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***Social Fragmentation in 'The Boarding House' (1914) by
James Joyce***

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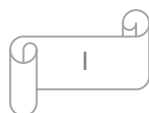
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Dedication

To those who believed in me

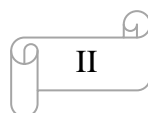
To those

who helped me through

hard times

To my family and good friends

I dedicate this work



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Also thanks to every teacher I ever had, especially those I met in the University of Dr. Moulay Taher -Saida; you consolidated me as a student and helped me to be a better person, for this am forever grateful.

Abstract

The present study aims to conduct a post structuralist analysis about one of James Joyce's short stories '*The Boarding House*' (1914) from his collection 'Dubliners'. It is about analysing characters' identities in the story through applying some of the post structuralism key concepts, the work intends to look for the social fragmentation that Mrs, Mooney has caused, and the way that she could manipulate and control people's life and their decision according her daughter's one, the realities that Joyce shows in '*The Boarding House*' stand as a mirror which reflects the struggles of the Irish society, to attain those objectives a descriptive analytical method is adopted for, in addition to that a feminist discourse and post structuralism theory are selected and adopted in the analysis.

Keywords: Dubliners; James Joyce; Post structuralism; Feminism; Social fragmentation; The Boarding House.

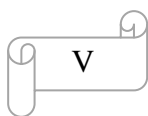


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General Introduction

Post-structuralism and social fragmentation are intertwined concepts that emerged in the 20th century, particularly in fields such as philosophy, sociology, and literary theory. Post-structuralism challenges traditional structuralist theories that aim to uncover underlying, stable meanings and structures in language, culture, and society. Instead, it emphasises the instability and multiplicity of meaning, highlighting the role of power dynamics, language, and discourse in shaping social reality.

One key aspect of post-structuralism is the idea of social fragmentation, which refers to the breakdown or disintegration of traditional social structures, hierarchies, and identities. This fragmentation can be seen in various aspects of modern society, including politics, culture, and interpersonal relationships. Post-structuralist thinkers argue that traditional social structures are not fixed or stable but are constantly in flux, shaped by power struggles, competing discourses, and diverse subjectivities.

In literature and art, post-structuralism often manifests through experimental narrative techniques, non-linear storytelling, and fragmented forms. Writers and artists may challenge conventional narrative structures and disrupt linear coherence to reflect the fragmented nature of human experience and consciousness. By doing so, they invite readers and viewers to engage with the complexities of meaning-making and interpretation in a world characterised by uncertainty and contingency.

Overall, post-structuralism and social fragmentation offer critical lenses through which to analyse and understand the fluid, contingent nature of contemporary society and culture. They encourage us to question dominant narratives, challenge power dynamics, and recognise the diversity of perspectives and experiences that shape our understanding of the world.

In literature, Poststructuralists are shown in the short story *The Boarding House*, which is one of the collections of *Dubliners* written by James Joyce. In which he presents the characters of the story as escape-disabled and paralysed people when it comes to taking decisions about their own life.

This study presents *The Boarding House* as a historical and realistic short story. The language used in this story is complicated to understand.

Post-structuralism theory is a theory that came as a reaction to the structuralism; it is used as new Theory by many well-known theorists, such as Jacques Derrida, Ronald Barthes, and many more. This theory had a huge impact on the language, especially in literature, since it introduced new key concepts that made the reader of the literary work doubt and think, not just read.

Joyce believed that women were the half of the society, and he expressed his protagonist's identity and how she felt during the period that women were abused in Ireland, while social fragmentation is related in the short story *The Boarding House* to the female gender, the abuse that the protagonist was facing in her marriage made her fear the society around her, especially the other gender, in order to protect herself and her daughter.

The boarding house has a complex language, and at the same time, the post-structuralism key concepts made the reader think and doubt ideas and figure out hidden meanings, and that's one of the roles of the key concept that was hidden in the language of *The Boarding House*.

Research Questions:

- In what way does James Joy concentrate on the role of women in his work *The Boarding House*?

- How is social fragmentation presented in The Boarding House?
- what might be the ideas that relate post-structuralism key concept to The Boarding House?

Structure of the Dissertation:

This work is divided into three chapters. The first one would be about the post structuralism as theory, and as term, and as a literary movement, and it mentioned its main theorists, and key concept, and the feminist discourse. While the second chapter is about Irish history and its well-known writer, James Joyce, it gives an idea about his collection of Dubliners in general and The Boarding House in a specific way with tackling the themes of it as social fragmentation themes and the main character of the story.

The last chapter is about applying the key concepts of poststructuralism to language. fragmentation, and identity, and feminism and its main techniques in the literary work The Boarding House by James Joyce.

Methodology:

this study refers to qualitative method. In this method, there are two types that helped in gathering Data source, which are primarily secondary data sources, the first one is Dubliner's collection in general and The Boarding House in specific way by James Joyce, Meanwhile, the others data are other materials which are related to this study that will be bought from books, libraries, sites, and then it is analysed.

***CHAPTER ONE:
RELATIONSHIP BETWEEN
THE POST STRUCTURALISM
AND
SOCIAL FRAGMENTATION***

1.1 Introduction

In this chapter, Post Structuralism is explained as a theory, a word, and a movement. The theorists also examined the way it challenges language, meaning, power social. Fragmentation took place in this chapter to give a clear idea about the relation between social division and poststructuralism. This chapter also deals with gender in feminist argumentation.

1.2. Post-structuralism Literature

Post-structuralism arose in the middle of the 20th century as a reaction to structuralism, which stressed the use of fixed structures to analyse language and culture. On the other hand, post-structuralism contextualises the notion of fixed meaning and emphasises the breathlessness of language and the complexity of power interactions.

Even though post-structuralism does not create literary work on its own, its theories have had a huge impact on literary theory and criticism. The movement was greatly influenced by well-known theorists like Jacques Derrida and Ronald Barthes. Post-structuralist theories have been used to analyse literature, dissecting work to expose underlying meaning, hierarchies of power, and the fluidity of language. This method has significantly changed how literature is studied and interpreted.

Furthermore, in Ronald Barthes's death of the author theory, the author ultimately decides what passage in the novel means. A structuralist would likely respond that it was the authors, as they were the ones who came up with the idea, in his famous article quote, The Death of the Author. Ronald refuted this idea, and he supported his idea by arguing about the fact that it is possible to know the intention of the author and the fact that the author cannot control audience view. As soon as the work is in the audience's hands, there is no way the

author can control the way his work can be seen. Additionally, Ronald asserts that the audience should approach literary analysis as if the author were no longer alive: “We know that to give writing its future, it is necessary to overthrow the myth: the birth of the reader must be at the cost of the death of the author.”

1.3. Poststructuralism

Structuralism emerged in France. In the 1960s as an intellectual movement. It was considered at first a philosophy movement only, yet it was much more in all fields such as literature, culture, etc. Post-structuralism is a critical theory that existed to stand against the traditions of structuralism theory. Structuralist theory thought that these systems were created by humans and did not spontaneously happen; these systems were viewed as closed self-regulation and predictable by structuralists. Because of this, structuralists contended that readers might discover the meaning of spoken and written communication, provided they were familiar with the universal system underlying narrative structures. Post-structuralism popular theorists are many, such as Jacques Derrida, Michael Foucault, and Julia Kristeva, who were at first structuralists but changed their path into post-structuralists and became also critical of their first beliefs.

Moreover, post-structuralism viewed culture as inseparable from meaning. While structuralism had viewed it as an independent one. According to Derrida, post-structuralism faces structuralism by emphasising the complex of language and culture.

Deuleuzian sense in post-structuralism is about the idea that structure can be considered as a limit of knowledge of a thing, and that limit is the evolution of

condition of a thing. Deleuze's idea of poststructuralism is Nietzsche's, and it is the idea of life as the desire to have power.

Furthermore, Lyotard suggests that using the 'post' prefix implies breaking traditions and discovering new ways of living and thinking (Gandhi & Leela, 1998, 7). The term structuralism refers to the rejection of traditional modes of thought in the old academic discipline, while poststructuralism was considered a new wave of discipline.

1.4. Post-structuralism as a Theory

The simplicity of structuralism was questioned by post-structuralists. According to post structuralists, the notion that people created Language and culture implied that they were unpredictable and subject to bias.

