexts in order to express diverse objects and purposes (Buchingham 01). However, the ambiguity of the concept as well as the diversity of its meaning creates different terminologies and hypotheses concerning the term (Buchingham 01). In fact, certain assumptions are usually used to refer to the same thing. Indeed, the general meaning of identity is obviously derived from the Latin word "idem", which means the "same"; the same beliefs, appearance, qualities, and expressions that collect one group of people under the same "self- identity", as psychologists refer to, or under one "collective identity", as the sociologists describe (Buchingham 01).

Furthermore, identity is how a person describes himself/herself "who he or she is". For example, by asking a person who he/she is, he/she can easily give a clear identification about himself/herself, such as, "I am a girl", "an Algerian", "a teacher". Identity is "people's concepts of who they are, of what sort of people they are, and how they relate to others" (Fearon 04). However, certain personal qualities are unique to the extent that if they are

changed, they will not refer to the same person. In other words, a person will not be himself or will stop being that person. So, what are those qualities that have the ability to change someone's personal identity? Those qualities are substantial, indeed, they are considered as the core stone that builds someone's "personal identity" (Fearon 12). Those qualities are merely flexible and not conditioned or tentative in the sense that every individual holds certain tentative qualities such as "I am female", "Algerian", "teacher". In fact, being a teacher can be conditioned or temporaries, however, it cannot compromise someone's identity, as a female or male. Indeed, some identification could not change your essential identity and who you really are? (Fearon13).

In fact, every individual struggles to find himself/herself and he/she may ask himself /herself questions like: who I am? And he/she will be curious to be himself/herself. However, his trips in investigating the self identification are linked to others first and to several crucial aspects such as: Culture, biological and social traits, besides to common experiences, values, interests, and the same shared history (Buckingham 01). Hence, the individual's identity is the self production of the one's private biography. This is apparently what he personally thinks or describes what he is. However, what "he truly is" or thinks is not flexible because it does not only encompass him, hence, "what he truly is", is subject to various variables, most importantly, to his society and social circumstances where the individual found himself involved with and a part of it (Buckingham 01). Nevertheless, the individual can freely choose who he wants to be, but he cannot deny that his self identification is in one way or another strongly affected by many correlated aspects (Buckingham 01).

#### **I.1.4.1. The Psychological Approach of Identity**

In the process of diving into the meaning of "identity" and identity development, some psychological theorists like Erik Erikson, emphasize the idea of "Youth identities", built on the idea of "Youth identity" which encompasses the complexity of youth psychology that is

fluctuate between stress and imbalance (Buckingham 02). Hence, it creates personal psychological conflicts that lead to misty thinking or risky attitude. In fact, this volatile and hard period or stage is, according to Stanley Hall, “Adolescence” (Buckingham02).

Furthermore, the psychologist Erik Erikson discusses the complexity of adolescent age, based on, “Jean Piaget” theory of “Ages and stages”; one of those stages is “Adolescence” when the person goes through difficulties and confusions trying to discover himself. However, the person becomes uncertain and suspended; he will struggle to find himself and go through a cognitive development (Buckingham 2-3).

Erikson considers adolescence as a crucial stage for identity development where the person becomes more and more confident rather than being confused and at the end resulting in a strong psychology or what Erikson describes “A virtue” (Buckingham 02). In fact, that virtue considers the base of successful adaptation of self identity, however, the failure of building this stage results in “Maladaptation” or leads to weak personality as well as weak identity (02).

Furthermore, James Marcia focuses on the idea of “Identity crisis” where the person tries to avoid his confusion rather than suffer from identity crisis. This is, according to Marcia, the case of “Foreclosure”, however, in “Diffusion” case, the individual has surrendered to certain identification, while, in “Moratorium”, the individual did not yet overcome his crisis, finally, the stage of “Achievement”, where the person successfully finds clear answers to his questions; he is confident and sure about who he is and what he wants, besides to, the choices he will make (Buckingham 03).

However, Carol Gilligan criticizes this psychological theory claiming that there is a substantial difference between the moral psychological development concerning males and females (Buckingham 03). Moreover, this approach does not refer to the social circumstances and differences. Finally, this approach focuses more on “Personal being”, in so far, at that

time of crisis, rather than focusing on the concept of “Becoming”, which is the most crucial because it sheds light on the future and on the psychological development (03).

#### **I.1.4.2. Social Approach of Identity**

The social approach of identity mainly focuses on one’s identity in relation to the group identities or to the common social identities; theorists investigate on how a person understands himself and others. In fact, people categorize themselves as a part of a unique social group, and develop this concept according to the other views and assumptions (Buckingham 5-6). However, the sociologists’ assumptions are different from the psychologists; sociologists, like Richard Jenkins, claim that identity is a social process (Buckingham 06). In fact, identity is not a fixed concept, in which both a person and his society are interrelated and resulting in successful understanding of one’s identity (Buckingham 06). Moreover, the individual acquires crucial identification from his daily interaction with his group of people and within specific experiences with them (Buckingham 06).

Furthermore, Erving Goffman emphasizes that through the individual’s impression toward others, he can create an impression about himself (Buckingham 06). Goffman divides this interaction into two prominent behaviors which are “Front” and “Back” stage. According to him, the “Front stage” refers to the direct interaction with society like in social events or in work places and where the person makes deep analyses for the social circumstances interaction and to his role in it. In the “Back stage”, the individual creates his own impression which can oppose or agree with the others he interacts with in “On stage” (Buckingham 06).

In the modern age, theorists like Anthony Giddens tries to fashion up the old social approach of identity. They claim that the stereotype images of developing social identities fade away gradually, however, it uses to be sacred, it is considered as an essential part for developing one’s identity. Recently, there is more freedom for people; they can build their

own unique identity without being affected by their society. In other words, developing the self by the self, far from their relation to other's beliefs, rituals, religion, and even shared practices (Buckingham 09). Consequently, this process gives more responsibility and stress to the individual because he will be forced to solve his personal dilemma and his crisis only by himself instead of resorting to others. By experiencing this dilemma, the modern person embodies the modern democratization that opens the doors to personal freedom and creativeness (Buckingham 09).

## **I.2. English or Irish? Cultural Nationalist Ideology in Late 19th Century Ireland**

In the first half of the twentieth century, "Irish Revival" appears in the works of Brook and Moore. This movement aims at illuminating the forgotten side of Irish past; it tries to revive Irish literature written in Gaelic language (original language of Ireland). The revival concerned not only the language but also Gaelic culture such as folklore, sports, music, and arts (Van Essen 23). Since Irish revival was the prevailing wave at that time, it affects literature. Writers such as William Yeats, and Synge were nationalist writers or "traditionalists" whose endeavor was to turn back to the originality by portraying Irish folklore, old literature, and to glorify the modest Ireland (Chandler 04). They aim at creating a perspicuous national identity that is far away from British cultural domination (04).

James Joyce strongly contrasts the revivalist ideology that his friend, William Yeats, and his follower, Synge, recommend. As Joyce is rebellious, he refuses his friend's advice to glorify Irish culture in his stories because he has a strong personality like his father (Ellmann 245). He refuses to be a follower and, instead, adopts his own views toward the situations in Ireland. Joyce profoundly objects the idea of looking back to the past and romantically depicting Irish past in an idealized manner instead of looking to the future or revealing paralyzed Ireland in a realistic style. Indeed, Joyce views that the revivalists are crying on the ruins without trying to improve the social and economic riots. According to Joyce, patriotism



is not the solution, since they kept refusing to reveal the harsh reality of Ireland or to portray the Irishman confrontation with paralyzed Ireland (Ghrnout 48-9).

