

Chapter Two

“After the Race” as a Fashion Show

Karl Marx claims that capitalism brings about social inequality. During the process of gaining a capitalistic profit, the lives of lower class people become merely a productive labor, while the higher class manipulates productions and distributions of all material goods. Their manipulation maps out economic life and human ideology. It is unfair that the lower cannot enjoy the economic profit, and the higher dominate the ideal and prosperous society constructed by capitalism. In this regard, Marx affirms that “the material interests of the dominant social class determine how people see human existence, individual and collective. Legal systems, for example, are not the pure manifestations of human or divine reason, but ultimately reflect the interests of the dominant...” (Selden 89). In light of Selden’s notion, in this chapter, I would like to take “fashion” to explain social inequality, especially class differentiation, in the Irish society through the discussion of Joyce’s “After the Race” in *Dubliners*.

“After the Race” is mostly discussed as a story about racial consciousness, about the competition among racers and races. The phenomenon lies in Ireland’s inaction to the Continent’s exploitation in that most people are “gratefully oppressed” (D 42) by the Continent’s wealth and industry. The ironical subaltern situation, complex and self-contradictory as it is, is shown in the Doyle family—how they culturally and politically aspire to the ruling class and how they are gratefully exploited by their Continental friends. Being simple-minded and easily used, the family’s young son is invited by their foreign friends to join the celebration after the car race probably because their little Irish money can be put into an international motor investment.¹

¹ See *Dubliners*. “Of course, the investment was a good one and Ségouin had managed to give the impression that it was by a favour of friendship the mite of Irish money was to be included in the capital of the concern” (44-45). On the other hand, in this story, the Irish people consider France, not other European countries their ally. In the real event of The Gordon Bennett Cup in 1902, A British motorist named Edge had won the race, and so the United Kingdom had the right to stage the 1903

Meanwhile, Joyce underlines the ambiguity and the insecurity of the motor investment because the same risky feeling is re-created at the end of the story when Jimmy has anticipated that “he would lose, of course” in the “terrible [card] game” (*D* 48). Undoubtedly, the friendship is tricky instead of being true. However, owing to their mutual benefits, the Continental friends and the Irish Doyles would not find faults with each other. On the contrary, in order to obtain wealth, fame and privilege in Irish society and in want of aspiring to the ruling class, this family yields obedience to the friends from the Continent.

Vincent Cheng, among many other scholars, has particularly discussed this story on racial issue: “[It] is of course a story about a race...; it is also a story about races, about the competition between races (in the popular usage at the time of ‘race’ as frequently synonymous with both ethnicity and nation)” (103). He indicates that Ireland has lost its national subjectivity under British influence. In this chapter, however, I want to look at the story from a totally different viewpoint, that is, “fashion” and see how fashion blinds Jimmy in the process of class competition. Jimmy is so fashionable a dandy that he surely has to take part in the grand occasion—the car race, which was a high fashion at that time. He thinks he has played the part well in this fashion event but actually he is trapped because of his hilarious behavior and vainglorious attitude. Jimmy does not realize that the manipulation of fashion feeds on utilitarianism and capitalism. Like Jimmy, most Irish people do not realize that the prevailing utilitarianism and the capitalism on the European continent

race. However, Edge was disqualified in 1903 race. Instead of having their sympathy go to the British motorists, the Irish thus had their sympathy go to the French motorists. This is the reason why Joyce begins the story with the French and the German motorcades but the British motorcade is not included. Joyce began the story: “...Their sympathy, however, was for the blue cars—the cars of their friends, the French” (*D* 42). Jimmy hence was especially proud of making friends with the French character, Ségouin, whom he met during a short term at Cambridge. In this story, the United Kingdom and France are regarded as the countries with higher cultures. This idea appears, for example, in Jimmy’s point of view among his friends: “Jimmy, whose imagination was kindling, conceived the lively youth of the Frenchmen (Ségouin) twined elegantly upon the firm framework of the Englishman’s (Routh) manner. A grateful image..., he thought, and a just one” (*D* 46).

has gradually eaten away Irish subjectivity and has disunited the Irish people. As a result, Ireland starts to sustain and what is worse, to suffer a class-polarized and class-differentiated society.

Living in a utilitarian and capitalistic era, people struggle to survive. Thus, the Doyles are practical enough to modify their views so as to aspire to the ruling class and to lead a better life. They are pragmatic to adapt themselves to the new and always-changing economic and political conditions. Actually, The Doyles' better-off lifestyle is the model and the dream for the Dubliners, especially for the low middle-class people presented in all the stories in *Dubliners* who are reluctant to admit that if they had the chance, they would have betrayed the old political, religious and social beliefs in order to ameliorate the poor and hopeless living conditions. In this regard, I would begin my discussion by comparing "After the Race" to a fashion show. By this comparison, I assume that the Doyle family show off their high-class fashions through the occasion in order to manifest their social position. By doing so, they have a sense of superiority over the lower people and thereby establish their own identities. On the other hand, the lower people model themselves on the Doyle "fashion" because this family does successfully climb higher up the social ladder, a mission not impossible for lower people in the future. In this part, I would use Lacan's psychoanalysis to survey the interaction between the higher and the lower.