According to post structuralist theory, it is difficult, if not possible, to define the term truth; this is due to the influence of numerous factors that make the relationship between the signifier and signified fixed then structuralism thoughts. For example: Person A might associate the signifier 'pillow' with the image of bed, sleep, comfort. While Person B might associate it with insomnia, nightmares, and fear. This different meaning from Persons A and B are based on their own experiences with the given concept," post-structuralism is not a method or a doctrine, but something like an adventure in our time." (Foucault, 1966)

This means that regardless of this method of communication, an author's intended meaning and how it will be understood by an audience can never be guaranteed.

1.5. Post Structuralism Theorists

Post-structuralism theorists believed that if a human being is looking to explain the world or his atmosphere, language is the only solution. The thinkers and theorists who came

up with this believe there are a lot, but the ones who are characterized as post-structuralists are:

1.5.1. Ronald Barthes

Ronald Barthes was originally a structuralists in 1960 yet his view had changed in 1968. In an interview he claimed that he changed his ideas saying:

In the former text [of 1966] I appealed to a general structure from which would then be derived analyses of contingent texts... I postulated the profit there would be in reconstructing a sort of grammar of narrative, or a logic of narrative (and at that period, I believed in the possibility of such a grammar — I do not wish to deny it). In *S/Z*, I reversed this perspective: there I refused the idea of a model transcendent to several texts (and thus, all the more so, of a model transcendent to every text) in order to postulate... that each text is in some sort its own model, that each text, in other words, must be treated in its difference, difference being understood precisely in a Nietzschean or a Derridean sense. (Heath et al., 1971,7)

At first, he believed in anthropology, and he supported the code's existence; for him, it was initially a sign-process explanation. For Barthes, mediators in the sign system are signified and the signifier (Prieto, 1996, 38). Later on, he rejected this sign-process belief and brought a new thought in which discourse was allowed to count as an aid to comprehension. It made discourse an official source of meaning, and codes can be involved only in some text forms.

1.5.2. Michal Foucault

Paul Michel Foucault was a French philosopher, structuralist, and post-structuralist, a writer, and a historian. One of his famous books is *The Archaeology of Knowledge* (1969), in which his main goal is to give an idea about the relation between Foucault and structuralism, in which he linked power to knowledge. Foucault's *The Archaeology of Knowledge* is a key work of poststructuralism in which he challenged traditional ideas of history and knowledge, showing a greater understanding of the importance of the way power and language shape our understanding of reality. According to Michel Power, discourse and language are the main ways to reach knowledge. For him, knowledge cannot be considered an object; it's related to culture, history, and society.

In Foucault's *Discipline and Punishment* (1975), he examined how institutions that have power and knowledge can take control of human affairs. For example, prisons can treat prisoners as alienated individuals, so they become subjects as a consequence of their behaviors. Power exists in various relationships, and whoever owns it can take the lead. From Foucault's perspective, power can create and shape identity and social realities.

1.5.3. Jacques Derrida

The first French edition of Jacques Derrida's *Of Grammatology* (Derrida, 1967) is the most obviously post-structuralist book to be taken into consideration because it's the first section extensively discussed structuralist idea of language using, among other sources, the writing of De Saussure and Jackson. However, deconstruction operates inside what it follows in *Of Grammatology*, as it does not refer to a definitive `` in the sense of challenge overcome, but instead implies something different. Structuralism remains in deconstruction, but it has been expanded upon and challenged. Derrida has mentioned: "In sum, the entire history of the concept of structure, before the rupture of which we are speaking, must be thought of as a

series of substitutions of centre for centre, as a linked chain of determination of the center." Successively, and in a regulated fashion, the centre receives different forms or names." (Derrida, 1967).

1.5.4. Gill Deleuze

Deuluzian, meaning post-structuralism, is the idea that a thing's structure can be understood as a limit of knowledge of it, and this limit is necessary for a thing to evolve and have a strong sense of life. The structure of things is a living component; it is their source of becoming and change, as well as their intensity.

Deuleuze's philosophy emphasizes that rendering something in order to replicate it is distinct, and by exhuming representation, he aims to carry out this in the thought of the pursuit of radical structuralism in an essay, in contrast to and he does this through criticizing representation and the practice of repetition, the importance of identity in philosophy, such as the concept of identity, then he stresses the inventiveness of thought in regard to the manifestations, if a different, these symptoms are determined by strong sensations nonetheless.

In the final sentences of the essay of Deuleuze on how we do recognise structuralism, he showed anger about books that clearly state the opposite of things. Regarding his support for structuralism, he writes: "structuralism and modernism in post-structuralism are inherently oppositional or against" (Stivale, 1998).

1.5.5. Jean Lyotard

Post-structuralism by Jean-François Lyotard stands out for its emphasis on art and aesthetics; he wants to bring in cultural activities, objects, and structure. Emotions are embedded into the structure, a problematic materiality, anywhere that relies on structural

detachment. Lyotard injects emotions related to art, and others feel experiences into a political action or sentiment, a linguistic choice, etc.

1.6. Poststructuralism Key Concept

the main idea of post structuralism is that the meaning is never fixed, it refused the idea of having only one meaning in the literary text, as any others theory post structuralism has a bunch of key concepts such as:

1.6.1. Language

In post-structuralism theory, language is a key concept and one of the main ideas. The Hegelian understanding that all human phenomena, throughout history, manifest and belong to a vibrant, all-encompassing system finds cavernous and thoughtful approbation in the philosophy of Martin Heidegger. “Die Sprachspricht” [language speaks], says he, capitalising on the fact that “language is the house of being; in its home man dwells those who think, and those who create with words are the guardians of this home.” (Vincent, 2001, 631) Since this concept is related to philosophy and critics of social science, according to post-structuralism, language is not the only way of communicating, yet it is a shifter and symbol system that might interact in making identities and cultures.

1.6.1.1. Discourse

Discourse is the spoken or written format that gives people the opportunity to communicate with each other. Foucault defines discourse as a tool or a system of statements in which society contacts each other (Foucault, 1980). His idea about discourse formation exists in knowledge exchanging and power in specific cases. Foucault also mentioned that the discourse is related to the practice of power in order to control the ways of representation in society. (Foucault, 1980, 52) He said, "Discussion is not once and for all subservient to power

or raised up against it, any more than silences are. We must make allowance for the complex and unstable process whereby discourse can be both an instrument and effect power, but also a hindrance, a stumbling block, a point of resistance, and a starting point for an opposing strategy.” (Foucault, 1980).

1.6.1.2. Deconstruction

Binary opposition was a significant structuralist theory. According to this idea, a text structure is made up of specific theoretical and conceptual opposites that are frequently placed in hierarchy among these binary pairs as female/male, speech/writing. “Binary oppositions are not natural and inherent in language.” (Derrida, 1967)

Post-structuralism chooses to highlight these relationships and the dependence of the dominant word on its ostensibly submissive counterparts rather than reject the idea of the intrinsic nature of the dominant relation in hierarchy. Deconstructing the underlying presumptions and knowledge system that gave the appearance of a single meaning is the only way to adequately comprehend meaning.

A close rendering of the Dylan Thomas poem “A refusal to mourn the death” by fire of a child in London”, which contains the line “after the first death there is no other”. Is this a fine illustration of this? This will appear to a deconstructionist to be quite open; there is an implied second death because there is a first death, but Thomas

contradict himself by claiming “there is no other”, in this phrase, according to constructivists, the demonstrates discontinuity “in the line. This gap highlights the “slipperiness” of the language, which prevents accurate interpretation. As a result, both the author and the reader are equally responsible for the meaning.

1.6.1.3 Destabilizing Meaning

The reader takes the role of the author as the main object of investigation in the post-structuralist method of textual analysis. Although the text itself is where this relocation has the greatest impact, it is frequently referred to as the destabilising ``of the author. Post-structuralism looks for meaning elsewhere rather than focusing exclusively on the author (e.g., readers, cultural norms, other works of literature, etc.). These alternate sources never claim to be reliable and provide no assurance of constancy. Derrida said, "There is nothing outside the context." (Derrida, 1967)

Derrida addresses the destabilising meaning: every sign is related to another sign; everything is in fact a network; and the meaning of an element can only be defined by its relation to the other elements within the network. (Derrida, 1966) which is about meaning in language and communication is dependent on how words and symbols relate to one another within a larger context or system rather than being fixed inherent in them. It implies that words or signs acquire meaning and emphasises how meaning is affected by the larger network of language and society. This idea emphasises a critical analysis of language and the possibilities for numerous interpretations and perspectives within a poststructuralist framework.

