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Stepping Into Nationhood: The Threat of Emasculation in Irish Society

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Stepping Into Nationhood: The Threat of Emasculation in Irish Society

Lauren Baker

In “Joyce the Irishman,” Seamus Deane describes that James Joyce’s “repudiation of Catholic Ireland and his countering declaration of artistic independence are well-known and integral features of his life long dedication to writing” (31). Growing up before Ireland was a nation, Joyce’s childhood was highly involved in Catholicism. The limitations placed on Joyce, as seen through his *A Portrait of the Artist as a Young Man*, caused him to flee to Paris in order to express himself artistically without the scrutiny of the Catholic Church. For Joyce, Deane argues, “he was formed by the Ireland he repudiated and his quest for artistic freedom was itself shaped by the exemplary instances of earlier Irish writers, who had, in his view, failed to achieve that independence which he sought for himself, an independence which was at once the precondition and the goal of writing.” Unable to escape from his own past, Joyce worked towards his own independence for his art and his home. With the Celtic Revival, Yeats and other Anglo-Irish Protestant artists wanted to create a group of “cultured élite” that would revive Irish Celticism that mirrored British monarchical values (Nolan 159). The role of the past would shape the nation through art of fantasy and Celticism. However, Joyce’s complaint against this was that the Celtic Revival created an imagined romanticized history, acting in place of colonialism that built a nationalistic consciousness. Instead, Joyce wanted Dublin to become a nexus for modernity to shape the nation and he believed art and culture was the way to modernity not the recreation of a historical past that never happened. Ireland could not be created on the foundation of the past. The Celtic Revival failed to create an independent nation and Joyce worked towards Ireland’s own nationhood through his artistic freedom.

In his works, Joyce sought to depict Dublin in the way he saw it so Dubliners could see the negative qualities of life that limited national identity. In the early twentieth century before Ireland became an independent nation, Dublin was caught in a state of paralysis. This paralysis is shown in “Joyce’s portraits in *Dubliners*” argued by Michael Holmes and Alan Roughly that Joyce writes to “depict a society with serious problems of poverty and economic and social exclusion” (39). This exclusion forces Dublin into the paralysis where Dubliners are caught in between the nationalism of the Celtic Revival and the monarchial power of Britain. Each story in *Dubliners* is set in Dublin and the characters represent mostly the middle class. Not apart of the upper-class elite of the Celtic Revival or the Catholic bourgeoisie, the middle class had to rely on the colonial identity to have any identity at all. This, in effect, oppressed them from an Irish political, social and cultural identity. In “Dead ends: Joyce’s Finest Moments,” Seamus Deane argues, “the city of Dublin – not just the place but also the cultural system that constitutes it – exercises an almost dogmatic authority over the people who inhabit it, yet what individuality they have best expresses itself in collusion with that authority” (21). In other words, Dublin, as part of the colonial power structure, dictates over the identity of the people. However, the people accept their roles within the colony, Joyce wanted Dublin to have the authority to express individuality without the support of another country. *Dubliners* is Joyce’s attempt to have the people realize the truth about the continued paralysis in Ireland. Joyce explains, “‘I seriously believe,’ he told the eventual publisher of *Dubliners*, ‘that you will retard the course of civilization in Ireland by preventing the Irish people from having one good look at themselves in my nicely polished looking glass’ (*LI*, 63-64)” (Bulson 33). Joyce thought that Dubliners needed to see in his stories the way their lives were. *Dubliners* would be a wake up call to show them what they needed to change to escape from the malaise of their lives. Through his different

Dublin characters, Joyce shows how each fail to achieve what they desire and end up repressed within the colony.

Joyce's Ireland was created from the outcomes of the Potato Famine that shaped the cultural identity of the nation and strengthened the colonial identity. The effects of the Potato Famine halted Ireland's course towards nationhood during the period between 1845-1852. The poor classes who were dependent on the potato as a food source felt the brunt of the effects of the Famine and "these effects were compounded by doctrinaire government policies, designed as much to appease British opinion and to promote social engineering as to alleviate poverty or save lives" (Whelan 137). Thus, these government policies did not have the people of Ireland at the forefront of their consideration. While the people were starving, dying and emigrating, Britain was more looking for a way to support their own progress towards modernity than what small effort they could do to help Ireland's people. As a source of stability after the Famine, Ireland saw a strengthening in the Catholic Church. With the population cut in half by death and emigration, the people left were weakened and vulnerable for a power structure to help them through the crisis. The church "invaded cultural space and solved an identity crisis by offering a powerful surrogate language of symbolic identity in which Irishness and 'Catholicism' were seen as reciprocal and congruent" (139). In their susceptible state, the Irish people were looking for something to fall back on in the aftermath of the Famine. The Irish identity was linked with Catholicism, which Joyce viewed as detrimental to gaining a national identity since the church produced "a debilitated middle class coming out from under both the shadow of catastrophe and the legacy of colonial rule" (Gibbons 155). Joyce knew that this middle class would not be able to escape the shadows that had held them under. This set the stage for the Celtic revival to regain

what was lost before the Famine and replace the cultural memory with the myth and fantasy of the past.

Ireland was a colony of the United Kingdom and was placed under the control of the British Empire leaving the Irish people unable to govern their own country. In *The Myth of Manliness in Irish National Culture, 1880-1922*, Joseph Valente argues that “the Irish were depicted as genetically feminine and so, on the reigning patriarchal logic, congenitally attuned to obeying the will of a masculine race like the Anglo-Saxon, provided it was robustly asserted” (12). By the discourse of empire, the Irish were colonized and categorized as feminine while the British colonizers, domineering and powerful, were categorized as masculine. Valente goes on to say that since the colonial relationship with Britain was described through biological terms, that these gender positions, influenced by the twentieth century’s way of thinking about gender roles, “lent their political subordination an air of inner necessity, historical inevitability, and, above all, *permanence*.” By these terms, Ireland would always be under the control of Britain, and never equal. The colonization of Ireland emasculated Irish culture in order to justify its control over the colony. For Britain, their control over Ireland was crucial because the sentiment was that Ireland could not rule itself. In other words, the feminine qualities of Ireland would lead it to ruin. Colonial rule was thought as a protection over Ireland.

