



**MIMICRY AND AMBIVALENCE  
IN JAMES JOYCE SHORT STORY “THE DEAD”**

**A FINAL PROJECT**

In Partial Fulfillment of the Requirements

For S-1 Degree in Literature

In English Department, Faculty of Humanities

Diponegoro University

Submitted by:

Binsar Stefan Perwira

13020113190037

**FACULTY OF HUMANITIES**

**DIPONEGORO UNIVERSITY**

**SEMARANG**

**2018**

## **PRONOUNCEMENT**

The writer states truthfully that this project is compiled by him without taking the results from other research in any university, in S-1, S-2, and S-3 degree and in diploma. In addition, the writer ascertains that he does not take the material from other publications or someone's work except the references mentioned in bibliography.

Semarang, 28 November 2018

Binsar Stefan

## **MOTTO AND DEDICATION**

“Trust in the Lord with all your heart and lean not on your own understanding”

**(Proverbs 3: 5, Bible)**

“First they ignore you, then they laugh at you, then they fight you, then you win”

**(Mahatma Gandhi)**

“Attack if you can attack, defend if you can’t attack, flee if you can’t defend,  
surrender if you can’t flee, die if you can’t flee”

**(Sima Yi, Romance of the Three Kingdoms)**

*The final project is dedicated to the  
Lord, me, and my family*

**MIMICRY AND AMBIVALENCE**  
**IN JAMES JOYCE SHORT STORY**  
**“THE DEAD”**

Written by:

**Binsar Stefan Perwira**

**NIM. 13020113190037**

is approved by the project advisor

On 28<sup>th</sup> November, 2018

Project Advisor

Drs. Jumino, M. Lib, M. Hum

NIP. 196207031990011001

The Head of the English Department

Dr. Agus Subiyanto, M. A.

NIP. 19640814 199001 1 001

# VALIDATION

Approved by  
Strata 1 Project Examination Committee  
Faculty of Humanity Diponegoro University  
On 31 December 2018

Chair Person

Hadiyanto, S.S., M. A  
NIP. 19740725 200801 1013

First Member

Second Member

Drs. Siswo Harsono, M. Hum  
NIP. 19640418 199001 1001

Ariya Jati, S.S., M.A  
NIP. 19780228 200502 1001

Third Member

Dra. R. Aj. Atrinawati, M.Hum  
NIP. 19610101 199001 2 001

## ACKNOWLEDGEMENTS

Praise be to God Almighty, who has given strength and spirit, so this project on *Mimicry and Ambivalence in "The Dead" a Short Story by James Joyce* comes into a completion. On this occasion, the writer would like to thank all those people who have contributed to the completion of this final project.

The deepest gratitude and appreciation are extended to Drs. Jumino, M.Lib., M.Hum., the writer advisor who has given his continuous guidance, helpful correction, moral support, advice and suggestion, without which it is doubtful that this final project comes into completion.

The writer's deepest thank also goes to the following persons:

1. Dr. Redyanto Noor, M.Hum, as the Dean of Faculty of Humanities, Diponegoro University.
2. Dr. Agus Subiyanto, M.A., as the Head of English Department of Faculty of Humanities, Diponegoro University.
3. Drs. Jumino M. Lib., M.Hum, as the writer's academic advisor.
4. All lecturers of English Department, especially in Literature Section of Faculty of Humanities, Diponegoro University.
5. The writer's parents, St. B. Sagala and R. Munthe, who always lavish an endless love upon the writer.
6. The writer's brothers, Anju Sagala and Ando Sagala, thank you for being such a good brother.
7. The writer Jo March: Inri Ayu Silvya Hutabarat, for providing me with unfailing support and continuous encouragement throughout my years of study.
8. The writer's friend, Gerald Leonardo Silitonga and Ganis Hernawan, who are my first friends in the university.
9. All fellow friends of English Department 2013 for the amazing experiences, life lessons and all the fun we had in the last four years.