Next, I would like to borrow Anthony Gramsci's concept of "hegemony" to explain that in spite of political menace or economic control, the Continent, especially the Great Britain, is able to exert an invisible influence on the oppressed people in Ireland. The invisible influence, according to Gramsci, is the

spontaneous consent given by the great masses of the population to the general direction imposed on social life by the dominant fundamental group; this consent is "historically" caused by the prestige which the dominant

group enjoys because of its position and function in the world of production.

(Hawthorn 117)

The hegemony is hence a paramount power imposed upon the lower through the exercise of the higher. Here, I would like to bring up an assumption that the living style of the Doyles is modeled upon Europeans who provide a “high fashion,” a marvelous and exciting living style for the Doyles to imitate. Because of this invisible fashion trend, the oppressed people such as the Doyles are willing to consent to and even to be in league with these Europeans to together maintain an uneven wealth-distributed and unjust class-divided Dublin society. Whatever happens, as long as the upper class can make and enjoy the most profits in a capital society, they are glad to play the game of fashion so as to manipulate the oppressed and the subordinate. The situation is that the Europeans take the lead in fashion and the upper-class Dubliners follow the fashion and so do the other lower classes. However, the Doyles are the only few Dubliners who can successfully enjoy a better lifestyle. For the rest of the Dubliners, fortune will never smile on them.

I. “After the Race” as a Fashion Show

In *Dubliners*, Joyce depicts groups of lower middle-class and upper lower-class people in urban life. These people have gone through spiritual and financial difficulties and they want to make more money to better their poor living conditions. Therefore, it is not surprising to find out that many characters in the stories show great admiration and jealousy toward those who are leading better lives. For example, Little Chandler in “A Little Cloud” keeps recalling the lunch-time meeting he had with Gallaher. Little Chandler remembers “eight years before he had seen his friend off at the North Wall and wished him godspeed. Gallaher had got on” (*D* 70). Also, he

admires “Gallagher’s traveled air, his well-cut tweed suit and fearless accent²... [not to mention] the great city London where [he] lived” (*D* 70). Before his meeting with Gallagher, he passed “Coreless’s,” a restaurant he had never been in.

He had never been in Coreless’s but he knew the value of the name. He knew that people went there after the theatre to eat oysters and drink liqueurs; and he had heard that the waiters there spoke French and German. Walking swiftly by at night he had seen cabs drawn up before the door and richly dressed ladies, escorted by cavaliers, alight and enter quickly. They wore noisy dresses and many wraps. Their faces were powdered and they caught up their dresses, when they touched earth, like alarmed Atalantas. He had always passed without turning his head to look. (*D* 72)

Coreless literally suggests “core less,” a place without a center. However, Chandler is drawn to the place. Even though he says he turns his head away from it, he actually lies to himself. A hint here is of a Greek myth, that of Orpheus and Eurydice. Orpheus in the end turns his head, with a terrible result, including the loss of Eurydice (Jackson 63). Joyce implies that Chandler turns his head and has seen what is going on in Coreless’s. He actually admires people who can go to Coreless’s. If only he could be one of those customers. An unreachable fascination toward high fashion makes him forget to have a practical attitude toward his average life. Another possible hint here is that Little Chandler will at last lose his wife, Annie, an embodiment of Eurydice, and leads a miserable family life.

In another case in “Two Gallants,” there is a poor slavey girl whom Corley flirts with and she caters to whatever the dandy asks for. Corley brags that “[he puts his] arm around her and squeezes her a bit that night” (*D* 50-51). According to Corley’s

² According to Jackson and McGinley’s annotation, “In *Dubliners*, accents are indicative of character and status. The euphemism for Gallagher’s scope of impudence” (62).

commentary, the slavey girl thinks Corley “a bit of class” (*D* 51). Corley knows exactly why the girl wishes to have a relationship with him because she thinks he is probably from a higher class.

Then, what is the ideal and satisfying life that these people would probably dream of in the stories? Gallaher is only well-to-do. He works at the London Press and the reason why he went to London was because he “borrowed money on all sides” (*D* 72) so that he had to leave Dublin. The slavey girl does not know the fact that Corley is simply the son of an inspector of police. He somehow makes believe that he is more culturally and financially superior. As a matter of fact, Gallaher and Corley are not really the richest type in Dublin at that time. The reason is that Joyce does not provide much obvious information about the rich in these stories. William York Tindall indicates that “the trouble seems [to be] Joyce’s unfamiliarity with the subject. Expert in the lower-middle class and the upper-lower, he had little knowledge of the upper or the lower upper, the nouveaux riches...” (23). However, if Joyce simply portrays his lower characters to the struggle of life instead of presenting the conflict and competition between the low and the high classes, *Dubliners* would not have perfectly recorded what Dubliners were like at that time. For this reason, we have to read these stories carefully and I stress that if we read them more carefully, Joyce should not have been criticized being unfamiliar with the subject of the nouveaux riches. Among these stories, one family that is the representative of the rich is the Doyle family. This family in “After the Race” can be ranked in the Irish upper class because Joyce has vividly presented many rich high-class fashions, living styles and social activities that those lower-middle and upper-lower classes can hardly dabble in.