1.7. Power/knowledge

Post structuralism sees that power and knowledge are two related concepts, and they cannot be decided. Power effect on how can individuals achieve knowledge and spread it to others, it is sometimes employed as instrument of power Michel Foucault said:” power is not an institution, and not a structure; neither is it a certain strength we are endowed with; it is the name of the attributes to a complex strategic situation in a particular society.” (Prado, 1992) knowledge is not neutral by establishing what in deemed; true; and; normal; as well as by

influencing how society interprets and categorizes various facets of life, those who process knowledge can exert power over there. Foucault said about knowledge: “knowledge is not for knowing: knowledge is for cutting.” (Prado, 1992) In contrast, knowledge is created and produced through power structures, social institutions that define and spread knowledge include the state, the medical field and education. Those organizations have an impact on the knowledge that society accepts as authoritative.

1.8. Identity

Identity plays an important role in post-structuralism. Post-structuralism is a new theory for literary critics. Identity is about the new experiences of individuals and society and how they can be structured and changed through cultural and power factors.

This shed light on how identity can be changed through time and that, under the control of power and culture, the existence of the identity concept in post-structuralism is obvious in supporting other different identities and the demand for the oppression of the power system, and it also helps in understanding one another.

1.8.1 Fragmentation

Fragmentation questions the notion that people have a single, unchanging identity; instead, it contends that individuals have a variety of identities that can shift according to the situation and the social roles they play. A person might have various identities as a parent, a worker, a friend, etc.

Additionally, fragmentation acknowledges that people have overlapping, complicated identities that make them difficult to comprehend in isolation. Race, gender, sexual orientation, and other factors interact to shape identity.

1.9. The Relation Between Post Structuralism and Social Fragmentation in Literature

Post-structuralism exposes language and people who also use dialect accents or specific words in talking, as well as the existence of different identities in individual lives or in the individual identity itself, and the fact that individuals resist power, all of which can cause social fragmentation. Language as an example: using some specific words might make the receiver or others misunderstand or understand the real meaning in the wrong way, which leads to the division of society.

1.10. Feminist Discourse

Feminist discourse is the debate that is about feminist theory, beliefs, and troubles. It has a huge history dealing with gender and women's rights, and the main aim of it is to reach gender equality. Feminism is the pursuit by women of gender-neutral rights and opportunities in society, with the idea that biological sex cannot be used as a defence for oppression or subjugation. A feminist political movement that fights for such equality has emerged as a result of feminism's goal of achieving any level. Feminism first appeared officially in the 1970's, but it has been used before that time in public speech (Walters, 2005). This term "feminism" is used to present women's identity and power and the dominance of feminism all around the world.

1.10.1. Western Feminism

The late 19th century was the first genuine political movement in the western world. This movement had huge global influence during this period. At first, it was only in the US by Susan B. Anthony and Elizabeth Cady Staton as leaders of this movement, and in the UK by Emmeline Pankhurst. Later on, it emerged all around the world. Women's suffrage and their right to vote were the main troubles of this period; it sought to change laws that were related

to divorce and child custody, and the education of women was one of the important rights. Advocates argued that educated women would be more helpful in any field of life. This period was successful in obtaining women's suffrage in numerous nations and served as a demonstration of the strength of organising campaigning.

In the 1960's and 1970's, feminism was first promoted by more feminists in academia, whose primary goal, according to Dicker and Piepmeier, was "full human rights for women. Some of its central demands were equal opportunities in employment and education, access to child care and abortion, the eradication of violence against women, and the passage of the Equal Rights Amendment." (Dicker & Piepmeier, 2003). Additionally, women's home roles as wives and mothers were restricted by traditional gender roles and expectations, which feminists contested. Also, they aimed to increase women's options for personal, professional, and educational pursuits.

The concept "feminism" is used to show the control of women in the west, which also declares the presence of women all around the world. Furthermore, westerners showed a big interest in the suffering of women; their perceptions of feminism and how they addressed issues covered by it have appeared to cast westerners in the role of the white saviour.

1.11. Conclusion

This chapter examined post structuralism as a theory of literature, as a movement, and as a term. It demonstrates ideas about power, identity and discourse and other concepts as key proponents of post structuralism, it is evident that post structuralism is a potential for analysing the complexity of literature, language, and social norms. It extended to feminist discourse acknowledging the influence of western feminism within this discourse.

CHAPTER TWO
THE IRISH SOCIETY IN
THE EARLY 20 TH CENTURY

2.1 Introduction

The literary production in any nation is mainly shaped and developed by its literary figures and the literary movements it witnesses over history. This chapter is going to be divided into two parts. In the first part, we are going to present the main literary movements in Irish Literature in the early 20th century (in Ireland). Also, it will include brief notes about naturalism and modernism in the early 20th century. In the second part, let`s delve into the world of James Joyce`s Dubliners, focusing on his literary style and the intriguing short story ``The Boarding House``.

2.2 The Irish society in the early 20th century

Ireland was ruled by the British parliament in the early 20th century, and the Irish party under the rule of England was against it. The Irish people believed that their desire was to have a free nation, and the coloniser for them was the main reason for not having a developed country. All what Ireland was going through made its people paralysed in economics and in other levels of life.

Around the turn of the century, the bulk of the Irish people lived in the countryside; only a minority (30%) were found in towns. The rural lifestyle was extremely deplorable and impoverished; electricity, running water, and many other basics were absent. The conditions were also poor in major cities like Dublin; in the capital, poor housing conditions were prevalent; the expansion of filthy, crowded housing has made it the worst in Europe (history, revision 1); these factors contributed to illnesses, alcoholism, etc.

Emigration was another issue; the bad situation that Ireland was dealing with made its inhabitants think about emigrating to have opportunities and a better life. Also, also Ireland was a country that dealt with people due to their class in society: middle class, upon class, a

farmer, a smaller farmer, and the people with low class, such as farmers, had a tiny house with one bedroom and a small toilet, while the upper class had a huge fancy house with many rooms in it.

Later on, the Irish government launched a building programme in the 1930s in an effort to find remedies for the deplorable homes and imitate them to build nicer homes for the residents. People started using electricity and farming tools in the 1920s; the majority of them were farmers using rural areas and conventional methods; they were engaged in trade and business in metropolitan cities; they were split up every day; low-paid unskilled workforce like carpenters and plumbers; they received higher pay; and they participated in unions to protect their rights (Blade & John). Dublin's economy had better have been utterly paralysed up until that point, and ever since, the existing industries have been unable to hire a significant number of employers.

Furthermore, by 1900, women were considered second-class citizens; they did not have a nice situation at that time since they could not even vote. In marriage cases, their family is the one to decide for them, yet after the First World War, women had some opportunities, such as nursing. Their education was limited, but after the First World War, they could carry on their education in secondary school. It is true that they had some opportunities, but in the work field, women were getting paid less than men (Blade & John).

2.3. The Rising of Irish Literature

Given that there is no end to literature, Gywnn's statement, literature in Ireland...is regarded as a means, not an end (Tymoczko, , 1997). Apparently, "Irish literature begins with the Drapier's Letters", which are written by Maria Edgeworth. Irish writers give their works a flavour of traditional Irish existence and provide their characters with a component of the

authority's Irish selfhood. Mr. Yeats has stated that Carleton was at the beginning of contemporary Irish writing, according to Gwynn (Carleton, 1938, p. 16), while Birmingham A. George claims that ``Lever`` novels depict for us the old, hard-drinking, hard-fighting Irish man (Tymoczko, 1997).

The Irish revival gave a flame to Irish literature due to the Irish writers' ideas about questioning and looking after the loss of identity, culture, and the exploration of the value of Irish society through its inhabitants, from this perspective, later, the Irish writers used their modern life experiences in all objects—marriage, religion, etc.—as a theme of literature.

The reality and experience of the author in their daily lives inspired them to explore their experiences and emotions, including “drinking and merrymaking, including dance, sentimentality, political rebellion, humour, spirituality, passion, romance, melancholy, nationalism, and pride” (Ketsin, 2004). Many writers used their reality as a literary genre, which is called naturalism, and later it was replaced by modernism.