10. The writer's senior: Grace Pardede S. Hum, and Mika Manik S.Hum. Thank you for taking care of me both physically and mentally, you both have been like the older sister I wish I had, and for all your advice too, whether I take it or not, I still value your opinion.

11. All the members of Dead Play Society, thanks for passionate spirit in the last year, as we say let us do something, while we have the chance.

The writer realizes that this final project is still far from perfect. Therefore, he will be glad to receive any constructive criticism and recommendation to make this final project better.

Finally, the writer hopes that this final project will be useful to the reader who wishes to learn something in the review of *Ambivalence and Mimicry in James Joyce Short Story "The Dead"*.

# TABLE OF CONTENT

TITLE.....	i
PRONOUNCEMENT.....	ii
MOTTO AND DEDICATION.....	iii
APPROVAL.....	iv
VALIDATION.....	v
ACKNOWLEDGEMENT.....	vi
TABLE OF CONTENT.....	viii
ABSTRACT.....	1
CHAPTER 1 INTRODUCTION.....	2
1.1 Background of the Study.....	2
1.2 Research Problem.....	3
1.3 Purpose of the Study.....	3
1.4 Scope of the Study.....	3
1.5 Previous Study.....	3
CHAPTER 2 AUTHOR AND HIS WORK.....	4
2.1 James Joyce.....	4
2.2 Synopsis.....	5
CHAPTER 3 THEORETICAL FRAMEWORK.....	6
3.1 Intrinsic Elements.....	6
3.1.1 Character.....	6
3.1.2 Setting.....	7
3.1.3 Theme.....	7
3.2 Extrinsic Elements.....	8
3.2.1 Postcolonial.....	8
CHAPTER 4 DISCUSSION.....	10
4.1 Intrinsic Elements.....	10
4.1.1 Character.....	10
4.1.2 Setting.....	11
4.1.3 Theme.....	11
4.2 Extrinsic Elements.....	12
4.2.1 Binary Opposition.....	13
4.2.2 Mimicry.....	14
4.2.3 Ambivalence.....	16
CHAPTER 5 CONCLUSION.....	18
REFERENCES.....	19

## **ABSTRACT**

“The Dead” is a short story in *Dubliners* collection (1914). The writer chooses the story because it is rich in cultural aspects and values in society. This study aims to explain both intrinsic elements in the story and cultural influences of post colonialism as contextual analysis. Intrinsic elements analyzed in the story are characters, settings and themes. Post-colonialism will be used as contextual theory to analyze mimicry and Ambivalence reflected in the story through Bhabha’s ideas. The writer uses closed reading method and library research in analyzing the data. The results of this study are to show the reflections of Ambivalence and Mimicry, and to give a greater understanding in interpreting the story.

**Keyword:** The Dead, Dubliners, Ambivalence, Mimicry, Postcolonial

# 1. INTRODUCTION

## 1.1 Background of the Study

Short story is one of the most popular genres of literature that might be analyzed from various different aspects. The Writer chooses a short-story “The Dead” by James Joyce as the object analysis based on its popularity and has been an iconic modern literature in early 20<sup>th</sup> century.

There are various different theories and points of view both in intrinsic and extrinsic elements used to analyze “The Dead”. In intrinsic aspect, this study analyzes the characters, settings and themes. Meanwhile in extrinsic aspects, the writer uses post colonialism in order to analyze the story. Bill Ashcroft, Garret Griffiths and Helen Tiffin states that Post-Colonialism is a theory that can be used to analyze the relation and affection between colonizer and colonized in society (2007:168). It is used as extended theoretical analysis of cultural influences between the colonizers and colonized and to understand the impact of its influences related to the story. In this study, the writer found some characters struggling with their identity after independence.

