



IRAQI  
Academic Scientific Journals



العراقية  
المجلات الأكاديمية العلمية

ISSN: 2663-9033 (Online) | ISSN: 2616-6224 (Print)

**Journal of Language Studies**

Contents available at: <http://www.iasj.net/iasj/journal/356/about>



## Voluntary Exile and Deportation in Sebastian Barry's *On Canaan's Side*

Hanan Talib Abdulaziz \*

University of Diyala/ College of Education for Humanities

[talbhnan313@gmail.com](mailto:talbhnan313@gmail.com)

&

Prof. Luma Ibrahim Shakir (Ph.D.)

University of Diyala/ College of Education for Humanities

[lumahh50@gmail.com](mailto:lumahh50@gmail.com)

Received: 22 / 10/2022, Accepted: 15 /11 /2022, Online Published: 31 / 1 /2023

### Abstract

In recent times, exile and deportation have shaped the insights and works of many authors, because the current era is the era of political crises and immigration in which people migrate voluntarily or forcibly.

Exile is often framed by the idea of disconnect. Thus, one of the key ideas that the study tries to prove is exile conceived as a connection rather than a separation. The experiences of voluntary exile and deportation, for political reasons, influence the human psyche and change the way humans perceive life. Therefore, the study sheds light on the psychological effects of these confusing experiences, and the way they were developed to be adapted in fiction. By analyzing the contemporary Irish novel Sebastian Barry's *On Canaan Side* (2011), the analysis provides insight into the psychological effects of voluntary exile and deportation from a psychopolitical point of view. This novel demonstrates how political events have an impact on people's lives even when they are not directly involved in any political conflicts but are nonetheless negatively affected by them. Thus, the study concludes that voluntary exile and deportation are primarily political phenomena, and innocent people become the first victims of these phenomena.

**Key Words:** Voluntary Exile, Deportation, Sebastian Barry

\* Corresponding Author: Hanan Talib Abdulaziz, E.Mail: [talbhnan313@gmail.com](mailto:talbhnan313@gmail.com)

Affiliation: Diyala University - Iraq

النفى الطوعي والإبعاد في رواية من جانب كنان لسيباستيان باري

حنان طالب عبد العزيز

جامعة ديالى/كلية التربية للعلوم الإنسانية

و

أ.د. لمى ابراهيم شاكر

جامعة ديالى/كلية التربية للعلوم الإنسانية

**الملخص:** في الآونة الأخيرة، شكلت مواضيع النفي والإبعاد رؤى واعمال العديد من المؤلفين، لأن العصر الحالي هو عصر الأزمات السياسية والهجرة حيث يهاجر الناس طوعاً أو قسراً. غالباً ما يتم تأطير المنفى بفكرة الانفصال، وبالتالي فإن إحدى الأفكار الرئيسية التي تحاول الدراسة إثباتها هي أن المنفى يُنظر إليه على أنه اتصال وليس انفصال. إن تجارب النفي الطوعي والإبعاد لأسباب سياسية تؤثر على النفس البشرية وتغير الطريقة التي ينظر بها الإنسان إلى الحياة. لذلك تسلط الدراسة الضوء على الآثار النفسية لهذه التجارب المركبة وطريقة تطورها لتتكيف مع الخيال. من خلال تحليل الرواية الأيرلندية المعاصرة (من جانب كنان 2011) لسيباستيان باري، يوفر التحليل نظرة ثاقبة للآثار النفسية للنفي الطوعي والترحيل من وجهة نظر نفسية سياسية. توضح هذه الرواية كيف تؤثر الأحداث السياسية على حياة الناس حتى عندما لا يشاركون بشكل مباشر في أي صراعات سياسية ولكنهم مع ذلك يتأثرون بها سلباً. وهكذا توصلت الدراسة إلى أن النفي الطوعي والإبعاد هما ظاهرتان سياسيتان بالدرجة الأولى، وأن الأبرياء هم أول ضحايا هذه الظواهر.

**الكلمات الدالة:** النفي الطوعي، الإبعاد، سيباستيان باري .

## Introduction

One of the challenging experiences in life is the exile of a person from the land where she/ he was born and lived for political reasons. For decades, people lives have been framed by state oppression, wars, and political disorder. Perhaps more than any other period in history, the twentieth century has witnessed enormous flows of forcibly displaced due to the horrendously oppressive regimes which destroyed the natural life fiber of the existing societies.

*The Oxford English Dictionary* defines the term "Exile" is as "a banished person; one compelled to reside away from his native land" (Simpson & Weiner, 1989, p. 975). While the etymology of the word suggests that "Exile" originates from the Latin "ex(s)ul means banished, where ex is "out" and sul – the root of the word – is "to go", derivatives: ex(s)ular "to be banished", (pl.) ex(s)ilium. Hence, exsul, the one who is

taken out or who walks out". The word "exsilire" was used to refer to exile "exilium, an easing of exsilium, came from exsilire" (Partridge, 1966, p. 2860).