2.3.1. Naturalism

Webster's Dictionary gives naturalism a concise definition: A mode of thought (religious, moral, or philosophical) glorifying nature and excluding supernatural and spiritual elements close adherence to nature in art or literature, especially. in literature, the technique, chiefly associated with Zola, is used to present a naturalistic philosophy, especially. by emphasising the effect of heredity and environment on human nature and action (Webster, 1989, p. 667). Zola, a French author who wrote the book `` Le Roman expérimental `` stated that `` the goal of the naturalist novel was formalised (Marriott, 2002), and he characterised Naturalism as an evolution as opposed to a revolution in literary style. However, the roots of naturalism go back to `` Darwinism`` (Ward, 1998). This new genre quickly gained popularity; Britain and Northern Ireland are included in the entirety of Europe.

Naturalism can depict real life more accurately and vividly than actuality. According to the Glossary of Literary Terms, the 19th-century literary genre of Naturalism notes that this literary style `` is sometimes claimed to give an even more accurate depiction of life than realism. But naturalism is not only, like realism, a special selection of subject matter and a special way of rendering those materials; it is a mode of fiction that was developed by a school of writers in accordance with a particular philosophical thesis. `` (Howard, 1999).

Moreover, the realists and the naturalists don't differ all that much from one another; therefore, "like the realists, the naturalists saw sentimental and adventurous fantasy and, behind that, the genteel tradition as the main source of miasma" (Pizer, 1995, 21). Naturalism went through non-stop progress, and later on, modernism arose to replace it.

2.3.2. Modernism

European literature had new wave of literary style by the second half of the 19th century. This style emerged in a strong way, so it made the use of realism and naturalism weaker.

This trend, once referred to as; avantgarde, had a narrower connotation limited to military notions and a shorter provenance (Orton & Pollock, 1996). But over time, the phrase was considered to ``denote an idea about how art works function in connection to society and how artists evolve`` (Orton & Pollock, 1996).

Furthermore, the series of changes that took place in western culture are referred to as modernism at the turn of the century society, a rebellion against the previous literary motions, a disregard for custom, and it "questioned the artistic values of an emergent world order in which classical values were being overturned" (Marriott, 2002).

The modernists aimed to break away from the outdated, widely held beliefs that the previous ages were in power, which somewhat prevented the ink of change from creating new chapters in a book. From one perspective, modernism differs from realism. In terms of depicting reality in a way, “modernism is associated with attempts to render human subjectivity in ways more real than realism” (Katz, n.d., 20).

Additionally, many modernist authors have shared their perspectives over the years, whether it was prose or poetry. Those well-known authors gave form to their unfettered, liberated expression of actual problems, such as the sizable contemporary literary movement that retains the work of Virginia Woolf, Mina Loy, Djuna Bakers, James Joyce.

James Joyce was one of those influential personalities who had an impact on modern culture, British modernism in particular, as well as the world of literature in general.

2.4. Who is James Joyce?

James Augustine Joyce, an Irish modernist author and critic, was known widely after publishing *Dubliners*, a collection of short stories (1914). He had a lot of popular works, such as *Portrait of the Artist as a Young Man* (1916) and *Ulysses* (1922). At a young age, Joyce moved on to Europe and married Nora Banacledar. He went to many places: Trieste, Paris, and Zurich. Typically, in his work *Dubliners*, he expressed his daily life through its characters; he linked his enemies, family, and experiences with the characters of it. Joyce was served Catholic education by his parents when he was a young age (Salvagno, 2013). Joyce was known as a member of “Blessed Virgin Mary”. His bold adventures with prostitutes drove him to quit the Orthodox Catholic Church; after that, he became less religious (Salvagno, 2013). After his mother's death he became an atheist.

He had a relationship with the love of his life, Nora, and lived with her without marriage. They had two kids together, and he married Nora in the same year that his mom died. It was evident that James Joyce was the most popular atheist of his age.

Joyce saw the failure of his mother country in terms of development and the wall that faces his artistic Ambition is religious; he rebels against Irish social conventions and his country`s identity by rejecting his faith and family obligations. His goal is to convey the real character of Ireland, which is influenced by religions and cultural factors (Chayma, 2020). In fact, Joyce connects his nation`s difficulties with the issue of identity and what he likely sees as the nation`s problems with identity and paralysis.

Joyce passed away two years after the publication of his last work, *Finnegans Wake*, on January 13, 1941. He was buried in the Zurich Fluntern Cemetery

2.5. Dubliners

Dubliners is a collection of fifteen short stories written between 1904 and 1907. It is a series of stories that gives an analysis of the Irish lower class and the middle class, not only as people living in the city of Dublin but also as people who have mixed emotions. At first, *Dubliners* was only a collection of ten short stories, which are: *Ivy*, *Say in the Committee*, *Rome*, *A Painful Case*, *Case*, *Counterparts*, *An Encounter*, *The Sisters*, *Eveline*, *After the Race*, *A Mother*, and *The Boarding House*. In the end of 1905, he sent the stories as a collection to a London publisher, and then he added two other stories, *Arabi* and *Grace*. In 1906, he added *Two Gallants* and *A Little Cloud*, which he submitted to the same London publisher, Richard Grant. He added *The Dead* as a conclusion after two years of submitting the last two stories. To sum up, *Dubliners* was a try from Joyce to describe the atmosphere that he felt life in Dublin had for its people. Economic, religious, and cultural factors forced

the low-class to live. *Dubliners* is a psychologically realistic image of the real city of Dublin, and it shows how Dubliners are affected while living in it (Fargnoli & Gillespie, 2006).

2.6. Joyce's Literary Style in Dubliners

James Joyce is a Modernist writer and as a style of writing, he had distinctive and innovative writing style, in which he used symbolism, and irony, and stream of consciousness as techniques to express the life of the people in Dublin.

2.6.1. Symbolism

The technique of symbolism is frequently employed in literature to deepen the meaning, provide the reader with understanding, and enhance the literary work by invoking symbols, the use of reason as a tool for investigation, and the inclusion of a two-fold level of adding deeper meanings to their art, making it more engaging and insightful (Peake, 1977).

The use of symbolism in *Dubliners* was to express the theme of living and the dead, as well as the loss of identity. Heart of people is cold, and was to show how Irish people take a bad attitude from their colonisers and the way they give up their real behaviours. Symbolism was also used in the theme of paralysis; it shows the psychological silence of the paralysed characters. Using ``snow`` as a symbol in the short story ``The Dead`` was to show how Irish people became heartless, dead, and cold (Amir., 2015).

The title of the work ``The Dead`` was a symbol that gave an idea about the story. Despite the story's setting and the fact that most of the dialogues take place in Morkam's party, the title represents a gloom (Mohamed Kalaf, 2011, 1-36). Joyce concluded his story ``the dead`` by giving a hint regarding the story's central theme of death and darkness: people are worn out, forlorn, and dead because they are unwilling to connect with the future and are locked in the past.

2.6.2. Irony

The reality of ironic manners is embodied by irony (Vahid, 2011). Irony is used as a literary style or a technique by many modernists with different intentions. Through the collection of *Dubliners*, Joyce aims to show the reader many things that criticise the Irish community (Vahid, 2011, 255). In his short story *The Dead* Joyce, he used a funny way to talk about the city's inhabitants. The novel was about the issue of identity. Gabriel always wanted to show his culture, and he was always pretending to have a better education than the other people. Ironically, he is loyal to the coloniser since he did accept the work in "daily express".

2.6.3. Stream of Consciousness

The Stream of Consciousness technique can be characterised as an approach that allows the reader direct access to the human psyche or as the unbroken flow of ideas and awareness in the awakening mind, images, sensations, and memories in the protagonist.

The unhindered flow of consciousness is what is referred to as the stream of consciousness technique. Joyce, as a modernist, used this technique in writing *Dubliners* to provide the reader with direct access to the human psyche, or as the protagonist, the reason for using the stream of consciousness approach is to show the many flows of thoughts that can cross the character's mind.

In the short story *Eveline*, the main character Eveline had deep emotions and thoughts about her decision to leave home and start a new life with the love of her life in Buenos Aires. Her stream of consciousness reveals her internal conflict, hope, and fears as she quickly changes her thoughts, expressing the complexity of her emotions as she considers her life, family, and the possibility of a new beginning. Joyce demonstrates the way her internal

conflict ultimately influenced her decision to remain, signifying the significant role that obligation, custom, and fear played in her choice.