In this chapter, the Doyle family’s life will be treated as the standard of a high-class living. First of all, I would like to take “fashion show” as a metaphor for this story. I would like to compare the event after the race to a fashion show because it

is an event for the upper class to show off what they have had toward the lower class. On the other hand, the lower watch the show to understand what the upper circle is like. The subtle relationship and feeling that both sides share are interesting and are of great significance. Because of the fashion show, an oppositional situation is built up. Thereby, a prominent social phenomenon—class differentiation in the late nineteenth century and in the early twentieth century is clearly presented in the story.

Fashion, according to my discussion in chapter one, takes place when people want to express themselves and distinguish themselves from other people in any currently accepted or popular style in any given field. In addition, any formation of fashion must come into being when it is expressive and visible. Therefore, “eyes” are the essential organs where we come to the power of fashion. If the interaction of being seen and seeing is a kind of fact in the fashion show, the Doyle family demonstrate several fashions to be seen in order to present themselves within the social context. To begin with, the car race is a fashion, a fancy sport activity at the time. The story starts with young and wealthy Jimmy Doyle, engaging in the exhibitive parade of an international motorcade. The parade itself is a form of modern fashion show, and it is especially true in the way Joyce pictures the scene. A typical modern fashion show involves commodities, sellers, show models, show director, audiences (some of them have to be buyers), a catwalk and a space for the performative event. Interestingly and coincidentally, we will find that all of these elements are present in the very first beginning of the story. Surely enough, commodities in this fashion are cars. Cars as commodities represent the latest fashion and technology. The cars are especially fashionable because they are the best-designed products from every European country. Then, I will continue with the performative space. The place is Dublin. Although Dublin is not as fashionable and advanced as cities like London or Paris, it is the greatest one in Ireland. Especially, it is the capital of the nation. Normally any fashion

show takes place in metropolises because of their efficient advertising ability and potential commercial market. As regards to the catwalk, the catwalk for the motorcade extends from “the groove of the Naas Road,” comes to a standstill at “the crest of the hill at Inchicore,” runs down Dame Street, speeds up near the Bank and at last stopped slowly at Grafton Street. The catwalk for the motorcade is winding and long. Since the race is already over, these cars valiantly and leisurely pass the spectators in the streets.

The motor fashion show opens with sightseers applauding “the cars scudding ...running evenly like pellets... [and] ...careering homeward” as if they were bringing the Continent’s “wealth and industry” (*D* 42). For most Dubliners, these cars are ambassadors who seem to bring good news into Ireland. They symbolize Continental wealth. Money will ultimately flow to Ireland to bring prosperity. One way or another, these cars will provide job opportunities³ in “this [Irish] channel of poverty and inaction” (*D* 42).

Street sightseers, who are the audiences, become merry and excited when they watch the fashion show. Although most spectators are not able to consume the commodities but they enjoy the enticing aura of the fashion marketing—advertising, selling and buying. To watch the fashion show, they identify themselves with human models and even project their desire on the catwalk, where human models are able to glamorously present the best of them in high fashion. Up to now, Lacan’s psychoanalysis best explains the spectators’ exciting sentiment. Most spectators in this car race event are common people who are in the ever-lasting quest of

³ Irishmen believed that this grand occasion provided job opportunities because a large number of constables, soldiers, workers, and officials were needed to help with the road management and construction. On the other hand, it was also hoped that the motor business, a sunrise industry, can be developed in Ireland. However, it is reported by James Fairhall that “not until 1919 would the internal combustion engine bring a measure of local prosperity to Ireland. It was then that Henry Ford, son of a Corkman, who fled to America during the great famine of the 1840’s, completed a tractor factory in Cork” (389).

self-realization. In the beginning of the quest, when everything is so unsure, it is indispensable for the a quester to identify himself with an image. Lacan's "mirror stage," when infants look at the images in the mirror to make identifications with their own images (what Lacan terms the "Ideal-I" or "ideal ego"), is parallel to the event of the motor fashion show. The common Dubliners are spectators looking at the catwalk (a substitution of the mirror) to find satisfying identifications on human models. According to Lacan, I assume that when the spectators watch the show, they are indulged in a safe imaginary world. The imaginary world has no law, language or other social symbolic orders to interfere their fantasy of weaving ideal identifiable images. These images are fashionable human models acting like upper-class celebrities and Dubliners want to be like them. In particular, on the other hand, this creation of ideal version of the selves gives impetus to the creation of narcissistic fantasy. This narcissistic fantasy repeatedly becomes one of the major flaws that common Dubliners share. Lower Dubliners have full confidence in themselves, never content themselves with the status quo and believe they can change their lives. Pathetically, they simply indulge in wishful thinking and do nothing but resent or scorn the rich. In fact, it is a kind of sour grape feeling toward the rich. Dubliners over and over again fantasize that someday they will be as fashionable and charming as those human models advertising high-class fashion and life. Nonetheless, as the fashion show ends and many other social symbolic orders re-emerge, the imaginary stage will gradually decrease its glamour though it still continues to assert its influence on Dubliners even after they enter the symbolic world. The imaginary influence is like a reminiscence that keeps haunting Dubliners to search for what they think are the best for them and keeps urging Dubliners to imitate the most fashionable human models in their society.