Exile, in the most basic sense, means to be away from one's home country. It may be voluntary described as a form of a voluntary action to live in another country for different reasons, such as political oppression, persecution, or seeking better economic conditions. While deportation means any forced removal or forced migration. It reflects formal removal by the government against an individual or a group of people from their country. Deportation is a forced departure from one's country that forbids the deportee from going back. Deportation is more complex than voluntary exile in which the exiles have the ability to return.

In fact, both voluntary exile and deportation are more than just geographical uprooting. These concepts refer to a state of mind and being. In *The Oxford Book of Exile*, John Simpson defines the concept as "[t]o be wrenched from home, family, everything pleasant and familiar, and forced into a world that is cold and hostile" (Simpson, 1995, p.1).

From psychopolitical point of view, those exiles try to overcome their displacement, hiding their authentic identity by adopting false masks and keep their reality in the shadow. Thus, the persona (the mask) reveals little of what a person is. In Jung's philosophy, the shadow consists of psychic contents which a person tries not to show. Accordingly, psychopolitical approach which is an application of what is known about human psychology to the study of political issues and an individual's psychology is applied in this study to interpret the psychological consequences of the experiences of voluntary exile and deportation.

### **Psychopolitical Approach: The Politics of Psychology**

In a special number of *the International Political Science Review on psychopolitics*, Marvick introduces psychopolitical analysis as an approach that applies depth-psychological insights to understand how political actors interact with individuals in specific institutional contexts to understand political consciousness, rather than political decisions (Alschuler, 2006. p.2).

Psychopolitical approach is an important domain of modern academic research, and an important branch of psychoanalytic theory. Therefore, modern studies focus on the role of psychopolitical approach in analyzing the behavior of individuals within a specific political system, for psychology goes hand in hand in explaining the intractable conflicts, caused by wars, immigration, exile, deportation, and oppression, or most other behavior of states or collective political actors in complex environments. An individual's behavior varies with, and responds to, differences in political institutions, social norms, and political cultures.

The French philosopher, psychoanalyst and ethnologist, Dominique Octave Mannoni used this approach for the first time in the thirties of the last century. His studies, lectures, and writings focused on the psychological consequences on individuals resulting from political practices in a psychopolitical framework (Hook, 2004, p.122).

Although pioneers like Octave Mannoni, Jung, and Harold Lasswell studied the modern influence of psychology on politics as long ago as the 1920s, but not many courses in political psychology were offered until the early 1970s, at the same time a

professional apparatus began to be created around the subject. The year 1977 witnessed the founding of the *International Society for Political Psychology (ISPP)*, and the journal *Political Psychology* was founded two years later, however, long before that time there were publications that clearly may be placed within the field. The name political psychology for instance, had been in existence since the 18<sup>th</sup> century, when Saint-Simon, had used the term psychopolitics in his writings in 1780. During the 20<sup>th</sup> century, another Frenchman, Gustave Le Bon published a work entitled *La Psychologie Politique* 1910 (Fox and Prilleltensky, 1997, p. 235). In general, Political psychology began to be recognized as a systematic area of studies, with its own academic place in the seventies.

*The Routledge Handbook of Psychoanalytic Political Theory* arguably marks that psychopolitical approach is acknowledged as a distinct orientation within political studies and approach; it also registers the emergence and the gradual establishment of a whole hybrid terrain of theorization in between psychoanalysis, political theory, and philosophy. No doubt, this is the culmination of a long process that started with Freud's invention of psychoanalysis itself, a little more than a century ago, and comprises an immense variety of theoretico-political projects and initiatives. This approach aims to enrich and reorient (political) theory by employing psychoanalytic concepts, theoretical strategies, and analytical methods in mapping, accounting, and interpreting sociopolitical phenomena (Stavrakakis, 2020, p.1).

Psychology has traditionally focused on the individual level of analysis but in fact, there is a strong belief that people cannot be understood apart from their context, their political and social rights and norms. Isaac Prilleltensky, the author of *The Morals and Politics of Psychology: Psychological Discourse and the Status Quo* (1994), and the Associate Professor of Psychology at Wilfrid Laurier University, Waterloo, Ontario, supports this idea. He was interested in the social, moral, and political consequences of psychological theory and practice. Through his work in critical psychology, he was trying to show how psychology perpetuates an unjust societal status quo, and how it may serve emancipatory purposes (Fox and Prilleltensky, 1997, p. xi). It is important to point out that, Isaac's personal background and his life in exile highly influenced his psychopolitical philosophy.

Michel Foucault also rejects the identity imposed by the state when he mixed politics with psychology in his 1945 work *Mental Illness and Personality*. In this book, which is considered as an example of psychopolitical approach, Foucault presents mental illness as essentially produced by social form, capitalism, violence, and immigration, are political maladies need a revolutionary political change as the ultimate solution to such maladies (Kelly, 2014, p. 15). Foucault talked about the epidemics and diseases that characterize each era, and it is possible to study the cultural pattern of the era in the light of it. He believes that these diseases spread in societies for political reasons. In his book *Madness and Civilization: A History of Insanity in the Age of Reason* he states that: "Let our politicians leave off their calculations, let them learn once and for all that everything can be had for money, except morals and citizens" (Foucault, 1988, p. 61).

