Joyce's ambivalence towards Ireland's sacred cows.

MA thesis

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Introduction

The ambivalence ascribed to James Joyce's regard of his native land can be seen as the driving force behind his creative literary output. Despite the fact that most of his work was created largely in self-imposed exile on continental Europe, it is Ireland that remained in the foreground of his consciousness, for although he was "physically abroad, [it can be said that] he never leaves home; for exile fails to diminish his concern with Ireland and her traditions," (Tindall qtd. in McCourt 61). Joyce's preoccupation with "the world of his youth" at first seems at odds with his exilic position as an artist (Nolan xi), but his exile from Dublin was a flight from the "nets" of nationality, language and religion which "so suffused his consciousness but which, from a deracinated European standpoint, he could henceforth criticize" (Williams 88). In this sense Joyce could be described as an auto-ethnographer because as an author he does not dictate, instead through his work he attempts to make "witnessing possible" – a technique whereby readers can observe and identify "problems that are cloaked in secrecy" and through witnessing them try "to improve and better understand our relationships" with each other (Ellis et. al 280). Indeed, as Mulrooney states, what Joyce was attempting was to raise "political consciousness … through literature" (Mulrooney164).

In the same way that his life cannot be divorced from the environment which shaped and continued to influence its trajectory, so too Joyce's work is directly informed by the tumultuous period of Irish history from 1890 – 1914. This was a period marked by an intensification of the Irish political struggle for Home Rule, of a greater focus on Irish cultural nationalism, and of the emergence of a new Catholic middle class, all of which would ultimately culminate in the creation of the modern Irish State. (Hibbert 197/199). For this reason, an understanding of the relationship between Joyce's literary works and his society and the nation-wide "preoccupation, [and] at times, obsession with memory and

historical consciousness", necessitates a foregrounding of the Irish political and cultural context (Bosinelli and Mosher 146).

The years from 1870 to 1891 witnessed the final peaceful attempt of the Irish in their quest for independence from English imperialism (Duffy 82). There were two nationalist agendas: on the one hand, the constitutional nationalism of the Irish Parliamentary Party with their objective to procure Home Rule and Irish freedom through parliamentary means, and on the other, the cultural nationalists who sought to revive Irish culture through the 'rediscovery' of ancient Irish myths and legends and the restoration of Irish Gaelic as the vernacular of the people. The Irish Parliamentary Party was under the leadership of the charismatic Charles Stewart Parnell, a Protestant landowner, nationalist and a proponent of Home Rule. In an effort to strengthen the parliamentary position of his party he agreed to an accord with the British Prime Minister William Gladstone's liberals in London and the Roman Catholic bishops in Ireland. The accord was agreed to on condition that the church would assume control of education and that they would accede to Parnell's party as "the solution to the land and Home Rule question" (Lernout 43). Although, Gladstone's failed attempt to pass the Home Rule bill resulted in the Conservative government assuming power, the alliance of the church and the state continued, despite widespread anticlericalism among the nationalists. However, the public scandal of Parnell's adultery resulted in his condemnation by the Irish bishops. Joyce was adamant that this had been a politically motivated action on the part of the church that was fuelled by the growing anticlericalism of the underclasses and Parnell's inclusive politics. In this regard, the Parnell affair presented the church with the perfect opportunity to consolidate their position in the alliance and to "[take] the initiative away from the lay politicians" (44-5). They saw it as a step towards "a unifying collective identity for the newly emerging [Irish] state [that] could best be provided by a form of Catholic nationalism" (Kearney qtd. in Downes 22). The case of Parnell demonstrated how the

influence of Catholic morality on the Irish masses proved to be greater than their desire for Home Rule, and in the general Irish population's obedience to the church, they allowed the church to wrest power from the politicians. As such, Parnell's fall could be ascribed to "the subordination of politics to faith and morality" (Manning qtd. in Lernout 45). The result of this was that the Party was split into two, with the anti-Parnellites supported by the Catholic hierarchy. As Terry Eagleton notes, "it was the misfortune of [Parnell] to find [himself] up against not only the most supremely capable form of hegemony in the country, but the most enduring form of hegemony in human history" (qtd. in Downes 32). Through their actions the church re-established itself as a force to be reckoned with, and it effectively took over the running of the country as there were few politicians who dared to challenge its authority. However, there remained among the laity, a "very sizable, hard core, anti-clerical minority" in the larger cities of Dublin and Cork, and it was to this group that John Stanislaus Joyce, James Joyce's father, belonged (Larkin qtd. in Lernout 46).

One of the main consequences of Parnell's fall was a widespread political malaise and a "decline in the appeal of the parliamentary approach to Home Rule" (Watson 13). This was countered by the creation of the Gaelic League by Douglas Hyde in 1893 in an attempt to address the nation's "sense of cultural dispossession" (Watson 19). At first the non-sectarianism of the League was perceived by the church as a threat, but Hyde's argument that the 'de-Anglicisation' of Ireland through the teaching of Gaelic in schools and the reintroduction of Gaelic history and culture was an imperative step towards the creation of a national Irish identity convinced them of the necessity of the organisation (Lernout 47).

At the same time, the Irish Literary Revival led by William Butler Yeats, Lady Isabella Augusta Gregory, John Millington Synge and George Russell, all of whom were Anglo-Irish nationalists, popularised a new sense of Irish cultural identity (Duffy 82). Their goal was to reclaim for the Irish a sense of dignity that had been eroded by the "denigratory

images" of the drunken, lazy Paddy disseminated under English colonialism (Watson 18). and to erase the Irish sense of cultural inferiority. To do this, they set about translating traditional (Irish) Celtic myths and legends into English and created the aesthetic idea of "the imaginary Irish peasant" (Edward Hirsch qtd. in Sutcliffe 29). Yeats, as an Anglo-Irishman, believed that these ancient Irish myths and legends could work towards the unification of Ireland through a shared culture that was "untinged by [the] modern politics and modern hatreds" which divided the country (94). Joyce, however, saw the movement as a typical reaction "to the colonial English stereotype" of the Irish, and he regarded the insularity of 'an Irish culture' as a weakness that ran counter to his ideas of Ireland as part of the greater European modernity (Watson 23). For him, therefore, the Revival remained an "insufficient [attempt] on the part of the Irish to break away from the psychological dependency that they had manifested towards the British and the Roman Catholic imperiums" (Deane viii). Both Yeats and Joyce, however, "each in different ways, epitomize[d] the dilemma of the Irish writer faced with the necessity of constructing an imaginary nation from within a colonial context", and they both desired "the same thing: the creation of an [independent] Irish nation and race" (Castle 173/5)

To understand the genesis of Joyce's complex relationship with Catholicism and Nationalism, we need to address his formative years in Ireland, and in particular, the person whom most people consider to be the biggest influence on the young Joyce, the person of whom Joyce remarked when describing *Ulysses*, "the book is his spittin' image", the person from whom his ideas and political affiliations stemmed: his father, John Stanislaus Joyce. Richard Ellmann describes John Joyce as a "reckless, talented man" who was "never at a loss for a retort" and who to James Joyce was "like the life force itself" (Ellmann 22). He was an inveterate story teller and it is he who serves as the model for many of Joyce's male characters, with their expressions being his expressions, and there are thinly veiled disguises

of him in Joyce's texts (ibid.). John Joyce was born in the port city of Cork during the time of the famine, and he attended the newly established Roman Catholic grammar school of St. Colman's College in Fermoy at the age of ten. However, due to ill health he was withdrawn from the school after only a year and in an effort to cure him, his father sent him out with the pilot boats to meet the transatlantic ships which were still operating despite the famine, when they docked in Queenstown (Ellmann14). James Joyce displays a keen knowledge of the famine and its effects, and it can be assumed that this information was partly reconstructed from the tales that his father recounted.

The early death of John Joyce's father at the age of thirty-nine induced a quiet restraint in his son and after enrolling in Queen's College he did well and successfully completed the first year of medical studies. However, the subsequent years were less successful academically as John Joyce chose to focus his energy on sports and the stage, although they proved financially beneficial when he inherited his father's properties in Cork and an additional sum of money from his grandfather (Ellmann 15). Shortly after this, however, he was involved in "Fenian troubles" which prompted his mother to relocate to Dublin where she hoped he would find employment. Following his arrival in Dublin and after a dubious business venture, John Joyce was elected secretary of the United Liberal Club which was favourable to both Home Rulers and unionists, notwithstanding that it later "tried to suppress the nationalistic Land League" (Ellmann 16). In the general election of 5 April 1880, he was instrumental in the defeat of the two conservative party members for Dublin, for which he was rewarded with a position in the rates office which enabled him to wed the ten-year younger Mary Jane Murray.

James Joyce, who was the first of John and Mary Joyce's surviving ten children, was born on 2 February 1882 and named after his paternal grandfather, James Augustine Joyce. He would later choose February 2 as the date on which the first copies of *Ulysses* and

Finnegans Wake were to be printed (Ellmann 23). Despite the family's dire financial position, John Joyce had James enrolled at the prestigious Roman Catholic grammar school Clongowes Wood College from 1888 to 1891. Subsequent to this he had a short stint at the Christian Brothers, yet, he eventually 'returned' to the Jesuits at Belvedere College where he remained until he entered University College, Dublin. It is these schools and the experiences he had with fellow students and the Jesuit priests who taught him that would serve as the catalysts for his novel *A Portrait of the Artist as a Young Man*.

Joyce's birth year, 1882, was the same year in which Charles Stewart Parnell took office as leader of the Irish Parliamentary Party. Prior to this, he had been the leader of the Home Rule League. John Stanislaus Joyce was an unequivocal supporter of Parnell and one of the more interesting visitors to the Joyce home was a 'hillside man', called John Kelly whom he invited to "recuperate" at their home in Bray after he had been incarcerated for Land League agitation. Richard Ellmann recounts that the two men would spend hours in ideological discourse on their favourite subject, Parnell, under the watchful eyes of the young James, and it is assumed that it was these discussions that sparked his ideas of anticlericalism and nationalist sentiment (24).