Some other street sightseers, though not many in number, play another important

role in the fashion show. They are buyers who are able to consume commodities in the fashion show. Even though they are from different social positions, Irish politicians and merchants, for example, one thing they have in common is that they are richer. In this motor fashion show, these buyers do not actually buy cars, they sponsor or invest the car race—in some way they spend much money to purchase this whole event in the hope to receive more in return. James Fairhall provides some useful historical facts dating back before the occurrence of the real Bennett Cup race held on July 2, 1903 from the *Irish Times*.⁴ According to the newspaper, the city has high prospect of “Ireland’s playing host to its first major automobile race” because the public voice “was advancing a popular view among Irishmen who had opinions on the race, which they saw as a source of money and prestige of Ireland” (Fairhall 387). No wonder Irish politicians and merchants are most ambitious because they believe by putting a little money in the race, they earn more in return. In this case, fame and wealth are very attractive. In the same newspaper,

the correspondent noted some “ugly corners on the route” and suggested that, since “the race...will bring many thousands of pound into the country,” it would be worthwhile if the County Councils invested money in banking or widening such points in the road and touching up the course in general. (Fairhall 387)

Furthermore, a correspondent of the newspaper further predicts the climax during the patronage of Edward VII.⁵

The race would attract people from every part of Europe, and Dublin, for a week or so. [It] would become quite a motor city. [Its] streets [would be]

⁴ See Fairhall’s notes. Fairhall says that he stumbled on two articles in the *Irish Times*—“Gordon-Bennett Motor Race,” January 17, 1903, p.7, and an untitled editorial, January 20, 1903, p.4 (396).

⁵ Edward VII was more interested in fast horses than fast autos. He did not visit Ireland for the event.

thronged with the latest specimen of English, French, German, and American motors. Huge sums of money would be laid out by all these people. (Fairhall 388)

Another editorial writer offered the same idea. He describes the race as

a magnificent advertisement for Ireland. The motor is still a luxury, and...may be said to concern the wealthy classes alone.... [These wealthy classes] represent great manufacturing agencies—the money which they would expend would necessarily be very considerable. (Fairhall 388)

With the reference of the *Irish Times*, I presume that the fictional Doyle family in *Dubliners* belong to merchants who want to gain more by putting a little money in it. In the story, “Jimmy had a respect for his father’s shrewdness in business matters and in this case it had been his father who had first suggested the investment; money to be made in the motor business, pots of money” (*D* 45).

In addition to the expectation of money, the greatest thing for the Doyle family with regard to the investment is that they can not only watch the show, but also send the family’s young son to be one of the human models on the catwalk. What a way to flaunt their financial success to Dubliners. In fact, Jimmy even becomes the ideal model to his profane fellow friends because he is merrily engaged in one of the most popular fashions at the time. To Jimmy, “[it] was pleasant after that honour to return the profane world of spectators amid nudges and significant looks” (*D* 44). Or he was most pleased when they drove down Dame Street, where “[a] little knot of people collected on the footpath to pay homage to the snorting motor” (*D* 45). Jimmy’s joy of being seen can also be understood from the perspective of Lacanian psychoanalysis. Lacanian gaze (the interaction of an object’s gazing and being gazed) is Jimmy’s desire to be appreciated by his fellow friends. That gaze results in his narcissistic fantasy in the form of showing himself through fashion. David Galeg also adopts the

Lacanian gaze to analyze fashion in Joyce's *Ulysses*. He says that "[if] the emerging individual needs a mother, fashion requires the presence of an Other—for approbation, recognition, or simply signification" (429). So does Jimmy needs to be looked at in exchange for recongition. Galef explains

Fashion extends this idea of cynosure not through clothes per se [in this case, the cars] but as that which is gazed upon. As Lacan remarks, "I see only from one point, but in my existence I am looked at from all sides" (Concepts 72).⁶ If Lacan was not explicitly talking about fashion, he should have been. Nowhere is the sense of being gazed at more evident than in a fashion show, where all eyes are directed at the model who, paradoxically, has concealed himself or herself through the medium of fashionable attire [cars]. (429)

Through fashion, Joyce exposes Jimmy's excitement of being seen. All in all, he has summarized three reasons for Jimmy's excitement. First, accompanied by the Continentals—Charles Ségouin, André Rivière, and Villona, Jimmy Doyle feels proud to be "seen by many of his friends that day" (*D* 44). It is like a declaration to the world that the upper circle of European society has opened a door for him and has welcomed him to join them. Second, "then as to the money—he really had great sum under his control" (*D* 44). Unlike many youngsters struggle to make a living, he can spend extravagantly. The last, Jimmy believes that "the investment was a good one" (*D* 44), and that he and his father can share the profit in the near future. Joyce concludes that "[r]apid motion through space elates one; so does notoriety; so does the possession of money" (*D* 44).