It is also important to point out that Peter Sedgwick (1934- 1983) was an activist in what has been described as psychopolitical approach. Sedgwick worked as a psychology-turned-politics lecturer who wrote persuasively about both. He thinks that Psycho Politics contains all the solutions of social and political crises of any society. In

his book entitled *Psycho Politics* he refers to the concept of the 'inner exile' practiced by impotent individuals under unjust authoritarian regimes (Sedgwick, 2015, p.ii).

Carl Gustav Jung (1875-1961) was a pioneer in the field of psychopolitical analysis, the interaction of the inner world of the psyche, including the unconscious, and the outer world of politics, Therefore, his theories contributed to the interpretation of many political phenomena that affect the individual and society (Von Franz, 2007, p. 67). In Jung's philosophy, the shadow consists of psychic contents which a person prefers not to show. They are the parts of the self that one considers unrepresentable, because they seem weak, socially unacceptable, or even evil. Manifestations of the shadow are often embarrassing, thus the shadow has a great role in shaping personality, or the (Persona) in psychological terms. While the Persona, the Latin word for mask, designates the part of personality in Jung's theory, which one presents to the world to gain social approval or other advantages and to coincide with one's idea of how one should appear in public. Thus, the persona reveals little of what a person is; it is the public face, determined by what one perceives to be acceptable to other people. The persona is composed primarily of positive behaviors that conceal the negative qualities of the shadow. Hence the persona, more than the ego, is the presentable alternative to the un-presentable shadow. No one wears the same mask on all occasions. The persona is made up of many masks, each of which is assumed as the appropriate response to a specific environment and set of conditions, often a particular mask corresponds to a certain status. The sum total of masks used by the individual makes up the persona) Mattoon, 1985, p.28). According to Jung, the persona is the mask of the soul, a complex system of relationships between individual consciousness and society, he defines it as "a kind of mask, designed on the one hand to make a definite impression upon others, and on the other hand to hide the true nature of the individual, as the faces essentially conceal the authentic self") Jung, 1972, p.190).

### **Sebastian Barry's Life, Career, and Philosophy**

Sebastian Barry is a contemporary Irish novelist, poet, and playwright, and one of the most widely read and bestselling writers. Barry is still a live, he was born on the 5<sup>th</sup> of July 1955, in Dublin, Ireland. His father, Francis, was an architect by profession but also a poet who published poems in literary journals such as *Icarus* and *Broadsheet*. When he was nineteen years old, *The Irish Times* published his first poem. Barry graduated in English and Latin from Trinity College Dublin, and served as editor for the 1977 edition of the Trinity College literary journal *Icarus*. After he received a B.A. in 1977, Barry lived outside Ireland teaching English in France, Switzerland, England, Greece and Italy, while publishing poems in literary journals such as *Cyphers*, *Hibernia*, *Broadsheet*, and *Paris Voices*. In addition to being elected a fellow of the Royal Society of Literature, Barry earned the Dublin Lord Mayor's Award. He has been awarded honorary doctorates from the Open University, Galway University, and the University of East Anglia (Rider, 2013, p. 2).

In the mid 1980's Barry returned to his country and began his writing career. Since then, he has moved through the genres such as poetry, romance and drama. Throughout his literary career Barry has published more than four collections of poetry, thirteen plays and ten novels. He has definitely pointed to different topics that mostly related to loss, exile, broken promises, failed hopes, war and its aftermath. In his body of works, Barry often is inspired by his real - life ancestors and his love to a family tree. He writes in lyrical mood and dramatic woven texture that ends eventually into a narrative form.

Sebastian Barry published his first novel, *Macker's Garden* in 1982, quickly followed in 1983 by a book of poems, *The Water-Colourist*. Also in 1983, Barry published *Time Out of Mind* and *Strappado Square*. Barry published a series of interconnected novels inspired by his Irish ancestors. His novels include *The Whereabouts of Eneas McNulty* (1998), *Annie Dunne* (2002), *A Long Long Way* (2005), *The Secret Scripture* (2008), and *On Canaan's Side* (2011). In 2017, he wrote *Days Without End*. It set during the American civil War and the Indian War. The novel was awarded the Costa Book Award 2016. It won the 2017 Walter Scott Prize, and was selected by *Time Magazine* as one of its top ten novels of 2017. In 2019, *Days Without End* was ranked 74th on The Guardian's list of the 100 best books of the 21st century. On November 5, 2019, the BBC News listed this novel on its list of the 100 most influential novels (Al-Barzenji, 2021, p.80).

### ***On Canaan's Side* a Representation of Deportation and Voluntary Exile**

Sebastian Barry's *On Canaan's Side* is one of the most significant novels in Irish literature. It provides a realistic portrait of the suffering of Irish diaspora community in America. Departure, notions of home, exile, war, family ties, love, loss and identity are articulated in this novel. It was published in English in 2011, and "longlisted for the Man Booker Prize 2011, and awarded the Walter Scott Prize for Historical Fiction in 2012" (Good, 2014, p.161). The novel in question is set in Ireland and America. It covers the period from the First World War to the nineties of the twentieth century, a period of high cultural contestation as well as political and social changes in Ireland.