Joyce's paramount importance is to diagnose Irish maladies and to reveal his nation's economic, political, and social paralysis. In fact, James Joyce does not oppose Nationalism, hence, as Len Platt, declares: "Nationalism and Revivalism are not necessarily the same thing" (Chandler 4). What Joyce objects is the ideology of revivalism adherents who were stuck in the last spiral; they bound themselves with Irish past by trying to wipe the dust on. In one speech, Joyce described Revivalism as "political delusion and an anemic sham" (Chandler 5). He looks forward to a modern Ireland supposed to make efforts to progress. Joyce states that: "Irish redefine themselves as a nation resistant to the stronger race of the British Empire or they will disappear off the far edge of Europe" (Chandler 6).

In the late of twentieth century, nationalism was the major concern of James Joyce who considers that the effect of, colonialism, society, culture, and religion deeply influence the national identity in Ireland (Canido 01). In fact, James Joyce comprises Irish identity problems in many works, most knowingly, his novel "A Portrait of the Artist as a Young Man." That is about Stephan Dedulas journey to search for identity; the protagonist of this novel Stephan Dedulas spent twenty years in Dublin that was bounded with a restrictive social, political, and religious forces. However, the protagonist Stephan Dedulas decides to rebel against those constraints and give himself a freedom of writing and thinking (Canido 01). While, in "Ulysses," James Joyce highlights "The Irish question for identity and independence" (Ristoff 82), The Ireland of "Ulysses" suffers from criminal empire and betrayals that paralyzed Ireland who suffers from Political, and economic collapse (Ristoff 87). People in "Ulysses" struggle to unify their nation and to find a collective unified identity (Ristoff 87). However, in "Finnegan wake," James Joyce focuses on building "A national identity" (Travis 83).

Furthermore, the domination of capitalism and the expansion of printing in the 19th century were the two main motives for raising national awareness among Irish people (Russell 02). Countries started to reconsider themselves as nations which are culturally unique and different from each other. The infiltration of the colonizer imperialism posed an obstacle toward the “self” and “the other”(Russell 02). There was an urgent need for a political and cultural revival that aims at getting rid of British influence. The Irish community used the print culture as a weapon against imperialism in order to build national consciousness. This culture came to light as an autonomous printing press with, Dun Emer, 1902, with the significant involvement of W.B Yeats with his friend Synge and Lady Gregory who were great supporters of the movement (Russell 02). As a result, the Gaelic movement appeared due to the diffusion of printed culture (03).

### **I.2.1. Irish Revival**

William Butler Yeats views a necessity of Ireland to return back to traditional Gaelic. Yeats believes that the Irish society should preserve its pure identity. Irish people detach themselves from their Gaelic origin over centuries because of British colonization, and they fretted their language. In fact, Yeats views that the only way to retain their identity is to return back to their language. He announces that Irish revivalism was “Sought to supply the Ireland of the late 19<sup>th</sup> and early 20<sup>th</sup> century with a sense of its own distinctive identity through the medium of the English language” (237).

Yeats aims at reviving the Irish culture and Gaelic tradition and modest life of Ireland as it was before Britain’s Anglo-Saxon colonization (imperialism). He wants to revive the native tongue of his country and considers the importance of English language only as a Lingua-Franca that connects people to the European culture (Pinter 238). Nonetheless, the colonizer’s language cannot refer to Ireland heritage and act as a means to transmit their heritage to the world (Pinter 238). Moreover, Irish people create a hybrid accent that collects

both English and Gaelic linguistics. However, some revivalists object to Hibro-English accent considering it as “neither good Irish nor good English” but a dispirit way of presenting a hybrid language (Pinter 239). Douglas Hyde is the leading father of the Gaelic League founded in 1893 which turns into a widely Spread movement during 1900. The main purpose of league is to protect the Irish national identity. He emphasizes the idea of Ireland De-Anglicizing Ireland (Pinter 239).

Irish people especially the nationalists and revolutionaries start to question their identity; they try to revive the Irish culture, language, traditions, and origins. Indeed, this movement of “Irish Revival” which is an extension to the “Celtic movement” comes with a major impulsion to preserve the Celtic language (Irish tongue) by refusing to write in English (Pinter 237). Shortly after, Irish Revival exacerbates as a nationalist movement which is aiming at reviving Irish identity and nationalism. Hence, the question of identity is a common subject which is widely diffused among the Irish community which is a former Colony of Great Britain. Most likely, this is the reason behind Joyce’s eagerness toward writing a story that questions the nationhood and identity in Ireland (Ghernout 41- 2).

In short, Irish history cannot be dissociated from British colonization which left so many imprints on its own culture and people. In order to get rid of the harmful effects of the British colonizers, Irish people resort to revive their national culture. In so doing, they stick to the past and preserve their identity. However, many other People see this process of revival as harmful because it prevents people from thinking about the future because they are deeply rooted in the past.

## **Chapter Two: Nationhood and Identity in James Joyce's Short Story "The Dead"**

During the first half of the twentieth century, the main discussion in Ireland was the question for nationhood and identity. The British colonization affects Irish culture, language, and originality. In fact, that leads to a serious debate among Irish people who seek to revive their pure identity. However, in the light of all the social and political riots that were happening in Ireland during the twentieth century, James Joyce, through his collection of *Dubliners*, strongly dares to criticize Irish society and the restrictive morals. Thus, he portrays the paralyzed Ireland with its oppressed people who immigrated to Dublin to escape the social, political, and religious constraints. In fact, Joyce's intention is to question morality, especially moral identity in Ireland. Hence, he tries to break the limitations by depicting paralyzed characters, and protagonists who oppose the Irish norms and stereotype images.

### **II.1. Background of the Story**

#### **II.1.1. Joyce's Biography**

James Augustine Aloysius Joyce is an Irish modernist author, poet, and literary critic; he is also famous for writing short stories, especially his well known collection of short stories *Dubliners* (1914). Joyce was an influential figure in literature during the twentieth century, his most popular novels are: *A Portrait of the Artist as a Young Man* (1916), *Ulysses* (1922), and *Finnegans Wake* (1939) (Frangoli and Gillespie 04).

At a young age, James Joyce left his native country, Ireland, to continental Europe. He later, marries Nora Barnacle. Joyce scrolls between Trieste, Paris, and Zurich to spend most of his career in the European continent. Typically, James Joyce centers the characters of his novels and short stories in Dublin. Those characters were closely linked to his family members, friends, enemies, and to his own experience.

Equally important, James Joyce has a complex relationship with his native country. This relation fluctuates between love and hate; nonetheless, Joyce constantly involves his

native land in almost all of his works (Frangoli and Gillespie 04). From the biography of James Joyce, one can notice that he is not a modest character; he has a strong personality like his father John Joyce (Ellman 247). Hence, he tends to object the religious domination of Catholic Church in Ireland; probably, this rejection springs from his experience with a modest Catholic family; he receives a severe Catholic education from his parents during his early years (Bourahla 40). One time, Joyce was a loyal member of “Blessed virgin Mary,” however, his bold adventures with prostitutes, forced him to leave Orthodox Catholic church and to become, year after year, less religious (Bourahla 40). Indeed, after the death of his mother, Joyce totally denies his religious education; he becomes an atheist. In the same year of his mother’s death, Joyce has a romantic relationship with Nora Bernacle, and lives a period with her without marriage and has two children with her (40). In fact, it becomes clear to the reader that James Joyce is a rebellious adventurer of all social and religious norms and values, thus, according to Bourahla, he is the most popular atheist author of his age (40). Joyce rebels against his faith and religion; on one hand, he considers religion as a barrier against him and his artistic ambition. On the other hand, religion was the main reason for Ireland’s failure to develop like other European countries (Bourahla 40).

In fact, Joyce rejects the church’s demand to be a priest; questioning why the church stifles intellectuals and artists like him to serve the church instead of submitting to their creativity and letting them to be whatever they want (Bourahla 41). Indeed, he finds in the exile and leaving Dublin the only solution to free himself from the Catholic Church’s brutal dominance. Moreover, other modernist writers found in the exile a solution to get rid of the church’s restrictions and to accomplish their artistic growth such as: T.S Eliot, Ezra Pound, and D.H Laurence who see cosmopolitanism as the best solution to universal freedom (Bourahla 42). However, the church welcomed the departure of these despot intellectuals (Bourahla 41).

