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*NATIONALISM IN W.B YEATS'S CATHLEEN NI
HOULIHAN*

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DEDICATION

I dedicate this modest work to:

To my parents who have shown a great understanding in hard times: I finished this work to be honored with your presence and your tender tap on my head.

To my dear brothers zakaria, Boumedien, Abd alhake and Ahmed Daif Rahmen and my sisters Rachda, Mounira, Farah, and arwa. For their support, no one could have had your noble motives.

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GENERAL INTRODUCTION

Background of the study

Irish drama has always had a strong nationalistic stance. It has been a way to liberate mind and agitate hearts against all possible forms of oppression. Nowhere is that more obvious than the early 20th century, Irish drama known as the Irish literary revival which challenged the English cultural and political domination of Ireland by reviving the sense of nationalism in the Irish through using Irish language, myth, traditions and culture in general.

Irish history had witnessed a lot of political, social, religious struggles, the reason was the English colonial in which Ireland become a square of internal divisions that leads the Irish people to devote themselves in many times and places across the country. The continuation of the imperial rule in Ireland increases the political, sectarian and cultural issues in Ireland from the early centuries until its independence. Concerning the Irish literature, it has also witnessed several features, religious questions, cultural aspects, political situation and personal experience. Nationalism and the question of identity are central areas in Irish literary and cultural studies that cover most of the Irish aspects toward Irish society at that terrible time. The literary works that have dealt with is the nationalism theme, that is in fact treats many political and cultural problems among the colonized Ireland in the late of 19th century.

1. Aim of dissertation

Our study is mainly based on our interest at studying the principles of Irish nationalism and show the impact of nationalism on Irish society in the early of 20th century, through the examination of Yeats's play *Cathleen Ni Houlihan* (1902).

2. Statement of problem

For the purpose at hand we ask the following question: in what ways does Yeats play revive Irish sense of nationalism?

3. Research Questions

We have chosen William Butler Yeats and his play *Cathleen Ni houlihan* to show the ways in which nationalism is explored. To achieve our objectives we investigate nationalism in *Cathleen Ni houlihan* through an analysis:

1. How does nationalism manifests itself in this play?
2. What are the motives behind reviving nationalism in the play?

3. How does the playwright employ the form and use the content to expose the different images of Irish nationalism?

4. Hypothesis

We hypothesize that Yeats relies on formal elements like myth and archetype in order to revive Irish sense of nationalism.

5. Methodology

We basically rely on post-colonial theory that will be used as a reliable literary theory to debunk the nationalist stance in the play. To analyze this play first, we will give short comparative study between *Cathleen Ni Houlihan* play and the Irish myth in *The Shan Van Vocht* in their representation to the myth and how Yeats gives nationalism images through the use of myth in his play. Then we will use the principles of post-colonial perspectives to show and interpret the aspects of nationalism.

6. structure of dissertation

This dissertation is divided into three chapters:

The first Chapter deals with the historical, political, cultural and social background of Ireland from the late of 19th century until the early of 20th century as we will focus more on the political side. After that, the second chapter involves the Irish literature at that period, by giving the main literary features that had covered Ireland in the late of 19th century as a react for the cultural impression and political circumstances. Then the last chapter that is the third one, it will be the practical part; we will analysis *Cathleen Ni Houlihan* from post-colonialism perspective to discuss the manifestation of nationalism.

CHAPTER ONE

HISTORECAL PERIODS IN IRELAN

Chapter one: Ireland history (Grattan's period –the Irish rebellion)

Introduction

In this chapter, we will review the history of Ireland in the late of the 18th century, starting from Grattan's period until the Irish rebellion, including the social, political and religious aspects. We will address more broadly in the different events in Irish political history as a country that has a geopolitical relationship with England and as an English colony. We will see in this chapter starting from Grattan's period, the Irish political movement Unites Irishmen then the first rebellion in Ireland. We will also move to the act of union and the reform. We will review the Irish great famine and the fenians group as well as Parnell period continuing to home rule bill and the Irish cultural renaissance. Also we will discuss the mobilization of union, nationalism re-emergence, finally we will discuss the early 20th century and speak about Easter rising rebellion then the last point which is the English colonialism in Ireland.

1.1 Grattan's period

Henry Grattan was one of the main leaders who entered the parliament in 1775, in order to get the constitutional change and aimed at the parliamentary independence for Ireland (John P. McCarthy, 2006). In Irish history Grattan's period had witnessed a state of economic prosperity, which was a result of free trade across different parts of the world. And it also helped in the rise of employment opportunities and income. That economic prosperity had also changed the Irish landscape, because of its trade relationships among the other nations. Mike Palgrave (2001). So that, much land which was used in the pasture was turned to growing of corn (ibid). The parliament did encourage trade and industry. Ireland did enjoy a period of prosperity. Buckland (1998).

Moreover, the prosperity was in fact a sequence of the landlords return, besides, to the growth of the cities and their interest in estates. Mike Palgrave (2001). In that period most of poor farmers were Catholics, in which "Mike Palgrave" said that "those poor tenant farmers, mostly Catholics, who farmed one- or two-acre farms continued to live in abject poverty. The prosperity that free trade engendered, only reached as far as those who had something to produce or sell on a large scale; for those who lived hand to mouth, nothing changed".

Sectarian struggle took its place in Grattan's period in which Catholics and Protestants fought over the ownership of the land (ibid). Catholics were suffered from the repeal of "penal laws" that prevented them from voting in parliamentary elections as it was on the right of worship, freedom of education (ibid).

As Buckland stated that:

Until 1793, the Irish Parliament represented only Protestants, for Catholics, the majority (seventy-five per cent) of the population, were not allowed to vote in parliamentary elections. Although Catholics were allowed to vote after 1793, the Irish Parliament set its face against full Catholic emancipation - the admission of Catholics to Parliament. (Patrick buckland.1998.p.5)

That marginalization over the Catholics explained their political involvement issue, and how it would become as one of the main features on the Irish political life in the next century (ibid).while, Ireland was a country which had involved two contradictory fronts in that era, protestant ascendancy and catholic masses(John P. McCarthy, 2006). Moreover, Grattan sought further by his efforts to gain liberties for the Catholics (catholic relief) such as the establishing of school for the Catholics (ibid).

1.2 The United Irishmen

In the late eighteenth century, there were such an important event that led the Irish history to change, "French revolution" in which Palgrave said that "The effects of events in France were cataclysmic for Ireland". The ideology of the French revolution was the demands of democracy as it was similar in the Irish society, demands to reform at home (Palgrave, 1998). In that political unrest period, the Irish people were faced some political and social dilemma to choose either to revolt and reform as the French did or to stay loyal to the British crown (ibid).

"Theobald Wolfe Tone" was the key figure who had duplicated the French revolution. in his trying to refuse tithes payment to the established Protestant clergy, and campaign for complete political reform, Wolfe argued that Catholics and Presbyterian must link together in 1791, which would afterward lead to the enfranchisement of the Catholics of Ireland (Palgrave, 1998).the union between Catholics, Protestants and Presbyterians, which was basically Tone's idea, known as the society of united Irishmen (ibid). "McCarthy" was also defined that union as:

In October 1791 Wolfe Tone and a group of well-educated Protestants formed and established a headquarters in Belfast for the “Society of United Irishmen.” Their objective was to unite Irishmen regardless of creed in the cause of lessening British influence and reforming the national parliament so as to be truly equitable and representative. (John P. McCarthy, 2006.p.68)

Tone’s ideology was to claim all groups in equal measure, which was in the early of French revolution, in other hand, Presbyterians had understood the ideology of French revolution but they were not in that prospect of sharing power and land with Catholics(Palgrave, 1998).

He travelled to France to persuade the political power there for the necessity to invade Ireland, Tone spent most of 1796 convincing the French that his plan for an invasion of Ireland could be successful (Palgrave, 1998). “McCarthy” said that “Tone was providing information to the French as to the degree of support a French invasion might have in Ireland”. His plan was successful for support, and on 16 December 1796 Ireland was to be invaded (Palgrave, 1998).

As reaction, the Catholics of Ulster created an organization to protect themselves called “defenders” in which spread in great part of Ireland (ibid). The Peep o’Day Boys, was a popular protestant group flourished in the time of local support and the chaos of local militias such as the landlords who tried to bring back semblance of order. The defenders attacked a smaller force of Peep o’Day Boys, the numerical weakness did not effected them and they had won the battle and many defenders had been died (ibid). While, “McCarthy” confirmed that “Protestant group was the “Peep o’ Day Boys” while the Catholics counted on the Defenders. Both groups engaged in numerous confrontations in the latter decades of the century”.

The Peep o’Day Boys had renamed themselves “the orange society” in honour of William orange victory against Catholicism force, as they consider it a similar case (Palgrave, 1998).

By the start of 1797, the combination the United Irishmen and the Defenders had created a chaos in Ulster in which all of them wore national colors and proclaimed their support for the cause of a republican Ireland. In response, the regular troops were deployed in Ulster by the government, the same as Catholic militias and protestant yeomanry. Instead of solving the problem, the government forces became part of the difficulty and the troops attacked all those they suspected (ibid).

1.3 Rebellion (French invasion in Ireland)

With the rising of revolutionary acts of the united Irishmen and their supports to the French invasion, “ Arthur O’Connor” and “Lord Edward Fitzgerald” were the main leaders and members of parliament who were enthusiast for revolution, , “ Henry Munro” and “Henry Joy McCracken” the united Irishmen leaders who were also participated in that chaos, in which the weapons was stored and even newly made across the country (McCarthy, 2006).