This thesis explores the ambivalence of James Joyce's repudiation of the parochialism of Irish Nationalism and his apostacy of Catholicism in his narrative representations of modern Dublin. Though much has been written on Joyce and his renunciation of these topics, they have been examined separately and in isolation, and thus neglect to acknowledge the complexity of the ambivalent nature of Joyce's relationship with Ireland. I will contextualise my analysis by taking into account, Joyce's background and the social context of late nineteenth and early twentieth century Ireland, the Celtic Revival and Joyce's reaction to it, the marginalising effects of the Catholic Church and the all-encompassing Irish Nationalism which pervaded the Irish cultural landscape of the time. Furthermore, as "it is through

Joyce's style that modernism is implied", I employ a narratological framework to analyse the internal mechanisms of the composition and structure of the texts to determine the manner in which he communicates his ambivalence to his readers (Butler 73). In the next paragraphs I therefore will provide definitions of the theoretical concepts I will use in the narratological analysis of Joyce's texts, in which I will largely base myself on Shlomith Rimmon-Kenan's book *Narrative Fiction*.

According to Gerard Prince, narratology is "the study of the form and functioning of narrative" and as such, it 'is not concerned with "the history of particular novels or tales, or with their meaning, or with their aesthetic value, but rather with the traits which distinguish narrative from other signifying systems and with the modalities of these traits" (Prince qtd.in Amerian 182-3). Thus, it "does not deal with the abstract levels of a specific narrative nor with the interpretative dimension of narratives; but it investigates narrative structure and basic traits" (Amerian 184). Mieke Bal describes narratology as "the ensemble of theories of narrative, narrative texts, images, spectacles, events; cultural artifacts that 'tell a story'" (Bal 3). It is therefore an overarching approach that includes all the constituent parts of a narrative. For the purposes of this thesis I am concerned with the type of narrative described as narrative fiction which Rimmon-Kenan describes as "the narration of a succession of fictional events" which together constitute a story (Rimmon-Kenan 2).

According to Rimmon-Kenan narrative fiction encompasses three aspects which together form the basis for an understanding of a narrative, namely 'story', 'text' and the 'narration' (3). 'Story' is the series of narrated events which are "abstracted from their disposition in the text and reconstructed in their chronological order, together with the participants in these events" (3). 'Text', is the physical representation of the "spoken or written discourse", and as such represents the actual words on the pages that we read and is therefore that which is produced by someone or something (3). The events in the text may or

may not follow in chronological order which leads to the third aspect, the manner in which this "act or process of production" occurs, namely, the 'narration'. Empirically, it is the author who is the person responsible for the production and the communication of the narrative to the reader as he/she is responsible for the narration of the events, however, this role quite often is ascribed to a fictional narrator (3).

I will focus on three textual factors, namely time, characterisation and focalization, to indicate the manner in which Joyce structures the different levels of narration in his stories. Time and characterisation will be examined in relation to story while the third factor, focalization, will be studied in relation to narration, namely, who is narrating the story (43). By 'time' I refer to the different arrangement of the events in the text and 'characterisation' is the representation in the text of the characters, while 'focalization' refers to the "angle of vision or perception through which the story is filtered in the text" (Rimmon-Kenan 43). Time can be further divided into order, duration and frequency. Order generally refers to the chronological development of the story, while a deviation in the chronology of the events in a story is referred to as an 'anachrony', which can be labelled as either a flashback or 'analepsis' or foreshadowing or 'prolepsis' (46). An analepsis occurs when a character narrates an event from memory at a time in the text when later events have already happened, while a prolepsis is the narration of an event which will occur in the future (46).

With regard to character, Kenan describes two types of textual indicators of character: direct definition and indirect presentation. In the former the character trait is directly named by the use of an adjective or noun through which it 'tells', while in the latter, it is exemplified by the use of action, speech, external appearance, the environment or through analogy, and thus it 'shows' (63-67).

In my discussion of focalization, it is important to note that it can be either external and heterodiegetic, that is, when the focalizer is not a character in the story or internal and

homodiegetic, that is, when the focalizer is a character in the story. Therefore, it is possible that the focalizer and the narrator may be the same person (74). The aim of using a narratological approach in the discussion of a text is to "understand, analyse and evaluate narratives" with more depth and nuance (Bal 3).

In this thesis, Chapter One offers an analysis of the stories in *Dubliners* within the context of the social position of the Catholic lower-middle classes. Chapter Two is an analysis of *A Portrait of the Artist as a Young Man* which examines the interconnection between the intellectual, moral and spiritual development of a young man in his evolution from childhood to adulthood amid the struggles to create a sense of identity under the hegemony of the Roman Catholic church. Chapter Three is an analysis of three episodes of Ulysses in the context of Catholicism and Nationalism, namely, Chapter 1, "Telemachus"; Chapter 10, "Wandering Rocks" and Chapter 12, "Cyclops".

Chapter One: *Dubliners*

At the turn of the twentieth century, Western society was increasingly suffused by a widespread disillusionment with and a rejection of the traditional ideologies of the prevailing religious, social and political institutions. In this rapidly evolving modern world there arose a new emphasis on man's search for meaning which resulted in ontological explorations of the dimensions of human experience. This change was particularly evident in literature, art and music as artists instigated a widespread experimentation with new forms and techniques that deviated from the standard narrative style to what was considered to be a more truthful representation of reality, and of any individual's relation to the world around them.

James Joyce, like many modernist authors, notably Virginia Woolf, Ezra Pound, William Faulkner and T.S Eliot, chose to reject nineteenth-century literary conventions by embracing experimentation with novelistic features such as characterisation, narrative structure, points of view, non-linear narration, the use of ellipses and stream of consciousness and interior monologue in his confrontation of "reality with all its faults" (Bentley 160). Joyce applied these new literary forms, partly as for him, as a colonised subject, it was a means by which he could reject "the colonizer's terms" and the rules pertaining to the novel, by a "refashioning of the English language" while at the same time writing back to the colonizer in its own language in a new and innovative way, thereby 'owning' the language (Mottolese 198).

Joyce was only twenty-two years old when he published *Dubliners*, and despite his young age, his keen intellect ensured that he had by then ascertained the cause of his nation's affliction: the two ills of religious and colonial oppression. The collection of fifteen short stories that constitute *Dubliners* had its foundation in the publication of the first in Joyce's series of 'epicleti', "*The Sisters*", in 1904 in *The Irish Homestead*, a nationalist newspaper

edited by George Russell. However, it would take ten years before the complete *Dubliners* would be published in 1914, due to publishing constraints related to the content of the work.

Joyce's Dubliners "offers the reader an apparently faithful picture of Dublin and the domestic, social and political ills" that afflicted its middle-class at the turn of the nineteenth and twentieth centuries (Mahon 2), with the aim to "[unmask] the hidden sources of social oppression" which he believed 'paralysed' Ireland (Castle 178). In his texts Joyce evades the sentimentalism of his contemporaries and portrays late nineteenth-century urban lower middle-class Dublin as "a microcosm of the pent-up restlessness of […] pre-Revolutionary Ireland" bound by the conventions of church, nation and family (Clifford 2). Joyce believed that the large-scale urbanization of the nineteenth century had resulted in a dislocation of "traditional rural life and [an] undermining of the family as a viable social unit" (Bentley 160). This fracture in Irish society was conveniently 'filled' by the church which served as a force of "cohesion" and "harmony", yet failed to "confront the real ills of society" (ibid.)

Joyce foregrounds the Catholic church in *Dubliners* by portraying it in the initial and final stories from "the paralysis and decay" in "The Sisters" to the "notion of simony" in "Grace" which was originally the final story (Williams 91). For him, "The rich associational culture generated by [the] Catholic community was marked by a growing insistence on conformity, not only in relation to church teaching and religious observance, but more specifically to [the] social mores and behaviour" of civil society (Bartlett 2). This conformity was marked by the Irish "adherence to deforming systems of belief and modes of behaviour that kept [them] in bondage" (Deane ix). The order of the stories allows him to analyse "in detail the gradual and inevitable advancement of the paralysis he explores in the world of Dubliners" as well as the behaviour which caused them (Trubačová 6). As such, Joyce used these stories to educate his readers in an attempt to liberate them.

Joyce uses the different stages of life of an individual as a comparative depiction of the stages of the awakening of his nation, namely that of childhood, adolescence, adulthood and the social being. He believed that the first step in Ireland's liberation was to create an awareness of the 'ills' or causes of the stagnation that pervaded Irish society. To this end, he centres Dubliners around 'the nets' of nationality, language and religion. Each stage reflects the paralysis of the key element of that life stage: in childhood the key element is "the emotional and psychological development of self", in adolescence it is "wise and free choice of the major goals in life", adulthood represents "the ability to achieve those goals" and society represents "cultural achievements of high standard" (Walzl 222). Joyce held that if the stories he wrote could be for the Irish the trigger towards an identification of their plight, it would be a step towards their overcoming the paralyzing forces in Ireland as a necessary measure in order to be able to bring about to a free and independent nation.

Childhood

The first three stories dealing with 'Childhood', "The Sisters", "An Encounter" and "Araby", are set in the social environment of the family and all feature anonymous young male protagonists who exist in a state of 'unknowingness'. In order to attain a state of 'knowingness' or awareness the characters have to piece together information from their environment which in this instance is the dialogic interactions of the adults around them. Similarly, the structure of the stories forces the reader to use the structural elements of the text to understand the narrative. As each successive story progresses, so too does the awareness of the protagonist of his world which is exactly how Joyce hoped to use his work to create an awakening in the Irish. An analysis of the structure of the stories reveal their modernist narrative features of non-linear temporality, as the narratives start in *medias res* and feature an internal homodiegetic focalizer and a first-person limited perspective. Through

the use of internal focalization, Joyce creates a "subjective" narrative which limits the reader's perspective to that of only one character. The fact that the narrative is focalized through the eyes of a young child, lends an honesty to the confusion he experiences as he attempts to make sense of his environment.

