

Cosmopolitanism in James Clarence Mangan's Prose

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Abstract Throughout the nineteenth century, cosmopolitanism was an energizing force in Europe's cultural and literary production. As the clash between cosmopolitanism and nationalism intensified in the nineteenth century, nationalist discourses glorified single ethnic or national entities while cosmopolitanism underlined the importance of interdependence in politics. Known for his originally cosmopolitan attitude to society, James Clarence Mangan (1803-1849) was an Irish translator and writer who used the properties of the East and the West in his translations, verse, and prose. Mangan's authorial path was original, especially when the relationship between his work and givens of cosmopolitanism was considered. Although there are studies on his works, little attention has been paid to his prose work. In this study, Mangan's stories titled "The Thirty Flasks," "The Man in the Cloak. A very German Story," and "The Three Rings" are analyzed concerning cosmopolitanism. Mangan's characters experience transformation, which accounts for a unique blend of cosmopolitan subjectivities. Mangan's characters also experience psychological and physical development, presenting an original treatment of cosmopolitanism which contributes to Mangan's unique style, elsewhere noted as Mangesque. Mangan's nationalism and cosmopolitanism submit a grey area, especially when his literary accomplishment as an Irish nationalist who intellectually fought against British imperialism is considered.

Keywords James Clarence Mangan; Cosmopolitanism; The Thirty Flasks; The Man in the Cloak. A very German Story; The Three Rings

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Introduction

The conceptualization of what constitutes cosmopolitanism varies since no specific, agreed-upon definition exists. However, the term encompasses “the transcendence of national and regional perspectives” (Pizer 165). Thus, the overarching feature of cosmopolitanism is the mixing of many perspectives that belong to different nations and regions. Cosmopolitanism signals a citizen of the universe rather than a particular locality. Still, this intellectual ethos does not signify a rootless individual as it “embraces the whole of humanity” rather than telling a member of a distinct group (Cheah 487). In essence, “cosmopolitanism describes a receptive attitude towards the different perspectives of other cultures and societies, the practice of dialogue with the Other, and the possible changes that derive from these experiences as a way of striving—often in an unsteady, irregular manner—towards conviviality, mutual benefit and sustainability in transnational contexts” (Gómez Muñoz 126).

As the clash between cosmopolitanism and nationalism intensified in the nineteenth century, nationalist discourses glorified single ethnic or national entities while cosmopolitanism underlined the importance of interdependence in politics. In Kant's view, cosmopolitanism went hand in hand with national solidarity and republican virtues at the state level. At the same time, “Kant's world federation would fall somewhere between the political community of the state in its lawful relations with other states and a world-state” (Cheah 487-488). Kant and thinkers such as Hegel, Marx, and Fichte indicate their comprehension of cosmopolitanism by foregrounding various modalities. Regarding that “in the nineteenth century, the terms culture and civilization were used for demarcation between Us and Them,” cosmopolitan ideals depicted “concepts radiated by European superiority” (Stråth 74). “It is also erroneous to regard cosmopolitanism as the transcendence of the particularistic and parochial limits of the nation-form because cosmopolitanism may, in fact, precede the popular nation-state in history and nationalism in the history of ideas” (Cheah 489).

Victorian cosmopolitanism began “to be defined in relation to nationalism” (Anderson 64). When the prevailing ideas were considered in nineteenth-century England, “the very idea of Victorian cosmopolitanism might seem an oxymoron” (Kurnick 489) because cosmopolitanism grew under the dominance of national and patriotic thought of the Victorian era. Varouxakis argues that “when discussing

‘patriotism,’ Victorian political thinkers had something to say also about its relationship to universal benevolence and commitment to ‘humanity’” (101). Hence, the cosmopolitanism of the Victorian era has frequently been correlated to universalism, internationalism, and globalization.

The construction of *Weltliteratur* by Goethe significantly impacted the evolution of the cosmopolitan attitude to human affairs. When Goethe first coined the term *Weltliteratur* in the 1820s, “he was reading a Chinese novel in translation, and his appreciation of non-European literature formed the background for his cosmopolitan vision of poetry as universal” (Longxi 241). In this process, Goethe caused making “sense of literary works from different traditions in a global environment, beyond narrowly defined linguistic or national boundaries” (242).

“Communications between literatures as a circulation of different linguistic and perceptive models are the main targets of Goethe’s cosmopolitan experiment” (Ratiani 508). Goethe’s concern with literature was more universal than national in that his perspective aimed to prevent xenophobia, excessive isolation, and unilateralism resulting from cultural and political biases. Hence, “Goethe is not interested in the character of nation-states per se, but in the more complex issue of intellectual sentiments linking and dividing European citizens within and across their political/cultural borders” (Pizer 166). Especially with the work of Goethe, German intellectuals served as translators and mediators, during which the tradition of the concept of the *Weltliteratur* developed with a distinctly cosmopolitan character. Cosmopolitan thinkers paved the way for a new understanding of human culture by dislocating and erasing the borders between nations and regions kept separate for centuries.