In fact, James Joyce's rejection of his religion and family constraints shows that he rebels against Irish social norms as well as his national identity. He aims at portraying the real image of Ireland that is bound with certain religious and cultural forces (Ghernout 35). Indeed, Joyce relates his country problems with the question of identity, and what probably Joyce views as the source of identity problems and paralyzed country (Gaeini 15).

### **II.1.2 *Dubliners***

*Dubliners* is James Joyce's most influential short story collection in the twentieth century, written in three years (1904-1907). He finished the collection with his effective short story "The Dead" in 1907. However, Joyce's work was published later in 1914, by Grant Richards. Joyce tries to portray the Irish middle and lower class confrontation with daily problems in Ireland (Frangoli and Gillespie 44-45). In Joyce's own words, he explains his intention for writing his famous collection. He states:

My intention was to write a chapter of the moral history of my country and I chose Dublin for the scene because the city seemed to me the centre of the paralysis. I have tried to present it to the indifferent public under four of its aspects: childhood, adolescence, maturity, and public life. The stories are arranged in this order. I gave written it for the most part in a style of scrupulous meanness and with the conviction that he is very bold man who dares to alter in the presentment, still more to deform, whatever he has seen and heard. (qtd. in Frangoli and Gillespie 4).

### **II.1.3. Joyce's Inspirations in Writing "The Dead"**

In 1905, while James Joyce is living in Trieste, he attends a concert with his lovely wife Nora Barnacle. During the concert, Thomas Moore presents a great Irish melody entitled "O, Ye Dead" where the cornerstone of the song is the relationship between the dead and living. This relationship is characterized by jealous discussion between the dead and living.

James Joyce was profoundly impressed by the song that he asks the singer, Mr. Moore to send him the lyrics, and Joyce learns how to sing it himself (Ellmann 244). Undoubtedly, this is Joyce's first urge to write the story. Indeed, the hidden reason for the author's admiration of the song is his unique experience of jealousy from a dead person; his wife's lover Michael Bodkin, who died with tuberculosis shortly after singing to Joyce's wife Nora Barnacle in a dark rainy weather. Hence, these two hints of "singing" and "dead" deeply inspire the ambitious Joyce to start thinking about what he would write in his next story (Ellmann 244). Thus go the inspirational words of Moore's song:

It is true, it is true, and we are shadow cold and wan;  
 And the fair and the brave whom we loved on earth are gone;  
 But still thus even in death;  
 So sweet the living breath  
 On the fields and flowers in our youth we wandered ....  
 We would taste it a while, and think we live one more! (244)

It is true that Thomas Moore's song is the first illumination to the story. However, Joyce's fundamental catalyst for writing the story is the accusation against him as being a traitor since he was writing book reviews in *Daily Express*, which is an English Magazine ((Ellmann 246). Indeed, Joyce's intention behind writing the story springs from his feeling of rejection for being a betrayer to his motherland (Ellmann 246). Hence, the story is an opportunity for Joyce to defend him, and to strongly present his own views about the situations in Ireland.

## **II.2. Major Themes in "The Dead"**

### **II.2.1. The Chains of Nationalism in "The Dead"**

Undoubtedly, the story "The Dead" by the Irish author James Joyce relates his country affairs with the quest for identity and what probably Joyce views as the source of identity

problems and hopeless citizens (Gaeini 15). Moreover, to understand the question of identity in James Joyce's short story "The Dead", it is crucial to discuss some incidents in the story. Interestingly, when Gabriel Conroy and his wife Gretta attend a party at the Morkan women's place, two noticeable characters show Joyce's unclear relationship with his motherland; these characters are Mr. Gabriel Conroy, who is presented as an educated fashionable man who works as a teacher and dreams to be an artist (author). The second character is Miss Ivors, a nationalist character who is highly loyal to her country, Ireland. However, Gabriel Conroy, in a speech shows a sense of arrogance and superiority over all the attendees (Gaeini 15):

Then he took from his waist coat pocket a little paper and glanced at the heading he had made for his speech, he was undecided about lines from Robert Browning for he feared they would be above the heads of his hearers, some quotation that they could recognize from Shakespeare's or from the melodies would be better ..... Would only make himself Ridiculous by quoting poetry to them which they could not understand, they would think that he was airing his superior education. ("The Dead" 159)

The passage clearly points to Gabriel's arrogance because in his opinion, his listeners have a simple mind which is unable to decode and understand Robert Browning.

Likewise, Gabriel's feeling of superiority over all other people surrounding him profoundly appears in another conversation with Miss Lily, who notices that she is less cultivated than him. Nonetheless, Gabriel shows no respect to her, he asks, with arrogance, about her educational level; she is no longer in school, and also asks her if she got married (Triggs 06). Gabriel also shows no respect to his wife Gretta, once he describes her as a "Country Cute"; it is clear that the arrogant Gabriel is not satisfied with his wife's "countryness" (Triggs 08). The following quote serves as an illustration for what was just said:



A shadow passed over his face as he remembered her [his mother] sullen opposition to his marriage. Some slighting phrases she had used still rankled in his memory; she had once spoken of Gretta as being country cute and that was not true of Gretta at all. It was Gretta who had nursed her during all her last long illness in their house at Monks town. ("The Dead" 167)

It is clear that Gabriel Conroy is a depiction of the colonizer's superiority, besides to his feeling of arrogance over his people, as he is a civilized well educated person (Gaeini15). On the other hand, Miss Ivors, who is a good image of an Irish Revivalist, is highly frustrated by the English imitator Conroy who presents himself as better than the "Other"; having a high educational level, and a European culture he considers as sophisticated, and fashionable (Gaeini15). Indeed, Gabriel's cosmopolitanism is deeply exhibited in the story, as the other revivalist characters, mainly Miss Ivors who is considered as a picture of the revivalist movement ideologies (Chandler 06). It is apparently clear that Miss Ivors shows a total exaggeration in incarnating her love and pride for everything Irish (Chandler 06). In fact, the presence of Miss Ivors character in the story is crucial to embody the paralyzed minds and society that Gabriel bounds with (Chandler 06). Miss Ivors profoundly shows the dead spirit and lifelessness of Irish revivalist's ideas that Miss Ivors is loyal to (Chandler 06). Consequently, this leads to a brutal confrontation between Miss Ivors and Conroy; Ivors accuses Gabriel for being a traitor to his country and own people, he apparently lacks the patriotic feeling as he shows no interest in his motherland, he was working in a pro- English article (Gaeini 16). Miss Ivors posed provocative questions to Gabriel for his working in pro- English article "*Daily Express*":

— "O, innocent Amy! I have found out that you write for the Daily Express. Now aren't you ashamed of yourself?"

–“Why should I be ashamed of myself?” Asked Gabriel, Blinking his eyes and trying to smile.