As for sellers in this motor fashion show, I believe they are other distinctive

⁶ Lacan, Jacques. *The Four Fundamental Concepts of Psychoanalysis*. Trans. Alan Sheridan. Ed. Jaques-Alain Miller. New York: Norton, 1981.

European competitors because they shoulder the responsibility to sell each nation's most fashionable industry and technology to the world through the operation of the car race. Don Gifford notes the purpose of the car race. He explains that "[the] basic purpose of the race was to test, to prove and to advertise automobile design and equipment" (52).

Finally, it is about the show director. I would say that the United Kingdom directs every detail of the fashion show and makes it happen to Ireland on July 2, 1903. Jackson and McGinley annotate

[The Gordon Bennett Cup] was established in 1900 as the Coupe International de l'Automobile....A British subject named Edge had won the 1902 race, so the United Kingdom had the right to stage the 1903 race. Because of Ireland's lesser density of population than England, it was chosen as the site of the road race.⁷ (*Afterword* 41)

Therefore, the United Kingdom is the greatest show director that makes whatever inconvenient in one place to make it convenient in another place. The fact is that "the gratefully oppressed" Irishmen naively deceive themselves: "England's difficulty may very well prove Ireland's opportunity" (Fairhall 389). More details about British "direction" toward Ireland domestic affairs would be discussed as British colonialism and invisible hegemony in later parts.

So far, I have compared a general public event, the car race, to a modern fashion show. At the same time, some more specific and private family activities of the Doyles can be seen as high fashions as well. Overseas education is one fashion, attending social gatherings is another and prostitution is still probably another.

Fashions in this part concern much about a father's great expectation: what a

⁷ The detail was "[t]he Westminster Parliament passed the Light Locomotives (Ireland) Act 1903, a small and temporary measure to enable the authorities to stage the race with due concern for public safety (e.g. by having the right to close roads)" (*Afterword* 41).

father could not accomplish is to be fulfilled by a son. Jimmy's father has climbed up from nothing to the owner of a chain of butcher's shops. Since he has made money, he is covertly proud of his son's excesses of fashion adoptions. As for Jimmy, he is a born dandy. He thinks that riding the fashion current and seeking acceptance from the upper circle equal to be "somebody." Hence, the whole family has to take action to prove who they are and what they have. What they do first is to travel abroad. Gina Taglieri analyzes that although Ireland is within an international arena, aching to be recognized on its own, Dubliners like the Doyle family choose to remove from native Irish society (42). "[Jimmy's father] had sent his son to England to be educated in a big Catholic college and had afterwards sent him to Dublin University (the prestigious Protestant college in Dublin with close British ties) to study law.... Then he had sent for a term to Cambridge to see a little life" (*D* 43). The father's wish seems to represent another Dubliners' high fashion of overseas education.

Another quite obvious fashion is attending upper-class social gatherings, especially those of European circles. In the middle part of the story, Jimmy goes home to dress up—he stands in the hall giving a last equation to the bows of his dress tie—because he and his party are going to dine together that evening in Ségouin's hotel. Significantly, the Doyle family are so pleased with it: "In Jimmy's house this dinner had been pronounced an occasion. A certain pride mingled with his parents' trepidation, a certain eagerness, also play fast and loose for the names of the great foreign cities have at least this virtue" (*D* 45). Jimmy's father also feels that it is a "commercial satisfaction" to "[have] secured his son qualities often unpurchasable" (*D* 45). These unpurchasable qualities to the father are business connections. Attending upper-class social gatherings may bring business contract and indeed, these Europeans, as mentioned earlier, have invited them to invest automobile industry. The father's expectation to profit from these European friends is exactly like most

Dubliners' because they expect to profit from the car race. On the other hand, learning to hold an international party from Ségouin is another unpurchasable quality to Jimmy as well. Jimmy thinks that the dinner Ségouin prepares for everyone is of "refined taste" (*D* 46). A refined taste is also an unpurchasable and essential quality in terms of being a member of upper circle. These unpurchasable qualities in some way could be regarded as fashions. Hence, at the hotel, the dinner becomes so "excellent," and "exquisite" (*D* 46) when it is filled with the fashion aura.

At last, I suspect that prostitution is also a possibility of fashion. At the end of the story, another social gathering appears. They heads for an American yacht where there is to be "supper, music, cards" (*D* 47). Villona says "with conviction: It is beautiful!" (*D* 47). What happened on the way of this beautiful night journey? When this group of dandyish people head for the yacht, they encounter Farley, the owner of the yacht. They were at the corner of Grafton Street (the street was the most fashionable one in Dublin at that time⁸) where "a short fat man was putting two handsome ladies on a car in charge of another fat man" (*D* 46). The scene seems to imply the possibility of sexual dealing, especially "given the richness or fatness of the two men. [Furthermore,] it is also significant that Farley does not accompany the ladies [home]" (Jackson 38). If these girls are not "ladies" but prostitutes, according to convention and with courtesy, Farley would have escorted them home. Instead, he joined the ride to the yacht. Joyce describes—"[But] all the men were excited. They got up on a car, squeezing themselves together amid much laughter" (*D* 47). Although Joyce does not underline many details about this encounter, he actually implies that there is, at least, one dandyish character's involvement in the fashion of prostitution. It seems that prostitution is acceptable, excusable and fashionable among dandies at that time.

