

## Reconstructing Identity through Remapping Dublin: James Joyce's *Heimat*

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### Abstract

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*Many modernist novelists invite the literary readers to read, interpret and decode spatially the writers' hometowns or Heimat visualized in their literary fictions. In their act of remapping the cities, the novelists construct themselves and their inner selves. They represent a set of interconnections and relationships that help themselves and every individual to construct and reconstruct his/her own national identity. Their travelling or wandering in the streets of Heimat can be considered as a sort of negotiation of the familiar spaces. Strolling in the streets of hometown paves the way for every novelist to encounter diverse aspects of life, and observe different places which provide enough motifs to formulate and reshape one's own identity. Home is, according to Paul de Man, "always also a means of leading to the observation of self" (9); it can be one source of constructing the national identity and at the same time an essential reason for the continuity of self. The quest for identity at home is an interminable attempt that James Joyce portrays in all his works, particularly in *Ulysses* (1922) and *Finnegans Wake* (1939). He imagines his Heimat, Dublin, and shows how it can be treated as a metaphorical map in which his characters begin the exploration of self or identity. This paper does not use a cartographic method, and it does not portray a scientific or objective map rather a spatial, subjective and sensational map, through which Joyce provides an aura of self-knowledge that Heimat/home might be the centre of the world.*

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**Key Words:** Remapping, *Heimat*, Self, National Identity, Self-Knowledge

### 1. Introduction

In literary works the cities stand for something other and more than themselves. Many modern novelists motivate their readers to read or interpret the cities in their novels "spatially" (Frank 9). Because they represent a network of complex relationships that help every individual to construct and reconstruct his/her own identity. The novels are those narrative tropes, textual strategies as well as visual metaphors out of which such inner representations are shown. The cities, in fact, do not mean every city rather the familiar places, such as the hometown or *Heimat*.

Home travelling or adventure in the streets of *Heimat* is also a negotiation of the familiar spaces. Such rambling in the streets of hometown paves the way for every novelist to encounter other people, their culture and places which provide indispensable motifs for constructing and reconstructing one's own identity. Home can be recognized as one source of constructing man's identity as well as an influential source of continuity in the sense of self. *De facto*, home, as Paul de Man has pointed out, "is always also a means of leading to the observation of self" (9).

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For Joyce, home foregrounds identification. One of his characteristics is to look at the world and to understand it as a unique reality. The portrayal of Dubliners in Joyce's *Dubliners* (1914) signifies his work as being about Dublin which is a city worthy of representation. Joyce's novels are metaphorical maps through which he can wander and stroll really or metaphorically, sometimes consciously and sometimes unconsciously, to shape and reshape his real self. Joyce, for instance, uses, as Jeri Johnson (2000) has pointed out, "the real names of actual pubs, restaurants, railway companies when his contracted Irish publisher for *Dubliners* demand that he do so" (201). Joyce has written to Frank Budgen: "I want to give a picture of Dublin so complete that if the city one day suddenly disappeared from the earth it could be reconstructed out of my book" (qtd. in Budgen 69).

For Joyce, besides Dublin, there may also be other places which play the role of home in his life. Thus although Paris, Trieste and Zürich may be the very interesting sites for indicating some of his desirous places, Ireland, especially Dublin, is a different place *par excellence* that has been narrated or dramatized by him constantly. Meanwhile through reconstructing these homely cities Joyce is searching for a strong national identity, by maximizing the beauties of the Irish self.

*Heimat*, as David Morley and Kevin Robins state, is about "security and belonging" (25). The questions of origin, belonging, nationality and identity are the prime notions in Joyce's mind. He remaps home, Dublin, or reconstructs self which weaves its way all through his life. He seeks primarily to collect and possess himself through shaping and reshaping his *Heimat*. He needs a new civilized identity, by which to compensate for his lack of experience; hence, he learns to gaze at something he is looking for, that is to watch the Dubliners' behaviour.