2.7. Themes of Dubliners

The collection addresses many themes such as marriage, social Paralysis, religion that all has a relation with social fragmentation.

2.7.1. Marriage

Marriage is the foundation of societies, but it appears that Irish literature does not value it. Take this matter into consideration. Marriage is infrequent and has a low prevalence in the modern world. For instance, Eliza and Nannie, the two sisters in the short story "The Sisters", are widowed women who share a home with their deceased brother. This pair of sisters only sees their own needs and does not take into consideration getting married or starting a family. Starting parties in the sister's house forced people to be single, and that refers to historical events in Ireland such as the Great Famine. Kennedy, due to this idea, came to the conclusion that the main reason for late marriage refers to economic issues and has nothing to do with religion (Lowe-Evans, 1989, p. 9).

In the short story "The Dead", Gabriel has two aunts who are not married; when they are old enough, there is reference to them as being married: two old women. Aunt Julia was an inch or so taller. Her hair was grey, and grey, with darker shadows, was her large flaccid face. Though she was stout in build and stood erect, her slow eyes and parted lips gave her the appearance of a woman who did not know where she was or where she was going. Aunt Kate was more vivacious. Her 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, had not lost its ripe

nut colour. (Lowe-Evans, 1989, p. 113) The absence of marriage relates to the extroverted problems that shape the norms of modern society.

2.7.2. Social Paralysis

Irish society is plagued with growing vices that are ingrained in the national psyche; they were accepted later as a normal part of life, and no one dared to discuss such repugnant practices and died to make an oblique reference to them. In Joyce's short story "Eveline," "Eveline was paralysed in her moment of making decisions even when she wanted to escape her life and start a new one far away from her, but she could not because she was paralysed, and her role in her family was one of the reasons that paralysed her, since she was the oldest sister with some little brothers and no mother to take care of them. Irish society is weakened by centuries of pointless struggle and broken treaties where individuals are paralysed and the whole downpour of issues adversely impacts the people.

2.7.3. Religion

Religion is one of the main themes among Dubliners, since Joyce himself has a full history with it. In his work "The Sisters" Joyce argued that the pope was the real sovereign of Ireland; the father, Flynn, is a priest. It was shown through the short story how he failed his religious obligations and portrayed the true situation of the Irish church.

Father Flynn is unmistakably a representation of the Catholic Church's paralysis and the negative effect it has on people, particularly children. However, there was a little boy who the priest wanted to make a copy of, and what happened later was that the little kid learned about Catholicism and religion, yet the priest influenced the boy's way of thinking and faith and made him learn by the heart the same way he did. That boy thought he had done

something dishonest, causing the nameless boy's endless repetition of events that caused global paralysis. Religion can have consequences even for priests themselves.

Using Joyce's analogy, Father Flynn and the Catholic Church are both worthless. The corrupt element is Irish Catholicism, which turns spiritually into a torture (Eskandari, 2020, p. 316).

2.8. 'The Boarding House'

It is one of the first ten short stories that Joyce has written in his collection *Dubliners*. The story offers a nuanced exploration of social norms, desire, and manipulation. The story takes place in a boarding house on Hardwicke Street in Dublin. It is about a divorced woman who decided to own that boarding house. That woman is named Mrs. Mooney. This character is the mother of Jack and Polly. On her way through her career in managing her boarding house, she named herself the lady. Polly was working in an office, but her mother asked her to help her manage the house. Since it is a boarding house, there will be men there, which leads Polly to start a secret relationship with one of those men named Mr. Doran. Polly did her best to keep her relationship secret, but her mother found out. Mrs. Mooney waited until the right moment to talk about the topic with her daughter, and that's what she did later on, in with awkward way. She also talked to the love of her life, Polly.

On one of Sunday's mornings, Mrs. Mooney decided to defend her daughter's honour and made Mr. Doran marry her, and that's a way to win her discussion with Mr. Doran. The lover of Polly was getting ready to meet the mother of Polly, which is Mrs. Mooney, to talk about his decision. He was confused. He was paralysed. Either he marries Polly and keep his reputation or he will leave with a bad reputation and no arrier. The other type of fear he had was from religion, since their religion cannot allow or accept romantic relationships outside of the marriage line. During his appointment with Mrs. Mooney Polly, he entered in a dramatic

way, threatening to end her life because of the sad situation she is living in. Mr. Doran took her to another room and tried to comfort her and make her rest, and that is what she did. Polly was having a really nice dream about her future life with her lover, Mr. Doran Intul, and her mother was calling for her to have a talk.

2.8.1. Themes of 'The Boarding House'

The Boarding House is a short story, and since it is about mental war between Mrs. Mooney and Mr Doran, it should tackle different themes that the characters in this short story must deal with.

2.8.1.1. Alienation

In The Boarding House, the themes of alienation, paralysis, and social fragmentation are shown when the story introduces Polly, a young girl who was first working as a typist in the corn-factor's office, but after her mother noticed something was happening at the office every other day, she made Polly work as a waiter of sorts at her boarding house. This is the first instance of paralysis, as she set out to do one thing but eventually returned without achieving what she set out for. This is a consequence of paralysis, as when one is paralysed, they are unable to do anything, even what they set out to do.

The consequence of this is also seen when Mr. Doran is genuinely paralysed before his meeting with Mrs. Mooney, as his religious belief held him back from continuing with this relationship, as "the priest had drawn out every ridiculous detail of the affair and in the end had so magnified his sin that he was almost thankful at being afforded a loophole of reparation." This shows the religious constraints that he had mentally put on himself, which, in a line in the poem "London" by William Blake, is described as "mind-forged manacles." This line and this particular event show us how social standards make people impose

restrictions on themselves that separate them from the rest of their community and eventually deny them the social relationships they once had.

This alienation of themselves to justify their own decisions is something that happens today and is the reason that there is a visible gap between the ordinary and the "outcasts," the people who start their own movement or idea to justify their everyday decisions, therefore alienating themselves and causing social fragmentation amongst their closest friends and family, like Mrs. Mooney's fixed, forced, and somewhat wrong opinion about the marriage between her daughter and Mr. Doran. This is the way that different perspectives and issues highlight the themes of alienation, paralysis, and social fragmentation in *Dubliners*. (Highpants,2019)

2.8.1.2. Powerlessness

The powerlessness theme in the boarding house is related to two main characters, which are Mr. Doran and Polly. Joyce explores this theme in the character of Mr. Doran. In the moment, he was thinking about what his friends and co-workers would think if they knew about his secret illegal relationship with Polly. At the moment, this character examines the meaning of powerlessness; he could not do anything about his situation, and if they knew, he wouldn't be able to convince them of the opposite. Polly is dealing with powerlessness since she said nothing or made comments about anything while her mother was forcing her to marry Mr. Doran. (The Boarding House by James Joyce, n.d.)

2.8.1.3. The Desire to Escape

This theme attached the three main characters of *The Boarding House*, Mr Doran desired to escape the situation that forced him to marry Polly while Polly desired to escape by marrying Mr Doran, who will give her the freedom from the boarding house's life. This theme according to Mrs Mooney desire or wish is to make her daughter skip marrying alcoholism,

the same as what happened to her and to escape the situation, that Mr Doran and Polly had made them risk their honour and religious traditions. (khongchiuthua, 2015)

2.8.1.4. Paralysis:

This theme was first appeared when Polly was working at the office, then after her mother seen an awkward actions, she decided to make her work at her boarding house, this show how paralyzed Polly was, Also Mr Doran was paralysed by religions since, he had a secret relationship without getting married this made Mr Doran paralysed. (Köseman, 2012, p595-596)

2.8.2. Synopsis

The Boarding House is a story from Dubliners that talks about Mrs. Mooney, who was managing a boarding house as a work for her to feed her family, which that contain her and her daughter Polly and her son Jack. Mr. Doran is a lodger who has a romantic affair with Mrs. Mooney`s daughter. After the mother found out about their relationship, she decided to protect the honour of her daughter by forcing him to marry her. The story explores many themes, such as social paralysis and manipulation, power dynamics, and religious themes, because religion does affect people`s decisions.