⁸ See Jackson and McGinley's annotation. "Dignam's Dublin Guide (1892) describes it thus: Poverty cars not to come from the back lanes...and only the puff, powder, and shave of high society crawl along, begloved and bejeweled, with the real quality voice on" (37).

Hence, I regard prostitution as a fashion as well.⁹

Up to now, the purpose of comparing “After the Race” to a fashion show is to demonstrate the way the high classes live: what their world constructed by different fashions is like and what the most fashionable ways are to show themselves. Since Dubliners at that time “wore the mask of a capital” (*D* 46), most of them are under the influence of some prevailing fashions. Therefore, the manipulation of fashions directs people’s ideology and their ideology toward their nation, religion, economy, culture, and society will inevitably change.

II. British Colonialism and Irish Subordination

As is known to all Joycean scholars, the historical background of British governance over Ireland is always an inevitable factor to the study of his works. Among various aspects of British influences, politics and economy are the most powerful influences to the development of fashion. Since fashion formation depends on the activities of giving/buying and taking/giving, its development and trend are tremendously under the control of the nation’s political and economic policies. Fashion formation is not naturally coming into being. In one way or another, the fate of fashion hinges on the decision of man-made politics and economy. Therefore, in terms of Irish fashion, Britain’s hegemonic influence over Irish economy and politics is certainly counted in. So is the case in the analysis of fashion in “After the Race.”

Although Ireland was never legislatively a colony of Great Britain, it was somehow oppressed by British colonial rules for seven and a half centuries. According to *The Encyclopedia Americana*, it shows that “The Act of Union, which came into effect on Jan. 1, 1801, joined Great Britain and Ireland in one United Kingdom, gave Ireland a representation of 100 members in the imperial Parliament, and stipulated that Irish revenue pay two seventeenth of British imperial expenditure”

⁹ For more discussion on prostitution, I will detail it in chapter three in other stories.

(Costigan 414). Ever since then, Ireland's national policy had been legally and tightly bound to that of Great Britain. Nevertheless, the Act of Union was a failure to numerous British ministries and a disaster to Irish people. On the one hand, neither did the Union prosper Ireland's economy nor stop its civil strives. Instead, it was reported that "the result of the Union...displaced Irish political power to London, and scores of Irish landlords moved to England to be near the new set of political power" (Gifford 19). As for the Irish peasants and general populace, they did not share the possibility to enjoy the fruitful harvests of European agricultural and industrial revolutions since Ireland's border location was never an attention in Europe. Undoubtedly, to Great Britain, Ireland could hardly provide one of the major and stable financial resources. Unfortunately, on the other hand, Ireland's worn-out political, economic, social, and religious issues became officially British problems. What was most tragic to Ireland was that during 1845-1848, the Great Famine raged over Ireland. More than 750,000 Irish died from the effects of famine and more than a million emigrated overseas. Both countries managed to settle the problem but in vain.

The ultimate goal of British long-term intervention through the practice of the Union was "Anglicization."¹⁰ To Anglicize meant that Ireland had to strictly obey British policy, devote loyalty to the King and in every facet of life be in conformity with British people. The enforcement of Anglicization gradually brought Ireland's accusation against British Empire. In consequence, many Irish revolutionists rose in rebellion against the corrupt officials. Therefore, the resistance of Irish leaders to British invasion on their lands and livelihoods created a vicious cycle of rebellion, military repression, expropriation of lands in rebel territory, and the retrieving of those lands. It was not until 1922 that Ireland finally had its independence.

In addition to inevitable military repression toward rebel forces, Great Britain

¹⁰ The term is taken from *the Encyclopedia Americana* (Costigan 412).

actually tried in many ways to conciliate Irish people toward every class of people during the process of Anglicization in order not to provoke more fierce resentment and conflict. One of the ways to appease Irish people is through dollar diplomacy. To carry out the Act of Union, half of Irish Parliament members were bribed. Moreover, as mentioned above, Irish landlords were promised to move to England to be near the new set of political power. To some politicians, 100 Irish representatives in British Parliament seemed to be a good chance of getting closer to the upper circle of European society. In addition to the conciliation toward the upper political class, Irish businessmen were guaranteed with commercial benefit. In “After the Race,” Jimmy’s father,

who had begun life as an advanced Nationalist, had **modified his view** early. He had made his money as a butcher in **Kingstown** and by opening shops in Dublin and in the suburbs he had made his money many times over. He had also been fortunate enough to secure some of **the police contrasts** and in the end he had become rich enough to be alluded to in the Dublin newspapers as a merchant prince. (D 43; my emphasis.)