By the arrest of O’Connor and the military commander the lord Fitzgerald, on 24 may 1797 the society decided to start the rebellion (Buckland, 1998). The first ships arrived in the cost of Mayo on 23 August 1797, under the guidance of General “Humbert”. That was after the defeat of forces, untied Irishmen and the defenders in all of Dublin, Kildare, Carlow, Wexford, and Ulster. In which the French forces took killala (McCarthy, 2006).In other side, the storms and fogs did not helped them to be in full of their strength, and led the ships to separate. That bad weather, made them late to invade in favor to British power, which helped them to well prepare for the French invasion (Buckland, 1998).

The rebellion was finally ended in 1798, with the death of Tone; moreover, “Buckland” argues that:

The 1798 rebellion was a disappointing affair. Sporadic outbreaks occurred in Counties Kildare, Dublin, Meath, Carlow, Queens and Wicklow, but only in two Areas did the rising alarm the Irish and English governments - Counties Down and Antrim in the north, and County Wexford in the south. Moreover, not only was the Internal rising readily suppressed, but the external aid was easily repulsed (Buckland, 1998.p.8)

That rebellion cost Ireland human and material damages such as, whole destruction of villages and clear loss of life, and that also had effects on the shape of Irish politics, It is also had made sectarian violence in many parts of Ireland that would be later difficult in the Irish society (Palgrave, 1998).

1.3 The act of union

The security of Britain was mainly threatened by the action of the united Irishmen, that was explain the state of chaos in Ireland, while the Irish parliament had unable to manage the country, it was the time for Britain to strength a settlement in Ireland, additionally, the prime minister “William pitt” after the suppression of the rebellion said that “the answer lay in a union between Britain and Ireland. If the two countries were drawn together as one, and

governed from a single parliament, many of the problems could be solved at a stroke” (Palgrave, 1998).

In Britain, there were a minority of critics for that union, in a fact, some of them had thought that would increase the power of the Crown; others believed that union would damage British industries in which the Irish industry using cheap labour and some did not welcomed any Irishmen in house of common (Buckland, 1998).

In spite of this, Englishmen accepted the need for union for such reasons; England was at war with France at that time and not doing too well, in addition, British government sought to clarify that it would not take the rebellion as an excuse to abandon or abolish the Irish parliament (Buckland, 1998). Whereas, many Irish people did not accepted the union, in the same time, the government was faced such an organized opposition of political nation, that was inside the Irish parliament and Dublin castle (ibid).

Economically, in Ireland, living was degraded in some extant, especially for the Catholics peasantry who were relied on the family’s land income, which dropped to crisis point (Palgrave, 1998). In this regard, “McCarthy” said that:

The effect of the union on Ireland economically was scarcely benevolent. Ireland’s portion of what would be called the imperial debt was only two-seventeenths. But the Napoleonic Wars had occasioned such a massive expenditure that the Irish portion greatly exceeded anything imagined when union was formulated. Ireland’s financing of her portion meant an enormous drain on Irish resources. Furthermore, the free trade that had ensued with union put the fledgling Irish manufacturers at a disadvantage when competing with the more developed ones in England. The absence of coal and iron in Ireland was a further disadvantage. While Irish agriculture gained from the requirements occasioned by the wars, the fact that so many of the Irish landlords were absentees living in England meant a further draining of resources, as they invested much of their increasing rental income outside of Ireland(McCarthy, 2006.p.75)

1.4 The reform (Catholic emancipation)

In 1802, Grattan re-emerged in his attempt to win a seat in the British parliament in London; he tried to convince them that there were injustices in Ireland which was need to change. But his major aim was to reach the catholic emancipation (Palgrave, 1998).

In addition, catholic emancipation was a term which advanced by the catholic leader Daniel O’Connell who would in fact one of the earliest leaders of a constitutional and democratic mass movement, and then moved to the inspiration of the Irish nationalism that

would dominate the next years in that century. He began to define the religious and political shape to the Irish society in which they would relay in the coming years (ibid).

He also, brought the Irish problems into the British government that would be mainly known, “McCarthy” said that “The general election of 1826 gave O’Connell the opportunity to use his organization to achieve political ends. Its members were encouraged to support any candidate for parliament who was sympathetic to Catholic emancipation”.

O’Connell, and in his message for Tone, he had much admired, but in the fact that the use of violent rebellion itself was a deep problem, besides, to the disloyalty of the parliament. He believed the law’s value and he confirmed that “the law should not be broken, nor the authority of a legal parliament challenged by force of arms” (Palgrave).

Following the death of Grattan in 1820, O’Connell, was the natural replacement, as the leader of the Catholic emancipation movement (ibid).

1.5 The great famine

The potato blight, had effected many European nations, and reached to Ireland in the fall of 1845. The Irish agricultural system is mostly economic in which the Irish people relied on. Moreover, the population in Ireland were fell by a quarter in order to the mixture of starvation and disease consequent upon malnourishment. Probably close to a million died because of that economic problem and another million and a half emigrated to Britain and, for the first time in extraordinary numbers, to North America (McCarthy, 2006).

The effects of the Famine was difficult, the hardest aspects were the cost of the famine in terms of deaths, the number of emigrants, changes in landownership patterns, and among that stories of emigration, death, and poverty, the Irish nationalists took their places in the latter decades of the nineteenth century to explore the facts of the famine and it was an attempt to the future direction of Ireland's history (Palgrave, 1998).

There were such reasons in which they considered them for the level of that disaster, one of them was the growth of population in Ireland in the previous century, and the other was minimal development of industrialization in Ireland, which was partly the result of the lack of protection (McCarthy, 2006).the famine occurred in the western counties of Ireland, that blight in the first time hit in 1845 then the next year and also 1847 but it was not much badly (ibid).

In response, the government of Robert Peel was rapid in the intervention; they purchased Indian corns to provide cheap food in the time of shortages. In addition there were many responses to the disaster such as, large funds gathered in England and from other parts of a world like a contribution from an American Indian tribe (ibid).

1.6 The Fenians

The Fenians whose name was derived from the famous 'Fianna' of Irish legend, In the wake of the failure of the Young Ireland rebellion in 1848, The Fenian movement was started by those who had escaped, the key figures who had played a role in 1848 young uprising were John O'Mahoney and James Stephens (Palgrave, 1998). They initially travelled to France to formulate their concept of how to promote an independent Irish republic, then Stephens worked in Britain and Ireland whereas O'Mahony went to the United States, promoted the secret organization an Irish Republican Brotherhood (IRB) (McCarthy, 2006). Palgrave said that:

Stephens and O'Mahoney worked together, building on their separate experiences, and in 1858, formed the Fenian Brotherhood. The Fenians did not aim for the peaceful liberation of Ireland in the manner that had been attempted by O'Connell, through his use of orderly monster meetings and parliamentary activity. Instead they looked to the late eighteenth and early nineteenth century, and the attempted rebellions of Wolfe Tone and Robert Emmet(Palgrave, 1998.p.150)

The leadership of the Fenians had built a core of support amongst the emigrant Irish residing in America, Australia and South Africa. The difficulty that faced the fenians in Ireland was that the Catholic Church determinedly opposed them. In which the church had a strict line toward the secret societies (ibid). The Fenians began publishing a newspaper to spread its message in 1861 which was an attempt to strengthen support for the organization.

The first attempt of the fenians rebellion was in 1867, Chester and it was failed then on march, the second attempt began across Ireland but, the British were quickly bring them under control (ibid). "Palgrave" said that "Despite the abject failure of their rebellion both in Britain and across Ireland, opposition to their very existence from the Catholic Church, and the relatively small number of active members, the Fenians came to represent an underground will of the nation and the desire to be free from British rule". In the late of American civil war, the fenians were numerous in England and Ireland, but the government was still able to control them. In 1867, the armed rising was failure, in the time, most of their leaders were

arrested and sent to prison, while, three Irishmen had been killed in Manchester, November 1867, for attempting the rescue of two Fenian prisoners, They are called “The Manchester Martyrs”(Curtis, 2001)

In December 1867, the Fenians were acted out in London to free an activist from Clerkenwell prison, using high explosives to blast through the prison wall, the result was the death of twelve Clerkenwell residents residing in those surrounding houses affected by the explosion (Palgrave, 1998).

There were two gestures the disestablishment and the land act, were sought by the Irish Tenant League and the Catholic Defence Association, which in fact, they had come about in reaction to Fenian outrages (McCarthy, 2006).

1.7 Charles Stewart Parnell Period

Charles Stewart Parnell, a Protestant landowner from a distinguished Anglo-Irish family, was returned as MP in April 1875 that had brought great change into the Irish Home Rule Party, Parnell was a fervent Irish nationalist, who believed in the force of constitutional nationalism (Palgrave, 1998). He was also a president of the land league after the negotiations with John Devoy and Michael Davitt, which had organized in October 1879 by Michael Davitt. (McCarthy, 2006). In the election of the Home Rule Party, replaced Shaw with Parnell as leader but in time were their supporters separate from the home rule group, and called themselves as liberals. The next general election, they lost their seats to Parnell supporters (ibid). Parnell aim was that to belief into the parliamentary system, and to make the British parliamentary system ineffectual (Palgrave, 1998).

Facing of the eviction, particularly in the west of Ireland, and in the large parts of the countryside, Irish tenants had attacked on landlords and their property, it had witnessed regular violence against the various middlemen and law enforcers who oversaw evictions.