In the first paragraph of "The Sisters" there is a discrepancy between story order and text order as the 'narrating I' in what may be called a first-degree narrative uses verbs in the past tense verbs, "There was no hope for him this time: it was the third stroke". This is followed by an analepsis in which the protagonist or 'experiencing I' starts telling a story of his own from memory, which is called an embedded second-degree narrative. The shift is indicated by a change in tense from the past tense to the past perfect tense, "Night after night I had passed the house and studied the lighted square of window: and night after night I had found it lighted in the same way, faintly and evenly" (Dubliners 1: hereafter referred to as D). In the next few lines there is another analepsis, which signals an embedded third-degree narrative, in which "the experiencing I" states, "He had often said to me: I am not long for this world" (D 1). Through this use of alternations in time shifts, the narrative transcends the limitations of time and space which results in a multi-layered narrative on different levels of the fictional narrative. In this way, the reader is guided through the events in the story, by the 'narrating I' (who has more knowledge than the 'experiencing I') and the 'experiencing I', and as they pass through the various events of the story the causal connections between the events slowly reveal the story, evidencing Joyce's tight control of the reader's access to information.

Throughout the text, Joyce's ambivalence towards the church is deflected by the use of a homodiegetic focalizer and the fragmented and incomplete discourse which avoids direct interaction with the reader. This technique forces the protagonist (and the reader) to infer meaning from the text. An example of this is observable in old Cotter's words where the use

of ellipsis creates (in the protagonist as well as the reader) a fixation on certain structures in the text which contrasts with the words of the boy's uncle. Here are statements made by Old Cotter in the first three pages of the story:

- No, I wouldn't say he was exactly … but there was something queer … there was something uncanny about him. I'll tell you my opinion ….
- I have my own theory about it, he said. I think it was one of those … peculiar cases … But it's hard to say ….
- I wouldn't like children of mine, he said, to have too much to say to a man like that.
- What I mean is, said old Cotter, it's bad for children. My idea is: let a young lad run about and play with young lads of his own age and not be … Am I right, Jack?
- It's bad for children, said old Cotter, because their minds are so impressionable. When children see things like that, you know, it has an effect…. (D 1-3)

In contrast we have a more straightforward statement by the uncle: "The youngster and he were great friends. The old chap taught him a great deal, mind you; and they say he had a great wish for him." (D 2)

The elided text in old Cotter's words interrupts the smooth flow of the narrative, thereby drawing attention to it which forces the reader to stop and consider what it is that has been left unsaid. As Anna Volpone explains in *The Poetics of the Unsaid*, "The pause (of full stop or ellipsis) that punctuation signals, represents the moment in which the author involves the reader in the creative process" (Volpone 90). The reader, like the protagonist, will start to try "to extract meaning from [old Cotter's] unfinished sentences" (D 3). Old Cotter's fragmented sentences could be interpreted as being suggestive of impropriety in the

relationship between the priest and the boy, whereas the uncle's words suggest that the relationship was innocent. This supposed impropriety, however, is merely alluded to and not directly stated which leaves the text open to interpretation. Later there is evidence of the positive role of the church with regard to education through the boy's memories of the stories which the priest had told "about the catacombs and about Napoleon Bonaparte" (D 5). However, this positive presentation is later undermined by the negative portrayal of the church's control of education in "An Encounter" when Father Butler "rebuke[s]" the school boys for reading the "*Halfpenny Marvel"*, an English popular boys' magazine (D 12). Joyce was convinced that the church had always had their own agenda related to the running of the country, and "he believed devoutly in his betrayal theory of Irish history", being well aware of the fact that the only reason that the church had agreed to an alliance with the Irish Parliamentary Party was the guarantee that they would assume control of the education system (Watson 158). This stance is neatly summed up in the claim attributed to the Bishop of Limerick, Edward Thomas O' Dwyer, "Whoever holds the education of the rising generation, is the conqueror of the future" (Downes 146).

Adolescence

In the stories of the "Adolescent" phase, Joyce expands the setting to include the wider social environment in which he highlights the control that the church exerts on the Irish through its creation of middle-class moral conventions which serves to create conformity. In the first story this translates into obedience to family and to God. The young woman in "Eveline" is unable to decide whether to stay or to leave Ireland as she recalls the promise she had made to her mother "to keep the home together" (D 33). Her subjection to the church is so thorough that she no longer relies on her own ability to make decisions and she "[prays]

to God to direct her", to tell her what to do (D 33). Ultimately her conformity to convention causes her to forego her freedom in obedience to the promise she has made to her mother.

A description of the structure of the story reveals non-linear narration and the external focalization of a heterodiegetic narrator which then transitions to the protagonist's interior monologue. The change is very subtle and difficult to discern, yet, the change of language in the following passage indicates that the thoughts are those of the young woman.

> She sat at the window watching the evening invade the avenue. Her head was leaned against the window curtains and in her nostrils was the odour of dusty cretonne. She was tired. Few people passed. The man out of the last house passed on his way home; she heard his footsteps clacking along the concrete pavement and afterwards crunching on the cinderpath before the new red houses. (D 29)

Later there is a prolepsis in which she looks ahead to an event in the future:

> Everything changes. Now she was going to go away like the others, to leave her home.
>
> Home! She looked around the room, reviewing all its familiar objects which she had dusted once a week for so many years, wondering where on earth all the dust came from. Perhaps she would never see again those familiar objects from which she had never dreamed of being divided. (D 29-30)

Through the structure of the text, in which the protagonist looks forward to the future, then back to the past, Joyce creates the idea of her being pulled in opposite directions which

in turn reflects her inner struggle to decide whether to stay or to leave her home. For the protagonist, the past has become romanticised and even the mundane chore of dusting familiar objects takes on a special significance as she struggles with her decision to choose between the familiar, slavish life of duty in Ireland and an 'unknown', possibly free life with Frank. The years of being subject to social convention and her responsibility to familial obligations have, in effect, destroyed her notion of freedom of choice and she succumbs to paralysis and can only watch as the ship which may have signalled an alternative life for her, sails from the harbour without her.

In "The Boarding House", we again see the influence which social and moral conventions have on the Irish and its effects on society. The protagonist, Mrs. Mooney runs a cheap boarding house whose clientele range from city clerks to "tourists from Liverpool" (D 56). In the first line of the story, through the use of direct definition, the narrator sets up a negative bias towards Mrs. Mooney by introducing her as "a butcher's daughter" (56) who "dealt with moral problems as a cleaver deals with meat" (58). Later he continues his negative portrayal of her through the use of indirect presentation and the low-class language of her thoughts about Bob Doran, whom "She knew […] had a good screw, and she suspected he had a bit of the stuff put by" (56). This negative description of Mrs. Mooney serves to favour Bob Doran as the victim of the story in which social and moral conventions collude to trap him into marriage after his act of indiscretion with Polly. The focalization in the story switches between the perspectives of three characters, Mrs. Mooney, Mr. Doran and Polly, and the 'absence' of an authorial voice and the use of internal monologue allows the reader to access their internal monologue.

The social rules in Ireland force Mr. Doran to conform to the institution of marriage despite "His instinct [which] urged him to remain free, not to marry" (61), due to the fears he harbours about the loss of his job and his respectability if the story of him and Polly become

public knowledge. Even his act of penance fails to provide the promised absolution of his sin, and instead the priest "had drawn out every ridiculous detail of the affair" that "he was almost thankful at being afforded a loophole of reparation" in marrying Polly (60). It appears that Mr. Doran has been the object of a collusion between Mrs. Mooney, the priest and Polly. Despite being an economically stable man and an eligible bachelor who "had a good screw", his decision to postpone marriage is probably based on the evidence of what he has witnessed in society in the frustrated married male protagonists Little Chandler and Farrington. For married couples in Ireland, especially middle-class Irish males, marriage signals a life of struggle as the church prohibits the use of contraception which results in high birth rates and consequently many mouths to feed. The frustration which this engenders ultimately leads to men seeking solace in alcohol and the camaraderie of bars which is where we later meet Mr. Doran as the sleeping drunk in Barney Kiernan's pub.

Mrs. Mooney, in spite of her own unsuccessful marriage, betrays her subjection to moral convention by pretending "[not to notice] that something was going on between Polly and one of the young men" (58) in her attempt to prevent Polly from having to enter a convent which was the only recourse open to young women if they failed to find a suitor (D 58). In this sense nineteen-year-old Polly is similar to the young woman in "Eveline", both of whom do not seek "freedom to [...], but [rather] freedom from – one from the prison of a convent and the other from her oppressive family life - which is mere escape, and often leads, when achieved, to another form of the same prison" (French qtd. in Trubačová 15).

Maturity

The stories of "Maturity", "A Little Cloud", "Counterparts", "Clay" and "A Painful Case", can be described as studies in frustration that are concerned with the institution of marriage. They are narrated by an external heterodiegetic narrator. The first three stories start

in *medias res* while the final story starts with an exposition-oriented prologue. The male protagonists in "A Little Cloud", and "Counterparts" constitute a cross-section of the male middle-class bourgeoisie in Dublin. Little Chandler finds his suppressed dreams of becoming a poet being reawakened by the visit of a friend, called Gallagher, who is a successful journalist in London. The romance of Gallagher's "vagrant and triumphant life" (D 75) contrasts sharply with his stifling marriage and leads him to question his failure to actualise his dreams. He fantasizes about finding a market for his poetry among the English whom he thought "would recognise him as one of the Celtic school" on account of the tone of "wistful sadness" and the "Celtic note" in his writing (69). These stereotypical descriptions of Irish literature had been promoted by the Literary Revival, and Little Chandler even considers changing his name to something "more Irish-looking" (69). His thoughts and poetic aspirations reveal a hypocritical indifference to the ideals of the Revival and are probably financially motivated. In this Little Chandler was not alone, as DP Moran observes "A certain number of Irish literary men have 'made a market' […] and they earn their fame and livelihood by supplying the demand which they have honourably and with much advertising created" (Moran qtd. in Sutcliffe 42). Like the proponents of the Literary Revival, whose notions of nationalism Joyce criticised due to their concern more with mythology and spirituality, rather than with the real political and social concerns of Irish society, Little Chandler fails to notice the "horde of grimy children" (66) and the poverty that surrounds him.