Because of the story is rich with culture and identity issues, the writer chooses Bhabha’s *Ambivalence* and *Mimicry* ideas of post colonialism. Bhabha says that, the idea of Ambivalence is a love-hate and mimicry-mockery relationship between the colonizer and colonized country, therefore, mimicry is an act of imitate from the colonizer in colonialized in society (1994:86-87). To help the reader understand “The Dead” short story by James Joyce, the writer uses post colonialism to analyze the cultural aspects through: Ambivalences and Mimicry.

## **1.2 Research Problem**

In this study, the writer presents the following research problems:

- 1.2.1 What kinds of ambivalence are reflected in the story?
- 1.2.2 What kinds of mimicry are reflected in the story?

## **1.3 Purpose of the Study**

The purpose of this study is:

- 1.3.1 To show *Ambivalence* Gabriel had in the story.
- 1.3.2 To show *Mimicry* practices in the story.

## **1.4 Scope of the Study**

This study focuses on characters, settings, and themes as its intrinsic aspects. Regarding to *Mimicry* and *Ambivalences* practices in the story, the writer limits on Bhabha's ideas in post colonialism.

## **1.5 Previous Study**

Though there are many of previous studies analyzing this short story, but there is none of them discusses post colonialism. Oatley in 2016 conducted a research entitled "The Inwardness of James Joyce's Story, "The Dead"". In the study, he described the characters through philosophical matters. This study is different from previous studies, because the writer deals with distinct analysis.

## **2. Author and His Work**

### **2.1 James Joyce**

James Augustine Aloysius Joyce was born on 2 February, 1882 in Dublin, Ireland. Joyce was one of the most famous writers in early 20th century, who wrote a landmark book, *Ulysses* (1922), and it is often hailed as one of the finest novels ever written. His exploration of language and new literary forms not only created a fresh approach for novelists, but also drew heavily on Joyce's love of the stream-of-consciousness technique and the examination of big events through small happenings in life.

Joyce wrote a collection of short stories entitled *Dubliners* (1914) after finishing the last stories "The Dead" in three years since he wrote the first story *The Sisters* in the collection. Two years later Joyce put out the second book, the novel *Portrait of the Artist as a Young Man*. While not a huge commercial success, the book caught the attention of the American poet, Ezra Pound, who praised Joyce for his unconventional style and voice.

On 11 January 1941, Joyce underwent surgery in Zurich for a perforated ulcer. While he at first improved, he relapsed the following day, and despite several transfusions, fell into a coma. Joyce's body was interred in the Fluntern Cemetery near Zurich Zoo. Buried originally in an ordinary grave, he was moved in 1966 to a more prominent "honour grave," with a seated statue of Joyce by American artist Milton Hebard nearby. ([www.biography.com/people/james-joyce-9358676](http://www.biography.com/people/james-joyce-9358676) accessed on May 25 2017)

## 2.2 Synopsis

“The Dead” written by James Joyce tells the reader about Gabriel, an honorable man, who joins a yearly event by his aunt. This event brings nostalgic memory of his adulthood wife, Gretta. After an awkward moment encounters with Lily, the caretaker's daughter, Gabriel goes upstairs to where the party attendants are dancing. Gabriel worries about the speech he would to give, especially, it contains a lot of academic references for the audiences, at sudden Freddy Malins arrives drunk, his aunt as the hosts of the party fears that Freddy would mess the party.

In the middle of the party, He is confronted by Miss Ivors, an Irish nationalist, about published weekly literary column written by him in a newspaper with unionist sympathies, and she teases him as a "West Briton" that is, a supporter of English political control in the Ireland. Gabriel thinks this charge is highly unfair, but fails to offer a satisfactory rejoinder, and the encounter ends awkwardly, which bothers him the rest of the night. He becomes more disaffected when he tells his wife of the encounter and she expresses an interest in returning to visit her childhood home of Galway. The music and party continue, but Gabriel retreat into himself, thinking of the snow outside and his impending his speech.