–“Well, I’m ashamed of you”, said Miss Ivors Frankly, “to say you would write for a paper like that. I didn't think you were a West Briton. (Joyce 167-8)

Miss Ivors blames Gabriel for his involvement in a British article “*Daily Express*”; she portrays him as a “West Briton”, and this term describes the Irish man who tends to show loyalty to Britain (Gaeini 16). Instead of supporting his own country, Gabriel went for imitating the oppressor’s culture, the “Other” and neglecting “the self” (Gaeini 16). Gabriel tries to defend himself, claiming that literature is an art, hence it is above politics, and there is nothing wrong with writing book reviews in a British article (Joyce 168). Gabriel’s impulsion behind writing in *Daily Express* is to incarnate “Fashioned Ireland” as a “Europeanized country” (Free 289). However, Miss Molly Ivors is a mirror to the Gaelic League that had a major success in St. Patrick Day major introduction about “What distinctively Irish is” (Free 289). In fact, Gabriel understands Molly Nationalist’s behavior; however, he refuses to refer to him as a “West Briton” basically because it questions his patriotism (Free 290). Joyce expresses Gabriel’s opinion about his work in the *Daily Express* when he states:

A look of perplexity appeared on Gabriel’s face. It was true that he wrote a literary column every Wednesday in the “*Daily Express*”, for which he was paid fifteen shillings. But that did not make him a West Briton surely. The books he received for review were almost more welcome than the paltry cheque. He loved to feel the cover and turn over the pages of newly printed books..... Gabriel wanted to say that literature was above politics. (“The Dead” 168)

In “The Dead”, Miss Ivors who is involved in the Irish Revival and stands as a symbol of Irish Nationalism calls Gabriel a ‘West Briton’, she uses this derogative phrase in order to

show how far he is away from his homeland, both physically and emotionally” (Sharif 17). Indeed, the nationalist, Miss Ivors exemplifies the Irish revivalists; she rejects everything British considering them “The Other”, she is highly supportive of Irish rule (Gaeini16). This is a reflection of restrictive conservative communities which forcefully impose their culture and ideology. Hence, they oppose everything that does not represent their typical culture. They reject and highly criticize people who distance away from their typical circle. Gabriel, therefore, questions Ivors’ life:

He ran over the heading of his speech: Irish hospitality, sad memories, the Three Graces, Paris, the quotation from Browning. He repeated to himself a phrase he had written in his review: “one feels that one is listening to a thought tormented music.” Miss Ivors had praised the review. Was she sincere? Had she really any life of her own behind all her propagandism? (Joyce172)

Miss Ivors is a follower of revivalist’s regime, but she does not have any independent life, in fact, she is spiritually dead (Gaeini 17). She embodies the revivalist’s emptiness, that was the main reason for Ireland to lose her national identity and fails to progress (Chandler 07). In contrast, Gabriel Conroy is a fashionable character who is a victim of dead habits imposed by his restrictive society. This is the reason behind his feeling of anger and frustration in the story (Sharif 16-7). Indeed, James Joyce relates those heavy regimes with hopelessness and lifelessness that Joyce’s views as the source of identity loss (Gaeini 15).

In another confrontation, Miss Ivors puts Gabriel Conroy on the spot again, she tries to associate Conroy with his culture and origins, and she asks him to visit Aran Island (Gaeini16). The place is in Western Ireland, where the British culture is not dominating. People in the west are modest and still speak the Gaelic language and practice their tradition and culture (Ghernout 48). Ivors asks:

\_ “O, Mr. Conroy, will you come for an excursion to the Aran Isles this summer?

\_ “The fact is,” said Gabriel, “I have just arranged to go.”

\_ “Go where?” Asked Miss Ivors.

\_ “Well,” we usually go to France or Belgium or perhaps Germany,” said Gabriel awkwardly. (“The Dead” 168-9)

The fact that Gabriel prefers to visit European countries instead of visiting his own homeland reveals that he appreciates the western culture more than his own culture. He seems as though he wants to detach from his origins, he shows a complete rejection and denial to his country. Ivors’ provocative questions continue. Hence, Gabriel loses his calmness, and reveals his frank feelings toward Ireland (Gaeini 16). He expresses these feelings in this way:

\_ “Well,” said Gabriel “if it comes to that, you know Irish is not my language”  
[...]

\_ “Oh, to tell you the truth,” retorted Gabriel suddenly, “I’m sick of my own country, sick of it!”

\_ [.....] then, just as the chain was about to start again, she [Ivors] stood on tiptoe and whispered into his ear: “West Briton.” (“The Dead” 169-70)

It is clear that Gabriel Conroy shows no interest in his native language, culture and his people; he prefers not to explore or visit his motherland. He seems hopeless and tired from his country since it undermined his ambitions and progress. His rejection of Gaelic, the Irish language, shows his lack of patriotic feelings, as well as his identity loss.

James Joyce’s employment of many specific words in the short story does not come spontaneously; he uses them on purpose (Triggs 05). The protagonist of the story, Gabriel, uses some specific words like "Galoshes", and “Browning” to demonstrate that he favors the European culture and thinks that it is more fashionable (Triggs 05). Conroy deliberately

shows his cosmopolitan cultural and high educational level (Triggs 05), and this image about Conroy strongly appears when Aunt Julia asks her favorite nephew Gabriel about the meaning of the word “Galoshes”:

“\_And what are galoshes, Gabriel?” Asked Aunt Julia.

\_“Galoshes, Julia!” exclaimed her sister “Goodness, don’t you know what galoshes are? You wear them over your boots, Gretta, isn’t it?”

\_“Yes,” said Mrs Conroy. “Guttapercha things. We both have a pair know. Gabriel says everyone wears them on the continent.”

\_“O, on the Continent”, murmured Aunt Julia, nodding her head slowly.

Gabriel knitted his brows and said, as if he were slightly angered:

\_“It’s nothing very wonderful, but Gretta thinks it is very funny because she says the word reminds her of Christy Minstrels.” (“The Dead” 160-1)

In one point, Gabriel also seems to reflect revivalism and identity loss (Clifford 35). Gabriel intends to bury his wife’s identity, origins, roots, and past; he attempts to make Gretta a picture of himself (Triggs 09). When Mrs Ivors tells Conroy that Gretta, his wife, is from Connacht, he replies: “Her people are” (“The Dead” 168-9). His reply demonstrates his denial of his wife’s origins and past. However, at certain intervals of the story, Gabriel seems fond of the past and celebrates it.

### **II.2.2. The Notion of the Past**

. In Joyce’s view, the frustration in the story springs from the idea of sticking to the past that Irish society stresses (Clifford 37). This idea strongly appears when Gabriel Conroy questions his wife’s returns to the past, and staying in love with the memory of a dead person. In this respect, Gretta is like Irish revivalists who stayed glued in the past neglecting the reality of the present with all the riots plaguing Ireland (Clifford 36).

The complexity of the past that is overwhelming the mood of the story hints to the failure of creating a national identity and better future for Irish people; almost all characters in the story are digging into the past instead of dreaming of a better future (Sharif 18). This was the first illumination to the reader who starts to recognize that the project of identity formation will result in a huge failure (Sharif 18). The strange irony is that, Gabriel is not far from other characters in the story, since he preaches for a break from the past but, shows signs of glorifying the past. It is a master paradox because Gabriel himself blames his wife Gretta reverting to the past, instead of leaving the present, like revivalists who try to revive the past (Clifford 36). In one confession, he praises Irish Hospitality and willing that the next generation will preserve it (Sharif 18). However, Gabriel is the one who describes the past as “Gloomy,” and that “He will not linger on the past” (“The Dead” 183). It is apparently clear that Gabriel is highly conscious about the effects of the past (Sharif 18). This paradox, on Gabriel’s part, can be taken as an indication of Gabriel’s failure to totally distance himself from the past (Sharif 18). In one of his speeches, Gabriel says:

\_Ladies and gentleman:

A new generation is growing up in our midst, a generation actuated by new ideas and new principles. It is serious and enthusiastic for these new ideas and its enthusiasm, even when it is misdirected, is, I believe, in the main sincere. [...] This new generation, educated or hyper-educated as it is, will lack those qualities of humanity, of hospitality, of kindly humor which belonged to an older day. Those days [...] we shall still speak of them with pride and affection, still cherish in our hearts the memory of those dead and gone great ones whose fame the world will not willingly let die. Therefore, I will not linger on the past. I will not let any gloomy moralizing intrude upon us here tonight. (“The Dead” 183)

This passage is paradoxical because, on the one hand, it glorifies the past with its “hospitality” and “humor” and, on the other hand, it holds the decision of not lingering on the “gloomy” past. Two opposing ideals are grouped together in one speech.

Joyce well articulates the notion of the past that represents a paralyzed society which does not seek progress or look to the future (Gaeini 17). In fact, the past is everywhere in the story. It depicts the conservative Irish traditions and values that never change; they are repetitively inherited from one generation to another. Dead people habits continue with the living preventing them from being creative and banning their freedom. Dead people continue to live longer than the living, while some livings are actually dead (Gaeini 17). More events in the story portray the negative effects of revivalist’s assumption on the story characters, specifically, to Gabriel Conroy (Chandler 07).