2.8.3. Depicting the Main Characters

The Boarding House has two main characters, which are Mrs. Mooney and Mr. Doran. Mrs Mooney A mother and the owner of the boarding house, a divorced woman who is responsible for her life and her daughter`s life, has made a smart plan to give her daughter a comfortable marriage. The character of Mrs. Mooney was kind of feminist since she was

trying to reach equal treatment. She manipulates relationships in order to serve herself and her daughter. (Dubliners Study Guide, James Joyce, n.d.) Mr Doran

Polly`s secret lover was afraid of his reputation and carrier because he was manipulated by Mrs. Mooney. He decided to marry Polly out of social necessity and fear. (Dubliners Study Guide, James Joyce, n.d.)

2.9. Conclusion

This chapter gave an idea about the life of people in Dublin through the eyes of James Joyce it had tackled different themes with different techniques of Joyce`s writing, this chapter concluded the Boarding House and gave a summary and main character. Mrs. Mooney`s strategic handling of her daughter`s situation showcases the interplay between individual desires and societal norms. This story can be seen as a microcosm of the broader themes and character studies that run throughout the entire ``Dubliners`` collection

CHAPTER THREE:
ANALYZING POST
STRUCTURALISM KEY
CONCEPT ON THE BOARDING HOUSE

3.1 Introduction

Language identity, social fragmentation, and feminism are related concepts that are being applied in one literary work. This chapter aims to analyse the role of Irish women in realising a stable sense of identity, language, and social fragmentation in the novel *The Boarding House*, written by the Irish male writer James Joyce. It sheds light on how the protagonist, Mooney, tries to present their identity in Irish society.

3.2 Production Identities in The Novel

Characterization is important in the *Boarding House*. The author described Mrs. Money as a divorced wife and a strong-willed individual in his short story. Mrs. Mooney strongly asserts her control over both her life and that of her daughter Polly. She was successful in her plans to place personality; she seems to preach gender equality, which involves simultaneously manipulating relationships in order to get rid of her daughter. The short story demonstrates how Mrs. Mooney's character is supported by her plot-related behaviours.

Mrs. Mooney, the mother of Polly and the protagonist of *The Boarding House*, serves as the protagonist of the narrative. She is a strong woman with plans to marry off her daughter. Mrs. Mooney has had to fend for herself and be cunning in order to survive as a single woman in 20th-century Ireland. "MRS. MOONEY was a butcher's daughter." (Joyce, 1914, p. 1) said Joyce while describing her; she also separated from her alcoholic husband after he attempted to attack her with a meat cleaver. Despite this, her status on the periphery of respectable society has not changed because of her essential cunning. Her boarding house residents refer to her as *"The Madame"*, which is also the name of her female brothel owner. Mrs. Mooney supports her daughter in her own practical way by ignoring her infatuation with Mr. Doran, a boarder, until she is certain she will be able to get a marriage proposal from him.

Although Mrs. Mooney has divorced as a way to get around the regal social norms that oppress so many characters in *Dubliners*, she is still bonded by them. She is unable to divorce her estranged husband because it was illegal to do so in Ireland at that time. (Joyce, 1914, p. 1) She would give him neither money nor food nor a house,, and she was forced to put so much effort into finding Polly a husband because of the limited opportunities available to women.

Marriage gives promises and gains in *“The Boarding House,”* but it also delivers captivity and tragedy. What stands out as a straightforward affair develops into a strategic game of duty and restitution. The suggestions and reservations made by Mrs. Mooney and Mr. Doran imply that marriage is more about simple emotions. Mrs

Mooney`s portrayal highlights the difficulties of being a single mother of a daughter, but the reader`s sympathy is muted by her plan to wed Polly into a higher social level. Even though Mrs. Mooney went through a tough marriage and divorce, she now goes by the questionable and her meticulous management of the house. In reality, Mrs. Mooney somewhat prostitutes her daughter; she pushes Polly so she can amuse the male residents, however innocently.

Nonetheless, naively, when a connection develops, Mrs. Mooney follows it until the most advantageous time or until she is certain that Mr. Doran, a successful clerk, will propose to Polly in order to be considered socially acceptable. In these casual love affairs, Mrs. Mooney rightly urges that men shoulder equal duty to women but also takes delight in being able to quickly get rid of her dependent daughter.

The character of Mooney, who is very protective of her rebellion daughter Polly in James Joyce's *“The Boarding House”*.shows a concept of identity with the characters

because Polly is seeing someone who resembles her grandfather, who had arranged Mrs. Mooney's marriage and turned drunk when it ended. Mrs. Mooney is extremely wary of Polly's relationship. Mrs. Mooney's horrific experience made her protective of her daughter, even if it meant showing away any men that approached her in the boarding house. Polly is more critical of her mother; she feels isolated from the outside world; she begins to act "awkwardly" around her mother; she does not turn treacherous; and she sits with Mr. Doran in secret until she has feelings for him.

Joyce, in describing Mrs. Mooney, said, "daughter. She was a woman who was quite able to keep things to herself: a determined woman". He comes across as being dictatorial in her interactions with kids, especially with her Polly, whom she decides to fire from work at a factory typist because her ex-husband used to visit Polly there. "Mrs. Mooney had first sent her daughter to be a typist in a corn-factor's office, but, as a disreputable sheriff's man used to come every other day to the office, asking to be allowed to say a word to his daughter, she had taken her daughter home again and set her to do housework." (Joyce, 1914, p. 2) Joyce wrote. This serves as an example of how our identity histories shape who we all become. Our background and the people around us influence how we become and who we are, no matter if it's our own childhood home. Whether it was the challenge we overcame or the friends we had who inspired us or taught us to never be lacking in them, we gradually developed our identities in order to become better people.

The protagonist of "The Boarding House" in Joyce's collection *Dubliners* is unmistakably Mrs. Mooney. Her concerns and actions, which are the focus of the narrative action, are first seen from her point of view. Trapped by the social norms of her time, location, and class, she makes every effort to arrange for Polly to marry Mr. Doran, in contrast to more state characters like Mrs. Mooney and her son Jack. Mrs. Mooney is a

dynamic character in her post and lets us in on her doubts and worries. Joyce's in-depth description of her internal condition and the drama in the story are driven by her actions. "She dealt with moral problems as a cleaver deals with meat, and in this case she had made up her mind" (Joyce, 1914, p. 2), he writes.

The author gives Mrs. Mooney and Mr. Doran compassion at different stages in the novel. This lacks a classic antagonist; the social trait that the protagonists are compelled to deal with in this situation could be seen as the antagonist. The expectations and viewpoints of their community are the main difficulties they encounter.

Although Polly can be seen as a significant character and even a secondary protagonist, Polly's perspective is very briefly presented in the text, much less so than Mr. Doran's perspective. Polly plays a supporting role till the very end as Mrs. Mooney tries to resolve her daughter's affair for most of the narrative. The story finishes Polly's points of view, which exposes more dynamic and depth in Polly. Joyce initially hints at first that Polly appears to be a fairly flat character, more of a type than an individual.

Despite Polly's minimal involvement in the story, Joyce portrays her dynamic figure with a rounded attitude by providing her psychological characteristics: Polly knew that she was being watched... There had been no open complicity"; (Joyce, 1914, p. 2); a complex personality ("She sang: I'm a... naughty girl"); (Joyce, 1914, p. 2); and motivation ("Polly had been made awkward [because]...she did not want to be assumed that in her naive wisdom, she had figured out her mother's motivation for being tolerant and by outlines different stages of the story's development, which are clean once Polly is removed from the typewriter.

Mrs. Mooney is aware of Dublin's rigid social norms but is willing to live outside of them because, in the early 20th century, divorce was still illegal in the city. As a result, she

seeks a separation from her boarding house and the name of the woman who runs a brothel. Mrs. Mooney appears to be a result of her will to survive as a single mother.

3.3 Fragmentation

When the story first introduced Polly, a young woman who was initially employed as a typist in the cornfactor's office but was forced to work as a sort of waiter at her boarding house by her mother after she noticed something was happening at the office every other day, The social fragmentation is demonstrated in many faces and themes in this short story. Polly was her first time to experience paralysis because she started out to complete one thing but finally came back without any. This is a result of paralysis because a paralysed person is unable to carry out even his own plans.