In "Clay" and "A Painful Case", Joyce reveals the reality of "the dreary sameness of the existence" of an unmarried adult in Dublin through his use of language (Watson 179). In "Clay", the repetitive use of the word 'very' in the description of Maria as "a very very small person" with "a very long nose and a very long chin" and the strict routine of the institution where she works reflects the tedious monotony of her life which consists only of work and

attending Sunday morning mass (D 95). And Mr. Duffy's stark living environment with its "sombre house", "lofty walls" and "uncarpeted room", and his face with its "unamiable mouth" and "His cheekbones", portray his unemotional character (D 103-4). In addition to this, the "habitual, meticulous patterns" of [his] life which are portrayed through the words, "even," "evenly," "every morning" and "every evening" attest to and reveal how in life the habits and social conventions to which people adhere have the ability to thwart their life potential (Baccolini 152). Both Maria and Mr Duffy as unmarried individuals, are subject to the social conventions which determine their life situation, and which leads to lives of repetition and predictability.

Public life

The final group of stories are more complex in nature and reflect the political, cultural and religious paralysis in Dublin. Trevor Williams describes "Ivy Day in the Committee Room" as the one story that addresses "Ireland's political past and future" in which the "subtext of all the conversation is politics as commodity: whether literally (being paid for canvassing) or metaphorically" (the sell-out of Parnell) (Williams 98). The use of covert heterodiegetic narration creates a directness in a story characterised largely by dialogue. It is set on 6 October which is the commemoration date of the death of Charles Stewart Parnell. The dark, gloomy atmosphere in the "Committee Room" reflects the melancholy mood which is associated with the events which preceded his betrayal and fall. It was to this same room in 1890 that William J. Walsh had sent a telegram that would spell the end of Parnell's parliamentary career and ultimately lead to his death. Where Joyce earlier employs the use of ellipsis or sentence fragments as a means to highlight certain aspects and to focus the reader's attention, in "Ivy Day" he uses the element of fire which illuminates firstly Old Jack's, "old man's face" and later it lights up the ivy leaf in Mr. O' Connor's lapel (D 115). The presence

of symbolic elements which allude to Irish nationalism such as the ivy leaf in the lapel of Mr. O'Connor's coat and the political discourse of the characters, reveal a ceaseless obsession with talk about Irish political life. However, the men appear less concerned with nationalism and more concerned about being paid for their canvassing. The nationalist ethic and Parnell's politicization and push for Home Rule seem to have died with him. The men exist in a state of lethargy with conversations that lead to nowhere as they relive the past. Seamus Deane notes in the Introduction to *A Portrait of the Artist as a Young Man* that it is not Parnell's death that renders them paralysed, rather it is "their pathological state that explains why Parnell was destroyed" and why after they had destroyed Parnell they "lapsed back into that sodden state of lachrymose concussion from which he had threatened to liberate them" (Deane xxxiii). He believed that this was the result of the internalisation of their long-term oppression under the hegemony of the church and England which rendered them incapable of assuming responsibility for their own lives. This was the reason why they could not accept the freedom which Parnell offered them, and which inadvertently led them to sabotage his attempts to liberate them.

In the story of "A Mother", Joyce parodies the cultural revival where the "Abu Eire Society" is the sponsor of a series of concerts, and "though being […] patriotically named", they have very "little interest in their nationalist purpose", which their choice of an English woman as "featured performer" attests to (Kelly 38). Moreover, it is obvious that the members of the society are not seriously committed to the concert as the assistant secretary, Mr. Holohan spends most of his time "[walking] up and down constantly" and "[standing] at street corners arguing the point" instead of "[wording] bills" or "[creating] a programme for the concert of which he has no knowledge and which he eventually has to have Mrs. Kearney arrange (D 134-36). It appears that the revivalist "artistes" seem only interested in the revival for their own 'selfish' needs or for the financial gains which it offers them, while the

members of the public do not seem to be interested. It is notable too that Mrs. Kearney's interest in the revival is only related to the social advancement which it offers for her daughter.

The last story in this group, "Grace", which Joyce had originally intended as the concluding story in *Dubliners,* highlights the hypocrisy of the church and its influence on the Irish. Mrs. Kernan is "an active, practical woman" whose life as a married Catholic woman revolves around the family and the church (D 155). Her beliefs are "not extravagant" and for her religion "was a habit". As one of the many long-suffering Irish wives, she "[accepts her husband's] frequent intemperance as part of the climate" (D 155). She "believed steadily in the Sacred Heart as the most […] useful of all Catholic devotions", but she "could believe also in the banshee, a mythological fairy, and in the holy Ghost", which questions the depth of her devotion to the church and returns us to the description of her practical nature (D 156-7). She does what society and the church expect of her by, not because of any sense of piety or lofty spiritual ideals.

The men in the story spend most of their time drinking and socialising, and they reveal their limited knowledge of the Catholic faith through their discussions about Jesuit priests and the historical role of the church. Furthermore, the tone of their discussions as well as their description of Father Purdon as "a man of the world" betrays the pallor of catholic hypocrisy which pervades the story and the cavalier attitude with which they regard religion (D 164). The retreat which they attend at the end of the story is geared towards well-established middle-class gentlemen whom Father Purdon, as the representative of the clergy reminds that he "is there for no extravagant or terrifying purpose", in fact, he clarifies the retreat as "at variance with the lofty morality elsewhere preached by Jesus" (D 173). The audience he addresses, "whose lot it was to lead the life of the world" as well as his hypocritical lack of Christian moralising, reflects the degree of secularisation of the church

and its more practical focus regarding monetary matters (D 174). These men are important to the church, not to "set right [their] accounts" (174) which will only last until their next fall from grace, but rather to ensure their continued (financial) support of the church.

In the final story, "The Dead", Joyce depicts Gabriel as a product of the church-controlled education system and a member of the emerging Catholic bourgeoisie class who "realise that they have at last the opportunity not to be victims". However, this is possible "only by differentiating themselves from the mass of their desperately poor fellow countrymen and women" (Duffy 84). This separation of middle-class Catholics from the ranks of the underclasses was the means by which the church maintained its control of the Catholic masses, and it was the same system of 'divide and rule' that was typical of colonialist ideology. While Gabriel listens to the guests' dancing, he is reminded that they are from a different class to him, and he wonders if the speech he has prepared will sound ridiculous in their ears. His feelings of alienation stem from his feelings of superiority and the disparaging thoughts he has in relation to the poorer, less educated members of party. This alienation is intensified when Miss Ivors, who is an ardent revivalist and a friend of Kathleen Kearney in "A Mother", brands him a "West Briton", based on the fact that he writes a column for the protestant newspaper, *The Daily Express.* It places him in a position between the lower classes and the revivalists and alludes to him having English sympathies (D 188). Her classification of him reflects the attitude of many revivalists who were critical of anyone who did not support their idea of 'reviving' the Celtic language and its literature, and they often accused these people of being Anglophilic. Moreover, Miss Ivors' criticism of Gabriel's preference for the languages used on the continent and his preference for France and Belgium while he doesn't even speak his 'own language' or visit his "own land" (189) reflects the insularity of the adherents of the revivalist movement that Joyce was particularly set against and which he felt was a hinderance to Ireland's progression towards modernity.

The relationship between Catholics and Protestants in most of Joyce's fiction is backgrounded, but, in "The Dead" it is alluded to when Mary Jane reminds Aunt Kate that Mr. Browne "is of the other persuasion" (195), stated in an effort to prevent her from further defamation of the church in his presence. Aunt Kate was angrily referring to the measures that had been instituted by Pope Pius X in his attempts to transform the way in which the liturgy was conducted. One of these measures was the banning of women from singing in the choir. The fact that Mary Jane prefers to conceal any criticism of the Catholic church from the protestant Mr. Brown reflects the staunch support that the church engendered among the laity despite their many offences that are alluded to earlier in the stories of *Dubliners*.

It is this unquestioning support of the faithful for the church and its control of education and other public sectors that were the means by which it managed to maintain its hold on the masses. It is this control which Joyce, through Dubliners, intended to "diagnose [as] the disease in the social body" of Dublin by holding it up for inspection to the "indifferent public" in his "nicely polished looking-glass" (Mottolese 139). He believed that the biggest corrupting influence in Ireland was the Catholic church and its church-oriented view of society. The church had so positioned itself that it had become intertwined in the lives of the Irish to the extent that they were no longer able to separate it from their identity. This is what Joyce tried to show by his dissection of Irish society, from the decaying body of the priest in "The Sisters" to Gabriel's epiphany in "The Dead". *Dubliners* was meant to reveal to the Irish their subjection to the Catholic church and its extreme form of ideological social morality and their rampant nationalism, but at the same time Joyce also reveals to the Irish their humour, its social life and the Irish sense of community.

Chapter Two: *A Portrait of the Artist as a Young Man*

Joyce's semi-autobiographical novel, *A Portrait of the Artist as a Young Man* was serialised in *The Egoist* in 1914 and published in book form in 1916. The book is divided into five chapters, each representing the various stages in the physical maturation of a young Irish artist named Stephen Dedalus. At each stage, Joyce explores Stephen's intellectual, moral and spiritual development as he struggles to develop a sense of identity that is separate from that of the pervading "regimented experience of his Irish Catholic family, his school and the church environment" (Mulrooney 167).

Through the depiction of Stephen's personal experiences Joyce realises a shift away from a focus on society in relation to the individual (as in *Dubliners*), to a focus on the individual and a delineation of the initial construction of the 'self' by the 'nets' of nationality, language and religion. He represents Stephen's progression from a position of "cultural subjection" to a state of "economic and intellectual freedom" (Mulrooney 165). However, before he can attain this freedom, Stephen undergoes a two-fold crisis in religion and identity during which he, like Joyce, openly portrays "his resentment of the restrictive authority by which religious ardour, nationalist fervour, and colonial oppression [has] shaped Irish life" (Gellespie 21).