For Joyce, Ireland needed to gain a masculine identity that would sever it from the bonds of British colonial rule. In *Dubliners*, Joyce exposes masculine characters to the colonial rule of the place they live in and writes of their reactions to them. Valente argues:

manliness thus emerges in Joyce’s work not as some transcendent value to be espoused but as an ideologically freighted dilemma to be contended with. More specifically, by mapping the colonial bias on which this particular gender ideal plays out, Joyce subverts

the hegemonic metropolitan assumption that such gender norms come by nature or represent ethical universals, while he simultaneously subverts the nationalist faith in Irish manliness as a panacea for achieving social and political autonomy. (188)

In other words, Joyce uses manliness in his art as burden that must be questioned rather than a superior value that is accepted. Using the colonial power structure's predisposition for typical gender roles, Joyce undermines the controlling ideal that these gender norms are universal and natural. At the same time, Joyce also undermines nationalism in support of manliness as a solution for social and political freedom from Britain. The nationalist movement was not working in Ireland. Nationalism just could not take on the manly qualities of "virility, aggression, power, physical courage, resolution, and so on" (1). In this way, the nationalists become savages and not contenders for a modern national identity. Joyce believed that modernity through art and culture would be able to challenge their feminine position in the colonial rule.

To define the nation, Ireland would reclaim masculinity to challenge colonial identity. As shown in *Dubliners*, the characters become representations of Irish society in Dublin where they are scrutinized under their own self-directing agency of the treatment of masculinity. In "A Little Cloud," "Counterparts," and "The Dead," James Joyce tells three different stories that all end with the failure of the masculine characters to prosper and gain their own sense of clarity of national identity. They are trapped by the colonial power dynamic that renders them emasculated by the failed attempt to be masculine outside of the colonial identity. Through each story, every character experiences a paralysis of identity by an over-evaluation of themselves, which causes them to self-destruct. Little Chandler, in "A Little Cloud," seeks to emulate the manly qualities of Gallaher and looks down upon his own situation in life. He is trapped under "a little cloud" that Gallaher's visit has brought to himself, his family and his marriage. Similarly, Farrington, in

“Counterparts,” is another portrait of Irish masculinity. He feels his masculinity challenged by Mr. Alleyne, his Northern Irish boss, and tries to compensate the emasculation he feels through over-aggression that leaves him unable to escape from himself and his failures. “The Dead”, the final story in *Dubliners*, shows Dublin life within the household of the Misses Morkans. In this confined space, nationalism and the living dead threaten to emasculate Gabriel Conroy’s supposed modernity. Molly Ivers questions Gabriel about his job writing in a newspaper that is against Irish Independence. She also refers to him as a “West Briton,” suggesting that Gabriel places a reliance on Britain to gain his masculinity. However, Gabriel is also haunted by the thought of Michael Furey, Gretta’s first love who died trying to visit her. Towards the end of the story, Gretta is wrapped up in thoughts of Michael instead of Gabriel and Gabriel is left with a break down of his own masculinity. Joyce exposes his male characters to a society that values the traits of masculinity through the colonial terms that leave them unable to gain the empowerment to create a modernized masculinity within Ireland that breaks free of the colonial bind. They are all left underneath “a little cloud” of themselves as they have failed to overcome the evaluations of values and norms of society to gain their own masculine independence.

Emulation to Entrapment: Chandler’s Story in “A Little Cloud”

In “A Little Cloud,” Joyce’s characters fail to be content with their lives because they do not realize their own national identity, and thus cannot challenge the colonial identity. Joyce compares the characters of Chandler and Gallaher through terms of masculinity. With Valente’s characterization of feminine qualities like “patience, obedience, forbearance, modesty, and respect for others,” Chandler is typed as a male character with these feminine qualities. His friend Gallaher, with the more masculine qualities of virility, worldliness, power and courage,

becomes the character that Chandler compares himself to. In order for his success, Chandler feels that he must emulate Gallaher's characteristics. Joyce, though attributing the ideal of masculinity to Gallaher, exposes questions to whether or not Gallaher should be the ideal. Because Gallaher leaves Dublin for questionable reasons, he becomes a pseudo-progressive figure for Chandler. Through these two characters, the reader sees the Dubliner versus the post-Dubliner, one who has sought a life somewhere else outside of Dublin and Ireland. Although Gallaher has fled from Dublin to London, he has returned and for Joyce, remains within the colonial relationship. With Gallaher's future return to London, he does not have a job that defines his identity without the relationship with Britain. Meanwhile, Chandler is left trapped within his home trying to figure out a way to escape, which only makes him more bound to Ireland.

The narrator as a third-party presence in the story undermines Chandler's own masculinity before the reader is able to evaluate Chandler. Margot Norris argues, "this prejudgmental, or prejudiced, diminution and infantilization of Chandler by the narrator is virtually impossible to dislodge or revise even when challenged by ensuing information and subsequent narrative events" (111). Chandler is placed under scrutiny from the narrator that shapes the opinions of the reader. Always under the perception of the narrator, Chandler is defined through the eyes of the narrator who infantilizes Chandler and links his characteristics to be submissive and feminine. The reader's first introduction to Chandler is by the narrator referring to him as "Little Chandler" (Joyce 57). The narrator calls him this name because "though he was but slightly under the average stature, he gave one the idea of being a little man." Chandler is not a domineering masculine character. To those around him, "his frame was fragile, his voice was quiet and his manners were refined...when he smiled you caught a glimpse of a row of childish white teeth." His demeanor is reflected through his physical presence. The narrator is explaining

physical characteristics to define what kind of man Chandler is. However, only the narrator gives Chandler the name of “Little Chandler.” No other character in the story refers to him by that name. For example, when he meets up with Gallaher, he addresses Chandler as “Tommy,” his first name (60). By the narrator’s treatment of Chandler, the reader gets a feminine depiction of the protagonist. The narrator leads the audience to believe that Chandler is a wrongfully masculine character. Right away, Joyce places Chandler under a scrutiny that he is unable to argue with and break free from.

Although he has plans to be artistic and to be published in the London press, his plans are futile because he is emasculated by the narrator and is unable to escape from it. When thinking of his books of poetry at home, the narrator explains, “he had been tempted to take one down from the bookshelf and read out something to his wife. But shyness has always held him back, so the books had remained on their shelves” (58). Joyce suggests that Chandler does not touch his books of poetry because he is too shy to express the artistic part of himself to his wife. It is as if he does not have the power to express his thoughts artistically. However, after his meeting with Gallaher, Chandler returns home and “a volume of Byron’s poems lay before him on the table” (68). The reader never encounters Chandler physically removing the book from the bookshelf after his return, but the book had to have been taken down by him previously. This contradicts the narrator’s statement that Chandler did not take books down from the bookshelf to read. This incident leads the reader to question the reliability of the narrator. Joyce implies that Chandler does not have the means to follow his own desires of being a published poet in the London Press through the narrator’s infantilization of Little Chandler.