In his ensuing evictions, “Michael Davitt” drew on that chaos; in fact, he brought the Irish tenant together under the auspices of the Land League. His purpose was to protect all the tenants from the effects of increases in their rent and the fear of the eviction. The main enemies of the land league were the landlords, who were the responsible for the rise number of evictions, besides to the constant transformation of land use from tillage to pasture (Palgrave, 1998). “McCarthy” said that “Parnell himself called for the last tactic in a

September 1880 speech in Ennis, County Clare, in which he asked that anyone taking a farm from which someone had been evicted be placed in a moral Coventry, that is, be shunned by the whole community". The landlords and their presence clarify that there were strong tie between the land issue and home rule at that time. Additionally, in June 1879, Davitt invited Parnell to address a meeting of the Land League, Parnell spoke frankly against the landlords, and the clear link between the twin issues of the land and home rule (Palgrave, 1998).

In October 1879, Parnell was invited to become President of the Land League.

Mainly in light of the continuation of evictions in Ireland, Parnell introduced a bill to protect Irish tenants, was ultimately incorporated into a larger piece of government legislation.

It would have afforded all tenants faced with eviction, protection against their landlords, but in 1780 the House of Lords refused to look positively on such legislation (ibid).

At the end of 1880, great parts of rural Ireland were becoming ungovernable. Gladstone had no choice but to introduce a series of Coercion Acts, which became law in February 1881. In other side, Parnell and his party, the Land League and the Fenians were all still active and widely supported. Gladstone's only option was to attempt additional reform "to give the Land League what it demanded" (ibid). But The Coercion Act was imposed in order to suppress the Land League for its activity (McCarthy, 2006).

1.9 The Home Rule Bill

Parnell tried to go forward the position of his party as the powerful one in the future parliament. He urged supporters in Britain to vote for the Conservatives so as to reduce the Liberal majority In That time, and after the General election result, which gave 335 seats to the Liberals, 249 to the Conservatives and 86 to Parnell's party, In the interval between the election and the sitting of parliament, Gladstone formed a government, which introduced a Home Rule bill. (McCarthy, 2006). Gladstone put a home rule bill for Ireland first weeks in 1886, the formula suggested within the bill would have been known to the old campaigners, such as O'Connell or Butt. The shape of home rule was a parliament and executive in Dublin that would administer Ireland and its affairs, whereas the authority for matters of a international or imperial nature remained with Westminster (Palgrave, 1998). Curtis said that:

Gladstone introduced his first Home Rule Bill in April, 1886. An Irish parliament was to be set up with an Executive responsible to it. The imperial legislature was to retain fiscal control, Ireland was to pay an imperial contribution *per annum*, Free trade was to be maintained between the two countries,

and the Imperial government was to retain the control of the army, navy, ports, foreign affairs
(Edmund Curtis, 2001.p.329)

In June 1886, the home rule bill failed, while some had followed Gladstone in his reforming and others of liberals separated from the party and stood in opposition to home rule, as the Liberal Unionists (Palgrave, 1998). With the aid of the Irish vote and year after his death “Gladstone” was again Prime Minister, he introduced his second Home Rule Bill in July, 1892 and it was accepted by the house of common (Curtis, 2001). Parnell and his brief leadership had to maintain his country, the Land for the People and Home Rule for Ireland. He was one of the main and important political leaders in the Irish history.

1.10 Cultural Nationalism (renaissance)

The successful appearance of an effective Home Rule Party under the leadership of Parnell was the fixed realization among many within Irish life that independence was not only a political goal. At the side of legislative freedom, there had to survive an independence of the mind, a freedom of expression. It was obvious for many nationalist thinkers and activists across Europe as well as Irish nationalists, that the traditional forms of Irish cultural life become totally marginalized or disappeared by the last decades of the nineteenth century (Palgrave, 2001)

Additionally, the effects of the famine had been devastating on all aspects of Irish social life, such as death, migration, disease. Traditional sites of social and cultural activity, like the great fairs or religious holidays, had ceased to be common features of the calendar. For instance Palgrave said that “The effects of the famine were the actions of the Church and the presence of the British in Ireland. The Church, especially as it became an increasingly important, and ever-more-organized aspect of people's lives in the second half of the nineteenth century”

The British presence in Ireland, mainly in the years of union, had forced a degree of regularity on Irish life. In the 1880, the cultural nationalists began organizing themselves; however their existence was the most significant throughout the 1890. In the political vacuum that had been left by the divisions within the Home Rule Party and the end of Parnell, cultural nationalist organizations presented Irish men and women a cohesiveness of cultural experience, as a clear sense of an Irish identity (ibid).

The Irish language disappeared from everyday use in several parts of the country; the language of work and business was English, and popular forms of entertainment, social behavior and customs were progressively drawn from the British experience. In which many Irish nationalists concerned that loss of cultural difference. Moreover in the late nineteenth century was a time of enormous British imperial rule, their forms of behavior, educational systems, business methods, social customs and their language spread across Ireland and the world, in fact, It opened the effects of British imperialism in the world. In which Curtis clarifies that:

By 1900 the Irish language, though something like half a million people still spoke it along the western and southern coasts and great numbers of the older people spoke nothing else, was rapidly dying. The neglect and abandonment of the old speech had begun with the upper classes in the seventeenth century, continued with the middle classes in the eighteenth, and in the nineteenth had reached the peasantry also (Edmund Curtis, 2001.p.345)

The Irish people found that culture was the appropriate method to resist. Michael Cusack founded the Gaelic Athletic Association (GAA) in Thurles, in 1884. Its aim was to halt the incursion of British sports and pastimes into Irish life by promoting Irish forms of athletics, such as hurling sport and Gaelic football, and numerous forms of distinctive Irish culture, the GAA aimed also to get back the leisure time of the Irish people for the cause of the nation (Palgrave, 2001) he also said that:

Rather than playing, as the GAA hierarchy saw them, the effeminate games of cricket and soccer, which reinforced norms of British behavior and manners, the Irish would play their native sports and games, which would imbue the Irish athlete with traditional manly attributes, physical fitness and the fighting spirit necessary to free Ireland the GAA was an important conduit for the transference of nationalist ideology to a mass audience. In the 1890s, the GAA was infiltrated by sections of the radical Irish Republican Brotherhood, and would, in due course, become a centrally important force in the physical battle to free Ireland during the revolutionary period (Mike Palgrave, 2001.p.166)

In 1893 The Gaelic League also that worked in the higher echelons of Irish society and also persistently to preserve the native language. The Gaelic League aimed at saving what pockets of the Irish language remained, and promoting its use in different places. The first President of the Gaelic League was Douglas Hyde, who argued that the Irish language was far richer than the English, and that to use the native dialect was an issue of patriotism.

1.11 The Recruitment of Unionism

In Ulster the bulk of wealth in Ireland was concentrated, the north-east corner of Ireland, it was mostly industrial, the predominantly Protestant population had thrown themselves Full Square behind the nineteenth-century pursuit of Empire and had therefore benefited, whereas, the bulk of Ireland remained agricultural (Palgrave, 2001)

The fact that Ulster was Protestant, and loyal to the institutions of state and crown, meant that it shared much in common with Britain. It had accordingly avoided the excesses of any of the 19th century oppression Acts. Since the arrival of union, those pockets of Presbyterianism that had followed co-religious nationalists such as Wolfe Tone had ceased to look to an Irish solution to any problems that may exist. The experience of the nineteenth century had demonstrated to the Protestant and Presbyterian populations of Ulster and also to those unionists everywhere in Ireland, the importance of maintaining the relationship with Britain, since they emanated from their wealth and their cultural heritage (ibid)

Unionists in all the country felt threatened by home rule talk. Understandably, they thought that the advent of home rule, and thus a predominantly nationalist and Catholic Ireland, in severing the link with Britain and the Empire, and would also destroy their proportional economic wealth. In the demands for home rule, within the cultural nationalist movements and amidst the overriding power of the Catholic Church, unionists could see little that appealed to them. Their chosen path was one of resistance (ibid). Palgrave also elucidate that “ They would use whatever means were possible to resist the moves towards home rule, so that they might protect their position and maintain their particular loyalties to what they considered their land, nation, crown and religion”

In the early 20th century, Ireland was the subject of a fierce conflicts between communities, caused by the dispute between the nationalists who see themselves as Irish who are mostly Roman Catholics and the unionists who consider themselves British Protestants who are mostly loyal to the British Crown, unionists want Northern Ireland to remain part of the United Kingdom, While, the nationalists want reunification with the rest of Ireland and independence from imperial British rule.

1.12 Nationalism Re-Emergence

Politically, in the early years of the twentieth century there were important developments in Ireland emerged from among the various followers of the nationalist cause. The developments confirmed that while the nationalist movement had a single aim, that is, some form of home rule.