Another theme which intertwines with the past is music. Indeed, revivalists are against the disappearance of anything Irish including, language, music, and games (Chandler 07). Indeed, they stick to every traditional aspect. In “The Dead,” the guests start to discuss the old Irish music. They return to the past memories in Dublin where “The grand old Irish operas” performed in Dublin (Chandler 07):

— “Oh, well,” said Mr. Bartell D’Arcy, “I presume there are as good singers today as there were then.”

— “Where are they? Asked Mr. Brown. (Joyce179)

D’Arcy sees that there are still good singers in Ireland, however, Mr. Brown objects him by questioning “Where are they?”

While Gabriel has no interest in the conversation between Mr Brown and D’Arcy, he seems like he is fed up with his country rejecting anything modern and stuck to everything old, like Irish revivalists and nationalists who value the past rather than the future (Chandler 07-8). This exemplifies the paradox in Gabriel’s identity.

Another authentic song appears in the story with Gabriel's wife Gretta, the song of "The Lass of Aughrim" that holds an emotional meaning for her, as the song is a flash back to her past with Michael Furey who sings for her. In fact, Gretta is still living in the past both emotionally and mentally, she is distant from the present and from her husband. In this respect, Chandler argues, she is like the revivalists stiff in the past (08). The following passage demonstrates Gretta's lingering on the past:

\_ "Gretta, dear, what are you thinking about? Asked Gabriel

\_ "O, I am thinking about that song, the lass of Aughrim." Answered Gretta

\_ "What about the song? Why does that make you cry?" asked Gabriel

\_ "I am thinking about a person long ago used to sing that song." Said Gretta

\_ "And who was the person long ago who used to sing that song." Asked Gabriel

\_ "It was a young boy I used to know," she answered, "named Michael Furey. He used to sing that song. The Lass of Aughrim. He was very delicate." (The Dead 197-8)

Revivalist's sticking to the past represents a hindrance for the progress toward a new fashioned Ireland. Irish people should not neglect the past, or show a total separation from the colonizer's culture, but, at the same time, they should concentrate on the future ahead of them. Simultaneously, the future of Ireland depends on accepting the past with its history (Clifford 36-7). Joyce clearly explains this view in his own words when he explained: "Ireland is what she is and therefore I am what I am because of the relations that have existed between England and Ireland. Tell me why I ought to wish to change the condition that gave Ireland and me a shape and a destiny" (qtd. in Hegglund).



### II.2.3. Gabriel Conroy Vs. James Joyce

Unmistakably, James Joyce's story "The Dead" profoundly is inspired by James Joyce's real life and political views helped create his characters in the story relying on real characters in his own life. It is interesting, then, to question the relationship of the protagonist Gabriel Conroy and the writer of the story James Joyce. In other words, to what extent Gabriel Conroy is a reflection of James Joyce? (Zerouali 02).

Joyce transmits his life experience to Gabriel Conroy; one time Conroy writes a letter to his lover Gretta at the beginning of their relationship expressing his sentiment and passion for her: "Why is it that words like these seem to me so dull and cold? It is because there is no word kinder enough to be your name?" (Ellmann 246). This letter was taken directly from Joyce's own letter to his wife "Nora Barnacle" he had written in 1904. Like Conroy, Joyce himself works in a Pro-English "*Daily Express*" publishing book reviews there (Ellmann 246). Since this paper belongs to the colonizer, Joyce had possibly been accused for being a traitor to his country and people. More to the point, Joyce is thought to have fashioned his character Miss Ivors from his visits to his friend's house M.P David Sheely. Probably, Miss Kathleen, one of Sheely's children who support patriotism and nationalism, is a reflection to Miss Ivors, who is highly loyal to Ireland and shares with Kathleen the same revivalist's ideas (246).

There is a harsh experience that Joyce shares with Conroy which is the experience of jealousy of a dead person. Joyce disconnects by his wife's, Nora Barnacle, confession that her heart is with her past in Galway with all the memories of her love relationship with Michael Bodkin who died for her (Ellmann 248). This is clearly similar to Gabriel's experience with his wife Gretta who disappoints him when she reveals that her mind and soul is with the memories of her lover Michael Furey in Galway and not in her present with Conroy in Dublin (Ellmann 248). Gretta frankly refers to her ease during her past days with Furey:

\_ “I suppose you were in love with this Michael Furey, Gretta,” he said Gabriel.

\_ “I was great with him at that time,” she said.

\_ “And what did he die of so young, Gretta? Consumption, was it?”

\_ “I think he died for me”, she answered.

\_ “Poor fellow, she said. He was very fond of me and he was such a gentle boy. We used to go out together, walking, you know, Gabriel, like the way they do in the country....He had a very good voice, poor Michael Furey.” (“The Dead”198-9)

Gretta is well consumed in the past and can symbolize revivalists. Politically, this experience deeply exemplifies Joyce’s objection to Irish Revivalist ideas (Chandler 05). He tries to portray the consequences of Revivalism which make the Irish people bound with the past and refuse to look to the future (05). That is what both Joyce and Conroy had rejected (Chandler 05).

Joyce has also directly drawn on his childhood memories and personal life when he includes names of his aunts in the story: Mrs Lyons, Mrs Callan and Mrs Callan's daughter Mary Ellen (Ellman 245).Joyce was connected with his memories through his aunts whom he visits every year when he sees them carving the goose, over a lively discussion (Ellman 245).Stanislaus Joyce, Joyce’s Brother, claims that the speech of Conroy in the story is a reflection to his father’s own style(Ellman 245).

Throwing back to Joyce's aunts, in the story, Mrs. Flynn appeared as the Mrs. Morkan, while Marry Ellen Callan appeared in the story as Mary Jane. Besides, Joyce’s cousin Freddy, is represented in the short story as Freddy Malins (Ellman 246). Moreover, Joyce involves even his friends in the story borrowing their names and even their physical characteristics (Ellman 247).He borrowed his friend's, Constantine Curran, first name "Constantine", and makes him a priest like the real character. Not only does Joyce use the name of his friend, but also his physical and psychological features (Ellman 247).

Probably, Joyce recalls his memories as a young man with his friend in Ireland. Curran is similar to Gabriel; he engages with a woman who did not live in Dublin, she lives in the modest area in West Ireland. An additional case is that of Curran who shares with Gabriel their sophisticated education and cosmopolitan interest (Ellman 247). At one point, Joyce directly uses his cousin's name "Mesvyn Archdale Browne" that appeared under the same name in the story (Ellman 246).

Joyce's father, John Joyce, who is highly loyal to his country, is involved in the story, When Joyce was too young to attend Mrs. Flynn's Party, John Joyce and his wife left James the child in Dublin Hotel like Gabriel and his wife Gretta who do the same thing in the story (Ellman 247). Gabriel's disagreement with his mother was inspired by John Joyce's mother who refused her son's engagement with women from a lower class (Ellman 247). Unlike Gabriel, John Joyce is rebellious and confident. Thus, he insisted on his desire to marry James's mother, Joyce also rebels against his country and his family. Probably, Joyce borrowed Gabriel Conroy's name, from the novel *Bret Harte* (Ellman 247). Surely, if he does not borrow the name from this novel, he attributes it to his compounding also; it is possible that Joyce knows that there was a publican in Howth called "Gabriel Conroy" (Ellman 247).

### **II.3. Significance of the Snow**

Undoubtedly, the representation of snow in the story "The Dead" is purely symbolic. The snow which is falling all over Ireland covers both the living and the dead (khallef Allah 06); it falls on both of them, and symbolizes the cold and frozen characters in the story that are emotionally and spiritually dead because of the exhausted Irish system.