*On Canaan's Side* is an autobiography of a fictional character (Lilly Dunne alias Grainne Cullen) who goes on an exile to America because of the political chaos and upheaval in the country of her birth. Thus, her personal story intertwines with traumatic episodes in Irish history and United States, a country where she has lived in exile since the 1920s. In addition, her suffering in exile reflects the role of the political events that shape the individual's life, while her autobiography gives the reader a summation of the psychological distress of the exiled.

*On Canaan's Side* tells the story of a generation of young people who have left their homeland in droves against a backdrop of the political disorder in Ireland. This fictional work reflects the condition of exile through the personal story of an 89-year-old Irish lady Lilly Bere mourns the loss of her grandson, Bill. She decides to end her life after his death. Throughout flashback, her memories take the reader back to her past life in Ireland. Lilly had passed childhood in Dublin Castle, and her family was quite prestigious with excellent financial position during the period of the British Empire. Thus, one can realize how the happy world of Lilly's childhood is changed in a few years. Being in favor of union and living in the South rather than in the six counties of Northern Ireland, meant being marginalized in one's own homeland, and Barry shows the reader the consequences of this condition in the lives of Lilly and her family. The protagonist loses her brother William Dunne, in the First World War, whose story Barry develops in the novel *A Long, Long Way* (2005), the family is forced to leave the Dublin Castle and live in the family farmhouse in Wicklow, on account of regime change, and her father, who defended the country, becomes an enemy of the new nation and is forced to retire. "My father...became the enemy of the new Ireland, or whatever Ireland is now, even though I don't really know what that country is" (Barry, 2011, no. p.).

In the struggles for Irish independence, Lilly and her fiancé Tag are forced to flee to America in order to escape a death threat enacted by the paramilitary organization IRA (Irish Republican Army) directed at her fiancé and also to her, for their relationship. This threat is explained by the fact that Tadg, fought in the World War I as part of the British army, and therefore, in that organization's view, was a traitor to

the republican ideals. Being member of the Black and Tans, a British police force that fought against the IRA in the Irish War of Independence (1919-1921), makes Tadg's situation worse. This connection of Tadg with the British state makes his name and Lilly in a list of those who would be killed by the paramilitary organization.

The "Canaan's Side" of the old hymn, the near bank of the Promised Land after the crossing of the Red Sea, is the USA, where Lilly and her lover are forced to lead a fringe existence under assumed names. Their assumed names and furtive progress from New York to the "glittering Canaan" of Chicago are of little avail: only months after their arrival, Tadg is gunned down in an art gallery and Lilly, covered in her blood, is forced back into escape and anonymity to start her suffering in exile.

Technically, the narrative is told in first person narration, in an autobiographical style. But in fact, it is very difficult to get into this novel because of the author's poetic language, for example "the sun moved through the trees like water...it might have been a liquid or a thing you could touch...the sunlight moved through the trees like a gold wind" (Barry, 2011, no. p.). In addition, the author chose to express some of the protagonist's memories in stream-of-consciousness style of run-on sentences that literally went on as long as one page of the text.

The title of the novel leaves a message. In the Bible, "when the Israelites approached the promised land, God told Moses that he was not worthy to enter it, and for this he would simply look at it from a far and die there" (Smith, 2013). Thus, "on Canaan's side" refers to the Promised Land and the great hope and dream of America for the immigrant.

While the story develops in the seventeen days that separate the suicide of the grandson, who does not recover emotionally because of his participation in The Gulf War, and the grandmother's suicide. The chapters are entitled as the days gone without him: First Day Without Bill, Second Day Without Bill, and so on, until the Seventeenth Day Without Bill. These titles make the grandson's absence present. Although this character is described briefly and in little details in Lilly's course, but this absence however, is what motivates the narrator to return to the past and remember her own exile story.

The narration shows that there is a desire on the part of the narrator to return to the past and remember not only her grandson's existence, but her own exile story. She prepares the reader for the traumatic events she has experienced by recalling her past memories. Those past memories of Dublin are kept alive in her mind and mean the materialization of her pain. As she states: "We may be immune to typhoid, tetanus, chickenpox, diphtheria, but never memory. There is no inoculation against that" (Barry, 2011, no, p.).

Lilly recalls the night of her departure from her country. She refers that everything happened so quickly even she could not formulate whether she was drowning or floating awake, taken far away by the tide of banishment. However, her father tries to look outside. He watches how the city looks darkness and speaks to Tag in fear that, if they are caught, nobody could save them thus, they have to make sure that everything is going right according to their plan of fleeing the country at dawn. She states: "Such a sensation of utter terror descended on me. If my father had told me that wild wolves were to drag me off and eat me in the dark night I could not have been more terrified...I could not depart" ( no.p.). She could remember each event of that night, no matter how fast everything happened. These broken pieces of memories are worth jotting down as something to hold onto and share with the future generation. Thus, readers could revisit history and reevaluate the events by keeping her personal notes in view.