## **2. Method: Quest for National Identity**

The word 'identity' is taken from Latin '*idem*,' which is defined as 'the same.' Nicholas Bunnin and Jiyuan Yu argue that identity "has been interpreted in two ways: as singleness over time and as sameness amid difference" (325). Based on this interpretation, every person, particularly a novelist, can remain within himself in spite of many alterations; however, it is very difficult to explain how such a thing can happen. Identity may lead on to variety of questions such as the conditions of personal or individual identity. Indeed, identity as 'sameness amid diversity' raises two questions: the sameness which is shared by living at home; and questions concerning individual identity, it means the identity by which a person is himself and can be distinguished from other people of the same kind. In some cases, 'home' might give man the opportunity of an equivalence relation; i.e. at home two things are identical if every property belonging to one belongs to the other. However, identity might be considered as a relation rather than as a property and as a relation between names or signs of objects and so on.

An identity is, according to Roy F. Baumeister, "a definition, an interpretation of the self" (4). The question of identity arises because of an identity crisis which is one of the novelist's "cognitive capacities sophisticated enough to engage" in complex "self-questioning and consideration of alternatives" (Baumeister 201). Home can be recognized as the catalyst for changes in the self and therefore helps to define identity. When a novelist sees, observes or knows his hometown, the totality of his knowledge is changed hence the self becomes different. As Baumeister defines, "[s]elf-awareness is a superimposed awareness"; however, the sense of identity is not just based on "the physical self but depends on meaning" since the "meaning occurs only within a contextual network of relationships" (12, 15). This meaning is the result of the novelist's self-analysis; i.e., the novelist's self interacts with the norms, the people and different traces in his hometown at the same time. Such interactions give him a particular experience that expands his perception and transforms his pre-knowledge or pre-scribed identity.

The search for identity is the search for one's potential experience that can help man to begin progress towards realization. To seek this kind of cognition, the novelist needs to know what his potential is that can be recognized. Hence, by comparing and contrasting the people in his hometown as well as by recording their differentiations, the novelist can reach self-recognition and satisfaction.

### **3. *Dublin and Joyce: Home and Identity***

For Joyce, Dublin and home are identical with belonging, especially to his mother, as Chester G. Anderson states, Joyce's mother "remained associated in his mind with warmth, home [Dublin], fire and the Catholic faith" (12). Like Joyce, Stephen, in *Ulysses* (1922, *U*), is also preoccupied with mother, father, home, and self. In *Finnegans Wake* (1939, *FW*), Joyce speaks with the voice of Ireland, bewailing the indignities thrust upon him. His difficulty is hence his inability to recognize home when he is in it: he is in a grip of a picture akin to the fantasy of having been left as a foundling on the doorstep of his putative parents, banished for many reasons from his true, incomparably grander, home and birthplace. Joyce looks intently at home and Dublin through words and at words through his experience of the place and the world; therefore, he needs to name everything in his experience to make them eternal.

The reality of his concern in portraying home and fixing his identity can drive the readers beyond the known limits of expectation, and agitate those readers who care about Dublin into winding new stories about it out of the stories they have received. Everyone has a spiritual city and country or home where no terror and uncertainty howl and haunt. For Joyce, except in *Ulysses*, and to some extent in *Finnegans Wake*, that city or hometown was a disordered, suffering, suffocating, and stumbling Dublin whose significance and morality he never brings exactly to account. His sense of marginality, as an intellectual in that suffocating Dublin of *Dubliners*, is the reason of being removed from that centre, having an identity peripheral to the structures of privilege, being different. According to Naomi Scheman, "[p]hilosophers and academics," and I will add writers and novelists, "are privileged as *marginal*: their social location on the margin is itself a location of privilege" (390). Such privileged marginality is tangible in Joyce's pictures of home. Indeed, he desires to save his words from his self-exile, as Stanley Cavell writes "about the exile of words, and about the need to bring them home, 'shepherding' them," he adds, it "is not just our words, but our 'lives themselves [that] have to return'" (qtd. in Scheman 401).

The desire of home is hidden beyond Joyce's words when, in *Ulysses*, he says: "Remind him of home sweet home" (*U* 272), "Too dear too near to home sweet home" (*U* 278); "Ladies and gentlemen, I give you Ireland, home and beauty" (*U* 423); "Hohohohome" (*U* 562), "Hohohohohome" (*U* 563). Or in *Finnegans Wake*, he writes, "pointing to peace at home" (*FW* 374. 15); "Come into the garden guild and be free of the gape athome" (*FW* 446. 34-5).