The nationalist movement leaders in the nineteenth century, such as O'Connell and Parnell, although in quest of a constitutional answer to Ireland's troubles, principally began to see the national issue as one that was associated with a belief in Catholicism. While there was a respect for the concerns of the broad unionist population, there was no great attempt to carry them along. In the wake of cultural nationalism, the 1798 centenary, and the nationalist fervor that surrounded the Boer War especially the defeats of the British. The political spirit of nationalism and the concept of the ideal nation took an advanced step on the way to the Gaelic standpoint of what Ireland should be (Palgrave, 2001)

At the side of the arrival of Redmond, and the reconstruction of a single dominant nationalist or home rule party within Westminster, was the establishment of a political group that stressed a more fervent, and clearly Gaelic. In 1905, *Arthur Griffith* founded the *Sinn Féin* party. The aims of the party were extensive; *Sinn Féin* aimed to secure independence for the whole of Ireland, the party utilized the language of Gaelic Ireland, which was so popular amongst presented cultural nationalists. It was an Ireland that cared little for the unionist population, wanted no relationship with Britain or her Empire (ibid) Palgrave speaks about *Arthur Griffith* and he said that “Arthur Griffith was a man of great organizational abilities, a journalist who had established his own paper, the *United Irishman*, and someone who, despite being non-violent in personal belief, was aware of the reality that Ireland might have to win its freedom through a campaign of violence”

The Irish Parliamentary Party and Sinn Féin were the most significant manifestations of political nationalism; the forces of a more militant and violently minded nationalism shadowed them. The physical-force nationalists ranged within the Irish Republican Brotherhood (IRB) were the descendants of the Fenians. They were funded from Irish-America, and their basic goal was the total exclusion of the British from Ireland, and the creation of an independent nation. The IRB had accepted, in the wake of the failure of the 1867 insurrection that any future military action had to be conducted with the support of the mass of the people. It became a largely moribond. Throughout the years of Parnell's

successes, Organization, while, it never disappeared, in the early 20th century, the IRB was reinvigorated by its increased links with the broad nationalist movement.

2. Ireland in the Nineteenth Century

The history of Ireland has several features, including religious and political persecution As well as the devastating wars in the nineteenth century. Besides, the economic situation that had been involved in that period of time. Root of the problem in Northern Ireland lies in the National and religious divide between the population, and the two fundamental and dominant problems of Northern Ireland, first the relationship between Protestants and Catholics, and the second problem is the relationship with England. However, the overall reasons are more complex as the history of Northern Ireland full of many manifestations of political, economic, educational and cultural discrimination against Catholics whose differ in national and religious affiliation of the Protestant there were lack of equality among Catholics and protestant.

2.1The Irish Rebellion (Easter rising)

The struggles in Ireland came from the national and religious divide that was existed among the Irish society, there were clearly and many manifestation of Political, economic, educational and cultural discrimination against the Catholic minority. The social structure of the Northern Ireland challenging the existence of a Protestant majority loyal to England makes up more than three quarters of the population. In Ireland itself the Protestant population, though dominant only in the north, it was widely and strongly spread over the rest of the country and only slowly lost its position as a ruling minority. In wealth, trade, the land, and social influence were even stronger than its numbers. Their origins back to the displaced Englishmen and Scots from the British Isles who came to Ireland in seventeenth century , the other element are the Catholic minority, which make up the population of native Ireland and seeks to maintain the island to be associated with the motherland . once we look at this social structure it is clear why he population in Northern Ireland voted in favor of staying within the United Kingdom that the majority of the population “unionist” that they were closest to Britain .

The social reason such as religion factor in Northern Ireland one of the main causes of violence in which Protestants and Catholics entered into a religious conflict which made both

of them has religious rituals with a political concept which helped in the creation of the social spacing between the communities.

Both of them have maintained to commemorate important events that have occurred in the seventeenth century, Protestant annually celebrating the anniversary of the victory of William Orange in 1690 over the Catholic King James II in contrast, the Catholic organize an annual religious feast "St. Patrick's Festival" that is associated with the name of St. Patrick the first preached of the Christian religion in Ireland. These celebrations were often ends with a series clashes between the two communities, which increased the gap between them. Social disharmony create social isolation in Northern Ireland, this is due to an unequal demographic distribution in Northern Ireland.

After nearly 8th c under British rule the Irish were ready for revolution in which the English tried to get rid of the Irish language and to subdue people to become Protestant. Since the English colonization of the island of Ireland 1800, This Island has remained Square War between the English colonists and the Irish population for many centuries were the conflict began to achieve national liberation .the demographic change of the province find a problem of contradiction between the demands of the Catholic minority which calls for the secession of the province and reunification with the motherland Ireland and Protestant majority which calls for the need to survive and continue with Britain. When the Irish rebels declared an independent republic, despite the success of the British in the suppression of this rebellion but the Irish rebels continued the struggle.

By the early 20th c Ireland was desperate to define herself on the world stage, not as a colony of England but as a culture all her own. Putting Ireland on the stage was really important part of nationalist project. In 1916 Irish rebels mounted a violent uprising in Dublin that would summon a war, the Easter rising as it was called was crushed by British forces , they were a small group of Irish nationalists rebelled however, aroused wider popular support for the nationalist movement but the British troops put down the Easter Rising and executed its leaders . The destruction of the city and hundreds of civilian death and the certainty of future violence between England and Ireland.

2.2 The power of English colonialism in Ireland

Yet Ireland's history has been colonial since the reign of Elizabeth I of England and the Plantation consisted in the brutal seizure for Protestant settlement of large tracts of land, and

the removal of Irish inhabitants. The roots of contemporary conflict in Northern Ireland lie in the expansion of English, and subsequently British, control over Ireland in the 16th and 17th centuries. While, England maintained a degree of political and economic control over Ireland since the Anglo-Norman invasions of the 12th century.

Politico-religious factors were important in the relationship between England and Ireland. English foreign policy increasingly came into conflict with the Catholic nations of Europe, and her back doorstep was Catholic Ireland. Religion was a factor, but it was a political factor.

The relationship between Ireland and England comes from the direct imperial rule in Ireland which explain the British domination of political life, social and even religious in Ireland. The culture of the English colonialism in Irish society is to get rid of the Irish identity to subdue the Irish people, and as a result of this historic conflict over the past two centuries has often been characterized by powerful binary opposition between Celts and Anglo-Saxon, catholic and protestant, the Irish language and English rural and urban and so on. Palgrave said that “England was still in its middle and even in its lower classes a very conservative, imperialistic and Protestant country, and the Irish cause won the allegiance only of the Liberal elements”.

Conclusion

The first chapter has introduced an overview about the history of Ireland during the late of 18th century, throughout this chapter we have highlighted the important historical periods in Ireland beginning with Grattan’s period until the Irish rebellion that includes political and social features as well as the political movements which shape Irish politic at that time. That period had witnessed several problems in different fields economic, social, political and religious. Moreover, that struggles led Ireland to define itself as separated country. This was a result of the ethnic, religious, cultural diversity in the Irish society.

Chapter two

Literary background

Chapter two: literary background**Introduction**

In the late 19th century Ireland had witnessed cultural, political and literary movements that were intended to get its identity back from the dominance of British rule. In this second chapter, we will address at the Irish literary revival and its greatest literary figures, and we will also speak about the Abbey Theater then we will move to cultural nationalism and the fate of Irish language in colonial period. The last part of this chapter will be the three centers of gravitation of Irish culture in the late of 19th century: Trinity College, the literary revival movement and the Gaelic league.

1 Irish Dramatic Movement (Irish literary revival)

The movement begun in Ireland at the end of the nineteenth century by William butler Yeats and Lady Gregory and carried forward some years later by Synge. Yeats established the Irish literary society in London in 1891 and the national literary society in Dublin in 1892. with the help of many others, the main figures W.B Yeats and lady Gregory had established the Abbey Theatre as a very important place to reinventing Irish cultural as well as politics and drama, and to state themselves “the national theatre” in a country yet to be accepted or recognized by the other nations (Mary luckhurst, 2005).

Irish National Theatre Society, or the Abbey Theatre, opened its doors to the audience of Irish nationalists on December 1904. Yeats and Lady Gregory brought different and significant gifts to the Abbey, and both grew in very different ways politically and artistically (ibid). The success of the Abbey Theatre, and the dramatic movement of which it was mostly generated out of the interactions between politics and art, in that formative years. In which we find that “Mary totter” said in her article that had set about the abbey theater “In working for the transformation of Irish culture through theatre, both Yeats and Gregory, like others who engaged in the Irish dramatic movement, were themselves transformed in both their art and their political ideals”.

Ireland was marked by failure in the 19th century such as the famine, numerous failed rebellions and finally, the failure of the Home Rule to be granted, in addition, to the death of the great Irish political leader Charles Stewart Parnell in 1891 which was final powerful

manifestation and in that sense, Yeats said that “this moment left a political vacuum that was to be filled with the cultural and artistic pursuits usually associated with the Literary Revival” (ibid)

1.2 The Main Irish Literary Figures of Irish Dramatic Movement

1.2.1 W.B YEATS

William Butler Yeats was born on 3 June, 1865 in Sandymount Avenue in Dublin. He was the son of distinguished painter “John Butler Yeats”, he was spent much of his childhood in Co. Sligo with his mother’s family where he was developed and the rural was the way of life. In 1875 to 1880 he attended “the Godolphin primary” school at “Hammersmith”, where he felt himself an Irish boy among foreigners. After Dublin settlement in 1880, and in the suburb of Howth, Yeats determined his education later that year at the Erasmus Smith High School, where he graduated in 1883. Yeats had refused his father’s demand to go to Trinity College and continue the family tradition; He instead took classes at the Metropolitan School of Art from 1884 to 1886 where he met George Russell. Yeats also attended the Royal Hibernian Academy School; however, he decided to resume his art studies to become a writer around 1886. (Cultural Nationalism in the Life and Work of W. B. Yeats: The Man behind the Myth,2010)

Yeats was sending his articles and poems to Ireland, in the fact, he found it difficult to be heard in London, thus far, Yeats had finished his long narrative poem *The Wanderings of Oisín* in the second half of 1887, followed by a collection of *Irish Fairy and Folk Tales* in 1888. In the time where he was in London Yeats met some remarkable people such as, W. E. Henley, Oscar Wilde and William Morris. In 1889 his first book of verse, *The Wanderings of Oisín and Other Poems* appeared, at that time begins working on *The Countess Kathleen*, when “Maud Gonne” comes to Bedford Park, and he immediately fell for her beauty and enthusiasm, By 1891 the play was finished (ibid).