Although able to leave Ireland, Gallaher is a product of the colonial power dynamic since he does not create his own identity separate from the colonizer’s terms. What is seen as success

to Chandler is reflected through the wasting away of Gallaher's body. Joyce is utilizing Gallaher's body to show the toll that has been placed on Gallaher. Travelling off to Britain to work on the London Press, Gallaher returns with "an unhealthy pallor" and "his face was heavy, pale, and cleanshaven" (61). Also, his "lips appeared very long and shapeless and colourless" and he has "thin hair at the crown." It is as if the narrator is describing a worn out old man. His appearance is in contrast to the earlier description of how Chandler remembers Gallaher as "wild," but who showed "many signs of future greatness" that was just eight years previous (59). Gallaher's "greatness" has made him a decaying figure of himself. Instead of seeing what has become to Gallaher, Chandler sees that "the friend he has known under a shabby and necessitous guise had become a brilliant figure on the London press" (57). Chandler fails to recognize that instead of appearing to be a "brilliant figure," Gallaher is a hollow shell of his former Irish self and is worn down by the life of London. The effects of living in London have changed his body.

Even though Gallaher is projected as the masculine character, Joyce does not promote him as an example for national identity. In the narration of Gallaher, he "seems to reflect and reverse all of Little Chandler's delicate, abstemious, even feminine attributes," but in a way that makes Gallaher seem shabby and gaunt (Eide 184). Although Gallaher is viewed as successful, he has not been able to carve out an identity for himself without the power of England and his success is surrounded by immorality. Speaking to Chandler, Gallaher says, "Talk of immorality! I've heard of cases - what am I saying - I've known them" (Joyce 63). He has personal experience with these cases of immorality although "some things he could not vouch for (his friends had told him) but of others he had had personal experience. He spared neither rank nor caste" (64). Gallaher never discusses his job or his own rank within London society except that he is personally included in the immorality of London. Therefore, his success is immoral.

Gallagher's masculinity is secured by "his independence, metropolitan exposure and mobility" and "poses a gender principle in which domesticity is effeminate" (Eide 184). Joyce wants the readers to recognize that Gallagher's masculinity does not make him an honest man and that though he believes he has independence, he is dependent on Britain. In lieu of gaining an identity that maps to a national identity, Joyce criticizes Gallagher's submission to London life. His focus on the immoral shows that he is dishonest in the success he emulates for Chandler. At Corless's, Gallagher's "vivid orange tie" particularly stands out to Chandler (61). In Ireland before the republic was created, the color orange was a symbol for Protestant Anglo-Irish. Unlike their Southern counterparts, the Protestants remained loyal to British rule and did not seek independence from Britain. By wearing this tie, Gallagher shows his sympathies to the British crown. Margot Norris argues, "whatever suit Gallagher wears at Corless's is entirely eclipsed by its sartorial opposite, a gaudy and politically incorrect 'vivid orange tie'" (109). This tie becomes the soul focus of Gallagher's outfit and defines his personality. Focusing on the connotation of tie, Gallagher's identity is linked to England. England has placed a noose around his identity and also his manhood. Since a tie is a piece of men's clothing, Gallagher represents his masculinity as English. Joyce believes Gallagher's masculinity is created through England. However, Gallagher is still an Irish man colonized by the British, in which case cannot create a separate national identity.

Both Chandler and Gallagher are placed against each other at Corless's in a type of battle of masculinity. At the beginning of their meeting, Gallagher immediately displays his worldliness by asserting himself over both Chandler and the waiter when he says, "what will you have? I'm taking whisky: better stuff than we get across the water. Soda? Lithia? No mineral? I'm the same. Spoils the flavor. ...Here, *garcon*, bring us two halves of malt whisky" (Joyce 61). First, in

assuming that Chandler does not want his whiskey diluted, Gallaher is asserting himself as the dominant man. He is the one ordering the drinks without Chandler speaking for himself. In doing so, he is making it seem as if Chandler is not manly enough to order drinks in a barroom, that he is not accustomed to the masculine barroom life. Gallaher subtly sets the stage for which their masculinities will be tested. Second, Gallaher is asserting himself above the waiter, another Irish man. He addresses him in French, showing that he knows the customs of France and can use them freely in his hometown. With a world traveler persona, Gallaher outs both Chandler and the waiter knowing that, at least for Chandler, they have never been outside of Ireland. Another important aspect of this scene is that Gallaher associates himself with London. He uses the pronoun “we,” which includes him in reference to London. He shows that he is no longer apart of Dublin, but is now a Londoner. Trying to gain the upper hand in the evening, Chandler invites Gallaher to come out for an evening with Chandler and his wife. While in the process of asking Gallaher, Gallaher cuts Chandler off and refuses because he has other plans and is leaving the next day. In Gallaher’s refusal, Chandler recognizes “Gallaher was only patronizing him by his friendliness just as he was patronizing Ireland by his visit” (66). Chandler recognizes that Gallaher is visiting Ireland to praise of the things he accomplishes in his life outside of Dublin. Joyce does not make Gallaher and Chandler’s reunion heartwarming, but one of disdain and competition.

The language the narrator uses describing the scene between Chandler and Gallaher shows that the narrator has a deeper respect for Gallaher and participates in their battle. While at Corless, the narrator expresses the manner in which the men are consuming their alcoholic beverages. In one instance the narrator says, Chandler “sipped a little of his drink while Ignatius Gallaher finished his boldly” (62). Gallaher has overcome Chandler because he could finish his

undiluted drink without hesitation. With this ability, Gallaher seems more masculine than Chandler. Similarly when Chandler tries to order another drink “after some trouble he succeeded in catching the barman’s eye.” Contrasted with Gallaher’s easy manner in getting a drink for them, Chandler has trouble being recognized and tries to overcome this by ordering more drinks and trying to finish them before Gallaher. In this scene, Valente claims, “instead of enacting the manly code of self-restraint *as* self-assertion, Chandler’s gesture stages a form of self-assertion that is simultaneously a concession to Gallaher’s more vulgar, Anglified canon of virility, on which Chandler himself is bound to be found wanting” (201). By participating in ordering drinks with Gallaher, Chandler recognizes Gallaher’s dominance over him. With his more dominant air, Gallaher makes his presence known and can be served easily. On the fourth round of drinks, Chandler becomes the one convincing Gallaher to have one more. Through this battle in the barroom, Joyce exposes the narrator’s respect for Gallaher instead of Chandler. However, national identities are not created in the barroom. Ironically, having Gallaher be the more masculine character, Joyce gives Gallaher the upper hand. However, by meeting in the barroom, Gallaher is playing into the stereotype of the Irish man. Gallaher has failed to break free from the stereotype that limits Irish men.