As the party continues, Gabriel witnesses his wife, Gretta, listening to a song sung by the renowned tenor Bartell D'Arcy, and the intensity of her focus on the music make him feel both sentimental and lustful. Later in a hotel room, Gabriel is devastated to discover that he had misunderstood about Gretta's feelings; she has

been moved by the memory of Michael Furey, a young lover, who preceded Gabriel, and who died for the love of Gretta. Gabriel realizes that she has never felt similarly passionate about their marriage. He felt alone and profoundly mortal, but for the first time spiritually connected with others.

### **3. THEORETICAL FRAMEWORK**

#### **3.1 Intrinsic Elements**

The writer analyzes intrinsic elements that are essential in the short story. They are characters, settings, and themes.

##### **3.1.1 Character**

Characters are the person represented in literary works whose have particular moral, intellectual, and emotional qualities that are expressed in the dialogue and action (Di Battista, Maria, 2011:14-20). It can be said that character has its own personalities. Character is the doer or the actor who is involved in some events occurred in the story. Character may be classified into two types: flat character and round character.

##### **3.1.1.1 Flat Character**

Flat character is a simple character shown by the author having one or two personality traits, generally remained throughout the story, there is no significant growth or changes. The audience does not know much about these characters, because the writer does not provide detailed information about them (Foster, 1927:118).

### 3.1.1.2 Round Character

Klarer explains that round character usually denotes a persona with more complex and differentiated features (2004:17). Round characters have more complex personality rather than flat character. The personalities are often described implicitly. Foster states the test of a round character is whether it is capable of surprising in a convincing way (Foster, 1927:78). In the other words, round characters may come up with personality or action that can make the readers surprised.

### 3.1.2 Setting

Abrams states that the overall setting of a narrative or dramatic work is the general locale, historical time, and social circumstances in which its action occurs; the setting of a single episode or scene within such a work is the particular physical location which it takes (1999:284). Moreover, it is defined that setting denotes the location, historical period, and social surrounding in which the action of a text develops, location and time creates the mood and atmosphere of the story (Klarer, 2004: 25).

### 3.1.3 Theme

Theme can be divided into two categories: a work's thematic concept is what readers "think the work is about" and its thematic statement being "what the work says about the subject" (Kelley, 2010:40). Themes often explores historically common or cross-culturally recognizable ideas, such as ethical questions, and are usually implied rather than stated explicitly. Along with plot, character, setting, and style, theme is considered one of the important components of fiction.

## **3.2 Extrinsic Elements**

Extrinsic elements consist of various elements in literary works, such as biography, psychology, sociology, ideas, this is opposed to elements intrinsic to a work, which are explored itself.

Although nobody can deny that much light has been thrown on literature by a proper knowledge of the conditions under which it has been produced", such studies "can never dispose of problems of description, analysis, and evaluation of an object such as a work of literary art"(Wellek & Warren, 1949: 65).

### **3.2.1 Post Colonial**

Bill Ashcroft, Garret Griffiths and Helen Tiffin (2007:168) states that Postcolonialism is a term that can be used to describe the colonization's impacts related to cultures and the people. Postcolonial is a critical analysis of the history, culture, literature, and models of discourse that specific to the former colonizer country from west such as, England, Spain, Germany, and France (Hart and Goldie, 1993:155). Postcolonial studies sometimes encompass also aspects of British literature in the eighteenth and nineteenth centuries, viewed through a perspective that reveals the extent to which the social and economic life represented in the literature was tacitly underwritten by colonial exploitation. Postcolonial addresses the problems and consequences of the decolonization of a country, especially questions related to the political and cultural independence of formerly subjugated people, and themes such as racialism and colonialism.

### 3.2.1.1 Binary Opposition

The Binary Opposition is defined as a pair of related terms or concepts that are opposite in meaning. In structuralism, a binary opposition is seen as a fundamental organizer of human philosophy, culture, and language. Binary oppositions in cultural studies explore the relationships between different groups of people, for instance: ex colonizer and colonized society. Postcolonial criticism is based on various signs, metaphors and narratives of both the dominating and indigenous cultures. These were examined in terms of binary oppositions, as presented in Edward Said's notion of Orientalism (1978: 5).