With a close group of friends he began to work out the scheme of an Irish Literary Theatre. His friends such as, George Moore, J. M. Synge, Edward Martyn and Lady Gregory. Additionally, Moore and Yeats work on a play together telling the ancient story of Diarmuid and Grania. The play was finished and produced in 1901. A year after, the Society produced Yeats' “*Cathleen Ni Houlihan*” alongside a play on the Deirdre legend. Then, with the help of

Lady Gregory and Hyde, Yeats wrote his play called “*where there is Nothing*”. (Cultural Nationalism in the Life and Work of W. B. Yeats: The Man Behind the Myth, 2010)

The opening of the Abbey Theatre in 1904 was a sight in his life, He spent much time doing things at and for the Abbey, but, the death of Synge who was not only his friend , he was also a business partner that let him more responsible at the Abbey Theater.

He was finally known as one of the leading men of letters in Ireland and invited to become a member of “the Academic Committee of the Royal Society” of Literature. In November 1923, he was granted the most notable acknowledgement of all when he won the Nobel Prize in Literature. A few years later, he expanded his political job when he becomes Chairman for a committee intended to advice on the first coinage for the Free State. On 26 January 1939, in his staying in Menton, Yeats become gravely ill and died two days later at the age of seventy-three (ibid).

1.2.2 John O'Leary

John O'Leary (1830 - 1907) was the most important person for Yeats life due to the contacts with him and the deep influence O'Leary has in his personal and professional life. He was also introduced Yeats to a number of people that become later his friends like Maud Gonne and Douglas Hyde. O'Leary supported Yeats' inspiration as well, finding a way for his literature and giving him an opportunity to meet with his community in order to be well understood. But in the end it is his passion and conviction that appeals to Yeats the most and that will continue to inspire him. He had brought to Yeats the poetry of Thomas Davis and Introduced him to the Young Ireland Society of which he was President (ibid).

Six years after O'Leary's death in 1913, Yeats had mentioned him in his poem “September 1913.” In the period Ireland was more divided, Yeats was pessimistic about the future of Ireland and possibly, felt that his dream has died with O'Leary (ibid).

1.2.3 Maud Gonne

John O'Leary who brought Maud Gonne (1866 - 1953) to Bedford Park in January 1889, she was involved in a number of nationalist schemes, as the National League and the efforts to release Irish political prisoners from prison. Yeats was also persuaded that Gonne has a potentially important role to play in the movement's future. Yeats' meet with Gonne was the start of a lifetime devotion that led him to write his most close and affectionate poetry. He

wrote “*The Countess Kathleen*” and “*Cathleen Ni Houlihan*” in which she was played the principal role herself. (Cultural Nationalism in the Life and Work of W. B. Yeats: The Man Behind the Myth,2010)

In 1903 she married the nationalist John MacBride; Yeats was shocked, but even after that she continued to be with him in the professional life. Despite her rejection to be together, she remained an important source of inspiration (ibid)

1.2.4 Douglas Hyde

Douglas Hyde (1860 - 1949) grow up at “Sligo”, he was fascinated by magical and mythical language with its strange sounds in the time he was interested by the Irish language. He decided to learn the language by himself. He was more recognizable with the language in all its facets. Hyde met Yeats trough John O’Leary, He was staying in O’Leary’s house to collect the stories and songs of the surrounding people around 1890, so that, he was gained popularity as a Gaelic poet (ibid).

Hyde contributed a tale to Yeats’ “*Fairy and Folk Tales*”. in other hand, Yeats had also helped him with the London publication of “*Beside the Fire*”, in the National Literary Society, Their association had culminated, of which Hyde become President after succeeding John O’Leary. In 1892 he was reformed into the Gaelic League when the collaboration between Hyde and Yeats ended. The Gaelic League sought to the right of an Irish culture in all its aspects, Hyde was as well politically active. In 1922 and after the establishment of Irish Free State he in a while was a Senator for the upper house of Parliament (ibid).

1.2.5 Lady Gregory

Lady Gregory (1852 - 1932), Yeats met with Gregory in 1896 when he was staying in Edward Martyn at Tulira Castle. Lady Gregory continued to support Yeats during the years, and motivate his inspiration and creativity. She also helped him to write plays like “*Cathleen Ni Houlihan*” and “*Where There is Nothing*”.

Her contribution had been most significant throughout the early years of the Abbey Theatre and also before. When the Abbey Theatre is founded, Gregory was intimately involved as one of its directors and she wrote a few little plays herself that provide to support the most

important plays. In addition, she wrote prose based on Irish mythology, and some pamphlets on political topics. When she met Yeats whose plan was to lead her adopted “nationalism”, she in return, established her nationalist belief and helped him to reach his goal. (Cultural Nationalism in the Life and Work of W. B. Yeats: The Man Behind the Myth,2010)

1.2.6 John Millington Synge

J. M. Synge (1871 - 1909), Yeats directly encouraged him to be in the theater when he met him in Paris in December 1896. Yeats described him as the incapable man of politic thoughts. Synge never showed any interest in politics, in which Yeats said that he was “pure nationalist and the most genuine person he will ever meet” for the reason that Synge was devoted to his belief about and for Ireland (ibid).

Synge inspiration came from the stories he had heard and the scenes he witnessed on the Aran Island of Inishmaan. Yeats convinced him to live there before joining him and to be connected with him like the rest of the company such as Gregory, Moore and Martyn for the planning of the Irish Literary Theatre. Synge yet, had discovered the purity of Old Ireland (ibid)

His plays show the fishing and peasant community, including the language they speak and he used the native language in his works much like Douglas Hyde and Lady Gregory. His most literary works: “*In the Shadow of the Glen*”, “*Riders to the Sea*” “*The Playboy of the Western World*”. Synge died in 1909 of Hodgkin disease, Synge was in the fact the personification of Yeats' ideal nationalist, focused just on his literature and liberated from any other influence (ibid)

1.3 Abbey Theatre

First, The Abbey Theatre was the single establishment; generally, its actors were “amateurs” without training in the professional theater, and the literary figures were mostly its playwright, they were not dramatists that are restricted with writing drama. Second, The Abbey was concerned with the creation of the folk-play in a time that was for realism. The Irish National Theatre was a part of a literary, cultural and political renaissance intended to establish the Irish heritage (luckhurst.2005)

With the help of many others, the Abbey Theater had established by Yeats and Gregory in order to reinventing Irish culture, politics and drama. The theatre’s debut was warmly received by the audience and praised its mission to establish a distinctive Irish theatre aesthetic. In which, actors, designers, other playwrights were profoundly sensitive to how their culture would be represented among the world on that ‘national’ stage (ibid)

1.4 Yeats Cultural Nationalism and the Irish Literary Revival

Cultural nationalism was a movement in which firstly emerged in the 18th century among Irish Protestant settlers and conflicts between native Catholics. Then it was re-emerged in the late of the 19 century among the Irish society. “Cultural nationalism, emerged among the native Irish community already powerfully defined by their Catholic religion and onto which a native Gaelic revivalism was grafted” (Hutchinson, 46-7).

In fact, unity, identity and autonomy have always been the central themes or principles which had been pursued by the Irish nationalists. That had caused many discussion of the concept to venture into themes such as race and racism, language, religion, gender among the Irish people giving rise to a variety of nationalism forms ranging from religious to cultural. For Yeats, Cultural nationalism becomes a precise literary nationalism that would reflect the nationalist cultural aspect of Ireland. In his context, the words of “A.G Stock”¹ are more appropriate: “Yeats’s idea of Ireland required a national literature. He wanted Irish writers to be conscious of a past; he wanted the native legends and folklore to be known widely enough to be the medium of their image-thinking which is the wisdom of poetry and the language of a national mind.” (w.b.yeats’s contribution to the Irish nationalism and literary revival , *Baby Pushpa Sinha*)

¹ Stock, A.G.1961. W.B.Yeats: *His Poetry and Thoughts*.

Moreover, Yeats, look at the Irish nationalism as a fusion of cultural and politic nationalism, that movement was also defined by their differing emphases, The Catholic groups tended to concentrate on the revival of the native languages and the Anglo-Irish, while, protestant groups supported a literary revival whose writers wrote in English. The Irish Literary Revival was one of the most significant movements in world literature, which has transformed the cultural status of Ireland from Marginal Island in Europe into a major spot of artistic production (ibid).

2. The Fate of the Irish Language in Colonial Period

Irish language is a notable and aside from the other forms of Gaelic, it is the unique language within Europe, containing many features otherwise unknown in any other European language. Irish is one of several modern languages which descend from the Celtic branch of the Indo-European language family, it is not a special way English of speaking found in Ireland, Irish is a language of its own which is historically unrelated to English, although it has absorbed a great deal of English vocabulary over the years. Irish remained the language spoken by virtually all the inhabitants of the island until the 17th century, even though, the early incursions and settlements by the Scandinavians (c.800-1000) and the Anglo-Normans (1169 – c. 1350). The Irish language persisted afterward as the language spoken by the majority until the middle of the 19th century(A Short Summary of the History and Current State of the Irish Language).

In order to facilitate their own goals in the country and under the approval of the English government, “the plantations” were created at the time of “Henry VIII” basically consisted by settlers from England, Scotland and Wales. “The plantation” under the Tudors were slightly successful, but much more forceful attempts would succeed in the 17th century under the direction of Oliver Cromwell, that was essentially been the root to marginalize the Irish language (ibid).