Seamus Deane notes that there is a repetitive quality to the novel with its identifiable "pattern of rise and fall, near escape and then further imprisonment", which reflects the process by which Stephen "[slowly begins to emerge]" from the 'nets' which bind him, after which he is again caught up in them until finally he is able to liberate himself and become the artist he knows he is (Deane xxix). One of the 'nets' in which Stephen is entangled is that of religion which proves to be a complex issue due to its close association of the notion of what constitutes Irish identity. This may not have been evident to the masses who ironically

experience their religion as a cohesive rather than a dominating force. As Gauri Viswanathan contends, "in a colonial situation, a religious faith which is not the faith of the colonising power, functions as an integral and cohesive force in the […] colonised nation" (Viswanathan qtd. in Downes 224). This holds true for the Irish as it was during the colonial period that Catholicism assumed its central position in the nation as the result of a series of Penal laws that were enacted by the British government during the period from 1697 -1829 in an attempt to prohibit Roman Catholics from practicing their religion (Downes 326). However, this had the adverse effect of increasing the Irish attachment and loyalty to their religion. This, along with the church's direct control of the education system, served to increase the power it wielded in Irish society, and led to the creation of a Catholic middle-class for which the church failed to provide the needed "economic opportunities" which this class could take advantage of, "hence their aimless quality, their drunkenness, their endless time for talk and desperate raucous quality" which is so aptly portrayed in Joyce's work (Duffy 85-88).

In a discussion of Joyce's ambivalence to the Roman Catholic Church, it is fair to say that it was based "less on theological grounds and more on the social and historical role it had played in Ireland" (Watson 154). Joyce's problem with the church concerned what he believed was its role in the betrayal of Ireland's political leaders throughout the period of English colonisation. He indicates this in *A Portrait* when Stephen replies to Davin's request to join them in their fight for freedom by saying that "No honourable and sincere man […] has given up to you his life and his youth […] but you sold him to the enemy" (P 220). Joyce here, references the role that the Catholic hierarchy played in Parnell's downfall. It was the church's strict Catholic sense of morality that incurred his condemnation, and which influenced his standing in the eyes of the (mostly uneducated) masses that caused them to reject him. It did, however, serve the church in fulfilling their ambition of "actively […] running the country" (Lernout 46).

The church which by then already monopolised and controlled the language and thoughts of the masses from primary to university level (Bentley 159), now added to its apparatus of colleges and convent schools also hospitals, orphanages, Magdalene laundries and missionaries all of which necessitated the creation of a new Catholic middle-class who could run these institutions (Duffy 86). In this way, the church added to its identity as "*the* bastion of respectability" for the new middle-class bourgeoisie, the further role of provider of economic employment for this new emerging class which explains the endemic hold it had on the Catholic middle classes (ibid.). While it raised them up to a new standard of 'bourgeois modernity', at the same time it "caught them up in its 'net' and imprisoned them in the system" (ibid).

An analysis of the structure of *A Portrait* reveals a modernist text with third person narration and free indirect discourse which allows the narrator to easily transverse between external action or description and the inner world of the character, thereby reducing the distance that usually exists between the narrator and the character. As Eugene Goodheart notes, the narrator and Stephen have become enmeshed which allows for the reader to be placed "on intimate terms with his thoughts and his perceptions of the world" (Goodheart 58). The text is complex due to its numerous time-shifts in the order of the story with a great amount of analepsis and prolepsis. Furthermore, there is a tight relationship between subject matter and style through a close correlation between the complexity of the language used and the age of the character (Piccolo 2).

This is obvious in the first chapter of *A Portrait*, where through the use of simplified language and the sudden changes in the story events, Joyce reveals the thought patterns of a young Stephen:

> Once upon a time and a very good time it was there was a moocow coming down along the road and this moocow that was coming down along the road met a nicens little boy named baby tuckoo….
>
> His father told him that story: his father looked at him through a glass: he had a hairy face.
>
> He was baby tuckoo. The moocow came down the road where Better Byrne lived: she sold lemon plat.
>
> O the wild rose blossoms
>
> On the little green place.
>
> He sang that song. That was his song. (P 3)

On first reading the story, it appears to be a regular third-person narrative, but when we continue on to the second paragraph, there is the realisation that what has been recounted is in fact an analepsis which is an event in the past which is being recounted from memory in the mind of the protagonist. The simplified language and the rapid shifts from one subject to another further indicate that the focalizer is someone young. The thought patterns are connected and follow each other in rapid succession and are used as a mechanism to indirectly introduce the character to the reader, through the mentioning of his favourite sweet, his favourite song, his remembered feeling of a bed wetting, which in turn induces the smell of the oil sheet, which introduces thoughts of his mother and her smell, and his father's smell and of his mother playing on the hornpipe for him to dance to, and Dante and uncle Charles clapping, which then leads directly on to Dante's two brushes which are covered in maroon and green velvet backs, representing Michael Davitt (leader of the Land League) and Charles Stewart Parnell. The manner of representation which Joyce has chosen to use allows him to introduce in the space of a single page all the characters and elements that will have a direct effect on the development of Stephen, while he only later introduces the main character

himself, thereby situating Stephen in a subordinate position to the other characters in the story.

Further analysis of the text reveals a close parallel between Joyce's work and church doctrine as is evident in the passage that immediately follows the one discussed above. Here a reference is made to a transgression that has been committed and for which an apology is needed:

> His mother said:
>
> - O, Stephen will apologise.
> - Dante said:
> - O, if not, the eagles will come and pull out his eyes.
>
> Pull out his eyes,
>
> Apologise,
>
> Apologise,
>
> Pull out his eyes
>
> Apologise,
>
> Pull out his eyes,
>
> Pull out his eyes,
>
> Apologise. (P 4)

In this section of the text, Stephen is being 'warned' to "apologise" for something he has done. However, the nature of the offence is not revealed to the reader. The rhyme denotes the Catholic "notions of sin and guilt and the resultant terror of punishment" which the young Stephen is being taught (Akca 58). This portrays Irish Catholicism as a religion "founded on the threat of [sin and guilt and] punishment" (ibid.). Louise Bentley in "Beyond the Liturgy"

states that what is obvious here is the implication that the avoidance of punishment is only possible if the child becomes "a passive submissive apologiser" (Bentley 162). This corresponds with Catholic doctrine in which the laity are required to assume a submissive position in relation to the clergy, when ironically enough, the priests are the supposed representatives of a Redeemer who was the embodiment of humility. The enforced humility, in addition to the repetitive structure of the rhyme creates a hypnotic quality that is imitative of the ritualistic discourse of the Catholic mass, and is the means whereby doctrine is imprinted in the minds of believers.

Later in the chapter the divisive role that religion and politics play in Irish society is evident in the emotionally charged interaction between Stephen's father, Mr. Casey and his tutor, Dante Riordan. The characters are portrayed as a microcosm of the extant divisions that exist in the broader Catholic Irish community. On the one hand, Dante Riordan's piety and her adherence to the Catholic virtues of morality represent the majority of the Catholic masses. In her vindication of the clergy, she exposes the blind acceptance of the authority of the church and the belief that "The bishops and priests of Ireland have spoken […] they must be obeyed" (P 31). Her bigoted reaction reveals the lack of individuality that is engendered by Catholicism and the church's indoctrination that political freedom was secondary to God and religion. This 'blind belief' is what Seamus Deane calls "the Irish introjection of oppression" (xxxii) which results in a lack of individual thought, which is what renders Dante incapable of seeing the political value of Parnell to Ireland, and instead makes her condemn him for his adultery based on clerically-instituted moral rules.

On the other hand, the secular Mr. Dedalus and Mr. Casey who are part of the "very sizable hard-core anticlerical minority" referred to earlier in this thesis, remain unequivocal in their support of Parnell. Mr. Casey's reaction to Dante's outburst is to cite the historical interference of the clergy in the political process by reeling off "a litany of offences against

the church" (Fraser 58) which, Mr. Casey argues, proves that the church should maintain its identity as a religious institution and not as a political force (P 38). The young Stephen who is witness to this is unable to comprehend why Mr. Casey, says "No God for Ireland!" and why Dante is unmoved in her belief that the priests "were always right! God and morality and religion come first" (P 38-39). For Stephen who, until then, believed that the church was a trustworthy institution, the disagreement creates confusion in his mind and is the first step towards his awakening.

In the final part of the chapter, we see evidence of what Seamus Deane describes as "the pattern of rise and fall" of the novel as Stephen's belief in the church is affirmed then undermined then re-affirmed. Joyce highlights the treachery in the institutional authority of the church by the unfair punishment meted out to Stephen by Father Dolan, who accuses him of being idle. He has been excused from writing by Father Arnall due to an accident during which his glasses were broken. The fact that Father Arnall knows about this yet fails to defend him from the prefect of studies, and the hypocrisy and callous cruelty of Father Dolan leaves Stephen with an unassuaged feeling of injustice that undermines his confidence in the clergy. Later, however, after he is spurred on by his classmates, he builds up the courage to notify the rector of his unfair treatment by the prefect of studies, who restores his faith in the clergy by promising to address the issue with Father Dolan. Stephen's faith in the clergy is short-lived, however, as in the next chapter, through an ironic remark made by his father concerning the Jesuits and their diplomacy, he learns that the rector and Father Dolan had had a "hearty laugh" about the incident which dampens his moment of bravery and adds to the earlier loss of his belief in the clergy (P 76).

The second chapter of *A Portrait* is a portrayal of Stephen's struggle to free himself from the middle-class (clerical) conventions and traditions of his society. He seeks to liberate himself from the voices of his father and his masters, all of whom "[urge] him to be a

gentleman […], to be a good catholic […], to be strong and manly and healthy […], and the voices of the revival bidding him to be true to his country and help to raise up her fallen language and tradition […] and the voices of his school comrades [who] urged him to be a decent fellow" (P 88). He finds that it is only when he is able to move "beyond their call, alone or in the company of phantasmal comrades" that he is happy (P 89).

Joyce continues the earlier theme of Dante's 'blind belief' in another context when he alludes to Parnell's immorality when Stephen is taunted by Heron in a discussion of who they consider to be the best poet (P 86). When Stephen names Lord Byron, Heron immediately labels him as immoral and a heretic. Heron's labelling of Byron can be traced back to the moral values which have been inculcated in the boys through the Jesuit education system and which the Irish have assimilated through the biblical teachings of the church. Stephen, despite having had the same education, is able to distance himself from this belief and he remains loyal to Byron, thereby acknowledging the absurdity of judging someone's ability based on their moral character. In fact, the labels which Heron attributes to Byron's character do not make him a lesser poet and reinforces the implication that moral character should not be used as a measure of his artistic talent. Similarly, Parnell's failure to live up to the standards of morality imposed by the church did not make him unfit to lead the country.