When Gabriel looks at the snow falling all over his country at the end of the story, this symbolizes the lifelessness of all the characters surrounding him. They were frozen bodies, stuck in the past like the entire nation, frozen and turned to the past (khallef Allah 06). Indeed, Joyce's hidden intention is to describe how Irish people lose their identity; they are cold and

lost, they do not seek any progress (khallef Allah 06). Throughout the story, the snow is falling, and all characters deal with the coldness of the weather, which symbolizes death (06). Merry Jin said that, “everyone says that such snowfall has not existed for thirty years”, while Aunt Kate states that; “everyone has caught a cold”. According to Chandler, the snow falling everywhere symbolizes the deadness of Ireland and its people. He explains: “This is the reason why Joyce uses the expression of westward indicating that his fate is that of Ireland, to lose your identity and to die and go westward, or the failure of Irish nationalist project” (07).

In short, the issue of identity is so central to “The Dead” and it is tied up with many other issues, like patriotism and colonialism. Besides, the notion of the past plays a significant role in this novella. Significantly speaking, Joyce mirrors his own experiences to show the reality of his Irish situation. He highlights the problem of identity, and the complex relationship between Irish man and his country. He portrays the paralyzed Ireland, and the effects of Irish heavy regime on identity achievement.

### **Chapter Three: Modernism and Identity in “The Dead”**

The twentieth century witnessed a total detachment from the old ways of writing; modern literature was shaped by new genres and techniques of writing, influenced by a new literary tendency, which is known as the modernist movement or simply modernism (Mehhadi 03). Precisely, modernism expanded during the years from 1880 to 1950 (Omrani 253).

Joyce was a prominent figure of the modernist movement in the twentieth century. Like any human being affected by his social environment and circumstances, James Joyce was highly influenced by the trendy literary movement which appeared during his time. In fact, most of the works of James Joyce were influenced by modernist aspects like challenging social norms which tend to fashion up certain assumptions in life.

James Joyce and other modernist writers revolt against the dead beliefs and strive to create fashioned ideologies (Mahadin and Azemi 16). Characters in modernist literature are presented as hopeless, lost, and aimless; they fight to assert their pure identity which is usually an elusive goal (Mahadin and Azemi 16). Modernism, in literature, portrays the characters as useless and paralyzed in their lives; they are tied up with obsolete traditions (Mahadin and Azemi 16). Those restrictions prevent them from free thinking and creativity; they do not own a free will or desire, as if they are dead (Mahadin and Azemi 16). It is apparently clear, that modernism dives into characters' inner selves and their journey of self discovery of both national identity and inner identity (Mahadin and Azemi 16). Modernist techniques permit both writers and characters to fully express their ideologies and all the struggles they go through to accomplish their identity (Mahadin and Azemi 16). Finally, modernist characters are seen as victims. Hence, the psychological theory of modernism centers on the character's psychology (Mahadin and Azemi 16).

### III.1. Modernist techniques in “The Dead”

Literary techniques are the main resources that an author has to employ throughout his literary work. Mainly, literary techniques differ from the literary style; the latter is the author’s unique way of submitting the writing techniques (La Cuz 18). In this chapter, an endeavor is made to analyze some of James Joyce’s modernist literary techniques in the story “The Dead,” rather than discussing his own style (18). James Joyce successfully incarnates Irish identity loss and social problems by means of some modernist literary techniques (La Cuz 18). The use of modernist techniques facilitates, for Joyce, the task of digging deep into his characters psyche. Literary devices, like the stream of consciousness, enable readers to analyze characters’ identities and the obsessions they experience. Daneshzadeh points to the usefulness of “symbolism”, “realism”, “naturalism”, and “irony” in portraying the harsh situations of Ireland that lead to identity loss (116).

#### III.1.1.Symbolism

Joyce uses the technique of symbolism in *Dubliners*, especially, in his famous short story “The Dead” at the beginning of which he exemplifies the symbol of snow that denotes the cold weather and frozen bodies which paved the sad and dark ending of the story (khallef Allah 06). Indeed, the symbol of snow appears both at the beginning and ending of “The Dead”. The following passage, taken from the story, serves as an illustration: “[The snow was] softly falling into the dark mutinous Shannon waves. It was falling too on every part of the lonely churchyard on the hill where Michael Furey lay buried. It lay thickly drifted on the crooked crosses and headstones, on the spears of the little gate, on the barren thorns” (“The Dead” 203).

The employment of symbolism in Joyce’s collection of *Dubliners* highly exemplifies the theme of the dead and the living. It highly points to the theme of identity loss; hearts of people are cold. It also points to the weariness of Irish people who give up their old values

and culture in favor of the colonizer's attitudes. In addition to the symbolic paralysis that appeared in the silence of the characters, mainly the physical silence, that symbolizes deadness and hopelessness, the symbol of snow can be taken metaphorically to refer to the coldness of Irish people who are symbolically dead (Daneshzadeh 121). It is apparently clear that Joyce uses the paralysis and social problems symbols to incarnate identity problems in Ireland (Zrouali 18).

Moreover, the title of the novella "The Dead" is highly symbolic because it gives a hint to the story events. The title symbolizes the darkness, despite the location of the story and most of the conversations which occur mostly in the Morkan's party, a bright place (khallef Allah 06). Finally, James Joyce gives the reader hints about the main theme of the story which is death and darkness. People are stuck in the past and refuse any connection with the future; they are weary, hopeless, and dead. The protagonist Gabriel reveals several truths about the impact of the past on the present and recognizes that, but, he too, seems to mistakably fall in the empty circle in which other characters lay (Chandler 07).

### **III.1.2.Irony**

Irony embodies the reality in an ironic manner (Omrani 255). Accordingly, modernist writers employed irony for different intentions, according to the assumption they wanted to send to the audience (Omrani 255). In "The Dead," many things are ironically used to criticize Irish people in funny ways. Irony pervades the story in different ways. More important, this literary device is tied up with the issue of identity. Gabriel always tries to show his cosmopolitan culture; he pretends to have a better educational level than all the other people. Ironically speaking, he is loyal to the colonizer because he accepts to work in "Daily Express". In one of the scenes, Gretta ironically makes fun of him:

—Galoshes! Said Mrs. Conroy. That’s the latest. Whenever it’s wet underfoot I must put on my galoshes. Tonight even, he wanted me to put them on, but I wouldn’t. The next thing he’ll buy me will be a diving suit. (“The Dead”160)

In this scene, James Joyce uses irony in order to show the reality that Conroy has a cosmopolitan culture which he prefers more. It also shows his identity denial by preferring a cosmopolitan language. Conroy’s preference of the colonizer’s culture denies the educational level he is claiming throughout the story. Here, irony serves the scene by emphasizing the distance between Gabriel’s culture and other characters culture (Triggs 05). Unlike Gabriel, Gretta hates wearing galoshes over her normal shoes because, in her view, this is something typically British.

At the end of the story, the Morkan’s party that is supposed to symbolize happiness and joy, turns ironically to a potential death of the protagonist, Gabriel Conroy, who seems to go “Westward” (Daneshzadeh 117). In fact, the west of Ireland is associated with Gabriel’s wife past (Triggs 09), where her lover Michel Fury died for her (Ellmann 248). This is the reason for the possibility that Gabriel decides to commit suicide (Chandler 06). This ironic end symbolizes the revivalist movement that, as its name indicates, bears the meaning of reviving and flourishing Ireland, but it brings nothing to Ireland; those revivalists are stuck in the past and do not seek any change. The irony, here, is that the name of this movement does not reflect her real impacts on Irish people. Conversely speaking, it results in the death and paralysis of Ireland that leads to Identity loss (Chandler 10).

In the final page of the story “The Dead,” Gabriel Conroy’s heart breaking with his wife Gretta confession about a dead person, and the fact that all people surrounding him are actually dead (Ellmann 248). James Joyce comes with a result deduced from his individual experience that he cannot escape the past, and sadly becomes with the choice to die and lose his identity (Chandler 07): “This is the reason why Joyce uses the expression of westward



indicating that his fate is that of Ireland, to lose your identity and to die and go westward, or the failure of Irish nationalist project” (Chandler 07).