Additionally, the other reason behind the retreat of the Irish language was the Irish potato famine period, in which, Ireland had witnessed a lot of emigration from the Irish speaking parts of the country and the use of English among the majority of the population. In the early 19 century, schools were largely established in Ireland for the purpose of teaching English to children (ibid).

While, the leader of the Gaelic League, “Douglas Hyde”, in the 19 century, had portrayed that the Gaelic as “the *sine qua non*” of Irish national identity. He argued that Ireland’s native language represented its strongest and rightful claim to nationhood (Seán Ó Cathail, 2007).

In which, Sinn Fein President Gerry Adams, argued “that the restoration of our culture must be a crucial part of our struggle and that the restoration of the Irish language must be a central part of the cultural struggle,” (Seán Ó Cathail, 2007). Ó Cathail said that “ The political experiences of Gaelic are often pushed into the background due to a desire to encourage as many as possible, including Protestants (some of whom are nationalists) and unionists, to learn the language” (Seán Ó Cathail, 2007:113).

As result, the British policy in Ireland aimed at the destruction of the Irish Gaelic language, by direct or indirect repression over many centuries.

3. The centers of Gravitation Shaping Protestant attitude to Irish Culture in late nineteenth-century in Ireland

Trinity College of Dublin, the literary revival movement and the Gaelic League

Trinity College of Dublin had founded in the late sixteenth century, it had been stronghold of English-Anglican culture, it was also at Trinity that philological research in Irish culture and language gravitated in the late eighteenth century. However, the leading figures such as Henry Grattan, Robert Emmet, and Wolfe Tone who were contributory in the construction of modern Irish nationalism, all attended Trinity. Between the movement centered around William Butler Yeats and Douglas Hyde, and the circle of Trinity intellectuals, obvious division established, in which both groups belonged to the Anglo-Irish

elite, the former as 'national' and the latter as 'cosmopolitan' (Brown, "Cultural Nationalism" 517, Vance 167-168).

Yeats and John Eglinton thought that English the most suitable means of modern literary expression in Ireland, while, Eglinton insisted that modern Irish literature, like all great literature, should deal with universal human questions, but Yeats maintained that Irish literature should be about great themes of the nation's past (Eglinton, "National Drama" 956).

In contrast to Trinity cosmopolitans, Yeatsian direction as cultural nationalists supported the return to Ireland's Gaelic tradition, they said that "a rediscovery of the riches of old Gaelic literature would produce a sense of national self-worth and of organic unity" (Brown, "Cultural Nationalism" 516) (Yeats, "Literary Movement" 39).

Yeats emphasized on the European values of Irish tradition to build a European-Irish identity, liberated from its British ascendancy. Furthermore, the return to an ancient Irish cultural source would encourage the accommodation of an identity.

According to the Gaelic League, was founded in 1893, by "Douglas Hyde" the founder and leader of the League until 1910. He had been born to English speaking Protestant parents, but he acquired Irish as a child from peasants in Roscommon County, and in his adult life he became an Irish-language enthusiast. "Saving the national identity of Ireland was unattainable through the medium of English", it was the League's leading principle, in which they considered "Irish speech vital to an authentic linguistic expression of Irishness". Hyde believed that "Irish-Gaelic formed the cultural ground upon which a uniquely Irish identity could be constructed". (Irish Nation but Which Language? Cultural and Linguistic Nationalism in Late Nineteenth-Century Ireland, Marta PINTÉR)

Palgrave said that:

In promoting the Irish language, the Gaelic League turned its attention to selections from Ireland's ancient texts, traditions and history. In doing so the League promoted an ancient vision of an idyllic Ireland that existed in pre-famine and pre-union times. Here, in the ancient texts, there existed a far richer and purer Ireland that had been the sole concern of Irish people. In studying the language and literature of the ancient Irish land, the League encouraged the belief that the Irish nation could profitably exist, as it had done centuries before, free of British control and influence. (Mike Palgrave, 2001.p.167)

In Hyde's concept of "Irish Ireland", he insisted that the Irish language should be binding force for the nation. While, that had to face two contradictions. First, by the late 19 century the Irish population had largely become English speaking. The second, it held a quite negative attitude to the ancient tongue. He intended the Irish language to combine a modern cultural nation, which was Irish but embraced both "Catholic" and "Protestant" social aspects (ibid).

In the 1890, The Gaelic League fascinated the leading individuals from the literary and dramatic world into its ranks. More to the point, to promoting the cultural, linguistic and political message of the Gaelic League, Hyde, Yeats and those who formed a group around them, became the patrons, and advocates of the Irish Literary Renaissance and revival. (Palgrave, 2001) he argues that:

This group of individuals produced some of the most important works of Irish, if not global, literature of the late nineteenth and early twentieth century. From one of its initial homes, at Lady Gregory's Coole Park, in Co. Galway, the group transferred its centre of activity to the Abbey Theatre in Dublin. The Abbey formed the focus for a centrally important literary group, which was supported by a network of journals and publications, and would promote a new vision of Irish identity through the use of language, literature and drama (Mike Palgrave, 2001.p.168)

Individuals who saw cultural nationalism as a key tool in the rebirth of the Irish nation, so that its independence could be won through political, and if necessary, military means (ibid).

Conclusion

Throughout this chapter, we have explored on the Irish literature and specifically in the beginning of the Irish literary revival and its leaders as a very significant movement for the Irish nation and its cultural and political issues; we have also seen the effects of colonialism in the Irish language as a part of the Irish identity. Next, we have dealt with the Irish literary centers that helped Ireland to revive its culture trinity colleague, the Gaelic league and literary revival movement.

Chapter three

Cathleen Ni Houlihan study

Introduction

Irish literature had produced several nationalistic works in the late of 19th century, due to what happen before and after that period. In fact, most of Irish literary playwrights conceived their literary works as mean to treat political issues. A relevant example here is Yeats *Cathleen Ni Houlihan* that was set in a colonial period; it is about the 1798 rebellion when the French troops landed at the west of Ireland “killala”. William butler Yeats in his *Cathleen Ni Houlihan* gave the play political dimensions under nationalism as a sense of duty, as we will see in this final chapter. We will deal in depth the manifestation of nationalism in dealing with the images of nationalism through the use of myth; moreover we will focus on the main aspects of nationalism in *Cathleen Ni Houlihan* such as National Identity, Sacrifice and the quest for new nation, focusing on the content of the play.

1. Fusion of Cultural and Political Nationalism Through The Use OF Myth in Cathleen Ni Houlihan

There are two kinds of nationalistic movements in Irish nationalism, political and cultural. The first one is essentially focused on political facet of achieving independence. While, cultural nationalism attempts to revive national identity as well as to get to the bottom of representation in the larger society, cultural nationalist seeks to build decentralized culture by enlightening people through their common *heritage*. (Reza Ghadiri) *Blood sacrifice and Nationalism in Yeats’s Cathleen Ni Houlihan*.

Cathleen Ni Houlihan literary creation allow Yeats to give his nationalistic views, with several images for the Irish nationalism, in order to deal with a national attitude and to fix "nationalism" as a principle belief for the Irish people as well as national identity, and then, to look for Ireland independence, therefore, Yeats in May 1902 said “My subject is Ireland and its struggle for independence”. In his attempt to tackle nationalism and to achieve his nationalistic ideas, Yeats had produced this dramatic play by incorporating the mythical side for the major character “Cathleen”. It is an addressed cultural and political image of “nationalism” in which he used the myth as a symbol to convey his literary work in regard to his ideals.

In Yeats's play, he used a very significant personification (Ireland by an old woman) through the use of Irish myth as root of Irish nationalism; in addition, it clarifies the way in which Yeats wants to expand his nationalistic ideas, and to convince the Irish people for the necessity to take the suitable way to maintain the Irish identity.

Cathleen which is the character title is part of a group of mythological female figures². "The Shan Van Vocht" figure in which Cathleen finds her roots as a symbol of Ireland's patriotism. The story stands as an old woman "the Shan Van Vocht" traveled the countryside alone, calling for the young men to take their arms for defending her and the country at a terrible time. She was enchanted them with her song, consequently, she was a responsible for thousands of Ireland's patriots death.

As "The Shan Van Vocht" "The Old Woman" with an ambiguous tone entered to tell "GILLANE" family that she traveled far, for the reason that the "strangers" took her "house" and "four beautiful green fields". This method was taken directly from "The Shan Van Vocht" who enchanted of those who listen, through the use of magical device from the myth. (*Terrible Beauty*" *Post colonialism, Modernism, And The Fate Of Tragedy In The Abbey Theatre 1897-1907* (Matthew Moore Muhlenberg College, 2004)

Firstly, "The Old Woman" begins to address her songs for "GILLANE" family with an ambiguous way as if she wants to enchant them she said:

[She begins singing half to herself]

I will go cry with the woman,
 For yellow-haired Donough is dead,
 With a hempen rope for a neckcloth,
 And a white cloth on his head,--
 I am come to cry with you, woman,
 My hair is unwound and unbound;
 I remember him ploughing his field,
 Turning up the red side of the ground,
 And building his barn on the hill
 With the good-mortared stone;
 O! we'd have pulled down the gallows
 Had it happened in Enniscrone! (Yeats, 1902)

Then, she remains singing and advances her songs toward "GILLANE" family and her songs become clearer and she addresses it for those who will die, defending for her and her country :

² They were warriors, queens, and romanticized virginal emblems of a spiritual Ireland that existed only in literature and included Queen Maeve, Aisling, Cailleac, and the Shan Van Vocht.