On his walk to Corless, the narrator describes, through Chandler’s eyes, life in Dublin. Joyce points out what the failure to break away from Britain has done to the once thriving city. Living in Dublin, Chandler becomes “melancholy” as he notices all of the failures around him and recognizes the failure Dublin has to create a national identity. He feels “how useless it was to struggle against fortune, this being the burden of wisdom which the ages had bequeathed to him” (Joyce 57). Instead of trying to step out of the life he has been dealt, Chandler accepts it. He does not find the struggle to fight worth the effort. He sees outside his window of his work “the

glow of a late autumn sunset cover[ing] the grass plots and walks. It cast a shower of kindly golden dust on the untidy nurses and decrepit old men...on the children who ran screaming along the gravel paths and on everyone who passed through the gardens.” The old men and children, two contrasting stages in life, are illuminated by the diminishing sunlight. The old men are “decrepit,” slowly decaying without much time left to live. They are weak and feeble because they have struggled for their whole lives and have not gained anything to show for it. Meanwhile, children are running all around. They are not controlled and Chandler does not mention their parents directing them in proper behavior. On his way home, Chandler sees “a horde of grimy children [that] populated the street. They stood or ran in the roadway or crawled up the steps before the gaping doors or squatted like mice upon the thresholds” (58). The children have overrun the city and have become vermin without the parental figures present. The next generation of Dubliners is considered nuisances. These children, replacing the old men, cannot succeed without an identity to hold them together. For the hope of a modern, thriving Dublin, Joyce is arguing that these children, uneducated and uncontrolled, will not be able to escape from colonial power and instead of being free from it, they will need to rely on it for economic stability.

By thinking of Gallaher’s success, Chandler is envisioning a life where he could be happy and out of the decaying Dublin. On his walk home from work, Chandler “picked his way deftly through all that minute verminlike life and under the shadow of the gaunt spectral mansions in which the old nobility of Dublin had roistered” (58). The city has become a skeleton of its former self where Dublin was on the cusp of success. These mansions once held the burgeoning aristocracy and now they hold the poor families of Dublin. Chandler realizes that Gallaher was able to escape from Dublin and he wants to as well. For someone like Gallaher, it

did not seem “possible eight years before” for him to have made it onto the London press since “he had got mixed up in some shady affair, some money transaction: at least, that was one versions of his flight” (59). Chandler believes that if the irresponsible Gallaher can get out of Dublin then he should be able to as well. Along with this thought, Chandler also “for the first time in his life he felt himself superior to the people he passed. For the first time his soul revolted against the dull inelegance of Capel Street.” The veil has been lifted and he is able to see the underbelly of Dublin and realize that it does not hold any progress for him because “if you wanted to succeed you had to go away.” Instead of progressing, Dublin is decaying and Chandler believes he must leave in order to succeed. For Joyce, Dublin needs to be a nation. It cannot survive by relying on the colonial power struggle and will be overrun by “vermin.”

After his meeting with Gallaher, Chandler with his big ideas to leave Ireland is trapped within his home. He starts to regress under the characteristics surrounding him. When he sees his wife’s photo he “looked coldly into the eyes of the photograph and they answered coldly... The composure of the eyes irritated him. They repelled him and defied him: there was no passion in them, no rapture” (68). Chandler does not feel in control of his marriage and resents his wife. In her eyes, he can see disrespect in them. In a mirror image of himself, Chandler sees the lack of passion in himself as well. Instead of taking control of his own identity, Chandler allows others to see him as a feminine man. With his small stature, Chandler stares either eye level or up to his wife’s eyes feeling his identity as a man in question. Through the loss of power over his family, Chandler is emasculated by the defiance in his wife’s eyes. Comparing his situation to Gallaher’s, Chandler becomes envious of “those dark oriental eyes” that Gallaher is familiar with and resents the eyes that he must look on. While Chandler stares at a mirror image of himself, Gallaher can look down on different eyes and experience a different cultural life. Gallaher travels

the world and can look down on other cultures, like a colonial power. Joyce is comparing the limiting forces placed on Chandler in his home to the greater limiting forces of not being a nation. For example, Chandler reads a poem by Byron about the death of a young lady. With words such as “tomb” and “narrow cell” and Chandler relates to the feelings of “the rhythm of the verse about him in the room. How melancholy it was!” (Joyce 68). He sees Byron’s poem around him in the room and cannot escape from it. He questions his own ability to express such emotion as Byron: “could he, too, write like that, express the melancholy of his soul in verse?” Being trapped within his home, Chandler doubts his ability to escape from the enclosing pressure his home is putting on him. In the final sentence of the story, the narrator leaves Chandler with “tears of remorse” (70). Chandler is left trapped within the home and within Ireland.

Chandler’s infant son becomes a mirror image to the turmoil Chandler feels within himself. Trying to get back into the melancholy mood to write poetry, Chandler’s “child awoke and began to cry. He turned from the page and tried to hush it: but it would not be hushed. He began to rock it to and fro in his arms but its wailing cry grew keener” (69). Losing hope in himself, Chandler’s son begins to cry, mimicking the emotions Chandler feels of his prospects for the greatness he believes is in Gallaher’s life and not in his “domesticated brand of masculinity” (Valente 201). Chandler believes he will be forever stuck inside of the life he leads and never able to gain the masculinity he values in Gallaher. Vicki Mahaffey argues, “the ‘dark anger’ of Byron’s idealistic melancholy turns into actual anger against his child” (172). Trying to emulate Byron, Chandler cannot seem to grasp it. His melancholy turns into anger towards his child and himself rather than turning his melancholy into poetry. Screaming at his son to stop crying, “the misplaced and mystified character of his masculine frustration can be seen to fuel its overwhelming intensity which in turn drives him to forgo those crucial traits of manliness-poise,

restraint, resolution, self-control-that he has been struggling to maintain since he embarked for his meeting with Gallaher” (Valente 203). Chandler has now lost both the stereotype of masculinity and the valued traits of manliness. Trying to emulate Gallaher, Chandler has lost even his domesticated masculinity by forcing his child into hysterics and not being able to comfort him. He attacks his innocent child and loses control over his emotions becoming apart of the failed masculine self.