In the retreat section in the third chapter of *A Portrait*, Stephen's need for detachment increases, and Joyce foregrounds the Catholic belief that "ultimate authority lies outside the individual" (Bentley 165). The individual is therefore not in control of his own life for it is the voice of the priest, the bishop and the pope which must be heeded (ibid.). In his search for liberation from the 'nets' Stephen begins the process of 'moving away from the church' during which the piety and obedience to the authority of the church that he witnesses in those around him, serves only to repel him. In fact, he feels a sense of pride in his sin which separates him from the church and from God and is it therefore that which liberates him. As

the retreat progresses, however, we see again the rise and fall pattern emerge when the words of the rector begin to weigh heavily on Stephen's conscience and he feels personally addressed by the message that is being conveyed (P 123). Here again we see evidence of Stephen's internal struggle with himself through "the monotonous aspect" of repetition, which is much like what the priest ascribes to the experience of being in hell (Deane xxvii).

The idea behind the retreat is to create in the boys an awareness of the dangers of mortal sin and to awaken in them a sense of remorse for the sins that they have committed. Most importantly, of course, the retreat serves as the means through which the church instills a fear of hell, and to remind the boys of the judgement that awaits all sinners at their death. What it succeeds in creating in Stephen with each passing day of the retreat, is an increase in his feelings of shame, and by the time the fervent prayer of the rector implores God to ensure that "not a single soul of those who [were] in the chapel" should be subjected to his (God's) rejection, Stephen is jolted from his sinful path, and with his "legs shaking" and his "head trembling" he believes that God is "[summoning]" him (P 134). And despite the previous rebellious thoughts he had of leaving the church, he decides to stay, to repent and to "love his neighbour" (P 154).

The sermons during the retreat are calculated to promote the idea of a vengeful God who watches over his "passive, accepting subjects" (Bentley 163), and who is waiting to detect any trace of sin in them which only an act of contrition will ensure that their being allowed back into the 'fold' where they are once again subject to the church (P 136). Stephen finds that his contrition and consequent absolution produces in him a feeling of wholeness during which he commits himself to a strict routine of devotion, thereby "striving […] to undo his sinful past" (P 162). The fallibility of human nature results in a constant cycle of repetition of sin which is followed by confession for which the church professes to be the only source of absolution. In this way, it ensures its stranglehold on the masses. Louise

Bentley contends that in Catholicism the belief that the "discourse of ultimate authority lies outside the individual […], in the voice of the priest, the Bishop and the Pope" creates in the masses a servility and obedience which prevents them from assuming responsibility for their own actions (Bentley 165). Joyce questions this authority in *A Portrait* by his creation of the sermon as a text within a text which contains "narrative devices – rhetorical questions, biblical quotations, incremental repetition, phrasal patterns" through which he "draws attention to them as fiction" (Bentley 165).

When in Chapter Four Stephen is made an offer to enter the priesthood, he is at first torn between his dream of entering the priesthood, which in most Catholic families was considered an honour, and the realization that a life in the church would preclude any "departure from orthodox prescription" (Downes 56). The dean of the church who is wary of the widespread anti-clericalism at the time directs the course of the discussion in an attempt to determine in Stephen's ideas any "unorthodox or profane thinking" (Downes 55). His concern that potential candidates had been influenced by 'modernism' was an empty one, considering that Ireland at the time was "almost entirely free of militant atheism" compared to "the rest of Europe [where] people who were not catholic or protestant could be freethinkers, whereas in Ireland "if you were not a Catholic, you had to be a protestant" (Lernout 84). Afraid of Stephen's ideas, the priest contains their discussion to "the narrow limits" of traditional Catholic discourse" and insists "on obedience to the moral and intellectual precepts of ecclesiastical authority" (Downes 55).

Joyce presents in a satirical manner the described virtues of the priesthood which the priest hails as "the greatest honour that the almighty God can bestow on a man", as there is no one who can equal the power of the priest on earth who has been given "the power to bind and to lose from sin, the power of exorcism, […] the authority to make the great God of Heaven come down upon the altar and take the form of bread and wine" (P 171). However,

even though Stephen hears the church "offering him secret knowledge and secret power" (P172), he feels compelled towards an individual destiny that is "elusive of social or religious orders" (175). The wisdom he seeks has to be learned "apart from others" or he would have to learn others' wisdom, but whatever he will choose, he realizes that he will do it "wandering among the snares of the world" rather than in a "grave and ordered and passionless life" which is what he saw in the priesthood (P 174-75).

In the beginning of Chapter Five of *A Portrait* Stephen contemplates leaving behind "the sentries who [have] stood as guardians of his boyhood" (P 178). The "authoritarian and anti-intellectual" Catholic church cannot offer him what he most needs which is to allow him the freedom to be himself, to be an individual (Downes 45). In his blasphemous discourse with Cranly, the struggle that Stephen undergoes both with himself and his religion is clearly discernible when he declares that he neither believes nor disbelieves in the eucharist, and in reply to Cranly's statement that his "mind is supersaturated with the religion in which [he] says [he] disbelieves", he explains that was what he used to believe in when he was younger, "when [he had been] someone else" (P 261). In his youth he had been subject to the voices of his family and his masters and to their ideas, whereas as an adult he seeks the liberty to rationally engage with Catholic orthodoxy.

However, any attempt "to pass beyond the narrow scholasticism of contemporary Catholicism" in search of the truth is liable to be condemned as heresy by the church (Downes 63). Through Stephen Joyce reveals the need for "intellectual liberty" within the ecclesiastical authority of the church. However, as far as the church is concerned on this topic there "would be no argument, no discussion and no compromise" (Downes 63/44). It is clear to Stephen that the parochialism of the church brooks no dissent and that the priesthood cannot offer him what he needs, which is "to discover the mode of life or of art whereby [his] spirit could express itself in unfettered freedom". (P 267). He chooses to replace his clerical

vision with an aesthetic vision, which entails a change from his current position within his culture, which precludes him from seeing the whole of it, to a position outside his culture. Only then can he develop in himself an unconstrained Irish identity through the use of the medium of art, free from the conservativism of Irish Catholicism.

Chapter Three: *Ulysses*

Eugene Goodheart in "Joyce and the Common Life" notes that the ambivalence that is present in *A Portrait* is an indication that Joyce "has not yet settled his account with Stephen". As such, he remains a part of Joyce, which he "cherishes and at the same time would like to overcome" (Goodheart 62). Through the creation of *Ulysses* and the character of Leopold Bloom, Joyce, in effect releases himself from his identification with the "aesthetical" Stephen and in so doing finds a way back to the "common life" (ibid.). The fact that Bloom is neither a believer nor a rebel, and because he has never 'belonged' to the flock of the church, he stands "apart" and through him Joyce is able to take an objective view of the church and nationalism from a safe distance with "an amused and bemused incredulity" (ibid. 63). On the other hand, through Stephen, who is marked by Catholicism, and who is unable to "exorcise its ideas and language, because they are the very medium of his rebellion", Joyce reveals the internal conflict induced by Catholicism (ibid.).

Ulysses is what Joyce described as 'a little story of a day' in the life of one Leopold Bloom which is set on 16 June 1904. Mottolese explains that in view of Joyce's own relationship to Catholicism before he could attempt to write the story of *Ulysses*, he had to find some middle ground between what he saw as the problem of a restricted perspective of the native and the unbiased vision of an outsider (186). His conception of the character of the impartial Bloom, who is Irish yet set apart by his 'Jewishness', is therefore an attempt to capture "the insider's participatory savvy and privilege and [at the same time enjoy] the outsider's distance and synthetic perspective" (Mottolese 186). In Bloom he creates a participant-observer, a character who, though he forms part of the culture, still remains on the periphery of that culture and who is therefore able to offer an unbiased observation of its cultural context. The difference between the character of Bloom and Stephen is that whereas Stephen seeks to liberate himself from the 'nets' of his culture in which he is enmeshed by

transcending them, Bloom has no such aspirations and remains within his social environment where, instead of seeking freedom, he rather seeks to comprehend his encompassing culture.

3.1 Telemachus

In the opening episode of *Ulysses*, which is called "Telemachus", the narrative starts in *medias res* with a description of "Stately, plump" Buck Mulligan who is "bearing a bowl of lather on which a mirror and a razor lay crossed" (U1). Stephen and Mulligan are in the Martello Tower where Mulligan intends to use Stephen and his eccentric Irish manner as an example of the 'wild' native Irish to an English friend of his from Oxford, called Haines, who is writing a book about the Irish. For Mulligan, who is aware of Stephen's Catholic background, religion is "all a mockery and beastly" and he begins a theatrical parody of the church rituals (U 8). The imagery used to describe him and his irreverent imitation of the opening of the traditional Catholic mass "feeds into the outsider's expectations of what a Dublin storyteller should be" (Mottolese 480). The Latin Phrase "*Introibo ad altare Dei*" ('I will go up to the altar of God') is a foreshadowing of Joyce's "undermining of the sanctity" of Catholicism at its most sacred site, the altar (Bentley 166). The appearance of a male in an "ungirdled" "yellow dressing gown", and the disparity of the words "stately" and "plump" (U 1), create a farcical atmosphere which lends an incongruity to the seriousness and solemnity which usually accompanies the formal introduction of the Catholic mass.

Joyce gives added emphasis to the mocking tone by situating Mulligan's display in the mundane bodily ritual of shaving. In addition to this, Mulligan's blasphemy throughout the episode which includes his recitation of "The Ballad of Joking Jesus", a mockery of Jesus' lineage and the immaculate conception, along with his capricious use of the name of God (a sin punishable by death), sees him flouting the rules of the ten commandments and signals his irreverence of the church (U 22). The fact that it is Mulligan whom Joyce uses to

perform the mockery and not Stephen lessens the directness of his repudiation of the church and allows for the creation of a distance between himself and the portrayed parody.