Back to that night of her deportation, in such a situation, it is difficult to hide her real emotions when she knows what is waiting for them if they do not hurry. Afterward, they quietly leave the house that they will not see again forever. Lilly describes all the events that occurred on the night of her departure using figurative language in order to describe how she felt on the road. After she sits in the car, Lilly feels as if she is in deep waters. When the car sets off, she thinks she will sink down in the waters. But, magically, she can stay up that night. Something deep down tells her that it is not the end. She has to keep floating until she reaches the shore of the Promised Land. Though she is a young girl then, she can understand the loss.

When Lilly says she is floating, she talks about fleeing from her country to America. In the car heading to the ship, she felt floating on water, not knowing where the waves would lead her.

In "Exile," she uses the extended metaphor of swimming in order to hint at her exile to America. While leaving her home, she felt like floating on unknown waters, not knowing where she was heading to. Suddenly, Lilly finds herself with her fiancé in the middle of the sea on a steamer heading into the unknown to what she considers the Promised Land or (Canaan Side). America or the Promised Land in the eyes of the immigrants was not what Lilly imagines as a Glittering Canaan. It was a land of escape, fear, murder, wars, and finally suicide.

The development of the narrative reflects the development of certain mental structures of the main characters. In exile, Lilly and Tag adopt the mask of false identity by changing their names, Timothy and Grainne Cullen, brother and sister, in order to hide their real identity. Lilly says "People change their names. And then they cross state lines like invisible men" (Barry, 2011, no.p). Between the identity she left behind and the new one, built on the strength of under the circumstances, Lilly felt psychological stress, unidentified and fragmented. Thus, they try to adopt another different mask which is the mask of false happiness in the foreign land. But the loss of Bill breaks all these masks that Lilly tries to adopt throughout her life in exile because Bill is considered the last link with Ireland, a country that he admired and proud to descend. Accordingly, the lady's case may be understood in the light of Jung's theories of the mask and the shadow. Barry illustrates with Lilly what Jung postulates in his book *Aion* (1991), the most concerted attempt Jung made to define the concept of the shadow is in this book. Jung asserts that the individual should learn how to deal with his/her own shadow. He goes on to explain that the shadow represents the inner self of the individual (Papadopoulos, 2006, p. 98).

In fact, Lilly's persona or the face she shows in America, her mask, protects her unconscious personality which is still active but in the shadow "the side of a personality that a person does not consciously display in public" (p. 94). Through this mask Lilly tries to rebuild the place that she lost, the homeland, as she states:

I remember that Sunday then as Tadg and me strolled into the city, like people restored to life...we were walking arm in arm, jubilant, exultant, and barely noticed, and anyway did not care. He was suddenly full of plans. It was as if he had awakened to being in America, abruptly made manifest to him as a place of safety, maybe infinite safety...now it was all laid out before us, like a glittering Canaan. (Barry, 2011, no.p.)

In fact, this mask is weak than the effect of the shadow which controls the narrator throughout the novel by making digressions that lead the reader to know her story, crossed by traumas, losses and a lot of pain in the foreign country. Although she claims that any place can be a home, when she says: " Nowhere is a foreign place.



Everywhere a home place for someone, and therefore for us all" (no. p.). In the previous quote, it is assumed the development of a sense of belonging in relation to the new place of residence. Lilly presents the false sense of belonging also when she recounts her fiancé's relationship with the city they lived in America: "Tadg had begun not only to like Chicago. He had started using the works 'home' no longer to refer to Cork or Ireland" (no. p.).

However, when she comes to talk about herself, Lilly reveals mixed feelings of uncertainty due to her psychological disorder, she says: "I almost laughed when I remembered Dublin with its low houses, with the curved roofs like hats bowing to the haughty rain" (no. p.). Similarly, when she arrives to New York, and later, Cleveland, while visiting Luna Park with her friend and her later American husband, the Officer Joe Kinderman, she says: "The generous American sky extends its open arms over us " (no, p.). Her public face (the mask) reflects that she admires the place of exile, but inside her there is Ireland which is always centered. In fact, being forced to leave Ireland and live in exile with the fear of being killed for expressing real identity is very destabilizing. Thus, she can only keep her reality in the shadow. In several passages of the novel, Lilly evidences the power of the shadow; for example, when she says: "I longed to be at home, out of this American chaos, back to the Irish chaos I understood better" (Barry, 2011, no. p.). She says in another passage:

How I feared when first I worked for Mrs Wolohan's mother that she would cast me out if she discovered who I came from... I am so terrified by grief that there is solace in nothing. I carry in my skull a sort of molten sphere instead of a brain, and I am burning there, with horror, and misery (Barry, 2011, no, p.).