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The Failed Masculine Self in “Counterparts”

The term masculinity is used in the story “Counterparts” as the stereotypical definition where to be a man the character must exert aggression, dominance, economic wealth and sexual prowess. The protagonist Farrington faces challenges that force his masculinity into question. Being defined by a stereotype, Farrington fails to gain masculinity because when he does not act through all of the qualities, he degrades himself and turns to booze to help him. Joyce’s character Farrington does not have control over his own individuality. Constantly degraded by his job, he must suppress his aggression and accept his job by controlling his tendency to assert his power. His boss, Mr. Alleyne, manipulates and utilizes his position as his boss over Farrington even though he is physically smaller and weaker than Farrington. However with the threat of losing his source of income by challenging Mr. Alleyne, Farrington is never able to stand up for himself. In order to try to gain his masculinity back, he goes out to bars where he does not feel emasculated and can be seen as a hero among his peers. By talking back to his boss, Farrington challenges Mr. Alleyne’s authority, which for a middle working class man is a feat since he is risking the loss of his source of income. Though even through all of his bar jaunts, Farrington still ends up emasculated by a feminine seeming man, Weathers, in an arm wrestling match. He

is left with the only other option open for him to gain self-esteem, which is at home. He beats his son to express his dominant power, leaving his son to pray for his dad. Farrington's beating of his son emasculates the future generation in a vicious cycle. Domestic violence is a means to turn aggression in towards the home and family that cannot be exerted elsewhere. His son, still a child, will grow up fearing his father and to cope turns to religion for help, yet another demeaning outlet that limits him to gaining individual power within himself. The family is forced into submissiveness that will transcend to life outside of the home. Through his professional and social life, Farrington needs to be able to be masculine in society in order to progress.

In his professional career, Farrington is robbed of his identity. Through his job as a scrivener, Farrington must act like a machine under the guidance of Mr. Alleyne. By copying documents, Farrington is writing down important information, but in another's voice. On the other hand, Mr. Alleyne deals directly with clients and reviews Farrington's work. According to James Hansen, "he seems like a textbook case of alienation, a man whose labor quite simply does not get him what he desires. But he also clearly struggles with the fact that he is at once an anonymous object, a veritable machine-man and a male individual who, at least on the surface, desires autonomy and control" (203). Farrington's work subjects him to doing something he does not want to do. He wants to be in control, but is constantly limited to acting like a machine in his boss's control. Farrington wants power over his own individuality. During the narration of Farrington's day at work, the narrator refers to him as "the man." The audience only learns of his name when Mr. Alleyne calls him in to speak with him. By referring to him as "the man," Farrington becomes less of an individual and becomes a representation of man in general. He is reduced to a generic Irish man of the middle working class. Without the presence of his name,

Farrington also loses his ability to have a voice that is acknowledged. Mr. Alleyne asserts himself as above Farrington. Speaking with Farrington about making sure his work is done, Mr. Alleyne says “ ‘Do you hear me now? ... Do you mind me, now?’”(Joyce 71). Mr. Alleyne is speaking to Farrington as if he is a child. In doing so, Mr. Alleyne makes it clear to Farrington that he has no voice in his job. He must follow what he is supposed to do. Similarly, Mr. Alleyne even mocks Farrington. Trying to defend himself from Mr. Alleyne’s critique of his work, Farrington says, “ ‘But Mr. Shelley said, sir, ...’” which is immediately interrupted with Mr. Alleyne, “ ‘*Mr. Shelley said, sir. Kindly attend to what I say and not to what Mr. Shelley says, sir*’” (71). Farrington is not even allowed to speak. By taking away his voice, he is being robbed of his ability to express himself, leaving him unable to defend himself against Mr. Alleyne.

Farrington submits to the colonial power dynamic despite his aggression to act out against his boss. Instead of defending himself against Mr. Alleyne’s abuse of him, Farrington imagines himself physically abusing Mr. Alleyne, yet never does. He accepts Mr. Alleyne’s word as final and obeys him even though he does not want to. Though Farrington appears physically stronger than Mr. Alleyne, he suppresses his physical ability to overpower Mr. Alleyne. Farrington is described as “tall and of great bulk. He had a hanging face, dark winecoloured, with fair eyebrows and moustache” (70). In contrast, Mr. Alleyne is described as “a little man wearing goldrimmed glasses on a cleanshaven face...The head itself was so pink and hairless that it seemed like a large egg reposing on the papers” (70-71). These two men are physical opposites of each other. Farrington, in physical terms, is the more physically domineering of the two. He is bigger and bulkier than Mr. Alleyne signifying he is more of a physical threat. Drawing from stereotypes of the savages the Irish men were often depicted as,

Farrington fits into the stereotype as a big, strong, hairy man. Farrington has a moustache, while Mr. Alleyne has no the hair on his head. Compared to a baby's appearance, Mr. Alleyne's is very similar. He has a "pink and hairless" head drawing up the image of a baby who has yet to grow from being an "egg" in his mother's womb. However, despite is physical strength, Farrington succumbs to Mr. Alleyne's authority. After having his orders from Mr. Alleyne, Farrington has "a spasm of rage gripped his throat for a few moments and then passed, leaving after it a sharp sensation of thirst. The man recognized the sensation and felt that he must have a good night's drinking" (71). Instead of acting on his physical urge, Farrington relates that with the sensation of drinking alcohol. He does not challenge Mr. Alleyne and wants to drink in order to cope with his position in his professional life. Similarly, angry about his job, Farrington "longed to execrate aloud, to bring his fist down on something violently... He felt strong enough to clear out the whole office singlehanded. His body ached to do something, to rush out and revel in violence" (74). Farrington "aches" to take control in the office and claim himself. For Farrington, violence is the only way to be recognized and have an identity where he is the dominant man. He is constantly constructed by others in society and is only able to construct himself through violence. However, Farrington suppresses these emotions until he is able to release them through "a good night's drinking" leaving him still silenced within the office.

Farrington, with his insatiable thirst for alcohol, becomes the depiction of the stereotype of Irish masculinity. For Farrington to get any work done at the office he "must slake the thirst in his throat" (72). He is dependent on drinking to release his pent-up aggression against his job. According to David Lloyd, "culturally, it remains the case that drinking practices remain a critical site for the performance of Irish masculinity and ethnicity" (133). When Farrington feels his masculinity challenged, he can escape to the bar to know that he is apart of the Irish culture.

It allows him to have the feeling that he has not been completely formed into being a generic man in the office. However, taking part in the barroom only further locks his generic identity by falling into the stereotype for Irish manhood. It is here that “with the paralysis of anomie, drinking repeats, at the level of the individual, the violent colonial apparatus of humiliation, with its system of economic and cultural dependence” (144). Escaping from the emasculation the work force puts of Irish men to the barroom, it does not provide a solution for gaining a cultural identity, but forces men into economic dependence on their jobs and a cultural dependence on the barroom.