Do not make a great keening
When the graves have been dug to-morrow.
Do not call the white-scarfed riders
To the burying that shall be to-morrow.
Do not spread food to call strangers
To the wakes that shall be to-morrow;
Do not give money for prayers
For the dead that shall die to-morrow
They will have no need of prayers;

they will have no need of prayers (Yeats, 1902)

Finally, at the time she is leaving she promises the men who will die for Ireland independence. She said that they will remember them and hear them, and even they will die but they still be alive as the “Old Woman” said:

[She goes out ; her voice is heard outside singing]

They shall be remembered for ever,
They shall be alive for ever,
They shall be speaking for ever,
The people shall here them forever. (Yeats, 1902)

In this way which the old woman advanced by the form of her songs, it helped the character of Cathleen so as to transforms her from an ordinary woman into a symbol.

She wants to give her message for those who can help her to get rid of the strangers that are the English colonized (regarding the real historical events). In Cathleen Ni Houlihan Yeats used the interference of Celtic myth as an attempt to depict Irish “nationalism”. the use of the character “Cathleen” as an archetype for Ireland, in one hand, is the way in which he brought the ancient culture to the modern one to revive cultural nationalism in the time that was needed, for the reason that, the Irish cultured people were anxious from the expansion of the colonized culture and how it will affects on the Irish identity.

In other hand the use of Irish myth takes political aspect through the use of resemblance between the mythological character of Cathleen who sought to withdraw her land, as well as, in Yeats’s play “Cathleen” was looking for the independence from those who took her house and the four provinces, the playwright manifests a cultural nationalism for the political goal, consequently, both of them are under the Irish identity, that is in fact the main and the whole element in nationalism principles. One key way in which the content and value of a nation’s identity is imagined is through

culture. This is particularly true for Ireland whose ability to win independence from the British Empire in the early 20th century is often attributed to cultural nationalism (Benson, 2001).

2. The Main Aspects of Nationalism in *Cathleen Ni Houlihan*

2.1 National Identity

Identity is the way in which an individual and/or group defines itself. Identity is important to self-concept, social mores, and national understanding. It often involves both essentialism and othering. (Key Terms in Post-Colonial Theory). “National identity formation presumably involves some type of collective action. Therefore the processes involved in identify formation follow patterns that are used by groups in general to define themselves” Irish National Identity and Irish Drama (Emily Sauerhoff, 2010) Georgetown University, Honors Psychology Symposium.

“When discussing national identity specifically, the content dimension includes beliefs, attitudes, and attributes that are either created by the native population or absorbed from neighboring groups” (Lyons, 1996). National identity which means how an individual belongs to his society and his land, in addition, the national identity concept generally is parallel to nationalism, so that, the identity covers the geographical boundaries for the country that is clarifying the land which an individual belongs to, so as to say, land is also part of nationalism concept.

Yeats from his mentioning to the stolen “house” and “four beautiful green fields” by the “strangers” wants to describe the stolen land which means Ireland and strangers is the British colonization, therefore, when the old woman speak about this issue, Yeats needs to illustrate the consequence of colonization in Ireland and he considered that those who takes Ireland are also take away the Irish identity.

Yeats in his nationalistic play entered the identity concept with a mysterious way, in which the old woman was in a fact “Ireland” the colonized nation as he stated:

one night I had a dream almost as a distinct as a vision, of cottage where there was well-being and firelight and talk of a marriage, and into the midst of that cottage there come an

old woman in long cloak. She was Ireland herself, that Cathleen Ni Houlihan for whom so many songs have sung and whom so many stories have been told and for whose sake so many have gone to their death (W.B YEATS, 1903)

First, “BRIDGET” asks “THE OLD WOMAN” about her wondering, here, the playwright gives the state of “THE OLD WOMAN” as if she is suffering from something. The fact that much “strangers” took the house of “THE OLD WOMAN”, Yeats desires to mention the colonization in Ireland and his effects in the country:

“BRIDGET”: what putting you wondering?

“OLD WOMAN”: Too many strangers in the house (Yeats, 1902).

Then, “THE OLD WOMAN” declared to “BRIDGET” that she is suffering from troubles, which explain the bad situation where the old woman in fact wants to emphasis the extent of her worst circumstance she lives, in other way, she explains her suffering from the colonization:

“BRIDGET”: Indeed you look as if you you’d had your share of trouble.

“OLD WOMAN”: I have had trouble indeed (Yeats, 1902).

After that, “THE OLD WOMAN” told them about her land that was taken by those “strangers” which means that her identity is also taken from her, So That, Yeats addressed the question of identity in parallel with the land issue and that is in the fact a significant attempt to raise the question of nationalism. Yeats, in his *Cathleen Ni Houlihan* represented Ireland as a stolen land, in which, he described the four Irish provinces “four green fields”, which was traditionally stand for the four Irish provinces “Leinster, Munster, Connacht, and Ulster”. Cultural Nationalism in the Life and Work of W. B. Yeats: The Man behind the Myth. Master dissertation, (Sander Feys, August 2010) Ghent University Faculty of Arts and Philosophy.

It is generally, stating her homeland and she said:

“BRIDGET”: What was put the trouble on you?

“OLD WOMAN”: My land that was taken from me.

“PETER”: Was it much had they took from you?

“OLD WOMAN”: my four beautiful green fields (Yeats, 1902)

Yeats was successfully, dramatized the play by giving real events and places in the Irish history for such political sake, and to look for nationalistic perspectives in its content. “It is

exactly this choice of background that makes the story so important and significant. By selecting a historical event, Yeats gives his play an authenticity and a sense of realism that is both shocking and overwhelming to the audience” (ibid)

By this aspect, we find that Yeats suggests a correlation between identity and land in Ireland, through his well-built language in order to fasten the importance of this relationship that can help the Irish people to enlarge their claim about the independence. This geopolitical feature can also represent as part of Irish nationalism, because it handles the union issue, which formulates the Irish nation in the course of identity.

2.2 “Sacrifice” The Effective Ideology for “Nationalism”

Ideology, "A system of values, beliefs, or ideas shared by some social group and often taken for granted as natural or inherently true" (Bordwell & Thompson 494).and Althusser stated that “ideology does not have an ideal or spiritual existence. An ideology always exists on apparatus, or practice. This existence is a material”.

Cathleen Ni Houlihan Play, thematized individual’s ideological belief, so that, Yeats provided a way of showing how the nationalistic issues took a space in his play. Therefore, in order to understand this ideology we should analysis and interpret Michael’s action which was involved in the play. Michael ideology that looked into the events of Irish society with his own understanding, and regarded his self-sacrifice as a mean to get rid of the injustices among the society, which was also representation the idea of independence for Ireland, despite his plan for marriage, it explains his strong national ideology that led him to sacrifice his life for his goal. Firstly, and after her discussion with peter and Bridget about her situation, the old woman began to speak with political mystery:

“BRIDGET”: What was put you wondering?

“OLD WOMAN”: Too many strangers in the house.

“BRIDGET”: Indeed you look if you’d had your share of trouble.

“OLD WOMAN”: My land that was taken from me.

“PETER”: Was it much land they took from you?

“OLD WOMAN”: My four beautiful green fields (Yeats, 1902)

“PETER” and “BRIDGET, regarded the old woman as a homeless person, they offered her an oaten cake, milk and money, but she continually rejected. She wanted something more than that; she needed the help to take back her “beautiful green fields” from “the strangers” in her house. That help was the people’s total sacrifice to her:

“BRIDGET” [to the old woman]: Will you have a drink of milk, ma’am?

“OLD WOMAN”: It is not food or drink that I want.

“PETER”: [offering *the shilling*] here is something for you.

“OLD WOMAN”: this is not what I want. It is not silver that I want.

“PETER”: What is it you would be asking for?

“OLD WOMAN”: If anyone would give me help he must give me himself, he must give me all. (Yeats, 1902).

The old woman was still talking about her “*four green beautiful fields*” and the house confiscated by “*stranger*”, if she was translated the oppression in the society must necessarily lead to revolt, and allow everyone to serve Ireland:

“MICHAEL”: What hopes have you to hold to?

“OLD WOMAN”: The hope of getting my beautiful fields back again; the hope of putting the strangers out of my house (Yeats, 1902)

His parent advice him to abandon his departure with the Old woman in order to think of his marriage, and then Michael accept to go with the Old woman that personified Ireland:

“MICHAEL”: I will go with you.

“BRIDGET”: IT is not her friends you have to go and welcome, Michael; it is the girl Coming into the house you have welcome. You have plenty to do, it is food and drink you Have to bring to the house (Yeats, 1902).

Cohen states “people interpret event, context, situation and act on the bases of those events. If people define their situation as real then they are real in their consequences”. “MICHAEL” leaved the house and he decided to dedicate himself to the ideological belief that he had, and to achieve what he deserve. As the Old woman said:

[She goes out; her voice is heard outside singing]

They shall be remembered for ever,
They shall be alive for ever,
They shall be speaking for ever,
The people shall hear them forever. (Yeats, 1902)

Yeats from his ending to the play, he feels the need of sacrifice for Ireland to get the independence, thus, to say that self-sacrifice ideology is a very important and extremely nationalistic. He clarifies from his play, the noble act that should be among all the Irish society and to take this step for calling all nationalists as one of the major patriotic way to retrieve the Irish identity. The individual could inspire collective change in which he finds a way to improve the group's status as a whole (Moghaddam, Taylor, 1994). When discussing national identity in particular, analyses rely on social identity theory's ramifications for group identity formation (Taylor, 2002), rather than on the role of the individual in identity formation (Turner, Hogg, Oakes, Reicher and Wetherell, 1987).