The result of this is also evident when Mr. Doran actually becomes disabled before meeting Mrs. Mooney, because his religious conviction prevented him from continuing with this connection as the priest had drawn out every ridiculous detail of the affair and, in the end, had so magnified his sin that he was almost thankful at being afforded a loophole of reparation. `` (Joyce, 1914, p. 4). This demonstrates the mental restrictions he had placed on himself due to his religious beliefs, as stated stated a line from William Blake's poem ``London" (Blake, 1794), mind-forged manacles." This statement from this specific incident demonstrates how social norms cause people to place limitations on themselves that isolate them from the rest of their community and ultimately rob them of the social connections they once had. The people who start their own movement or idea to justify their over day decisions alienate themselves and cause social fragmentation among their closest friends and family, like Mrs. Mooney. Fixed, forced, and somewhat incorrect opinions about the marriage between her daughter and her are something that happens today and are the reason that there is a visible gap between the ordinary and the ``outcasts``.

In "The Boarding House," the concept of alienation is explored through characters like Mr. Doran, who is placed in a lonely position as a result of Mrs. Mooney's efforts to get him to marry her daughter. Mr. Doran is compelled to wed Polly because of his alienation after hearing Polly sing "I am a naughty girl" (Joyce, 1914, p. 2). Mr

Doran desired Polly, and that is what put him in this situation with Mrs. Mooney, who is marrying her daughter. The couple's predicament is comparable to arranged marriages, which occur in some cultures in which a man and woman's parents decide who their child will marry. However, in certain situations, the youngest ordinary has the option of choosing whether or not to make that decision.

The relationship between Mrs. Mooney and her daughter was one of tension; in a specific period of the story, they barely talked to each other; they both were alienated. Joyce mentioned that: "She (Mrs. Mooney) and Polly had not spoken much during the meal. Now they would be alone, and they could talk over the matter quietly." (Dubliners Study Guide, James Joyce, n.d.)

3.4 Characterizing Feminism in the Novel

In the short story "The Boarding House," Joycean inversion of conventional gender norms is bluntly evident. The main character, Mrs. Mooney, is married to a guy who serves as her father's foreman. While running his butcher shop, she has been married to him since her father's untimely death. "But as soon as his father-in-law was dead, Mr.

Mooney began to go to the devil. He drank, plundered the till, and ran headlong into debt. It was no use making him take the pledge; he was sure to break out again a few days later.

By fighting his wife in the presence of customers and by buying bad meat, he ruined his business. One night he went for his wife with the cleaver, and she had to sleep at a neighbour`s house` (Joyce, 1914, p.

However, this marriage did not endure much longer; he started to abuse her physically and drink a lot. On top of this, his drinking and violent tendencies began to have an impact on the company. Before the consumer, he would have an affair with her while selling the sale. It vilified the business, suffering a loss and a fall, and its reputation. He would return, exhausted and intoxicated, and attack her with whatever weapon was available. She fought valiantly to protect herself from the assault; she was forced to seek refuge in the neighbour`s home to escape his brutal treatment. Mrs. Mooney had her daughter`s birth; her husband knew nothing about anything; he became more aggressive than ever before.

Later on, she had a divorce, and she opened a boarding house. She is no longer a submissive woman. She clearly reflects her act of resistance against the pre-existing gender structure for the rise of women`s emancipation in her strong will and determination to escape from him as his patriarchal boundaries and merge out for the public space.

While Joyce was describing Mrs. Mooney, he used the word ``determined woman`` in order to represent female characters like her. Mrs. Mooney was a simple example of the development of women`s positions in Ireland.

The female protagonist of the narrative makes a successful transition from the gender separation in her deceitful husband`s world of New to the destruction, exemplified by the

world of her liberation for her own independent life as well as decentring the traditional notion of masculinity, one of the men`s having a strong sense of protection and independence as property owner and breadwinner, but Mrs. Mooney, the story's female lead, exhibits all these traits of a man and ultimately succeeds in leading without relying on her male counterpart.

Instead of living the submitting life as many women in Ireland do, Mrs. Mooney fought against these beliefs and did only what she desired; she is the centre of the narrative struggles to use all the benefits and abilities that man has enjoyed for centuries. Mrs. Mooney speaks up and progresses for her own empowerment, which happens to be in opposition to all the conventional stereotypes, by way of images of free, autonomous Joyce appears to assert the ability of the Irish woman to fight back against the church and patriarchal principles and values. In the narrative, the protagonist of Joyce`s emancipated female characters, who questioned authority and took bravery to lead a self-sufficient life, breaks free from the walls of sorrow and retaliation against her husband's harsh and controlling actions, gets divorced by leaving her husband and living on her own, and frees herself from business.

``After that, they lived apart; she went to the priest and got a separation from him to care for the children.`` (Joyce, 1914, p.

She begins living independently by starting her own business, demonstrating her prince in the public sphere, which was previously closed off to women during the era of patriarchal heteronormativity. In reality, her bravery in deciding to forget marriage and live on her own upends the traditional patriarchal norms that give men the upper hand over women. She uses her influence to undermine this unbreakable chain of male dominance and make it more dynamic. Mrs. Mooney is an example of the new woman, who at first was a silent, submissive female and who became independent on her own. Mrs. Mooney is an action-

oriented mother, best seen by the manner in which she handled her daughter`s relationship with an older border of the home. Because her daughter has been tarnished, the only way she sees to make amends is through marriage. In her opinion, she deals with moral problems as a cleaver deals with meat, and in this case, she has made up her mind` (Joyce, 1914, p. 2). which distinguishes her in a male-dominated culture. She is determined to make things right and certain that she will. She is not only effective and tactile but also cunning and manipulative.

Additionally, her actions have an effect on the men in the plot as well as on her life. In addition to his fascinating portrayal of Mrs. Mooney, Joyce also makes the male in the story feel helpless, practically reversing gender norms in the process.

Mr. Doran`s background serves as a reminder of his absolute helplessness and suffering, and Mrs. Mooney`s ex-husband has lost his position of authority as a result of Joyce designating him as a sheriff`s man. He is utterly disillusioned with his lot in life, a situation that is frequently attributed to women like Mrs. Mooney, who sees marriage as materialistic and a way to get rid of her daughter. Mr. Doran is discouraged by the idea of being duped into marriage. Instruct Mr. Doran that:`` Once you are married, you are done for" (Joyce, 1914, p. 5). Therefore, he desperately wants to escape his trap. However, he knows that he must give in, and We`d Polly is at risk of losing his job and causing a scandal. He`s now helpless since a woman has defeated him.

Mr. Doran, being pushed into a marriage, rejects the idea that men exploit women for sex and pleasure and then easily discard them when satisfied. It is vital to remember that women are only out of pain when men present a threat to them. For example, Polly`s brother does not do anything wrong; he is not punished. This is a powerful technique that enables the

reader to focus their attention on the important but subtly varied subject of feminism and women's liberation.

Furthermore, women take on stereotypically subservient roles in James Joyce's *The Boarding House*. The reader might conclude from this that Joyce is a writer who opposed feminism, but this is untrue. The role that women played in Ireland at the turn of the century is examined honestly and insightfully in the text, as he painstakingly describes the plight of women in his situation and informs his reader about women's subordinate roles. Joyce might be viewed as a writer who supports feminism. Joyce was a figure like Mrs. Mooney and Polly to combat patriarchal society. These characters are used by Joyce to explore the unfair and oppressive conditions that women were subject to at that time and to contrast the imbalanced connection between men and women. He depicts inequality using topics like the exclusion of free will and women in the workforce.

Additionally, he makes extensive use of symbols to illustrate the subordinate position that women hold in patriarchal, male-dominated society. The topic of women in the workforce, this is crucial since historically, people have thought of women as being less capable or inferior employees.

The woman in James Joyce's short story "The Boarding House" appears to be unhappy and unsatisfied with their jobs. Consider Mrs. Mooney, who has served suffering at work in the butcher shop. By beckoning with her treatment, she disrespects in front of clients, and they threaten her. Her husband must have been much more violent at home if this is what he did. "He was sure to break out again a few days after.