When Farrington is finally able to talk back to Mr. Alleyne, he is still forced to recognize Mr. Alleyne’s authority. Angry at Farrington for leaving out two pages from the Delacour correspondence, Mr. Alleyne says “ ‘Tell me,’ he added, glancing first for approval to the lady beside him, do you take me for a fool?’” (74). To which, “the man glanced from the lady’s face to the little eggshaped head and back again: and almost before he was aware of it his tongue had found a felicitous moment: -I don’t think, sir, he said, that that’s a fair question to put to me” (75). It is important that Miss Delacour is present during this encounter since both men feel comfortable showing their manly dominance in front of a female presence. Mr. Alleyne is showing off his power to her by glancing over at her for her approval. However, Farrington is only able to stand up for himself in front of the woman. Here, they are both asserting their masculinities over each other when before Farrington succumbs to Mr. Alleyne. Farrington loses control of his reactions in front of Miss Delacour. Even though Farrington can finally stand up for himself and reveal Mr. Alleyne’s inner “dwarf’s passion,” Farrington feels “savage and thirsty and revengeful, annoyed with himself and with everyone else” after having to apologize to Mr. Alleyne for his actions (75). The use of the word savage links Farrington back to the

depiction of Irish men. Here, Joyce does not feel that Farrington overcomes Mr. Alleyne, but instead plays into the stereotype. To remain at his job, his source of income, Farrington must apologize for upsetting Mr. Alleyne, and this forces to give up the voice he was finally able to express. Because Farrington must keep his job, Joyce exploits the problem with economics. The middle working class are suffering under the colonial rule, but are forced to remain here by the lack of economic opportunities for Ireland. Economics becomes inextricably linked with colonization.

Through showing his strength and bragging about his incident with Mr. Alleyne in the bar room, Farrington is able to compare and be acknowledged in a place of cultural Irish masculinity. Farrington plans out what he is going to tell his friends and how “he would narrate the incident to the boys: - So, I just looked at him – coolly, you know – and looked at her. Then, I looked back at him again – taking my time, you know. *I don't think that that's a fair question to put to me*, says I.” (76-77). Farrington is planning to tell his story in a certain kind of perspective that makes him a hero amongst his friends. In the barroom, he is recognized and acknowledged. Acting as if he carefully planned out everything he said to Mr. Alleyne with cool movements back and forth to both Mr. Alleyne and Miss Delacour, Farrington makes himself out to have more power in his office than he really has. Retelling his story over and over to his friends in the bar, “everyone roared laughing... while Farrington looked at the company out of his heavy dirty eyes, smiling and at time drawing forth stray drops of liquor from his moustache with the aid of his lower lip” (77). Farrington feels comfort in having the support of his friends. Also, Joyce compares Farrington's appearance in the bar with the description of his appearance in the office. In the bar, Farrington's face is no longer “hanging” but is smiling and pleased with reception from the people around him. However, he appears to be more “savage,” a word used to

describe the way he felt before, with the drops of liquor in his moustache. He is a little more discomposed than he was before and is more a depiction of the colonial stereotype of the Irish man.

Even though Farrington is able to have his dominance and power acknowledged at the beginning of the night of drinking with his friends, he ends up losing that identity as well. As the night progresses, no one is talking about his incident with Mr. Alleyne anymore since they have moved on to different subjects throughout the night. Later on, Farrington is unable to win over a woman's affection, which puts a dent into his sexual potency. In the brief encounter, "she glanced at him once or twice and, when the party was leaving the room, she brushed against his chair and said *O, pardon!* in a London accent. He watched her leave the room in hope that she would look back at him but he was disappointed" (79). The woman that Farrington was infatuated by does not return the sentiment. In doing this, she is ignoring Farrington as a sexualized male that he creates for himself in the barroom. After this moment, Farrington becomes increasingly angry about the money he has spent and is enlisted with Weathers, "an acrobat and knockabout *artiste*," in an arm wrestling match. Placing his own strong physical presence with another man's assumed weaker one because he is a performer, Farrington "pulled up his sleeve accordingly and showed his biceps muscle to the company" (79). However, Farrington loses twice to Weathers and he "felt humiliated and discontented: he did not even feel drunk and he had only twopence in his pocket" (80). Farrington is emasculated in the very place he comes to regain his masculinity from the day in the office and has spent most of the money he earned from his job. Further, he does not even feel drunk so the shame he feels from his day at the office and now the loss of the physical strength test leave him unable to remember his lack of an identity. He seeks to be drunk to numb himself from the life he leads.

The barroom culminates all of the aspects Joyce call into question as characteristics of masculinity. The failure to achieve a masculine identity in both the workplace and barroom are juxtaposed. Farrington is left feeling humiliated in both places and still desires for confidence and self-esteem. The key links to a typical masculine identity, the desire for sexual potency and physical power, both fail in Farrington. Also, the awareness of the loss of economic power is a sting to his ego and remains him locked in a cycle of economics. Trying to assert at least some dominance, Farrington turns towards his home where his son must become the submissive. Almost identical to Farrington's day at work, his son becomes a generic Irish son. Running in to see Farrington, Farrington does recognize his son's name. Farrington says, "-Who is that? said the man peering through the darkness. -Me, pa. -Who are you? Charlie? -No, pa. Tom. -Where's your mother? -She's out at the chapel" (81). Joyce turns his son into another stereotype for young Irish boys, while still keeping Farrington as the generic Irish man by referring to Farrington as "the man" mimicking the beginning of the story. Farrington does not recognize his own son and once his son tells him his name, Farrington disregards it and his name is never mentioned again. The narrator refers to him as "the little boy." In the continuation of comparing Farrington's treatment at work with how he treats his son, Farrington, like Mr. Alleyne, mimicks his son, "saying to himself: *At the chapel. At the chapel, if you please!*" He is mocking his son the same way he was mocked earlier. He puts his own aggressions about wanting to have dominance in the workplace over his son. Beating him for letting the fire go out, the little boy cries out, "-Don't beat me, pa! And I'll...I'll say a *Hail Mary* for you. ...I'll say a *Hail Mary* for you, pa, if you don't beat me. ...I'll say a *Hail Mary*. ..." (82). The only salvation for the little boy is that he can say a "*Hail Mary*" for Farrington. Through the domestic violence, Farrington is participating in a vicious social cycle that keeps the working middle class under the power of

the church to produce a national identity. The masculinity Farrington seeks to have is defined by colonial terms, strengthened by the Catholic Church and therefore cannot progress and leads the next generation down the same path.