An analysis of the structure of "Telemachus" reveals a linear narrative with a narratological perspective that shifts in focalization from narrator-bound focalization to character-bound focalization, and which alternates between a heterodiegetic narrator and Stephen Dedalus as in the following extract:

> Stephen bent forward and peered at the mirror held out to him, cleft by a crooked crack, hair on end. As he and others see me. Who chose this face for me? This dogsbody to rid of vermin. It asks me too. (U 5)

The first sentence is that of the narrator-bound focalizer who describes Stephen as he peers into the mirror which is held out to him by Buck Mulligan. The focalizer is the heterodiegetic narrator, who is not a character in the story. This is evident from the use of the third-person pronoun, 'him' as well as the mention of Stephen by name. In the next sentence, there is a shift in focalization to Stephen as the focalizer which is indicated by the change to the use of the first-person possessive pronoun 'me' as Stephen looks at himself in the mirror and questions himself. For Stephen, who represents the Irish nation, "the identity of the very self is in question" (Watson 32). The awareness that the "crooked crack" (U 5) in the mirror presents a distorted image and as such is not a true reflection of what it means to be Irish creates in him a questioning of his own identity. As he tacitly observes Buck Mulligan's exaggerated depiction of the stereotypical "stage Irishman" (Schlossman 11) for the benefit of the Englishman Haines, he is reminded that the Irish have always "used the images, forms and idioms of the colonizer to define themselves as a race" (Mottolese 344). Stephen, like Joyce, believed that the English image of the Irish was perpetuated by "the [Irish] willingness to operate within or in reaction to these images", and when Mulligan goads him to "play them

as I do" (U 19), he "resists playing […] the eccentric Hibernian", thereby rejecting the stereotypical identity that the English have constructed for the Irish (Mottolese 345).

When Haines enquires as to whether he is a believer, Stephen replies, "You behold in me […] a horrible example of free thought" (U 23). This answer coming from an Irishman must have surprised the Englishman as the notion of being Irish and Catholic were considered to be synonymous. Both Stephen and Buck Mulligan profess to be free from conventional Christian dogma, a fact which is evident from Mulligan's earlier reference to himself and Stephen as the "Uebermensch", the "superman", an allusion to Friedrich Nietzsche's notion of someone "who is not enslaved by conformity to the dictates of traditional Christian morality" (Lernout 140). What is interesting about this scene is that in Ireland there were few options open to those who opposed the dominant clerical doctrine; usually if you were not a Catholic, you were a Protestant (84). For Stephen, however, as we have learned from *A Portrait*, this was not the case. His rejection of the church is so deeply felt that even when his mother begs him to kneel down and pray for her on her death bed, he cannot bring himself to do so. Despite being wracked by guilt afterwards, he refuses to "serve that in which [he] no longer believe[s]" (P 268).

In this Stephen was not alone, in fact, in Ireland there was a tiny minority of freethinkers. However, they possessed "no political influence and most often they formed part of the literary establishment (Lernout 85). In this respect Emer Nolan aligns Joyce's work with that of George Moore, who was one of the leading anti-Catholic writers of the Literary Revival, and whose published works portrayed the corruption at the heart of the Catholic church. His stories described "the detrimental influence of the church in rural Ireland where priests rule supreme", and where those displaying any form of dissent were "driven out of the country" (86). This state of affairs was nothing new as throughout the centuries the church had protected its doctrine by labelling as heretics all those who dared to

question its dogma. The "offending scholars were dismissed from academic posts in seminaries and Catholic universities", and their work was prohibited from being published or mercilessly censored and in the worst cases, they were excommunicated (Downes 216).

Though previously, at the end of *A Portrait*, Stephen declares that he is free from his subjection to the Catholic church, this seems to have been a premature announcement, as in *Ulysses* he tells Haines that he is "the servant of two masters […] an English and an Italian", "The imperial British state" and "the holy Roman catholic and apostolic church" (U 24). This statement reveals that he is still bound by the church and he has not been able to undo the years of ideological conditioning of his Catholic family and his Jesuit teachers. Haines is confused at first and fails to comprehend what Stephen means by the 'Italian master', which indicates that the church's hold on Irish culture is so inherent that the Roman connection is not obvious. Joyce knew that Ireland could only liberate herself and be really free if she undid the shackles of both of these religious and political forces, as a freedom from one would only serve to entrench the power of the other which is how the church's power had increased disproportionally after the failure of Home Rule.

3.2 Wandering Rocks

In Chapter 10, the "Wandering Rocks" episode, Joyce takes us into the city of Dublin as he "narrates the nation" through his portrayal of the civic relationships that exist among Dubliners (Rubinstein 114). The text has an episodic structure and is composed of a series of events in which various characters are situated within a common theme or connected through a common character. The story is told by an omniscient narrator from a position above the city as he relates the different incidents and observes the inter-connectedness of Joyce's created community to the reader. Joyce bookends the episode with the two forces of Irish

oppression, religion and British rule. Within the confined space between these two oppressive powers he portrays the ordinary citizens of Dublin as they go about their mundane lives. Joyce starts the first part of the episode with Father John Conmee who had previously been the rector of Clongowes Wood College in *A Portrait* and who is now titled as "the very reverend John Conmee", a title that attests to his rising status in society (U 280). Father Conmee represents "the puritanical, increasingly practical and utilitarian" (Gibson and Morrison 31) form of Catholicism which can be inferred from his thoughts concerning Martin Cunningham's request for help for the Dignams which he will honour only because he (Cunningham) will be "useful (to the church) at mission time" (U 280).

The focalization in the beginning of the episode alternates between a heterodiegetic narrator and Father Conmee's stream of consciousness which is interspersed with short bursts of dialogue. The narrator appears lofty and detached yet is aware of intimate details of Dublin life, a position that gives him the special authority of 'participant/observer'. Joyce establishes a negative bias towards Father Conmee by his use of direct description in the title of the priest as "The superior, the very reverend John Conmee" which invokes a satirical focus on the formal, hierarchical structure of the Catholic church and exposes a sense of pompousness which creates a distance between the church and the masses (U 280). He also exposes the clerical hypocrisy in regard to the different social classes by Father Conmee's interaction with different members of the community. The more affluent boys "from Belvedere" are greeted and spoken to while the "Christian brother boys" who "all raised untidy caps" respectfully at Father Conmee are "greeted […] more than benignly" (U 282-3).

"Wandering Rocks", then, gives a sense of the complex relationship between the church and the Irish. On the one hand, the close proximity of the church to the Irish community is evident in the comfortable familiarity with which Father Conmee greets and is greeted by the various characters who cross his path. On the other hand, Joyce shows the

hypocrisy of the church and the disinterested attitude of the clergy to the ills that afflict Dublin's citizens. We may see this in the scene of the "one-legged" sailor whose request for 'alms' from Father Conmee is answered in the form of a blessing as the priest prefers not to part with the "one silver crown" which he has in his purse (U 280). Similarly, Father Conmee describes the old woman he sees as "one of those good souls" who "had so many worries in life, so many cares", that he usually blesses her twice, rather than addressing the cause of her worries (U 285). As Geert Leernout claims, instead of addressing areas of "extreme poverty", the clergy appropriated the "lavish government subsidies" which were set aside for social development for the benefit of its own agencies (Lernout 50). In their role as upholders of the faith in Catholic society, the church ensures the maintenance of the status quo.

The episode ends with the other force of Irish oppression, the "alien, intrusive" (Nolan 113) cavalcade of the viceroy, who is the representative of the British imperial state, as he makes "his way to inaugurate the Mirus bazaar" (U 328). The courteous greetings the Irish characters extend to both their oppressors results from their "[cultural conditioning]" by these forces "which they cannot see or comprehend and over which they have little or no control" (Mottolese 466). In fact, the irony of it all, is that these very same forces of religion and nationalism which paralyse Dubliners also unite them. Interspersed with the different events, the characters hark back to the past by references made to historical figures such as Robert Emmet and Parnell which is a way in which the memory of shared events reinforces a sense of community and deepens the sense of national solidarity and identity.

Unlike Father Conmee's (the church) ubiquitous appearance, the cavalcade of the viceroy which is only sporadically sighted by various characters as they traverse the streets of Dublin, implies that although the hegemony of imperialism is all-encompassing, it remains alien and invisible to the Irish. And as the cavalcade makes its way through the city the different individuals or groups are "marooned in [their] own particular place and time along

this route" and see only a glimpse of the cavalcade, in the same way they fail to see the whole of the effect of imperialism on their lives (Mottolese 470). The fact that imperialism is one of the two forms of oppression under which the characters in "Wandering Rocks" exist and that yet they are unaware of the passing of the cavalcade or fail to see it, reveals their inward-looking lives, in which each is concerned only with their own world. Joyce's structuring of the episode into nineteen different events reinforces this idea: although all the characters are in the same space, almost at the same time, they are not aware of what is happening around them and they remain fixed in their own little world, bordered on one side by Catholicism and on the other by imperialism. While the church keeps them spiritually and intellectually bound by their adherence to its dogmatic rules and its contrived socially sanctioned moral conventions and its control of education, hegemonic England through its control of Ireland's economy keeps them poverty stricken.

3.3 Cyclops

The structure of the "Cyclops" episode is that of a traditional oral folk tale which is interspersed by dialogue and interpolations which are in a mock-heroic high style. The alternation of the two styles indicates the difference between the language of the revivalists and that of the local population. The fact that their different use of speech would be incomprehensible to either of them portrays the ineffectiveness of using literature to create a national identity for the Irish. The episode starts in *medias res* with focalization which occurs via two different narrators. The first is the unnamed homodiegetic first-person narrator who through the use of vulgar colloquial utterances directly addresses the reader, and unknowingly defines for the audience the community of lower-middle class men in Barney Kiernan's pub. Through his commentary we receive background information and descriptions of the other characters in the story. The second narrator, whom David Hayman calls "the

arranger", uses a series of interpolations as explanatory notes on the discourse of the men in the pub (Hayman qtd. in Mottolese 472). The tone of the interpolations varies from the very formulaic legalise of a purchase agreement, to the romanticized language which is characteristic of the proponents of the Literary Revival. The rest of the episode consists of the dialogic discourse of the men in Barney Kiernan's pub. The whole of the "Cyclops" episode is an example of an extended analepsis as at the time of the telling of the story, the events being relayed to us have already occurred. However, through the use of direct discourse, Joyce presents the story as if it is unfolding in the present.