### **4. *Joyce's Dublin and Ireland: The Centre of the World***

Homeland or *Heimat* has many significances and influences, especially in the life of every human being. Some critics consider it as a synonym for the "race (blood) and territory (soil)," some others define it as nation, family, homeland and believe in one people, one family, one homeland: belonging together, with common origins (Morley and Robins 17). The word *Heimat* is, Morley and Robins argue, "rooted in that intolerance of difference, that fear of the 'other,' which is at the heart of racism and xenophobia" (26). Imagining a home in a novelist's work, as Rosemary Marangoly George claims, is a political action like "imagining a nation"; it can be established as "a display of hegemonic power" or as "an indication of the power wielded by class, community and race" (6). *Heimat* is the essential aspect of Joyce's works, because through portraying home, he constructs, reconstructs and solidifies his own identity as well as his fictional characters' Irish identities.

By constructing hometown in his work, Joyce indicates a greater commitment to his own culture, and portrays a kind of security and belonging. He uses Dublin English throughout his work in order to celebrate the local Irish. In the seventh episode of *Ulysses*, he writes:

#### IN THE HEART OF THE HIBERNIAN METROPOLIS

Before Nelson's pillar trams slowed, shunted, changed trolley started for Blackrock, Kingstown and Dalkey, Clonskea, Rathgar and Terenure, Palmerston park and upper Rathmines, Sandymount, Green Rathmines, Ringsend, and Sandymount Tower, Harold's Cross. The hoarse Dublin United Tramway Company's timekeeper bawled them off:

—Rathgar and Terenure!  
—Come on, Sandymount Green!

Right and left parallel clanging ringing a doubledecker and a singledeck moved from their railheads, swerved to the down line, gilded parallel.

—Start, Palmerston park! (*U* 112)

In fact, by removing Dublin from its second-hand position and representing it as a city of modernity, he has shown his own sense of belonging to his hometown. As John Nash shows, his "well-known semi-autobiographical character, Stephen Dedalus, asserted that Ireland was important insofar as it belonged to him"; hence, it might be considered that from the viewpoint of his "Irish reception" Joyce was a significant novelist "insofar as he belonged to Ireland" (108). This sense of belonging frequently emphasized by him is central both to Joyce's work and the way he has been read and reread by his readers.

In his mapping and remapping of Dublin, the reader cannot find one Dublin, rather "several different Dublins" (Lyons 7) can be observed in his novels which signify distinct cultural and historical perspectives. In *Finnegans Wake*, he uses different names for Dublin: "Dyfflinarsky," "Ublanium," "Hurdlesford," "Dublin" (*FW* 13.22, 35; 14.5, 15). Portraying Dublin as a metropolitan city worthy of representation and defending his idea, Joyce, in a letter to his younger brother, Stanislaus, on 24 September 1905, writes:

When you remember that Dublin has been a capital for thousands of years, that it is the "second" city of the British Empire, that it is nearly three times as big as Venice it seems strange that no artist has given it to the world. (*L* 2: 111)

The expression "Dubliner" seems to me to have some meaning [maybe belonging and security] and I doubt whether the same can be said for such words as "Londoner" and "Parisian" both of which have been used by writers as titles. (*L* 2: 122)

In spite of the fact that "Dublin has been a capital for thousands of years" and is considered to be the "second" city of the British Empire," Joyce claims that no writer has yet presented Dublin to the world. By formulating and reformulating Dublin in his works, in fact, he steps towards the spiritual liberation of his hometown. Joyce repeatedly speaks of Dublin "as a European city" which reflects the "spheres of civilization" (Deane 41). For him, Seamus Deane states, "Dublin was the second city of the Empire, the seventh city of Christendom, the first city of Ireland; rich in history, it was now to become famous in art" (41).