Haunted by the Dead: Gabriel in Dublin

In “The Dead,” Gabriel Conroy is faced with the presence of the past that is trying to shape the future. With challenges to his own identity as an Irish man, the dead threatens to reawaken and to challenge Gabriel on terms of his superiority. Joyce demonstrates problems within Ireland as a country and aspiring nation that relies on an imagined historical past. The party at Julia and Kate Morkan’s house encompasses the artistic life of Dublin since art and culture are the main topics of conversation. Through the forced and repeated traditions at the party, Joyce illustrates divisions and aspects within Irish culture that are placing limitations on the country from becoming apart of the modern world. Europe and the west in general are becoming modernized, while people of Ireland are stuck in a perpetual cycle of the same traditions with no movement and a push towards regression by a new generation. As a character who values the modern appeals of Europe, Gabriel has left Ireland and has gotten a job writing a column in a London paper. Unlike Gallaher in “A Little Cloud”, Gabriel’s own voice is being printed into the paper and his identity as being an Irish man in London is recognized through this. While Gabriel is the hope for Ireland, he feels the threat of emasculation from Molly Ivers, a woman rival, and Gretta’s true love Michael Fury both of who are representations of the past. At the end of the novel, Gabriel feels he must be a man that respects the past, but gestures towards a future. The potential he believed in to gain his masculine identity outside of the colonial bind is

fading and he must reconsider his position in Ireland because there the snow falls on everyone and he cannot remain linked to the past, but must step out into the present.

While the dance appeals to the culture of Ireland, the Morkans as matriarchs are not the right people to be at the head of Irish tradition and to represent Ireland. With the lack of progression of the party, Gabriel's aunts are old and unmarried women who rely on the traditions of Ireland and too remain in the same lack of progression as the party. Instead of women who would promote Irish culture without the colonial relationship, Gabriel's aunts accept their positions within the bind. Aunt Julia is described as having "the appearance of a woman who did not know where she was or where she was going" (155). She is lost and is unaware of her own identity. As one of the heads of the household, Aunt Julia is a failing leader who cannot give good direction for the rest of the family since she does not have a clear identity of herself. Similarly, Aunt Kate's "face, healthier than her sister's, was all puckers and creases, like a shrivelled red apple, and her hair, braided in the same old-fashioned way" (155-156). Aunt Kate is trapped within the old fashioned ways of Ireland. These woman are matriarchs of the family, but they are "old-fashioned," "shrivelled," and are unaware of what is happening around them. They are fixed in the colonial dynamic of Ireland and accept their positions.

The nationalist character, Molly Ivers, emasculates Gabriel, the modern figure of the story. Joyce wants Ireland to become a nation within the modern world to escape from the colonial power structure and to do that, Ireland needs a masculine identity. Promoting isolation from the modern world, Molly Ivers believes that only through remaining rooted in Irish culture will Ireland be able to become free of the colonial relationship. These opposing viewpoints of Ireland's future become apparent between Molly and Gabriel. At the party, Molly and Gabriel share a dance, in which Molly Ivers represents the nationalism of Ireland and challenges Gabriel

about his being a figure outside of Ireland. Critical of Gabriel's writings in "The Daily Express," which was a known adversary of Irish independence from England, she accuses him of being a "West Briton" (165). Expressing her opinion about him, she says, "Well, I'm ashamed of you... To say you'd write for a rag like that" (163). Instead of recognizing that he was able to gain an identity outside of Ireland, Molly believes that what Gabriel is doing submits Ireland to Britain and follows in the colonial relationship. In thinking of what Molly has accused of him, Gabriel believes "she had no right to call him a west Briton before people, even in joke. She had tried to make him ridiculous before people, heckling him and staring at him with her rabbit's eyes" (165). Gabriel feels that she has threatened his masculinity in front of the party. He feels uncomfortable in her eyes because he is forced to question his own identity and see that "he is as trapped as his fellow Dubliners" (Bulson 45). He is "sick of my own country," but cannot leave it (Joyce 165). She says to Gabriel, "Come, we cross now" suggesting that she is aware of the power she holds over Gabriel (163). She is leading the dance, taking away his manly position and placing herself above him. Also, they are stuck at a cross with politics that limit Ireland from progression as well. The people of Ireland need to gain a masculine national identity together, not separate.

The nationalism that Molly Ivers feel does not promote Ireland into the modern world, but relies on the imagined past history the Celtic Revival created for Ireland. Joyce connects nationalism to the new generation of Molly Ivers. By having Gabriel think of her right in the middle of his speech and then go on to discuss what is wrong with the new generation, Gabriel considers the nationalism of people like Molly to be the limit that restricts Ireland's chances of becoming modernized. Gabriel calls these "new ideas and new principles...misdirected" (177). The nationalism that people feel has been created and fabricated and does give Ireland a modern

identity. Nationalism, Joyce believes, creates isolation of Ireland from the outside world. Molly invites Gabriel to join a party that is going to the Aran Isles, which is a part of West Ireland. This is a place that represents what Ireland would have been if it had never been colonized and creates a utopia for Irish nationalism. However, Gabriel explains that he has plans to venture out of Ireland with friends. Molly considers this blasphemous. She says to Gabriel, “And haven’t you your own land to visit... that you know nothing of, your own people, and your own country?” (164-165). Molly believes that Gabriel should explore his own country rather than visiting other places and that the Irish should remain within Ireland. She places a dependence on the Irish land. In her opinion, Ireland is self-sufficient and can provide anything for its citizens in return for loyalty and accuses Gabriel of having no loyalty to his country. She is on the side of isolation of Irish culture and society from being modernized because she believes that harboring Irish culture within Ireland creates a national identity that does not need to be a modern nation. However, Joyce does not accept the nationalism they feel since it was created through an imagination. Isolation would erase the pre-existing culture Ireland had and would regress any progress towards becoming a modern nation. Nationalism bonds the experience of the past as the identity of Ireland and restricts any movement forward. In becoming a modern nation, Ireland needs to branch out into the modern world, like Gabriel, but not to be reliant on another country.

Isolation leads to devastating effects where men are haunted by the dead. The men that have come before are placed on pedestals. Michael Furey, Gretta’s first love, emasculates Gabriel. He lived in Galway, in the west, where the utopia of Ireland was supposed to be and where Molly Ivers encourages Gabriel to visit. Believing that Gretta is thinking of a future sexual encounter with him, Gabriel says, “he has felt proud and happy then, happy that she was his, proud of her grace and wifely carriage... he felt that they had escaped from their lives and duties,

escaped from home and friends and run away together with wild and radiant hearts to a new adventure”(187). Through his praise of his wife, Gabriel is able to gain confidence and a masculine sexual identity because of her longing for him that highlights his masculinity. With her, he feels that he can begin a life separate from the colonial politics of Ireland. Also, Gabriel is proud to be Irish in a way that as an Irish man he can be free to “run away...to a new adventure.” However, this masculinity he feels around Gretta is compromised when he learns that she does not feel this way about him, but about Michael. Now, “Gabriel felt humiliated” (191). His confidence is crushed,

while he had been full of memories of their secret life together, full of tenderness and joy and desire, she had been comparing him to another...He saw himself as a ludicrous figure, acting as a pennyboy for his aunts, a nervous wellmeaning sentimentalist, orating to vulgarians and idealising his own clownish lusts, the pitiable fatuous fellow he had caught a glimpse of in the mirror. Instinctively he turned his back more to the light lest she might see the shame that burned upon his forehead (191).