This built on Jung's idea of the clash between the mask and the shadow, but it is clear that the shadow controls Lilly's personality. As Jung asserts: " The shadow is a living part of the personality" (Jung, 1980, p. 27). While Lilly's persona, her mask, is the result of contact with the environment. In Jung's philosophy "the shadow personifies everything that the mask refuses to acknowledge about himself and yet is always thrusting itself upon him directly or indirectly—for instance, inferior traits of character and other incompatible tendencies" (Jung, 1980, p. 208). After Tadg's death, Lilly's false mask turns to be weaker day by day. She doesn't know who she is anymore in America without his presence. She asks: "Was I, Lilly? I never was"( Barry, 2011, no. p.).

From Jungian point of view, it would be a great mistake to think of the persona as a conscious deception of reality. It usually begins to form as a result of conflict with the outer environment. While, the reality lies in the shadow, behind the mask. Lilly protects her reality, the shadow, by hiding her most reactions as well as memories.

Hannah Barbara, in her book *The Inner Journey: Lectures and Essays On Jungian Psychology Studies in Jungian Psychology By Jungian Analysts* notes that: In the 1935 seminar, Jung gave a description of the shadow, as many people live the negative side of themselves because they adopt the wrong mask, and then the shadow can be much more decent and have more positive qualities than the mask, he adds:

All know the sort of people who live their shadow, as it were: they are always putting the wrong foot forward... If you ask such people about their shadow, they will inform you that it is terrible, a cut-throat, a murderer, and so on, because of the general illusion that the shadow must be negative. But if this film of illusion can be removed, one often discovers a most decent person behind it. (Barbara, 2000, p. 80)

Accordingly, although the life in exile brings new experiences to everyday life, the new reality is not fully incorporated. The longing is strongly existed. Thus, Lilly loses her certainty. She puts off all her masks, seeing suicide as a viable option so as to be with her family. Due to the harsh fact that Lilly witnesses the deaths of the people she loves the most, she lives with the idea of a death sentence.

In order to rest in peace, Lilly uses writing about Ireland from her memory, she does so as a discourse on the absent. Although the chapters are named after the grandson's absence, it is the history of Ireland that is being told. She states:

To remember sometimes is a great sorrow, but when the remembering has been done, there comes afterwards a very curious peacefulness. Because you have planted your flag on the summit of the sorrow. You have climbed it. And I notice again in the writing of this confession that there is nothing called long-ago after all. When things are summoned up, it is all present time. (Barry, 2011, no. p.)

In the passage above there is a conflict arises through the memory, which retains the self's identity, and exile, which symbolizes sorrow. In order to overcome this sorrow, Lilly tends to write her exile story which is characterized by the dominance of memory and uprooting from her country. In fact, the exiled relies on memory as a vital tool, enabling him/ her to recreate everything that happened in the past and preserve it intact. Memory extends to the present and may overshadow the future. For some, memory becomes life itself. Luma Al-Barzenji in her book *Beyond Literary Borders Glimpses from Beauty and Seriousness* adds:

In what is so called by her as 'confession' Lilly moved by these memories for seventeen days. She kept the readers in a close distance to the recalling of her girlhood in Ireland, her beautiful days with neighbors and family and her happiest moments in Dublin. She starts her story from the ending point of it when her certain words stressed the fact of death that overwhelms human's life in which...identity, and memory seem sad melodic entities into Irish history.(Al-Barzenji, 2021, p. 84)

In this respect, to interpret Lilly's condition, borrowing Edward Said's words, "the only home truly available now, though fragile and vulnerable, is in writing" (Said, 2003, p. 190). Lilly's homeland is what she writes in exile. Since through writing, Lilly writes what she cannot say, so she reflects the role of the shadow and recreates her roots, a distant reality from Ireland that she keeps inside her. Said comments on the characteristic discomfort of the in-between place inhabited by the exile in his autobiography entitled *Out of Place*:

To this day I still feel that I am away from home, ludicrous as that may sound, and though I believe I have no illusions about the "better" life I might have had, had I remained in the Arab world, or lived and studied in Europe, there is still some measure of regret. This memoir is on some level a reenactment of the experience of departure and separation as I feel the pressure of time hastening and running out. (Said, 1999, p. 256)

In fact, the form of the novel reinforces this idea of the provisional and uncertainty in exile. Barry reveals this uncertainty and the mixed feelings of living in exile from the protagonist's perspective. She knows that she is, at least at first, safe from the threat of death, which is a form of liberation. But it also means that she is uprooted, far from her country, her family and friends. She loses contact with them and, to illustrate this statement, she comments that she only hears about the death of her father seven years

after the fact, yet she still doesn't know where he is buried. She adds: "I had a great duty to attend to, and had not been able to, because of my wretched exile. My wretched exile" (Barry, 2011, no. p.). For her, the United States of America is a physical place that is safe because she is dominated by the fear of being killed. But she doesn't forget Ireland, the spiritual place, which she loves in spite of everything. About Ireland, she says: "my own country which is foreign to me" (no, p.). In exile, Lilly loses contact with her spiritual place thus, being here or there does not make a difference, for one has to leave his/ her country of origin and any other place will only become the house of exile. Said adds: "Exile is strangely compelling to think about but terrible to experience...its essential sadness can never be surmounted...The achievements of exile are permanently undermined by the loss of something left behind forever" (Said, 2000, p. 185).