“Modified his view”, “Kingstown” and “the police contrasts” in fact imply inclining and subordination to British power.¹¹ The last conciliation was toward general populace and the large number of poor peasants. For example, Catholic emancipation tried to bring religious equality and the revision of the tithe system to reduce tax burden. In this way, Britain hoped to pacify the protesters with promises of the

¹¹ See *James Joyce’s Dubliners: An Illustration Edition with Annotations*. “Modified his views”: The father has become a ‘Castle Catholic’, and has clearly gone to some trouble to make Jimmy a pro-British as possible. “Kingstown”: Formally Dunleary, it was renamed in 1821 after George IV’s visit. It sounds like “King’s town”. “The police contrasts”: Providing chops for the constabulary would have been a useful source of bulk business. Mr. Doyle has changed politically so much that now feeds his former enemies. (Jackson 35-36)

freedom of religious belief and less financial burden. In addition, the petition of Home Rule was two times defeated and eventually legislated in 1914. The above accommodative measures were meant to bring reconciliation.

So far, on the account of historical presentation, the British government enforced an active and compulsive colonization to Ireland. Either by the policy of repression or conciliation, Ireland passively accepted the arrangement. Although there were a few regional protests and revolts, the reactions were not strong enough to overthrow British colonization, not to mention the fact that most of reactions were terminated. The “passive acceptance” of British governance, in other words, was the Irish “active subordination” to Great Britain. Strictly speaking, some Irish people even identified themselves with British people. In “After the Race,” the attitude and the action of the Doyle family is the best proof. Not only does the father shamelessly betray his nation, but also his son avidly follows after European fashions. To sum up, the country lacked the sense of national integrity. It is all too clear that Joyce surely would “have written [*Dubliners*] for the most part in a style of scrupulous meanness”¹² in order to “betray the soul of that [spiritual] paralysis.”

III. An Unfelt Reign: Fashion Hegemony

In addition to coerce reign over Ireland in ways of political and economic controls, British together with the Continent perhaps cause an unfelt cultural and economic revolution in Ireland. To explain the phenomenon as an unfelt reign, I mean Irishmen are not conscious of being politically repressed by the British cultural hegemony. I also infer that British sovereignty has transferred its control from

¹² In his letter dated 5 May 1906 to Grant Richards, Joyce wrote: I have written it [*Dubliners*] for the most part in a style of scrupulous meanness and with the conviction that he is a very bold man who dares to alter in the presentment, still more to deform, whatever he had seen and heard. I cannot do any more than this. (Letter II 134)

political level to living level. Either by “passive acceptance” or “active subordination,” Irish people unconsciously adapt themselves to British culture, language and lifestyle. The reason for their acceptance and subordination is simply because they want to improve living conditions and to aspire to higher classes in the society. Thus it can be seen that British colonization has overcome Ireland little by little by transferring people’s focus from international race competition to domestic class competition. Although their national awareness forces them to reject British influence, they would gradually be defeated partly because of the policy of Anglicization and partly because of their desire to lead better lives. This discrepant feeling thus becomes an agony gnawing every miserable heart.

Why were Irish people unaware of their active subordination to British control? I consider Antonio Gramsci’s theory of “hegemony” a possible answer to the question. His concept of hegemony will help us to understand its impact on fashion. Hegemony, the manipulation of human ideology in a capitalistic society is formulated by the will and for the benefit of the dominant class in a society; not by those of the subordinate:

Gramsci’s understanding of hegemony [in the realms of culture and ideology] means whereby the dominant groups in society, including fundamentally but not exclusively the ruling class, maintain their dominance by securing the “spontaneous consent” of the subordinate groups, including the working class, through the negotiated construction of a political and ideological consensus which incorporates both dominant and dominated groups. (Strinati 165)

This spontaneous consent becomes a form of unfelt reign penetrating into the everyday life of the mass population. It is a “gentle” but effective, compelling enforcement. Paul Ransome provides another comparative interpretation:

Gramsci uses the concept of hegemony to describe the various modes of

social control available to the dominant social group. He distinguishes between coercive control which is manifest through direct force or the threat of force, and consensual control which arises when individuals “willingly” or “voluntarily” assimilate the world-view or hegemony of the dominant group; an assimilation which allows that groups to be hegemonic. (150)

What Ransome defines as coercive control is close to political and military enforcement. As to the concept of consensual hegemony in culture and ideology, it can be traced back to Marx’s “superstructure level.” The superstructure level is “where we can find the political and ideological institutions, our social relations, set of ideas; our cultures, hopes, dreams and spirit. The world of souls, and souls shaped by capital” (Stillo). Continuing with Marx’s rigid system of this “one way” relation between base/economics (down) and superstructure/ideas (up) (Stillo), Gramsci puts forward that these superstructural ideologies come into effect between the dominant and the subordinate not because of compulsion and coercion on the mass population, but because of willing and voluntary cooperation and negotiation.