By fighting his wife, in the presence of customers, and by buying bad meat, he ruined his business." (Joyce, 1914, p. 1).. At work, Mrs. Mooney adopts a male persona and

takes control of every part of her life as a result of her past abuse. The feminist movement was founded to promote equality between men and women, with females adopting all the rights and authority in society. The motion is in favour of releasing women from the confines of domesticated privacy and enabling them to participate in mainstream political, economic, and social affairs in order to live an autonomous, happy, purposeful, and self-serving life. Unlike the conventional roles, which became secondary gender identities, Such as the excellent representation of women as independent, rebellious, and assertive. The emerging theme of twentieth-century literature was modern works. The problem of gender was sparked by the advent of new women since it dissected newly formulated gendered ideas and established conventional roles and practices.

3.5. Shaping Language in the Novel 'The Boarding House' to Mooney's

The language that is used in the literary work "The Boarding House" by James Joyce is complicated, yet it has hints that help the reader understand. Joyce used a unique technique in writing this work, such as the binary oppositions, which are used in order to create tension in the character's life for the reader. Joyce used "manipulations. "innocence" in order to describe Mrs. Mooney's identity. Even though she was a relationship manipulator since she played with the thoughts of both her daughter and Mr. Doran to make them get married, she was playing innocent because, for her, she only wanted what was good for both of them. "Freedom" vs. "confinement" This explains the situation of Mr. Doran. He has been under the control of Mrs. Mooney, but he wishes to be a free man like the old days. His main desire is only to escape this situation.

In a part of Mrs. Mooney's position in the novel, she was sure and confident in winning the conflict that was between her and Mr. Doran. The idea of winning may

implicitly indicate Doran's yielding to the madame's decision, but it also represents the conflict between the coloniser and the colonised. This is where Joyce used explicit fragments to show that the text has more than one meaning.

Additionally, his long years of service are gone for nothing! All his industry and diligence were thrown away! As a young man, he had sown his wild oats, of course.

He had boasted of his free-thinking and denied the existence of God to his companions in public houses. Even though they are written in the third person and not accompanied by adverbs, the aforementioned passage, for instance, captures Mr. Doran's idea. The word choice is intended to convey the social climate and atmosphere of Dublin at the start of the twentieth century.

Metalanguage was applied by Joyce to examine the themes, the characters positions and multiple roles, and the narrative techniques. Mrs. Mooney, the protagonist, was not just a character in the short story *The Boarding House*, yet she was also a real participant who could control the events of the story and predict what would happen next; she felt sure she would win; (Joyce, 1914, p. 4). This idea was clear when she manipulated Mr. Doran to marry her daughter; she was sure she would make her daughter have a proposal from him.

3.5.1 The Use of Symbolism in 'The Boarding House'

Joyce used a special example of symbolism in literature; this tale explores mirrors. Characters that resemble mirrors have the inherent self-disclosure that comes with looking in the mirror through the novel. The author has incorporated colour symbolism. Joyce, like in his other works, has made use of both his skills as a musician and a novelist.

This take also highlights his odd love-hate connection with Dublin. A distorted image in the mirror deceives and traps the observer or reader, while an undistorted image shows the

object's genuine nature. The boarding house's proprietor, Mrs. Mooney, is a perilous reflector who treats moral issues as a cleaver treats meat." (Joyce, 1914, p. 2) She is confident in her vision and goals. She is certain that Doran and Polly slept together; she is able to carefully assess her demeanour as she gets ready to face Doran" She stood up and surveyed herself in the pier-glass. The decisive expression of his great florid face satisfied her." (Joyce, 1914, p. 4) One of the borders, Bob Doran, is described by Joyce as having trouble seeing reality clearly; he had to polish his glasses after a "mist forms on them as he is trying to shave. He went down the steps to Mrs. Mooney;"his glasses became so dimmed with moisture he had to take them off and polish them." (Joyce, 1914, p. 6);; He had attempted to shave, but his hand had been so unsteady..." (Joyce, 1914, p4). These symbols are used to describe the characters of Mr. Doran himself.

In general, the cleaver is a huge knife that the butcher used to cut bones, yet in "The Boarding House Story, it represents the resolute and imposing strength of social tyranny. Mrs. Mooney left her alcoholic husband after he went"for her with the clever one night; she was a butcher daughter and would have grown up among cleavers. Here, the cleaver represents the manner in which early 20th-century Dublin's patriarchal culture oppressed and even terrorised women. Later, when Mrs. Mooney is a single mother and a businesswoman, she learns how to take advantage of repressive social norms for her own gain while juggling moral dilemmas.

Joyce used symbolic language in many parts of his short story, The Boarding House. The Boarding House itself symbolises the life of dubliners at that time. According to Mr. Mooney, it is the hope and the place she can practice her power, and it is also the security source that will save her and her kids' lives. The residents used "the madame" to call out Mrs. Mooney as a nickname, which is a symbol of power that all the residents know Mrs. Mooney had because of her discipline and decisions. This symbol also expresses her class as a female

from the working class, which is a position that's rare for women at that time to have. The madame symbol is also about Mrs. Mooney as a controlling mother who controls and protects her kids, which is what Mrs. Mooney does.

Furthermore, the caged bird is a symbol that explains Polly's situation in all of this; she has been trapped; what she decides and what is going to happen to her next left to her mother's expectations. This symbol emphasises the theme of restricted freedom in the boarding house.

Additionally. The significance of the colour "white" in this story stands for Polly's desire to leave her current environment. Her mother subsequently tells her that Mr. Doran wants to speak to her and realises what she has been waiting for: "Her hopes and vision were so intricate that she no longer saw the white pillows on which her gaze was fixed or remembered that she was waiting for anything" (Joyce, 1914, p. 7). This particular reveal shows that the white pillow represents the main character's thousands of thoughts and imaginations. She first struggles to identify her top wishes, but when Mr. Doran shows up, she discovers what she truly wants. The colour "grey" used by Joyce to describe the moody and emotionless character Polly, and because her eyes were 'grey' and to describe her beauty, Joyce wrote, 'wrote' her eyes, which were grey with a shade of green through them, had a habit of glancing upwards when she spoke with anyone, which made her look like a little preserve Madonna". And also, he used to describe her dirty personality.

3.5.2. The Use of Imaginism in 'The Boarding House'

Imageism is used by Joyce, and that's obviously shown to the reader when Joyce describes the places and the character's physical appearance. The reader could take an image of how the characters look: "Polly was a slim girl of nineteen; she had light, soft hair and a small, full mouth." (Joyce, 1914, p. 2). After getting a dress from her mother, Polly received

a letter from the love of her life, which included a marriage proposal and escaping that boarding house together. This situation gave an image of how Polly is trapped between choosing her mother or the love of her life, Mr. Doran.

3.5. Conclusion

James Joyce`s lifetime affected his literary work since he was inspired by all that was happening to him and the people around him and their experiences. That was obviously shown. In his collection Dubliners, in which he used complex, strong language, symbolism, and imagery to define his character, Joyce also supported the role of women in his collection and clearly showed that the wrong treatment of her might lead to social fragmentation.

General Conclusion

After examining the boarding house, we conclude that it is a modern work that has new literary techniques and a new writing style, which is far from the other works of authors in that period. Joyce presented his life and the lives of the people of Dublin in his collection, *Dubliners*. It was clear that his life affected his style of writing.

From the analysis of the boarding house, it is clear to notice and remark how the world war and the colonisers affected the people's identity and beliefs, and that refers to the struggle that Ireland faced in that period. The major themes that were presented in the boarding house were alienation, powerlessness, and paralysis, which gave an idea of the hidden aspects of the colonised countries in the twentieth century.

During the analysis of *The Boarding House*, Joyce supported and gave women's gender in his literary work a powerful position that was not given to women back at that time by authors. Joyce, in his collection *Dubliners*, seeks to value women's gender by showing the pain she went through in her work. According to Joyce, the main reason for social fragmentation is the woman's gender, and that refers to the bad treatment she experiences.

After analysing the post-structuralism key concepts in the short story *The Boarding House*, it was concluded that they are related since both the work and the key concepts played with the reader's ideas and made him doubt events in the story by questioning which and who is on the right side in all of these given characters. The complex found in the short story was cleared due to the post-structuralism analysis.

As a conclusion, the main character of the boarding house is Mrs. Mooney. She is that woman who was once abused by her husband, who became an ex-husband later, and went from being a submissive wife to being an independent lady with her own business in a period of time when women like her could not even disagree on a thing. Social fragmentation is under the control of Mrs. Money since she is the owner and controller of the boarding house.

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