### 3.2.1.2 Ambivalence

Bhabha states that the idea of ambivalence sees culture as consisting of opposing perceptions and dimensions and this duality presents a split in the identity whose are a hybrid of their own cultural identity and the colonizer's cultural identity (1994: 80). Ambivalence contributes to the reason why colonial power is characterized by its relations. Colonial signifiers of authority only acquire their meanings if colonized society adapt the new model given by the colonizer. Paradoxically, however, such an image can neither be original by virtue of the act of repetition that constructs it, nor identical by virtue of the differences that defines it. This opens up the two dimensions of colonial discourse which are characterized by invention and mastery, and displacement and fantasy.

### 3.2.1.2 Mimicry

Bhabha's concept of mimicry is a metonym of presence. Mimicry appears when members of a colonized society imitate and take on the culture of the

colonizers. Bhabha citing Lacan states that: “The effect of mimicry is camouflage. It is not a question of harmonizing with the background, but against a mottled background” (Bhabha, 1994: 85). Colonial mimicry comes from the colonist's desire for a reformed and recognizable to the other, as a subject of a difference. On the other hand, Mimicry is not an act of narcissistic identification by colonizer to the colonized, but in order to stop colonized society not being their own unique identity without colonizer presence. Mimicry discloses the ambivalence of colonial discourse and analyze its influence. Bhabha suggests the colonized mimicking the colonizer through picking up the colonizer customs, presumptions, regulations and values. Instead of becoming a new modest reproduction of the characteristic, the outcome will be the colonizer blurred copy.

## **4. DISCUSSION**

### **4.1 Intrinsic Elements**

#### 4.1.1 Character

First of all, the writer will discuss Gabriel, the main character of the story. As an educated university teacher and column writer in the news, he is a kind and humble gentleman with full of prestige. He never neglects and ignores people surrounds him.

“--Tell me, Lily, he said in a friendly tone, do you still go to school?  
--O no, sir, she answered. I'm done schooling this year and more.  
--O, then, said Gabriel gaily, I suppose we'll be going to your wedding one of these fine days with your young man, eh?  
--O no, sir! cried the girl, following him. Really, sir, I wouldn't take it.  
--Christmas-time! Christmas-time! said Gabriel, almost trotting to the stairs and waving his hand to her in deprecation.”(Joyce, 1914: 2)

Ironically, during the lively party he is alienated because he has to do speech in dinner, and he really wants to impress everyone and do the speech flawlessly.

“He then took from his waistcoat pocket a little paper and glanced at the headings he had made for his speech. He was undecided about the lines from Robert Browning, for he feared they would be above the heads of his hearers. Some quotation that they would recognize from Shakespeare or from the Melodies would be better. The indelicate clacking of the men's heels and the shuffling of their soles reminded him that their grade of culture differed from his. He would only make himself ridiculous by quoting poetry to them which they could not understand. They would think that he was airing his superior education. He would fail with them just as he had failed with the girl in the pantry.” (*The Dead*, 1914)

Although he is an educated and fine person, Gabriel is lack of emotional intelligence, he is an insensitivity person to the cues surrounding him. He does not know what Gretta feels in the end of the party, whereas Gretta recount about her ex-lover Michael Furey, which Gabriel know it in the event. Gabriel pities himself after Gretta tells the story; he knows he has no passion with his life and lack of love emotion in his marriage.

“Gabriel, leaning on his elbow, looked for a few moments unresent fully on her tangled hair and half open mouth, listening to her deep-drawn breath. So she had had that romance in her life: a man had died for her sake. It hardly pained him now to think how poor a part he, her husband, had played in her life. He watched her while she slept, as though he and she had never lived together as man and wife. His curious eyes rested long upon her face and on her hair: and, as he thought of what she must have been then, in that time of her first girlish beauty, a strange, friendly pity for her entered his soul.” (Joyce, 1914: 21)

The third character writer discusses is Aunt Kate, she is Gabriel Aunt who is kind and humble woman. She has very deep affection toward Gabriel, and she burst to tears during Gabriel dinner speech.