In the first interpolations, Joyce uses an inflated writing style to parody the language used by the members of the Literary Revival in their art, which was a reconstruction of a romanticised version of ancient Ireland termed "Romantic nationalism" by George Watson (Watson 91). The following passage is an example of this:

> In Inisfail the fair there lies a land, the land of holy Michan. There rises a watchtower beheld of men afar. There sleep the mighty dead as in life they slept, warriors and princes of high renown. A pleasant land it is in sooth of murmuring waters, fishful streams where sport the gunnard, the plaice, the roach, the halibut, the gibbed haddock, the grilse, the dab, the brill, the flounder, the mixed coarse fish generally and other denizens of the aqueous kingdom too numerous to be enumerated In the mild breezes of the west and of the east the lofty trees wave in different directions their first class foliage, the wafty sycamore, the Lebanonian cedar, the exalted planetree, the eugenic eucalyptus and other ornaments of the arboreal world with which that region is thoroughly well supplied. Lovely maidens sit in close proximity to the roots of the lovely trees singing the most lovely songs while they play with all kinds of lovely objects as for example golden ingots, silvery fishes, crans of herrings,

> drafts of eels. Codlings, creels of fingerlings, purple seagems and playful insects. (U 378-79)

The overall tone of the writing is exaggerated to such an extent that it evokes a sense of incredulity. In an attempt to recreate an Irish identity that was removed from the modernity of English commercialism, the revivalists produced an over-idealised image of Irish rural life that was "divorced from the social realities signified by nationalist ideology", and which deflected attention away from the social issues that confronted the increasingly urbanised Irish community (Nolan 24). For Joyce, who believed that "romantic Ireland" did not exist, this idealised image was not the right response to English imperialism. He regarded the revivalist's parochial embrace of myths and legends as an aid in the creation of docility of the Irish under English oppression. He disagreed with Lady Gregory who believed that the Irish through the Literary Revival could enjoy a sense of intellectual "imagination" (Sutcliffe 39). Considering the tenuous position of the Catholic middle-class in Dublin where unemployment, drunkenness and poverty were common, Joyce believed that a more pragmatic approach was needed to free the nation that was "trapped within a servile and inferior culture" (Watson 157). In addition to this, the fact that the major proponents of the Literary Revival were members of the Anglo-Irish Ascendency who had always enjoyed a privileged position under English imperialism, was one of the main criticisms that Joyce held against Yeats, and it was for this reason why he felt that Yeats could not possibly speak for the Irish Native (Sutcliffe 37). He believed that the creation of the Literary Revival was a 'last-minute' attempt to counter the increasing marginalization the Anglo-Irish were experiencing due to the ascendency of the Catholic middle-class.

The setting of the "Cyclops" episode is Barney Kiernan's pub where the extreme nationalist "Citizen" holds court amid the male pub culture in Dublin. Mark Osteen in his book *The Economy of Ulysses* describes the pub as the place where the strength of a man's

social power and prestige is measured by his ability to treat other men to rounds of drinks (Osteen 262). Ultimately, what this comes down to is that the measure of a man's masculinity is determined by his expenditure at the pub, which consequently keeps the Irish sunken in poverty and alcoholism, a notion that Bloom makes a reference to later in the story. Bloom does not drink which distances him from the men, and immediately disqualifies him from any attempt to gain prestige from them. Additionally, the fact that he is Jewish contributes to his outsider status and makes him the target of the Citizen's xenophobic racism and bigotry. Joyce uses Bloom to objectively comment on Dublin from the perspective of a Jewish Irishman with a European wife, both of whom are free from the conventions which paralyse the native Irish.

The men in the pub belong to a particular community and their penchant for drinking and their use of colloquial language are distinct features that set Bloom apart from them. When the narrator and Joe Hynes enter the bar, it is clear that Hynes is not positively inclined towards the Citizen and his "mangy mongrel" and that he and the Citizen are spongers (U 380). He tells his tale for a free drink and the citizen uses his status of "working for the cause" to earn a free drink (U381). In fact, throughout the episode, there is no evidence of any work being done for "the cause", which indicates how seriously the nationalist cause is taken. Hynes buys the first round and states that "'Twas the prudent member" who gave him the money (U 384). This is the first mention of Bloom until the Citizen tells him to enter. Bloom does not drink, and has to defend his abstinence and eventually concedes to having a cigar. The discourse eventually leads to talk about the inevitable topic of Irish politics and the Citizen "starts gassing out of him" (U 394). The men discuss the history of Irish colonial oppression and the "broken treaties" and their failed attempts at liberation (428). The discussions are a symptom of their obsession with history, and the repetition of these topics produce in the men what Craig Calhoun terms a "national solidarity and identity" that creates

a national memory (Calhoun). The parochialism of the men who share a common religion, their nationalist rhetoric and colloquial language cause them to regard Bloom as a threat and he is 'othered' despite the fact that he was born in Ireland and considers himself to be Irish. Through Bloom Joyce reveals the exclusion that is inherent in a one-sided nationalism.

Joyce's juxtaposition of the hypocritical extreme nationalism of "the citizen" with the romanticised interpolations reminiscent of the rhetoric of the translators of the cultural revival, is an attempt to portray the inadequacy of both of these forms of nationalism to "confront English rule" (Nolan 51). Joyce regarded the Irish fixation on the historical past for their definition of Irish identity and their "weakness for patriotic emotion and nationalist politics" as an obstacle to their liberation from their oppression (Nolan 6). In this Joyce can be assigned a position alongside the Irish writer DP Moran who was unequivocal in his criticism of the idealisation of the peasant and rural life by cultural nationalists, which he saw as "artificial" and "historically and culturally unfounded" while he excoriated the political nationalists for their "lack of an informed sense of cultural meaning of Irish nationality" (Nolan 50-51). The difference between the two writers, however, is that Joyce, unlike Moran, does not directly attack the Irish sense of identity in this crucial moment in their political history. Instead, in his work, he parodies the "old absolutes and hierarchies" in his realistic portrayal of the Irish and thereby produces the 'nativism' which Edward Said deemed necessary as "the crucial first step" in any anti-imperialist politics (Nolan 48).

In *Ulysses,* as in his other work, Joyce's main aim was that of awareness raising. In contrast with *A Portrait,* what he attempts to do in *Ulysses* is to find a common ground between the restricted perspective of the native and the unbiased vision of the outsider through the respective characters of Stephen Dedalous and Leopold Bloom. Joyce presents Stephen as the apostate who, though he considers himself "a horrible example of free thought" (U 23), in fact reveals a greater knowledge of the church than some of the Catholic

characters. Like Stephen, Joyce knows his church doctrine, however, he carefully distances himself from the mockery and blasphemy in the "Telemachus" episode by vocalising his view of the church through the character of Buck Mulligan. In a similar way, he detaches himself from the events in the novel through the creation of the Jewish Bloom and through whose interactions with the Citizen and the other nationalists, he highlights the exclusive, separating nature of their brand of nationalism and sets out to redefine for the Irish the values that are needed for Ireland to be successful as an independent free nation.

Conclusion

It is important to note that while many readers assume that the mirror James Joyce through his writing held up to Ireland was a critical one, for him, it was an "inherently diagnostic" tool, a witnessing and an identifying through which he "hope[d] for the reform and modernization of Dublin's social life" (Mottolese 21). Through his writing, just as by his self-exile, Joyce was on a process of decolonization in which his modernist works should be seen as an act of freedom from the hegemony of Catholicism and nationalism as well as a rejection of the traditional form of the novel.

His writing displays all the steps which in the view of Franz Fanon any native writer under a colonial force will take in his writing. Firstly, he assimilates the culture of the oppressor, followed by a second phase in which "the colonial native is disturbed". The literature that he produces in this phase reveals "a period of distress and difficulty". Finally, in the third phase, which Fanon calls the "fighting phase", the native will "shake the people" and turns himself into "an awakener of the people" (Fanon 178). Joyce realised that national identities were constructed identities that were invented through cultural ideology. Through his writing Joyce therefore does not attempt to give Ireland a new cultural identity as Yeats had attempted to do, but rather he offers "an assessment of Irishness at a time when the growing urban Catholic middle-class dominated the social, political and economic scene" (Mottolese 203).

From the creation of *Dubliners* through to his writing of *Ulysses*, Joyce is critical of the Catholic church and the role it played in the creation of the paralysis which stunted the Irish nation. Whereas in *Dubliners*, he at first only hints at this, later in *A Portrait,* he reveals the hypocrisy of the church and finally in *Ulysses*, he openly mocks the Catholic church and its rituals. He is also critical of the parochiality of Irish nationalism which he saw as an exclusive rather than an inclusive factor which was rooted in the Irish historical past and

which was a divisive factor in the process of nation building. His goal as he saw it, therefore was to liberate his nation from these 'nets' which Ireland casts over all those born within its borders. As Geert Lernout notes, Joyce "converted the temple to new uses instead of trying to knock it down" (Lernout 5). He envisaged doing via his art what Parnell had attempted to do politically: "He would win Home Rule for art" and would give "to the Irish people a representation of spiritual freedom" (Deane xxxv). In effect, Joyce offers the Irish, in place of the failed constitutional attempt to Home Rule, "an artistic solution to the Irish problem" (Mottolese 177).

Joyce thus achieved what he had professed in *A Portrait* through Stephen's claim: "I will tell you what I will do and what I will not do. I will not serve that in which I no longer believe, whether it calls itself my home, my fatherland, or my church: and I will try to express myself in some mode of life or art as freely as I can and as wholly as I can, using for my defense the only arms I allow myself to use - silence, exile, and cunning" (P 268-69). His silence is exhibited by his refusal to participate in the nationalist movements, his exile was the 'escape' to Europe where he felt freed from Ireland's bonds and liberated enough to write; and his cunning is portrayed by his indirect awakening of his nation and his writing back to the colonial power through his reinvention of the form of the novel. Joyce, therefore in his pursuit of self-realisation and through his leaving behind of Ireland and her 'ills', also succeeds in freeing his nation.

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