On one hand, this experience can be a mark of the trauma of deportation which is reflected in forced transfer, loneliness, the loss of identity, in estrangement and the feeling of loss. Such condition will increase the feelings of nostalgia, psychological disorder, and uncertainty in the foreign land. As Lilly expresses:

Tadg was just as certain as my father that we had to go...my father was right, there would be no safety for us now anywhere in Ireland, and go we must, and straight away...That very night I stood in our sitting-room in the castle, and embraced my father. He said not a word... So, that particular person would be taken on that particular boat, taken out of that particular life into another particular life. (Barry, 2011, no. p.)

Lilly describes her state in exile saying: "you are walking about, breathing and thinking, but you are not alive. I am not alive. It is almost a comfort to me that although I will take my life, I am already dead" (Barry, 2011, no.p.)

It is clear that Lilly's narrative moves seamlessly through the present and the past, to reveal Lilly's hidden reality which founded in her memory, known to be subjective and notably influenced by her painful experience as an individual. Her narrative warns the reader that the protagonist is different and therefore deserving a different handling. When she says: "But I am exiled" Lilly signifies that she is not a normal person, living under normal conditions 'like the others'. This state of fact is further elaborated when the exiled seeks warmth and safety, which betrays a feeling of loss and insecurity. On the other hand, not all experience of exile is traumatic, because, if the circumstances that lead to it are chosen by the exile and one can return to the place of origin at any time, it is not a traumatic experience, but a voluntary transfer. In Lilly's case, everything identified the trauma of deportation, because she makes no decisions. She is not asked. She was sent out of Ireland. She was put in a ship and taken to America. In addition to being forced to emigrate, she could not return to Ireland, as the death threat persisted.

Accordingly, it is worth to say that Lilly experiences both deportation and voluntary exile, because she never returned to Ireland even after the death threat disappears. Thus, one can realize how the politics affects the psyche of the individual. When the reason of displacement is political one, the individual loses confidence in everything, even in the homeland. Thus, deportation turns into voluntary exile, but the consequences remain the same. Lilly loses confidence in the new Ireland, in the new environment, and in making true decisions due to her psychological disorder. She thinks that her suffering in America is a curse of getting out of Ireland without returning. The narrator says: "The letter from my father about Maud, and the three letters from Annie, sent in the 30s, the 40s and then the 1960s, the later one asking me to come" (Barry, 2011, no. p.). After decades of living in the United States, Lilly starts to nurture a feeling of strangeness for the homeland. Upon leaving the country in the 1920s, a new Ireland

emerged with the separation from the United Kingdom and political independence in the south of the country. That new country, Lilly didn't get a chance to see.

In fact, the question of return is of high significance in the discussion of exile. Thus, it is important to note that Lilly represents the traditional model of the exile because in the past, the term exile was synonymous with banishment that is definitely accompanied with the probable impossibility to return to the homeland. Nowadays, however, and due to the nuances between the conceptualization of exile and many other forms of displacement, return for many voluntary exiles is not envisaged. The only priority in their case is how to adapt to the changes of the host land, unlike the traditional exiles who desperately used to spend their time agonizing and reminiscing about the past.

From psychopolitical point of view, Lilly Bere's story of exile, her masks and her identity are permeated with political wars which change the course of her existence, both in Ireland, with the First World War, the War of Independence, and the Civil War, as in the United States, with World War II, the Vietnam War, and the Gulf War. Barry shows how soldiers are lost in war, whether by physical or spiritual death. Thus, Lilly represents women: the wives, sisters and mothers of the men who are sent to wars. What happens in the aftermath affects her in ways as profound as the men themselves are affected. These wars work as background of the novel. It is as if the reader accesses, through fiction, to the backstage of those moments, imagining how such events had repercussions in the lives of people who were not directly involved in the conflicts, but were irrevocably hit by its consequences.

Thus, Lilly decides to record stories that must not be forgotten. Due to the fact that her own story is so closely tied to the history of Ireland, her testimony will serve for a better understanding of the oppression suffered by many who were in the wrong place at the wrong time. She had been born and raised in a family that for many generations had served the interests of the British Empire, and that loyalty was a source of pride. With the change of the regime in Lilly's country, families like hers have come to personify the betrayal of national interests, on account of its alliance with the oppressors. It is that 'other side' of Irish history, that of an Irish Catholic family who believed in and supported the empire and defended 'her old Ireland', which Barry explores in the novel when he writes Lilly Bere's fictional autobiography.

Barry introduces the reader to another exiled character who left his country for economic reasons, a Greek named Eugenides, the owner of a pharmacy frequented by Lilly. Unlike Lilly and Tag, this character represents the modern model of the exiled, because modern narratives of exile, however, seek to create their own histories in new geographical locales. Thus, contemporaneous representations of home in exile narratives pertain more to the way history can be transplanted in geographical locus. Eugenides does not adopt any mask. He tries to integrate with the new country, at the same time he shares his pride of his roots that he keeps Greek products in his store and teaches the protagonist a little of the language. Eugenides also misses his country a lot, listens to Greek music and gives to Bill, Lilly's grandson, a copy of Homer, and the Iliad, translated into English when he enlisted in the US army. Accordingly, one can understand how Mr. Eugenides seeks to maintain the tradition of his homeland while living outside his country.