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. They both kissed Gabriel frankly. He was their favourite nephew the son of their dead elder sister, Ellen, who had married T. J. Conroy of the Port and Docks. (Joyce, 1914: 5)

#### 4.1.2 Setting

The setting of the story is in early 1900s in Dublin, A yearly event held in an elder house in middle of the night. The time is the moment when Irish people wants their independence from England colonies. A lot of pressure comes both from the Irish Republic nationalist and the people who supports United Kingdom.

#### 4.1.3 Theme

There are 3 themes in the story such as: displacement, culture, and identity. Culture and identity issues might be explicitly stated in the story, but displacement is implicitly shown. Culture here refers to the culture mimics of character traits in the story. For example, Gabriel alienated for his status and speech, everyone is afraid to talk to him because of his social standing while Gabriel just focuses on his speech before the dinner. Another example is Freddy Malin. He always drunk and not allowed to talk, everyone tries to stop him when he started to talk. Every word spoken by Freddy may be a nonsense, but it is not a guarantee that he tells no lie.

“Of course, they had good reason to be fussy on such a night. And then it was long after ten o'clock and yet there was no sign of Gabriel and his wife. Besides they were dreadfully afraid that Freddy Malins might turn up screwed. They would not wish for worlds that any of Mary Jane's pupils should see him under the influence; and when he was like that it was sometimes very hard to manage him. Freddy Malins always came late...-- What is the matter, Julia? asked Aunt Kate anxiously. Who is it? Julia, who was carrying in a column of table-napkins, turned to her sister and said, simply, as if the question had surprised her: --It's only Freddy, Kate, and

Gabriel with him. In fact, right behind her Gabriel could be seen piloting Freddy Malins across the landing. ....--He's not so bad, is he? said Aunt Kate to Gabriel. Gabriel's brows were dark, but he raised them quickly and answered: --O, no, hardly noticeable. --Now, isn't he a terrible fellow! she said. And his poor mother made him take the pledge on New Year's Eve.” (Joyce, 1914: 1)

## 4.2 Extrinsic Elements

### 4.2.1 Binary Opposition

In the story the character found the binary opposition between the ex-colonizer and colonized. The differences between ex-colonizer and colonized triggers the colonized society to mimic their ex-colonizer. Below is the list of binary opposition of the story:

<b>Colonizer</b>	<b>Colonized</b>
Civilized	Uncivilized
Advanced technology	Obsolete Technology
Educated	Uneducated
Global orientation	Local orientation
Modern	Traditional
Wise	Ignorance

### 4.2.2 Mimicry

#### 4.2.2.1 Mimicking the ideology of Third Worlding country

When a person from colonized society feels his identity is less importance in the society, one possibility to do is to imitate ex colonizer personality or culture either in behavior and ideology in order to get attention from the society. Gabriel

Conroy mimics British culture both in his thought and work. One act of mimicry in thought Gabriel did is “third-worlding” the other country, and that is what west colonizer justification in colonizing to enlighten the primitive country. Gabriel classifies the people in party, for example, because the third world country stereotype, he afraid the audiences of his speech will not understand the speech because he takes a lot of academic references in which he thinks common people in Ireland is lack of academic knowledge. The speech before the dinner itself is one of British customs, he also took Melodies and Shakespeare quotation rather than from Irish writer. The Irish rarely did a speech before eating the dinner, most of them just let one lead the pray and then have the dinner.