### III.1.3. Repetition of Images

According to Dr. Grace Wallace, the collection of *Dubliners* creates new writing elements that are strange to the old techniques of writing. However, through repetitiveness, James Joyce successfully displays the idea of the lack of progression and going forward (La Cuz 22). Wallace distinguishes between two distinct kinds of repetition; the first is lengthened repetition; in which the repeated words are separated by a single word, while shortened repetition, a sentence that separates one repeated word from another (La Cuz 22).

Chiasmus or repetition is highly presented in James Joyce *Dubliners*; repetition of conversations, images, and sentences. James Joyce’s use of repetition in *Dubliners* strongly appears in his last short story “The Dead”. He sheds light on another kind of repetition which is “Reverse Repetition” in which the writer tends to repeat some words reversely. A good example of this repetition is Joyce’s ending of “The Dead”, in a fabulous sentence about falling snow; he uses the technique of Reverse Repetition (La Cuz 22). The technique goes: “His soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead” (Joyce 203). Reversed repetition of the expressions “falling faintly” and “faintly falling” can be taken as a symbol of routine and boring repetition. Repetition of words, in this sense, is similar to the repetition in peoples’ lives; life is characterized by routine, nothingness, and emptiness. In fact, most modernists employ repetition in their novels aiming at portraying their social problems of modern life obstructions and complications (La Cuz 22). Besides to the reversed repetition, James Joyce uses a heavy repetition that seems boring and lifeless, he uses the word “Good night” about thirteen times in one dialogue (Daneshzadeh 117). According to

Joyce, the notion of repetition represents a paralyzed society that does not seek progress or look to the future, or even accomplish a real identity (Gaeini 17):

\_ “Well Good-night, Gabriel. Good-night, Gretta”

\_ “Good-night, Aunt Kate, and thanks ever so much. Good-night, Aunt Julia.”

\_ “O? good-night, Gretta, I did not see you.”

\_ “Good-night, Mr. D’Arcy. Good-night, Miss O’ Callaghan.”

\_ “Good-night, Miss Morkan.”

\_ “Good-night, again.”

\_ “Good-night, all. Safe home.”

\_ “Good-night. Good-night.” (Joyce 192)

In addition to the repetition of words, James Joyce also employs repetition of events. In the story, the party of Morkan's women is a recurrent event organized repetitively every year (Gaeini 17). The people invited by Morkan's family are utterly the same, they also dance to the same song every year, and Makins comes to the party drunk as usual. The same song, the same people, the same party, and Gabriel, as usual, is expected to make a speech every year (Gaeini 17). He even repeats the same speeches and words every year. In one passage, Gabriel shows that everyone was obligated to come to the party every year, even though he is fed up from this regime (Sharif 16). Gabriel states: “Ladies and Gentleman, it is not the first time that we have gathered together under this hospitable roof, around this hospitable board, it is not the first time that we have been the recipients or perhaps, I had better say, the victims of the hospitality of certain good ladies” (“The Dead” 182). Repetition of events points to the fact that life of these people is rotten with no new events coming ahead. In this case, repetition of events symbolizes the fact that people lose touch with life; they are hopeless, disappointed, and dead, as the title of the story suggests.

### III.1.4. Joyce's Epiphanies

Literary Epiphany means a unique experience of self-discovery and the diving in the depths of truth, it is a deeply spiritual experience where someone suddenly or unexpectedly reveals a truth about either himself or something that occurred to him (La Cuz 23). For Joyce, Epiphany is: "A sudden revelation of the whatness of a thing, the moment in which "the soul of the commonest object...seems to us radiant", and that "his choice of the religious term "epiphany" is very appropriate because it underlines the conception he had of the artist as a priest of the eternal imagination" (La Cuz 23).

Joyce drew his famous literals from a religious context by earning "Epiphany" the uniqueness of this holyday on the individual's spirit. In consideration that James Joyce is famous with using symbolism, he uses Epiphany to symbolize individuals self realization of "whatness" (La Cuz 23). In fact, James Joyce uses Epiphany in his collection of short stories revealing the paralyses of the city and concerns of the self realization of the character's spirit. Thus, he aims at creating a realistic revelation of his country's problems by challenging his characters in the stories to discover the real spirit and recognition of the self (La Cuz 24).

The majority of events in James Joyce's short story "The Dead" occur in a party of Mrs. Morkan family which is held every year (Gaeini 16). This party is organized every sixth of January, the holyday of Jesus Christ, or as it is known "Epiphany" (Zrouali 33). Many characters in the story reveal crucial things about themselves. Besides the city affairs; some epiphanies in the story were related to noticeable Gabriel Conroy and his wife's "Gretta" painful epiphany (Zrouali 35). In a sudden way, Gabriel discovers a chocked truth about his wife's past memories with Michael Furey who experiences a love relationship with her (Ellmann 248).

It is clear that this experience was mostly spiritual and unexpected, in the meaning that, Conroy recognizes that he is duped in his marriage with a woman who never respected

his love to her (Sharif 43). After this revelation, Gabriel recognizes several truths such as, the dead and lost spirit of all people surrounding him including himself; dead people and spirit that leads to the loss of identity and the lack of progression (Chandler 07). Gabriel learned from this sudden experience, that he cannot override the past. Indeed, this is similar to the revivalists who stuck in the past willing at creating a pure national identity (Ghernout 48). At the end of the story, he kept looking to the snow from the window which symbolizes Gabriel's final decision, deduced from this experience, which is to look to the future of Ireland (Cliford 37-8).

Furthermore, this hard epiphany reflects James Joyce's use of Ironic Epiphanies since Gabriel ironically failed in his social and personal life despite being a successful teacher and highly educated person (Zerouali 34).

### **III.1.5. Foreshadowing and Reader Involvement**

Foreshadowing is essentially based on the idea of anticipation and suspense. It serves the modernist techniques of making the reader involved. Therefore, foreshadowing deeply involves the reader by making him highly conscious about the story plot, as it takes the reader's attention by creating a channel between the author, the literary work, and the reader, which creates a strong connection between them all (La Cuz 26-7).

James Joyce in his story "The dead" tries to make suspense to the reader and making him involved and highly conscious about the story events. Joyce, as a modernist writer, uses Foreshadowing and reader involvement technique. However, he gives hints and makes the reader wondering what will happen next. In the beginning of the story, Joyce writes about characters such as Miss Kate and Julia without depicting them or giving any information about them. This act of holding information, on the author's part creates suspense and active readers. Since the reader is given very few information and, in this case only characters names "Miss Kate" and "Julia", he is left to speculate and draw his own conclusions. Readers, in this

case, wonder and ask questions such as: how do Miss Kate and Julia look like? What is the relation between them? Are they sisters? Are they young or old? Similarly, the protagonist Gabriel is mentioned in the third paragraph of the story, but very scant information are provided. It is only later that Joyce gives information about Gabriel's work and physical appearance (Oatley 05). It is clear the James Joyce uses these two modernist techniques in order to make the reader deeply involved in Irish identity problems, and make him a part of the issue.

What is interesting as far as the above mentioned modernist techniques are concerned is the fact that they highly reflect the themes of the story. In other words, like these techniques which are typically modern, the themes that are addressed in the story are modern too. The theme of rootlessness, emptiness, spiritual dryness, coldness, and death are all modernist themes which reflect society's fragmentation. This fragmentation which is the major thematic construction of the story is also reflected in the form.

### **III.2. Realism in "The Dead"**

Realism is a literary technique that tends to relate author's literary works with the individual's social environment by hiring realistic social circumstances, in addition, to the theme of human experience and nature (Zerouali 15). It also tries to embody the world's modern issues and problems that occur in the author's society concerning both the socio-historical and psycho-social factors in a realistic manner (Zerouali 15).