The ideas that had blossomed in his head about the possibilities for Gretta and him are false because she loves another man. Gabriel needs her to love him for him to have his masculinity. Without Gretta, he is reverted into a “pennyboy,” a “sentimentalist,” a “clownish,” and a “pitiable fatuous fellow” all of which threaten his masculinity. Seeing his reflection in the mirror, he is ashamed by the person he has become. Michael, even as a dead man, threatens Gabriel’s masculinity because he inspires love.

Defeated by repetitions of the past, Gabriel is left to consider the future for himself and for Ireland. Gabriel is weighed down by a past that has come back to haunt him. He is forced to reevaluate his situation in his life. Believing he was a modern man free of the entanglements of

Irish politics, Gabriel must always return to Ireland and be thrown into traditions and politics. Gabriel and “Dublin face a West which is past and future, undergoing two revivals, one involving Michael Furey, the other Molly Ivors and Irish native culture. Two versions of the dead, locked away for years, now give promise of a rebirth” (Deane 34). Both from the past, Molly Ivors and Michael Furey become the living dead. The Revival is recreating the past, bringing Celtic lore back to life, while Michael’s actions in the past haunt Gabriel and keep “the Irish language, love, [and] the idea of community” alive (35). Reflecting on Gretta’s relationship with Michael, Gabriel’s “tears gathered more thickly in his eyes and in the partial darkness he imagined he saw the form of a young man standing under the dripping tree. Other forms were near. His soul had approached that region where dwell the vast hosts of the dead” (Joyce 194). Gabriel is weeping over the shallowness of his life. Before the party, Gabriel believed that he was superior to those around him and that his success was separating him from Ireland. Now, Gabriel has been brought down to recognize that he is superficial and that he puts on a façade to promote his own modernity. However, Gabriel, through Molly Ivors and Michael Furey see that he cannot escape from the past and is still a colonial dependent. Deane argues, “with his notions of literature’s autonomy, his anxiously nursed cosmopolitanism, his refusal of his own nation and culture, Gabriel has many of the features of a colonial dependent...of whom depend upon the reawakening of a buried life to give meaning to their own” (35). Gabriel becomes a man that denounces where he is from for the sake of being a modern man, yet at the same time will never be fully accepted into the modern world because he gets meaning from his life from the nationalistic other. He defines himself against nationalism, which still causes him to rely on it for his identity. In the last scene of the story, Gabriel’s “soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all

the living and the dead” (Joyce 194). Gabriel is now looking towards his soul to guide him. He is letting what he has suppressed guide him for the future. The snow encapsulates everything in Ireland. The reader is left with an image of the living and the dead being brought together through the writing of Joyce. The dead cannot be recreated, or suppressed, but acknowledged in the quest for nationhood.

Each protagonist from “A Little Cloud,” “Counterparts” and “The Dead” are each left in a depressed, “melancholy,” state of mind where they have failed to be the men they perceived themselves to be. Both Chandler and Gabriel are left with tears of remorse over what has become of them. They grieve their lost images of themselves. Also, Farrington is depressed that he has lost his money and is not even drunk enough to forget what his day has been like. To ease his depression, he must beat his son. All of these men have failed in what they thought they desired. They see that with the way their lives are that they cannot be the men they desire to be. Each man strives towards a sexualized masculinity that makes him more like a savage than an accomplished man. Chandler wants to emulate Gallaher’s sexual prowess, which only results in anger towards his wife and child. Farrington tries to exert his sexuality over the British woman in the bar, but has his sexuality ignored by her. Finally, Gabriel misunderstands his wife’s attitude for him and realizes that his sexuality does not submit her to him. For each of these characters, their attempts to utilize their sexual dominance fail. They are acting on animalistic desires and in effect are dehumanizing them becoming more like the savage depiction of the Irish man. As shown earlier, Farrington even refers to himself as a savage. Joyce has these characters play into the British characterization of the Irish man to show them that instead of proving that they are not brutal sexualized human beings, they are solidifying that stereotype. Irish men must not try to

step from out of the feminized political position of Ireland by trying to flaunt their dominance over others. This ends up making them more dependent on their colonial status because they are defining themselves by the colonizers terms, even if they are trying to escape them. Being over-sexualized, dominant men only make them fail to be what the men they want. Joyce is showing that this masculinity only fails for them. For each of these characters, they are not left with the power they want, but are paralyzed by the failure of their dominance.

Instead of producing their own creative piece of art, the men work or evaluate on something that has been copied and not original. Both Farrington and Chandler are copiers of writing. Farrington physically makes copies, like a machine, and does not ever produce an original piece of writing. He must copy the documents he is told and can never create a original document himself. Similarly, Chandler wants to copy Browning's "melancholy" and write poetry mimicking this style. He is drawing on a British poet to create his own poetry. Even though Chandler does not ever write any of the ideas of Dublin down on paper, his inspiration is to be like someone else. Finally, although Gabriel writes for a London paper, he is writing reviews of British literature. He, too, is drawing on ideas of other authors to formulate his own. Joyce believed that aesthetics were the way towards modernity. Creating original art produces something that is Irish to share with the world and builds an Irish consciousness that is not based on the past. These men are still relying on the colonizer to define them. They each create or want to create works of writing that are constructed around the colonizer.

Joyce envisions Ireland not as an aggressor, like Britain, but as a nation that had formed new aesthetic traditions that carve out economic power. Instead of a commodified national identity, Joyce strives for Ireland to create an identity that promotes Irish culture that does not copy or recreate the past. The Irish people rely on the colonizer to define the nation instead of

defining one. Instead of commodifying an imagined past, Joyce wants art to be a representation of a modern Ireland. Producing art allows the colony to step out of the feminized position they are in where a national identity can flourish. Britain has made them a feminized body that Ireland has tried to overcome through valuing a more masculine identity. Their overcompensated masculinity has made the Irish people locked in a social cycle of failed identities where Irish men are locked into their stereotypes instead of breaking free from them. Joyce shows in "A Little Cloud," "Counterparts," and "The Dead" that masculinity fails for each of these characters to be the men they want to be.

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