There is no doubt that the subordinate’s “willing” and “voluntary” cooperation and negotiation with the dominant is evident in “After the Race,” especially when it is analyzed under one of the major cultural catalogues—fashion. In the story, every upper-class fashion that I have clarified for Dubliners corresponds to Gramsci’s consensual hegemony because the prevalence and adoption of every fashion is the result of British (the dominant) influence upon Irish people (the subordinate). Cheng in “The Gratefully Oppressed: Joyce’s Dubliners” firstly uses “hegemony” to expound Irish subjection toward British colonialism:

The irony lies in the fact that “clumps of people” representing Irish poverty... “raised the cheer of the gratefully oppressed” as the cars went by: for here the colonized [the subordinate] have internalized the values of the

colonizer [the dominant], cheering the activities of the colonial masters and becoming consensual slaves, “the gratefully oppressed. (105)

In addition, I want to expand Cheng’s view on another point: this “consensual hegemony” as an unfelt reign is not only limited to British colonialism, we also need to bring Irish domestic class competition into our consideration. The “consensual hegemony” within Irish society is contained in a hierarchically-constructed pyramid. On the top of the pyramid is the European class; in the middle of it is the upper Irish class, and at the bottom is the lower Irish mass population. In “After the Race,” the Continental friends use the fantasy and the glamour of fashion as attraction to control Jimmy’s ideology. On the other hand, the same trick and ideology were played by the Doyle (as a representative of the dominant) over “the knots of gazers” (*D* 45) (as a representative of the subordinate). Hence, lower Irishmen follow up the Doyle as if they were good examples. The Doyle family has taken the car race and “after the race” as a fashion show to demonstrate what they have owned to lure the rest of the lower population. Being fashionable models, they persuade the lower that it is worthwhile to “modify” parts of them for the advantages that class assimilation or class aspiring will bring. This level of “consensual hegemony” thus changes Dubliners’ ideology of class assimilation and difference.

IV. Economic Determination: A Utilitarian Mind for Survival

Then why does this invisible “hegemony” happen between the dominant and the subordinate in “After the Race” at that time? Gramsci suggests that “subordinate groups accept the ideas, values and leadership of the dominant not because they are physically or mentally induced to do so, nor because they are ideologically indoctrinated, but because they have reason of their own” (Strinati 166).

If we trace back to the social condition in the nineteenth century Europe, we are not surprised to find that Ireland’s contradictory sentiment toward British interference

is understandable owing to the rise of capitalism and utilitarianism. It is a time when economic determination predominates over every other ideology. Firstly, capitalism plays an important role in economic determinism. There is a brief definition in *Wikipedia*:¹³

In common usage capitalism refers to an economic system in which all or most of the means of production are privately owned and operated, and where investment and the production, distribution and prices of commodities (goods and services) are determined privately in a free market, rather than by the state. In a capitalist system, capital is usually employed in the pursuit of profit.

On the other hand, Richard Hooker explains that every man in this free market has an individualistic thinking that all men are different, that society is composed of individuals who pursue their own interests and that individuals should be free to pursue their own interests/economic freedom. While others, for example, Marx, measure capitalism through class analysis—class structure of society and relations between the proletariat and the bourgeois.

Set in the context of the Industrial Revolution and European Imperialism, the times in “After the Race” well fit the above economic condition. In this period, all of the economies in the developed world are considered capitalists. The world is on the way to be integrated into a global capitalistic system, and those developing nations, like Ireland, can hardly resist capitalism and operate their economies within a globalized capitalist economy. Since people from all walks of life manage to make better lives, Irish people are no exception to pursue whatever advantageous to them. Hopefully, by depending on a greater power (i.e. Britain and other European countries), Ireland finds an access to the world of wealth.

¹³ See “capitalism” in Wikipedia: the Free Encyclopedia.

In addition to individual interest, Hooker also indicates that for better economic effects, some fundamental moral values are given up. “Economics...in other words, divorces [interests] from other concerns, such as politics, religion, ethics, etc., and treats [interests] as independent human endeavors.” In this view, what he says also precisely corresponds to Ireland’s political concession to British governance regardless of the value of patriotism.

Secondly, the rise of utilitarianism speeds up the influence of hegemony on Ireland because it successfully strengthens British and Continental colonization over Ireland. The concept of utilitarianism was firstly developed by David Hume, and Jeremy Bentham, and it is in the early nineteenth century that the concept thrives. The concept is defined in *The Penguin Dictionary of Philosophy*:

[It is] a moral theory according to which an action is right if and only if it conforms to the principle of utility.... [It is] an action conforms to the principle of utility if and only if its performance will be more productive of pleasure or happiness, or more preventive of pain or unhappiness, than any alternative. Instead of “pleasure” and “happiness,” the word “welfare” is also apt: the value of the consequences of an action is determined solely by the welfare of individuals. (Thomas Mautner)

In light of the above point of view, the European society makes the best use of Ireland out of their individual welfare. Consequently, colonialism and imperialism come into existence. Meanwhile, it is also because of utilitarianism that forces Irish people to betray their country and culture in order that they can gain the advantageous resources from the society even if the price is the loss of national subjectivity. No wonder Irish people gradually focus on domestic class competition instead of on international race competition.

Since Dublin “wore the mask of a capital” at the night in “After the Race,”

Dublin was no exception to fall into the predicament of capitalism and utilitarianism. In the very beginning of this chapter, Marx's attack on the social equality and class differentiation caused by "capital" thus is verified in this story. Common and lower Dubliners could hardly profit but be exploited. Worst of all, few of can escape from the lower circle.