Irish literature was affected by the Irish revivalist movement, or the traditionalists; it uses no realistic way of writing; it portrays the Irish characters, in their literary works, as heroes (Ghernout 48). In fact, it aims at reviving Irish tradition and identity through glorifying the Irish past and civilization (Ghernout 48). However, James Joyce as a modernist writer opposes the traditionalist's assumptions in literature; he prefers the realistic way of writing that serves Ireland progression toward a better future (Ghernout 48)

In James Joyce's short story "The Dead," Joyce's major interest is not nationalism or patriotism, but to portray the harsh reality of Ireland (Ghernout 48). He tries to depict the real problems and issues that his country faces (Ghernout 48-49). Furthermore, Irish identity problems are usually linked to the social problems; by depicting the real social problems, such as death, paralysis, helplessness, and religion (Zrouali 18). In "The Dead," Gabriel is fed up, and reveals his frank feelings toward Ireland (Gaeini 16). He expresses his real problem toward his country and his identity denial in a realistic manner.

Joyce deliberately includes modernist techniques in his novella to reinforce its major thematic concerns. Undoubtedly, all the above mentioned modernist techniques along with realism give the story its depth. As it is stated above, Irony, repetition, and epiphany all reveal so much about characters' identities. More important, they give readers a deep understanding of the thematic construction of the story which is nationalism and patriotism vs. cosmopolitanism and betrayal.

## Conclusion

James Joyce was a main figure in Irish literature. Joyce's relationship with Ireland was ambiguous and special. James Joyce wrote his piece of work "The Dead" to share with his homeland their concerns and discomfort, mainly by questioning Irish identity. He does so by adopting different assumptions that contrast the main streams at that time. In fact, this was the main reason why Joyce receives waves of attacks and accusations. However, James Joyce's main intentions toward writing a novella that questions identity was, firstly, to defend himself against the accusation of being a betrayer to his country. Second, to present his points of view which are different from patriot's ideologies. Finally, to criticize Ireland for its paralysis and problems; he presents his piece of work as a call for his homeland to flourish and to look forward rather than focusing on reviving their cultural and religious national identity, or returning to the past by digging up the graves of the dead.

James Joyce is a modernist writer who successfully uses modernist techniques and characteristics; he is considered as a realistic writer who tends to involve realistic style in almost all his works. Joyce depicts Ireland in a realistic manner without being romantic or glorious. Joyce describes Ireland with a critical eye; unlike patriots of that time who always show love and loyalty toward Ireland, Joyce fearlessly criticizes Irish people and portrays all their problems by shedding light on all the obstacles that ban his country from progression. Joyce's lack of Patriotism is steamed from his constructive criticism toward his country problems rather than turning these problems into a transparent could like Patriots did. The short story was profoundly autobiographical and it is a mirror of Joyce's own life and experiences.

James Joyce famous short story "The Dead" was known for its boldness to criticize Irish Problems. "The Dead" frankly describes all the riots in Dublin by using realistic techniques; it indicates some crucial modernist aspects that are different from the old literary

techniques. Joyce was willing for modern Ireland and better future for Irish man and his country.



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## Résumé

La nationalité et l'identité sont un sujet controversé parmi les théoriciens et les auteurs littéraires. Pendant le renouveau irlandais; qui a fleuri vers la fin du dix-neuvième siècle et le début du vingtième siècle, la question de la nationalité et de l'identité a été le principal discours qui a créé des tensions et des confusions parmi les sociologues, les auteurs littéraires et les scientifiques (Erik Erikson, Charles Taylor et Ernest Gellner). Ce travail est double; d'une part, il analyse le concept de nation et d'identité en Irlande selon les perceptions et les idéologies de l'auteur moderniste irlandais bien connu James Joyce. D'autre part, il discute de son célèbre travail « The Dead» où les questions de la nation et de l'identité irlandaises sont fortement représentées. Ce travail analyse les complexités de l'identité irlandaise et les causes de la perte d'identité.

D'autre part, la recherche vise à analyser «The Dead» comme une œuvre d'un mouvement littéraire philosophique majeur au cours du dix-neuf siècle, qui a coïncidé avec l'apparition de la nouvelle. Joyce était une figure moderniste de premier plan; il a embrassé les styles et les techniques modernistes, tels que le réalisme, le symbolisme et le courant de conscience. Ce roman est le reflet des propres expériences et idéologies de Joyce concernant l'identité irlandaise. En effet, la plupart des personnages et des événements de la nouvelle sont inspirés de la vie privée et de la carrière de Joyce. Premièrement, ce travail introduit les deux concepts principaux de la nation et de l'identité. Il explique en outre d'autres concepts comme le nationalisme, le patriotisme, le cosmopolitisme et la crise d'identité qui sont liés à la nation et à l'identité. Tous les concepts mentionnés sont les éléments clés pour comprendre les complexités de l'identité irlandaise. Ensuite, il discute de Nouvelle «The Dead» de James Joyce, où Joyce met en lumière son identité en se référant aux idées revivalistes irlandaises et aux vues cosmopolites, en plus de se plonger dans les problèmes de la

société irlandaise afin de critiquer le statu quo. Pour Joyce, les citoyens irlandais sont paralysés et spirituellement morts parce qu'ils se concentrent sur le passé au lieu de trouver des solutions aux problèmes de leur pays. Enfin, la recherche traite la nouvelle de Joyce «The Dead» comme une œuvre moderniste.

## ملخص

القومية والهوية موضوعة مثيرة للجدل بين المنظرين والمؤلفين الأدبيين. أثناء النهضة الأيرلندية، التي ازدهرت في أواخر القرن التاسع عشر وبداية القرن العشرين كانت مسألة القومية والهوية هي الخطاب الرئيسي الذي خلق التوترات والارتباك بين علماء الاجتماع والمؤلفين الأدبيين والعلماء (إريك إريكسون وتشارلز تايلور وإرنست جيلنر). هذا العمل ذو شقين. من ناحية، يحلل مفهوم القومية والهوية في أيرلندا وفقاً لتصورات وإيديولوجيات المؤلف الأيرلندي المعاصر المعروف جيمس جويس. من ناحية أخرى، يناقش عمله الشهير "الموت" حيث يتم تمثيل قضايا القومية والهوية الأيرلندية بشكل كبير. يحلل هذا العمل تعقيدات الهوية الأيرلندية وأسباب فقدان الهوية. من ناحية أخرى، يهدف البحث إلى تحليل "الموت" على أنه عمل لحركة أدبية فلسفية كبرى خلال القرن التاسع عشر، والتي تزامنت مع ظهور الرواية. كان جويس شخصية حدثية بارزة. اعتنق الأساليب والتقنيات الحديثة، مثل الواقعية والرمزية وتدفق الوعي. هذه الرواية هي انعكاس لتجارب جويس وأيديولوجياتها المتعلقة بالهوية الأيرلندية. في الواقع، معظم الشخصيات والأحداث في الرواية مستوحاة من حياة جويس الخاصة ومسيرتها المهنية. أولاً، يقدم هذا العمل المفهومين الرئيسيين للأمة والهوية. كما يشرح مفاهيم أخرى مثل القومية والوطنية والعالمية وأزمة الهوية المرتبطة بالأمة والهوية. جميع المفاهيم المذكورة هي العناصر الأساسية لفهم تعقيدات الهوية الأيرلندية. بعد ذلك، يناقش الفيلم رواية "الموت" لجيمس جويس، حيث يلقي جويس الضوء على هويته في إشارة إلى أفكار الإحياء الأيرلندية ووجهات النظر العالمية، بالإضافة إلى الغوص في مشاكل المجتمع الأيرلندي من أجل انتقاد الوضع الراهن. بالنسبة لجويس، المواطنون الأيرلنديون مشلولون وميتون روحياً لأنهم يركزون على الماضي بدلاً من إيجاد حلول لمشاكل بلادهم. أخيراً، تناول البحث رواية جويس "الموت" باعتبارها عملاً حديثاً.