“He then took from his waistcoat pocket a little paper and glanced at the headings he had made for his speech. He was undecided about the lines from Robert Browning, for he feared they would be above the heads of his hearers. Some quotation that they would recognise from Shakespeare or from the Melodies would be better. The indelicate clacking of the men’s heels and the shuffling of their soles reminded him that their grade of culture differed from his. He would only make himself ridiculous by quoting poetry to them which they could not understand.” (Joyce, 1914: 2)

#### 4.2.2.2 Mimicking in critics of conservative culture

In a work, Gabriel does a lot of criticism to traditional Irish culture in the column of news, in which writing critics about culture is taboo in Ireland, because the Irish has a lot different cultural background, therefore it is common thing in England to write critics about conservative culture in order to share thoughts and opinion that British are superior than the other country. The criticism written in the column is about defined and explained traditional culture of Irish. He thought that,

the reason why Ireland stills a third world country after years of decolonization by England is because the Irish still maintain the traditional culture.

“A look of perplexity appeared on Gabriel’s face. It was true that he wrote a literary column every Wednesday in *The Daily Express*, for which he was paid fifteen shillings. But that did not make him a West Briton surely. The books he received for review were almost more welcome than the paltry cheque. He loved to feel the covers and turn over the pages of newly printed books. He did not know how to meet her charge. He wanted to say that literature was above politics. But they were friends of many years’ standing and their careers had been parallel, first at the University and then as teachers: he could not risk a grandiose phrase with her. He continued blinking his eyes and trying to smile and murmured lamely that he saw nothing political in writing reviews of books.” (Joyce, 1914: 6)

#### 4.2.2.3 Mimicking in dinner preparation and table manners

Gabriel, Aunt Kate, mimics of three British dinner customs in the party, dinner preparation, chair arrangement, and speech. It is contradicting customs for Irish because the people usually help the host to prepare the dinner and then sit straight close to their closest affection for example, husband and wife, or parents and children.

Aunt Kate was out of earshot, at once led the three young ladies into the back room. The middle of the room was occupied by two square tables placed end to end, and on these Aunt Julia and the caretaker were straightening and smoothing a large cloth... On the sideboard were arrayed dishes and plates... Where on earth is Gabriel? There’s everyone waiting in there, stage to let, and nobody to carve the goose!’ ‘Here I am, Aunt Kate!’ cried Gabriel, ‘You has to sit down there’ said aunt kate, Gabriel leaned his ten trembling fingers on the tablecloth and smiled nervously at the company. Meeting a row of upturned faces he raised his eyes to the chandelier... He began: ‘Ladies and Gentlemen, ‘It has fallen to my lot this evening, as in years past, to perform a very pleasing task but a task for which I am afraid my poor powers as a speaker are all too inadequate.’ (Joyce, 1914: 9-15)

### 4.2.3 Ambivalence

#### 4.2.3.1 Ambivalence in Church Organization

The first one is when head of the church ask Aunt Kate to resign from council to join the choir group. The head of the church, a British support faction, ask her to retire from the council in the church and focus to the choir group. Father Haley also asked her to push her sister to join the choir. Father Harley does not want any women in the church council because he is influenced of Roman Catholic culture, he thinks women better in congregation service such as choir.

“--I know all about the honour of God, Mary Jane, but I think it's not at all honourable for the Father slaves the woman all their lives and put little whippersnappers of boys over their heads. I suppose it is for the good of the Church, if the Pope does it. But it's not just, Mary Jane, and it's not right.”  
(Joyce, 1914: 9)

#### 4.2.3.2 Ambivalence in Gabriel idea of Irish culture

The other ambivalence is shown in conversation between Miss Ivor and Gabriel. Gabriel is angry when Miss Ivor names him West Briton, which means British Henchman. Miss Ivor calls him that with several reasons; Gabriel says he will spend his summer vacation on Europe to keep in touch with language, culture, knowledge, and perspective. Gabriel says that Irish is not his language, and he sick of the Irish because the society closes themselves from the other country either in culture, knowledge, or ideology. In the same way, he is really angry to be called West Briton by Miss Ivor because he is one of Irish Republic nationalist who wants Ireland to be independence country.