Furthermore, living in self-exile strengthens his sense of belonging and nationality more than some other novelists:

His advice to every Irishman was: stay in the land of your birth and work for Ireland. Ireland, Parnell said, could not spare a single one of her sons. (*U* 595)

I belong to the *faubourg Saint-Patrice* called Ireland for short. [...] Ireland must be important because it belongs to me. (*U* 599)

Although through rejecting Joyce's power of writing, the Irish people aborted his desire of home, he reproduced Ireland and Dublin in his great masterpieces in order to resist against such an aborted desire. For instance, in *Finnegans Wake*, he sees and looks the various pictures of Ireland as well as hears the various voices of home, which is suffering from being in exile. For Joyce the history of Ireland is as vast as the history of the world, since for him home or Ireland is the world, and everything else is trivial.

After many years of self-exile in Europe, when Joyce was asked whether he would ever go back to Ireland, especially Dublin, he said: "Have I ever left it?" (Ellmann 292). This traces the everlasting presence of Dublin in the chambers of his mind. Joyce's tie to his *Heimat*, to its history and culture and to its language and myth is everywhere in his works. For instance, in *A Portrait of the Artist as a Young Man* (1916, *PAY*), he writes:

[T]he young peasant worshipped the sorrowful legend of Ireland. The gossip of his fellow-students which strove to render the flat life of the college significant at any cost loved to think of him as a young fenian. His nurse had taught him Irish and shaped his rude imagination by the broken lights of Irish myth. (*PAY* 174)

But a man's country comes first. Ireland first, Stevie. You can be a poet or a mystic after. (*PAY* 197)

Not only does "a man's country" come first, but also his *Heimat*, as he states "Dublin was a new and complex sensation" (*PAY* 60). He refers to Dublin, in *Ulysses*, more than one hundred and twenty times: "virgin Dublin" (*U* 180); "the metropolis and greater Dublin" (*U* 327); "an album of illuminated views of Dublin" (*U* 343); "Queens of Dublin Society" (*U* 440); "respectable Dublin ladies" (*U* 442); "our loyal city of Dublin" (*U* 460) to name just a few. Joyce's spatial mapping or remapping of Dublin is an attempt to chart those aesthetic moments of the hometown as human landscape to accommodate and encapsulate all his aborted needs and desires. Furthermore, he claims that "If I can get to the heart of Dublin I can get to the heart of all the cities in the world" (Ellmann 505). For him, Dublin signifies the profoundest point of his contact with his culture and his race, and at the same time, it is the centre of the world.

These references show that for Joyce Dublin is more than a place because it gives him a very fantastic and artistic impression that is homely and familiar; hence it is praised in his heart and is fixed in the phantasmagorical chambers of his mind. Through portraying Dublin in his novels, Joyce changes his hometown from a mere place to a sentimental space. In addition to Dublin and Ireland, Joyce's other homes in Paris, Trieste and Zürich may be considered as significant places and representations in constructing his identity. Confronting the people in Paris, Parisian heterogeneity was a new experience for a young man from the homogenous world of Catholic Dublin. There is, however, no other home for his words than the one he creates in and through his works. Indeed, comparing Dublin and Paris gives him a new horizon of expectations which defines and makes Paris as just a 'temporary home.'

John McCourt states, Trieste becomes Joyce's "second home," (125) "his *cittá immediata*, by an alley and detour with farecard available these getrennty years" (*FW* 228. 23-4). While addressing his friend Alessandro Francini Bruni, Joyce says "*la mia seconda patria*" (my second country)" (qtd. in McCourt 125). According to Peter Hartshorn (1997), for Joyce "Trieste was valuable as the place from which he could clearly view Dublin, the focus of his life's work" (137). Trieste, McCourt states,

bestows Joyce many crucial elements for shaping “the central characters of *Ulysses*—Leopold and Molly Bloom,” since he has found them in Trieste which is a city renowned for “its multi-cultural and multi-ethnic fabric” (132). Moreover, McCourt argues that *Ulysses* is principally a life story about “Joyce’s Dublin”; it is indeed “a cosmopolitan metropolis which resounds with echoes from all over the continent” (132). Joyce’s revitalized picture of Dublin and Ireland in his works, mainly in *Finnegans Wake*, portrays an image of a newly globalized Joyce. His hybrid image of Dublin and Ireland evokes a different vision of the global writer and suggests a universal man who has undergone a process of transculturation in the various cities in which he has stayed, and at the same time is very much at home in these adopted cities.