In this part, we have arrived at the point that Yeats treats the ideology concept with its effects to an individual by giving the appropriate subject that was necessarily looked-for. That is explain the role of a particular ideology in shaping the society by the individuals, such as, sacrifice ideology in this play that can contribute completely in constructing the Irish society by getting Ireland independence, with its main elements as well as culture, identity and nation.

Stephen Gwynn, who wrote his recollection in *Irish Drama*, 1936: "'The effect of 'Cathleen Ni Houlihan' on me was that I went home asking myself is such plays should be produced unless one was prepared for people to go out to shoot and be shot". This critical view explains non-violence solutions in Ireland to reach the independence, which is in fact an inappropriate point of view in such colonized place like Ireland. It had multi-suffering from the British colonization, religion, social injustice, language and so on. The Irish were in need to defend their country and to be nationalistic awareness.

2.3 Looking For New Nation through "Nationalism" View in *Cathleen Ni Houlihan*

Nation, "An aggregation of people organized under a single country. National interest is associated both with a struggle for independent ethnic and cultural identity, Thus, the move for national independence is just as often associated with region as it is with ethnicity or culture, and the two are often at odds when new nations are formed" (key Terms in Post-Colonial Theory)

Nation is a concept more complicated than, say, state or nation-state. A nation-state can be generally defined by the range of its territory where its citizens occupy and its governmental sovereignty reaches, but the concept of a nation can move far beyond this sovereign meaning. Nation, according to Anderson, could be defined as an “imagined community” invented through “cultural artifacts of a particular kind”

Cathleen Ni Houlihan play is an extremely nationalistic; it has a patriotic theme that puts Ireland in an independence status and being free from the British imperial rule as well as it gives self-control for the Irish people at that time which is the main goal for Ireland therefore to construct its culture and identity. In *Cathleen Ni Houlihan*, Yeats had expressed self-sacrifice theme as a message for Ireland independence, regarding the historical background. He was looking for rebirth of new nation when he characterized Ireland the old woman which personifies Ireland as a young girl.

First, when “Michael” decided to devote himself to go with “Cathleen” and to join the French, the old woman talking if it was convinced that self-sacrifice would be a considerable consequence which may exist to seek her aim :

[She puts her arms about him, he turns towards her as if about to yield]
 “OLD WOMAN’S” voice outside:
 They shall be speaking for ever,
 The people for shall hear them forever. (Yeats, 1902)

After that, “Patrick” in his answer for “Peter” described “The old woman” as a “young girl” as if he considered that old woman “Ireland” would be better than it was, consequently, it explain in fact, that Ireland would without doubt entered in a new stage of rebirth nation and what comes from “Michael” as an Irish patriotic young man will be practical and useful for the Irish community and will expand over the Irish people as a very significant ideology to find new Ireland:

“PETER” [TO PATRICK, laying a hand on his arm]: did you see an old woman going down the path?
 “PATRICK”: I did not, but I saw a young girl, and she had the talk of a queen. (Yeats, 1902)

Yeats from this end and from his description for “Ireland” as “young girl” wants to give the situation of the country if the Irish people follow “Michael” path, and the extents that Ireland needs to be free nation as well as his desire to draw the state of Ireland after the independence. In another way, he attempts to explain how the individual ideology of nationalism can affects

or lead to self-rule of Ireland and to gain their political decision to control their own country. In which Ireland needs such universal ideology to get it away from the British colonialism and to re-gain its national identity and culture form that new nation.

Smith defines nation as “a named human community occupying a homeland and having common myths and a shared history, a common public culture, a single economy and common rights and duties for all members”. From these perspectives, Yeats attempts to collect political and mythical aspect as well as sacrifice ideology to the fact that Irish people must identify its nation in the world stage. It is also very significant attempt to revitalize the culture of Ireland as whole nation.

Nationalism, as a derived of nation, is viewed by Smith as an ideology that constitutes an actual or potential nation. Since the identity of a nation is a cultured collective consciousness , nation and nationalism are not something that exists naturally but something invented and constructed. In his play Yeats tries to define nation and nationalism culturally and through death theme, by asserting the need of sacrifice and the use of myth as a cultural feature that may help the Irish society to be more realized than before.

When we look at the historical context, we find that Yeats wants to build up the new nation with his appealing for the Irish society to take their way to go behind nationalism perspectives. It can be analyzed as a relationship between society and its extent for nationalism; he attends to expand the patriotic reaction in the Irish society, as if he considered that the injustice of society reflecting the injustice of colonization and disgrace should have an impact on individuals’ decision to adopt their real understanding towards constructing the Irish nation, conditioned by the dominant ideology of sacrifice.

In other point of view, we find here: “Yeats always tried to construct and revive Irish identity based on Irish ordinary people’s experience. There is no denying whatsoever nationalistic theme exists in the play, but as Yeats claims himself *Cathleen Ni Houlihan* is not political play of propagandist kind that was written only for advocating nationalism. At the same time it is an artistic value that portrays peasants’ life styles and tradition” (Ghadiri, p: 19, 2006) *blood-sacrifice and nationalism in Yeats’s Irish Cathleen Ni Houlihan*. Besides, Yeats said “This was the first play of our Irish School of folk-drama, and in it that way of quiet movement and careful speech which has given our players some little fame first showed itself” (Yeats, 1908).

In this sense we can say that Yeats has also gave a space for the Irish society as a country that characterized by peasants' style, not only tackling nationalism image that is in fact his outstanding to contribute on the Irish literature and drama through his use of folk-play, as luckhurst said that the Irish playwrights of the movement such as Yeats were concerned with the creation of the folk-play in a time that was for realism.

Conclusion

Through this chapter, we have highlighted nationalism aspects in Yeats's *Cathleen Ni houlihan* that has a very essential message for Ireland independence. We have analyzed the play which dealt with the images of nationalism through the use of myth, and how it gives a role in the fusion between the cultural and political sides. We have also explored nationalism aspects that has manifested in the play as well as National Identity, Sacrifice and the seek for new nation.

General conclusion

General conclusion

Centuries of foreign domination have brought Ireland to its breaking point; nationalism concept is the significant idea for the Irish people that can help them to get rid of that suffering. It is their way to discuss their identity, culture, society and freedom among the line of British colonization. The necessity that led them to revitalize their own heritage and culture as well as to obtain their own nation.

The Irish literary revival that had founded by literary men in the late of 19th century to reinventing the Irish politics, culture and drama. In order to present themselves among the other nations and to take the underlying issues into the world stage. This was especially through the significant literary works in theater that is in fact takes the powerful role as a very important tool to send their political and cultural messages in that British colonial period.

Like the other Irish thinkers and philosophers William Butler Yeats, had seen the need to revive by using his literary inspiration and with his free Irish tongue to highlight nationalism concept , and then, to appeal for Ireland independence. In his play *Cathleen Ni Houlihan* considered as an extremely nationalistic play at that time. It gives several nationalistic features such as the sacrifice ideology which has embodied the reality of Irish people that should follow their goal to take them away for Ireland independence. Besides to the use of violence as a necessary part of the nation's struggle away from the colonizer is already mentioned in *Cathleen Ni Houlihan* with the theme of self-sacrifice.

He had made a remarkable contribution to Irish literature and culture; moreover, he worked to build the Irish identity in English, that has appeared successful and viable. He was from the minority protestant community but, his works refuse any sectarian definition of the nation which means that he has a particular value in Ireland that is unifying ideology.

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Abstract

ملخص

يناقش موضوع هذه المذكرة مظاهر القومية في ايرلندا مع أواخر القرن التاسع عشر و التي تناولها الكاتب الايرلندي وليام بتلر يات في مسرحيته كاتلين ني هولهن 1902 و التي تحدث فيها الكاتب عن الحدث التاريخي لغزو ايرلندا من طرف القوات الفرنسية في محاولة تمرد لطرده الاحتلال الانجليزي من ايرلندا حيث جسد الكاتب جانبا من الأسطورة الايرلندية الوطنية و ذلك لتقوية و تفعيل القومية السياسية و الثقافية والأدبية في أيرلندا إذ ناقش أفكاره القومية و التي تمثلت اغلبها حول إيديولوجية التضحية إلى جانب الهوية الوطنية مع تواجد العنصر البريطاني آنذاك بحيث كانت المسرحية أداة فعالة لإبصال فكرة استقلال ايرلندا و ضرورة منحها للحكم الذاتي كدولة ذات كيان و هوية خالية من الاستعمار الامبريالي الانجليزي .

الكلمات المفتاحية : القومية، ايرلندا، الاستعمار الانجليزي، الهوية، الثقافة،

يات.

Abstract

The playwright William Butler Yeats 1902, discusses in his literary work *Cathleen Ni Houlihan*, the manifestations of nationalism in Ireland that is in fact speaks about the first Irish rebellion in Ireland with the invasion of the French forces to resist the British colonization. By using his culture and politic features to highlight its role in getting Ireland independence by giving kind of resemblance between the patriotic Irish myth with his play to address cultural and political nationalism over the Irish society. He also talks about self-sacrifice for Ireland as an effective tool to get their nation as well as the national identity to deal with Ireland culture, as a message to the English colonization to let them free. We are going to study the play by using post-colonial perspectives to give nationalism images Yeats play

Key words: nationalism, Ireland, identity, culture, Yeats, English colonization.