Lilly, by contrast, brings with her only the nostalgic Ireland of her memory, of her childhood and youth and, materially, just a frame of her brother Willie, who had fought with Tadg in the World War I and died there. In the portrait hanging on the wall at home, Willie is dressed in a military uniform. Bill greatly admires that portrait and, according to the protagonist, every day he looks more, physically, like his great-uncle. Those are the ties to the origins that Lilly kept in exile throughout her life. Thus, Lilly

and Eugenides reflect the role of politics in the suffering of individuals. Both of them are exiled, but they show different reactions in exile due to the reasons behind this way.

Without a doubt, Sebastian Barry challenges traditional notions of what it means to be an Irish. His critical novel represents all the crises of the twentieth century, and reflects the impact of the political crises as the main reason behind the suffering of the individuals. The main character reflects a stark portrayal of the physical, geographical and psychological consequences of political exile.

Generally speaking, Barry's novel goes beyond a story of poor immigrants, he gives voice to the victims of politics, exile, and wars.

### **Conclusion**

Voluntary exile and deportation affect a person's way of perceiving and being in the world both internally and externally, as seen by the movement of bodies from one place to another. The separation from homeland results not only in that place's failure to reclaim the title of being the definitive home, but also in the inability to find a new home in new surroundings; indeed, the central characters of the novel tackled in this study could never find a new home, once they lost their original one. In a sense, the permanent loss of the sense of home and belonging represents the most important consequence of exile.

Furthermore, the condition of exile leads to a crisis of identity. In fact, changes in the environment have led to changes in the frame of reference by which personal identity is formed and maintained. In the previous discussion of the experience of deportation and exile, the main character in *On Canaan Side*, Lilly, proves that exile challenges more than social and intellectual identities, however, for it often brings about major psychological adjustments as well. The experience of living among alien people, languages, and institutions can alter the individual's sense of self about as significantly as any of the traumas known to psychologists. The referents by which people understand themselves change dramatically when they are separated from networks of family, friends, work, and nationality.

### **Works Cited**

- Al - Barzenji , Luma. ( 2021 ). *Beyond Literary Borders Glimpses from Beauty and Seriousness* . Rimar Academy, Istanbul.
- Barbara, H. (2000). *The Inner Journey: Lectures and Essays On Jungian Psychology Studies in Jungian Psychology By Jungian Analysts*, Inner City Books.
- Barry, S. (2011). *On Cannan's Side*, Penguin Books.
- Foucault, M . (1988). *Madness and Civilization: A History of Insanity in the Age of Reason*, Vintage Books, New York, USA.
- Fox, D. & Prilleltensky, I .(1997). *Critical Psychology: An Introduction*, SAGE Publications Ltd, London, Great Britain.
- Good, K, (2014). *Blown off the Road of Life by History's Hungry Breezes: Sebastian Barry as Therapist and Witness*, University of Pittsburgh.
- Hook, D. (2004). *Critical Psychology*. Lansdowne, South Africa: Juta Academic Publishing.

- Jung, C. (1972). *The Collected Works of C.G. Jung, Volume 7*, Princeton University Press, Zurich.
- Jung, C. (1980). *The Archetypes and the Collective, Unconscious*, Princeton University Press.
- Kelly, M. (2014). *Foucault and Politics: A Critical Introduction*, Edinburgh University Press Ltd, UK.
- Mattoon, M. (1985). *Jungian Psychology in Perspective*, the Free Press, New York.
- Papadopoulos, K. (2006). *The Handbook of Jungian Psychology*, Routledge, USA.
- Partridge, E. (1966). *Origins, A Short Etymological Dictionary of Modern English*, Routledge & Kegan Paul Ltd, London and New York.
- Rider, H. (2013). *Sebastian Barry: An Inventory of His Papers at the Harry Ransom Center*, The University of Texas at Austin.
- Said, E. (1999). *Out of Place*, The Library of Congress, USA.
- Said, E. (2003). *Reflections on Exile and Other Essays*, Granta, London.
- Sedgwick, P. (2015). *Psycho Politics*, Unkant Publishers, London.
- Simpson, A. & Weiner, S. (1989). *The Oxford English Dictionary*, (H. James, C. Murray, B. Henry, W. Craigie and T. Onions, Eds.), Clarendon Press, Oxford.
- Simpson, J. (1995). *The Oxford Book of Exile*, Oxford University Press, New York.
- Stavrakakis, Y. (2020). *Routledge Handbook Of Psychoanalytic Political Theory*, Routledge Group, New York.
- Von Franz, M. (2007). *Jung and Politics The Political and Social Ideas of C. G. Jung*, Choice Press, New York.
- Wall, S. (2017). *Irish Diasporic Writing in Argentina, A Reconsideration of Home, Identity and Belonging*, International Academic Publishers.