This English, Parisian, Italianized, Triestine, Europeanized and globalized Irishman pleased to stray into the shadows of many cultures and cities in which he lived in self-exile or home-exile for a long time. Joyce, indeed, illustrates these desired cities or second homes from within, giving a sort of moral portrait of them, immortalizing and mythologizing them in his masterpieces. Therefore his meticulous portraying of Dublin is the impact of all his aborted desires of home.

These familiar places proffer Joyce a sense of *déjà vu*. The knowledge he gains through observing *Heimat* gives him a kind of self-knowledge, and he finds that he stands in a situation of understanding the importance of being a Dubliner. Joyce gains a hybrid, multicultural and global identity, and furnishes not only his world but also the world of his characters with the variety of cultures he observes in his years of self-exile. Such a confrontation paves the way for him and his characters to experience different identities.

For Joyce, Dublin is the manifestation of all his aborted desires and identity in Ireland, since Irish people were unable to read both his works and his desires. As far as he is not considered and observed by his Irish readers and Dubliners, he toys with the desire of Dublin or hometown in his works in order to reconstruct Dublin as the centre of the world and civilization; in other words, he guides the readers through his labyrinthine map of Dublin. Through beautifying and personifying Dublin in *Ulysses* and *Finnegans Wake*, Joyce mythologizes all the lost desires and beauties of his homeland.

By portraying his experiences, Joyce records the future on the one hand and recalls the past on the other. He experiences a sense that this present moment is part of the future to which the present is nothing more than an orientation. It seems that identity, this question of past, of present and future, is “a question of memory,” in particular the “memories of ‘home’” (Morley and Robins 10). As Morley and Robins remark, *Heimat* is “a place no one has yet attained, but for which everyone yearns” (10). The German film director Edgar Reitz states, “*Heimat*, the place where you were born, is for every person the centre of the world” (qtd. in Morley and Robins 10). Home or Dublin, for Joyce, is the centre of all his desires, because it is “drenched in the longing for wholeness, unity,” as well as “integrity” (Morley and Robins 7). It is a place of communication, shared desires, memories, romantic and strong feelings. In spite of the fact that Joyce sometimes seemingly hates his homeland, he loves home, Ireland, and Dublin, more than any other place in the world. The world does appreciate Joyce for being an Irish novelist as well as for belonging to the world.

### **5. Home Travelling and Love of Heimat**

Home travelling is a form of journey considered by some novelists as a media of searching for and understanding one’s own identity; it helps some of them to reveal their understanding of themselves. Home plays a very significant role in Joyce’s life from the very childhood to adulthood. He was emphatically concerned with home travelling, in particular during his childhood. According to Anderson, even though “the three years which Joyce spent at Clongowes were valuable to him and in general he was happy there, he was also home-sick,” and as a result, he “day-dreamed about going home for holidays and speculated about who he was and what his place was in the universe” (15-16). Such feeling is portrayed in *A Portrait of the Artist as a Young Man*: an analysis of the impulses and obstacles to the

formation of Stephen's identity foregrounds the significance of his mundane travels between home and school. He struggles with competing ways of transforming the local affiliations he had lost, while being far from home, into membership in an Irish community.

If Joyce views hometown as a contradictory sign both of his aborted desire or of an ideal object constituted purely in terms of his art, then his attempt, as a lover of home who is in search of reconstructing his identity, would be justified and remain aesthetic. From the very beginning of his life, Joyce was in quest of achieving himself and his identity; hence, he identifies himself with *Heimat* and all its absence and presence, its nowhere and everywhere, its dissection and revitalization, its paralysis and beauties. As far as a lover devours every amorous system with his gaze and in it discerns the place which would be his if he was a part of that system, there is a chain of equivalences which links him to the world. What wounds Joyce is the form of his relation with Dublin and its images; however, he is an artist; and his world is in fact a world reversed, since in it each image is its own end.