“--Why should I be ashamed of myself?’ asked Gabriel, blinking his eyes and trying to smile.--Well, I'm ashamed of you, said Miss Ivors frankly. To say you'd write for a paper like that. I didn't think you were a West

Briton....--Well, we usually go to France or Belgium or perhaps Germany, said Gabriel awkwardly. --And why do you go to France and Belgium, said Miss Ivors, instead of visiting your own land? --Well, said Gabriel, it's partly to keep in touch with the languages..... --O, to tell you the truth, retorted Gabriel suddenly, I'm sick of my own country, sick of it! --Why? asked Miss Ivors. Gabriel did not answer, for his retort had heated him.--Why? repeated Miss Ivors. They had to go visiting together and, as he had not answered her, Miss Ivors said warmly: --Of course, you've no answer." (Joyce, 1914: 6)

## 5. CONCLUSION

Based on the analysis, *Ambivalence and Mimicry in James Joyce Short Story "The Dead"* above, there are two focus points to conclude. Firstly, from intrinsic elements, there are character, setting, and theme. Secondly, from extrinsic elements uses postcolonial approach which are Ambivalence and Mimicry.

"The Dead" written by James Joyce tells us about Gabriel, a professor middle aged man, who are suspicious with younger generation's radical politics. There are a lot of certain points remind Gabriel of his disconnect toward younger generation. For example, his maid Lily curt responses when he asks if she will marry soon, and miss Ivor, who espouses younger generation's politician, when she names him West Briton. After Gabriel and Gretta arrives at the hotel, Gretta bursts into tears and tells Gabriel about Michael Furey, a boy she once had dated who had been in poor health and died after coming to see her on a rainy night. Gabriel's conflict against himself in searching his own identity made him realized that his ambition and thought caused a distance to his wife, Gretta, his only one and very own family.

"The Dead" written by James Joyce is one of the most popular stories in *Dubliners* collection. The story is rich of cultural aspect because it shows the atmosphere and environment are rotting in the society explicitly after decolonization from British Empire.

## REFERENCES

- Abrams, M. H. 1999. *A Glossary of Literary Terms 7<sup>th</sup> edition*. Boston: Earl McPeck.
- Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. 2007. *Post-Colonial Studies The Key Concept. 2nd ed.* New York: Routledge.
- Barry, Peter. 2005. *An Introduction to Literary and Cultural Theory*. Manchester University Press: 2nd edition.
- Bhabha, Homi K. 1994, *Location of Culture*, London: Routledge.
- Forster, E.M. 1927. *Aspects of The Novel*. New York: Harcourt, Inc.
- Hart & Goldie, 1993, *Postcolonial Theory*, London: Routledge.
- Holman, C. Hugh and Harmon, William. 1986. *A Handbook to Literature*. New York: Mac. Milan.
- Huddart, David, 2006, *Homi K. Bhabha*, London: Routledge.
- Klarer, Mario. 2004. *An Introduction to Literary Studies 2<sup>nd</sup> edition*. London: Routledge.
- Laurence, Perrine. 1988. *Literature, Structure, Sound and Sense*. Boston: Thomson/Wadsworth.
- Loomba, Ania. 2005. *Situating Colonial and Postcolonial Studies*. London: Routledge.
- Makaryk, Irene Rima; 2011. *Encyclopedia of Contemporary Literary Theory: Approaches, Scholars, Terms*. Toronto, Canada: University of Toronto Press.
- Meyer, Michael. *The Bedford Introduction to Literature: Second Edition*. Boston: St. Martin's Press. 1990.
- Obstfeld, Raymond, 2002, *Fiction First Aid: Instant Remedies for Novels, Stories and Scripts*, New York: F & W Media Incorporated.
- Seeley, John Robert, 1971, *The Expansion of England*. Chicago: University of Chicago Press.
- Taylor, Richard. 1981. *Understanding the Elements of Literature*. London: Macmillan Press LTD.
- Wellek & Warren, 1949, *Theory of Literature*, New York: Harcourt, Brace, and Company.