

## CHAPTER I INTRODUCTION

### 1.1 Rationale

*Dubliners*, *A Portrait of the Artist as a Young Man*, and *Ulysses* are the three most discussed works of James Joyce. These three works are often discussed in terms of these works as modernist works, also because of the complexity of the topic of national identity that exist in these three works. This research will not discuss Joyce's final work. This is due to the complexity of Joyce's last work, *Finnegan's Wake*. It is a fair assessment that *Finnegan's Wake* as a work is beyond narration and thus requires an entirely different analytical method compared to the three previous works.

These works offer readers a look into the metropolitan city that is Dublin. In terms of style, *Dubliners* stands out as an outlier in this line-up; *Dubliners* is a collection of short stories where each story follows and builds a narrative theme of growth, from the private youth to public adulthood. Unlike *Dubliners*, *A Portrait of the Artist as a Young Man* and *Ulysses* are proper novels. Thus, in terms of narration, *Dubliners* is written in a style clearly different compared to *A Portrait of the Artist as a Young Man* and *Ulysses*. *A Portrait of the Artist as a Young Man* was first published serially, but then completed by Joyce in 1914. *Ulysses*, as well, was first published serially before its full publication. Few stories in *Dubliners* were also published separately, such as 'Eveline' in the Irish Homestead.

Other than the issue of Dublin as a metropolitan city that is in the globalized network in the world, these three works also touch on how the colonial, globalised Dublin affect the characters consciousness and how their consciousness interact with each other. The colonial, globalised consciousness is distinct from consciousness that lacks global awareness. In *Dubliners*, the narrative clearly shows the growth from lacking global awareness to being immersed in the globalised network that is Dublin. This growth is shown throughout *Dubliners* by

each story and how the narrator and focalizer evolve from one story to another. In *A Portrait of the Artist as a Young Man*, the narrator-focalizer is less globally aware of the global world. However, every character that interacts with the narrator-focalizer, regarded as I, are clearly far more aware of the global world and Dublin as part of a global network. In *Ulysses*, Dublin becomes more than just a setting, but also becomes an entity that is interconnected to the globalized world. The characters do not just do their 'business' in Dublin, but also with the entire world, connected to them through Dublin. Dublin's relationship with other countries in its network then becomes an essential aspect in every character's lives. It also becomes essential in how the characters act, speak, and interact with other characters.

Another issue is colonial identity in these three works. *Dubliners*, *A Portrait of the Artist as a Young Man*, and *Ulysses* all involve the issue of Irish national identity in their narrative. In *Dubliners*, this issue is shown little by little along the progression of each story. In the final story, *The Dead*, Irish national identity becomes a vital part of the characters' conversation and conflict throughout the story. In *A Portrait of the Artist as a Young Man*, the conflict burdened by the character has ties with the Irish national identity, especially Irish identity in relation to religious institutions in Ireland. In *Ulysses*, national identity also becomes an essential theme throughout the novel that spans in a day.

Discourse around *Dubliners*, *A Portrait of the Artist as a Young Man*, and *Ulysses* spans widely and is full of variety. An example, in *Dubliners*, in the story *Eveline*, discourse mainly revolves around its' ending. In the ending, most discourse decide that the main character, Eveline, fails to escape her violent domestic life in Dublin and join Frank to Buenos Ayres. A scholar, Kenner (2012), even proposes that the Frank that 'has landed on his feet' in Buenos Ayres is a fraud that attempts to swindle Eveline. This conversation further proceeds to issues around Irish emigration and the white-slave trade. Another scholar, Ben-Merre (2012), proposes that Eveline did follow Frank to Buenos Ayres. Ben-Merre supports his proposal by compiling conversations around *Eveline* and offers a different reading on *Eveline*. Ben-Merre also includes De Voodg's imaging of *Eveline*; this reading by De Voodg further proofs Ben-Merre's reading of *Eveline*.

Other topics of discourse of *Dubliners*, *A Portrait of the Artist as a Young Man*, and *Ulysses* revolve around paralysis and epiphany. In *Dubliners*, paralysis and epiphany are often the topic of discourse on the story *The Sisters* and *The Dead*. In *The Sisters*, discourse revolve around the boy's encounter with paralysis. In *The Dead*, discourse revolve around paralysis and epiphany experienced by Gabriel after a conversation with his wife, Gretta.

Globalization, colonialism, and Irish nationalism are recurring themes in Joyce's works. Globalization, colonialism, and nationalism serves as a backdrop for Joyce to examine the human experience, individual struggles, and societal dynamics. Joyce questions the tendency to simplify or idealize national identity, showcasing the diverse perspectives and internal conflicts that arise within a nationalist context.

## **1.2 Research Questions**

Research questions that act as the basis for this research are as follows

1. How are aspects of globalization and its aftermath portrayed in *Dubliners*, *A Portrait of the Artist as a Young Man*, and *Ulysses*?
2. How do the narratives and characters in those narratives interact with aspects of globalization, colonialism, and Irish nationalism?

## **1.3 Research Objectives**

Objectives of this research include

1. Identifying aspects of globalization, colonialism, and Irish nationalism in *Dubliners*, *A Portrait of the Artist as a Young Man*, and *Ulysses*.
2. Discussing how globalization, colonialism, and Irish nationalism play a role in Joyce's narratives.

## **1.4 Theoretical Framework**

To analyse aspects of globalization, colonialism, and Irish nationalism in *Dubliners*, *A Portrait of the Artist as a Young Man*, and *Ulysses*, I will refer to various studies of Joyce's works. On the colonial memory, I will refer to Pearson's (2005) historical and political interpretations. On Irish nationalism, I

will refer to Douglas Hyde's speech titled *The Necessity of De-Anglicizing Ireland* and Emer Nolan's writing titled *James Joyce and Nationalism*.