He has gathered the various images of Dublin during the time of youth through wandering in the nearby streets in the north side of Dublin (14 Fitzgibbon Street, near Mountjoy Square; the parish church in Gardiner Street; the Jesuit Church of St Francis Xavier; down the Gardiner Street to the Custom House; the quays by the Liffey) while photographing everything by his inner eyes and making a skeleton map of the city in the chambers of his mind. Joyce's *flâneur*-like rambling in the streets of Dublin is not an aimless urban wandering, but affects him powerfully and transfigures his broken images of Dublin.

In spite of all contradictory pictures of Dublin in his works, "a caricature of Dublin life," "a 'chapter of moral history' of Ireland," "the spiritual liberation of my country" (Anderson 62), Joyce, consciously or unconsciously, pays renewed attention to Dublin sights and sounds, and in this way he eternalizes his hometown. As a jealous, lonely, dissatisfied and proud man with an unusually diverse and complex type of genius, as he calls himself, he identifies himself in his imaginary spiritual pictures of Dublin or *Heimat* in order to protect himself and his Irishness or Dublinness by means of his writing. Therefore, by writing *Ulysses* and *Finnegans Wake*, Ireland and Dublin become Joyce's home forever. This home is especially found after 'tunnelling' for sixteen years from every direction. He goes on digging his 'tunnel' into the mountain of human experience and self-knowledge to formulate a new identity for himself. While hearing a new voice, which tells him that home is warm, he portrays a mythic design of home.

### **6. The Sense of Belonging Thrusts upon Joyce**

For Joyce, Dublinness means representation of his artistic and aesthetic power in portraying the contradictory pictures of Dublin. As M. Malouf suggests, "Dublin as a tourist entity and as a European metropolis, derives its self-conscious identity in large part from Joyce" (qtd in Johnson 2004: 98). His novels are useful devices not merely for the exploration of his hometown but also for the representation and reformulation of his soul. His sense of Dublinness, however, does not necessarily depend on his cultural identify, rather on his multicultural identity, a sense of not being just one of 'us,' but of being one of the 'others.' In *Ulysses*, for instance, although Joyce indicates the central characters as Dubliners, Stephen Dedalus with his Greek colouring, Leopold Bloom as a Middle European, Ausrto-Hungarian, Jewish and his wife as a Mediterranean signify his multicultural characters. This heterogeneous multiculturalism refers to his own identity as a person living in exile while seeking home. Moreover, his famous international character H.C.E. "Here Comes Everybody" (*FW* 32. 18-19) signifies his concern with others in a global sense.

Joyce, according to Declan Kiberd, offers "the people a look at themselves in his nicely-polished looking-glass" (333) which is made in his artistic works. He intersperses his sense of belonging with those of his characters and paints such feeling in his spatial mapping of Dublin. Joyce's quest, for a "respectable prominently connected fellow of Iro-European ascendances with welldressed ideas" (*FW*

37. 26-7) and for “the Dublin Intelligence” (*FW* 49. 18), suggests his search for self-understanding. *Ulysses* and *Finnegans Wake* elevate all his own and his characters’ journey through Dublin “as tentative negotiations between oneself and the other” (Johnson 2004: 102). His picture of Dublin provides a series of fragments of Irish life and culture. Through negotiating Dublin’s cultural spaces and adopting “a god’s eye view of Dublin” (Kiberd 350), Joyce highlights his sense of Dublinness:

What Irish capitol city (a dea o dea!) of two syllables and six letters, with a deltic origin and a nuinous end, (ah dust oh dust!) can boost of having *a*) the most extensive public park in the world, *b*) the most expensive brewing industry in the world, *c*) the most expansive peopling thoroughfare in the world, *d*) the most phillohippic theobibbous paúpulation in the world: and harmonise your abecedeed responses? (*FW* 140. 8-14)

This question is a riddle about Dublin which naturally includes home. His picture of Dublin, Leinster, “Irish capitol city,” as “the most extensive public park,” “the most expensive brewing industry,” “the most expansive peopling thoroughfare,” and the most horse-loving god-drinking population in the world, signifies his love of homeland.

Metaphorically, identity is like an onion with different layers in which every layer covers the previous one while it is covered by the next layer; in other words, the existence of one layer depends on the existence of the other. Joyce’s mirror-like novels reflect their onion-like image or identity. His onion-like layers of thought begins with a chain of broken and distorted images of Dublin in *Dubliners* and then he improves such images to a well-organized, metropolitan, cosmopolitan and globalized picture of Dublin in *Ulysses* and *Finnegans Wake*.

Joyce energizes his identity with whatever is known and familiar, the culture where one is supposed to feel at home. His Irishness itself conveys a kind of discrimination or indicates purity of the race, personality and gentility of the Irish people, or those who are Irish, whereas the other races who are born in Ireland are not considered as pure as Irish. Such Irishness was “thrust upon” (Robinson and Andersen 27) Joyce.

Johnson (2004) has pointed out that, “the head of the Ryan Hotels claimed that Joyce was central to the contemporary marketing of Ireland [as well as Dublin] for tourism” (96). In this way, his novels provide a spatial map and route of exploration that can even be followed by the adventurous and literary tourists. Joyce symbolizes and epitomizes Ireland and Irishness, Dublin and Dublinness. Indeed, his hometown has become the literary reader’s house so much so that it becomes solid in the reader’s mind.

## 7. Conclusion

Robert Frost, in his poem “The Death of the Hired Man,” writes that ““Home is the place where, when you have to go there,/They have to take you in”” (1089, lines 122-23). Although Joyce has lived in self-exile for a long time, for him home is the place where the Irish have to take him in. What he means by home is hidden beyond the layers of meanings in his masterpieces. Joyce, spending his adult life on the continent of Europe, expresses in his fictions his sense of the limits and possibilities of the Ireland he has left behind.

His “travellingself” is trained through encountering, weaving itself into various cultures and observing different people to be “(the person whomin I now am)” (*FW* 358. 13, 484. 5). He has found that his heart is more beating for Dublin, his mother, birthplace, hometown or *Heimat*. In a letter to his friend, Arthur Power, he writes: “For myself, I always write about Dublin because if I can get to the heart of Dublin I can get to the heart of all the cities in the world” (qtd. in Deane xix). In William York Tindall’s words, “[m]odern Dublin, which with the aid of references to London, New York, Paris, and Rome becomes all the cities of the world, is [Joyce’s] achievement and his pride” (292). The climbing out of the Phoenix and the waking up of Finn in the last chapter of *Finnegans Wake*, indeed, resemble



Joyce's own waking up and prove that he loves Dublin and *Heimat* and considers it as the centre of the world.

By reading the homeland and interpreting the influences of hometown on his different soul, Joyce, indeed, discovers himself in his *Heimat*; hence, his external journeys become inward or internal voyages in search of his self. Through remapping his hometown, he confirms that city might be a common literary metaphor for seeking out one's identity or self-discovery. It is true that Joyce's works enable him to categorize his identity in such a constant interaction with settings, sights, sites, places, environments, beliefs, lives and even different people in his *Heimat*. The consequence of such a categorization is, to some extent, due to Joyce's marginal eye—his Irishness, and Dublinness. Despite his global and cosmopolitan perspective, Joyce, wittingly-unwittingly, fold or shroud himself like a mummy in his Irishness.

The question is that whether '*Heimat*' is a place of desire, a place of becoming, a place of return, a place of 'origin,' a place of pain and pleasure, a place of life and belonging, or a place of homogeneity and heterogeneity. Joyce's mapping exercise of the Dublin indicates that he remembers everything from his exilic positionality. Echoes of his identity or Dublinness are hidden beyond his heterogeneous identity. Therefore, for Joyce, home has a paradoxical significance; it is both the place of desire and return (through writing about Dublin), a place of pain and pleasure, life and belonging. Indeed, his understanding depends on his heterogeneous experience of the world, yet not on his homogenous Dublinness.

Whatever and wherever home is the novelists love it with all their heart and soul. Indeed, through their works or metaphorical maps they begin their exploration of self or identity. For Joyce, Dublin as his hometown is portrayed in his masterpieces as spatial, subjective and sensational map which provide an aura of self-knowledge or self-understanding that *Heimat* is the only unique centre of the world.

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