James Clarence Mangan and Cosmopolitanism

Living between 1803 through 1849, James Clarence Mangan was a prominent Irish poet and writer who used the properties of the East and the West in his writing. However, while his poetry is given priority, his prose remains severely under-researched. Mangan employs a unifying mode of thinking associated with the notion of the *Weltliteratur*. The earliest images that surrounded Mangan show that Mangan is neither Irish nor British but a “forgotten” yet “significant poet of the modern Celtic world” (Clare 249). Although Mangan was not acknowledged even in his country and even after his death, Mangan remained a focus of studies because of his unique position as an author and poet. Along with many other elements that characterized his work, Mangan’s authorial path was terrific, especially when the relationship between his work and the givens of Cosmopolitanism is considered

mainly because an analysis of Mangan's prose works would indicate the existence of Cosmopolitanism as a well-grounded philosophy.

Mangan establishes himself in the sphere of *Weltliteratur*. The cosmopolitanism of *Weltliteratur* suggests a somewhat different mode of thinking since "Goethe, Schiller and others took pride in a spiritual cosmopolitanism, a worldly openness to acculturation" (Pizer 166). Furthermore, *Weltliteratur* was perceived as a product of urban reality, a new opening for those through which they could envision an urban yet sophisticated society whose members could fashion their cultural baggage by borrowing from various cultural groups or nationalities other than their own. It is also argued that such an activity facilitated "transcultural encounters" and resulted "in the formation of new cultural trajectories" (Butt 334).

Mangan's multifaceted relationship with self and identity is a focal element in his narratives. He was genuinely nationalist, although his nationalist spirit became more fierce towards the end of his life. However, "Mangan comically distanced himself from political activity of any kind, blaming laziness for his chronic apathy and ignorance of political affairs" (Clare 252). Although such changes in his viewpoints suggest a destabilized spirit, it should not be forgotten that destabilization was the norm in his period, during which various ideologies were contested as clashes among ideologies continued. Accordingly, "the term cosmopolitanism designated worldliness and is interchangeable with "international" or "metropolitan" (Towsend 48). Despite the richness of the term in social use, it "has suffered from its popularity: For some observers, it simply connotes being worldly and sophisticated and thus able to negotiate cultural differences with ease, a trait that can apply to places as well as to people" (Warf iii).

Mangan had a keen interest in other nations' works of literature, although his representation of the Orient differs from Orientalists' perceptions and representations. In opposition to the texts produced by the Orientalists, Mangan employed cosmopolitanism that included "a stance towards diversity itself, toward the coexistence of cultures in the individual experience. In the context of the nineteenth century, cosmopolitanism denoted "the reflective distance from one's original or primary cultural affiliations, a broad understanding of other cultures and customs, and a belief in universal humanity" (Anderson 63). Hence, genuine Cosmopolitanism was an orientation, a willingness to engage with the Other" (Hannerz 239). As far as the present paper is concerned, "The Thirty Flasks," "The Man in the Cloak. A very German Story", and "The Three Rings" carry various tenets of Cosmopolitanism. Hence, in this paper, the selected works of Mangan are examined to understand how he treated the principles of cosmopolitanism

in his prose. Such an analysis of appropriation of cosmopolitan ideals may help understand the evolution of the concept in the hands of an Irish writer whose prose work remains understudied.

“The Thirty Flasks”

“The Thirty Flasks” is a literary adaptation of Balzac’s *La Peau de Chagrin* (1834) which represents “a kind of living vastation, a burlesque questing after lost souls exchanged in a deadly pact with” a “devilish (and exotic)” character (Jamison 168). “The Thirty Flasks” is also a psychological narrative in which “Mangan uses supernaturalist modes not only to provoke romantic irony but to investigate psychological motifs, especially with respect to addiction and identity loss” (Haslam 148). The effect of the psychological and scientific developments in Britain are visible in Mangan’s text as a culmination of “an exoticized supernaturalism” in which “the psychology of the unconscious; a veritable and unexplored Other of both the mind and the visible world” are represented literally (Jamison 165). Such representations pose problems for identifying and analyzing issues of subjectivity because, in such narratives, the reality is obscure. For instance, “The Thirty Flasks” is a narrative that obscures reality as “the shape-shifting tricks of the magician become a useful metaphor for identifying Mangan’s critical, opposed to the revelatory, mode of parodic translation, as well as his broader ideas on the unstable nature of identity” (Jamison 163).

Maugraby and Nabob are Mangan’s Oriental characters. Basil Von Rosenwald is German, belonging to an economically privileged member of society. However, Basil’s gambling addiction poses a severe problem as Heinrich Flemming introduces him to Nabob so that Basil gets rid of his debt. Flemming describes Nabob as “dwarfish stature—weazened visage—invisible complexion—crooked legs—rich as Croesus—eccentric—waspish—misanthropic—generous—magnanimous—liver-grown—world-sick— and living all alone” (Mangan 5). According to the deal between Nabob and Basil, Basil has to lose an inch of his stature, which is added to Nabob every time he drains one of the flasks with a bag of money. Nabob warns Basil that he will have his identity when he drains the thirtieth flask. According to “Nabob’s plan, this physical integration will be duplicated by psychological destruction” (Haslam 148).

Nabob is regarded as the Other. Mangan’s construction of Maugraby disguised as Nabob is original since he appears to be “a product of contested origins, a character refracted through translation, and a figure that signaled both the reality and the wonder of the Oriental genii and magicians of the East” (Jamison 167). The

blurring of reality in such characterization dislocates the binary opposition of the East and the West. What “collapses” is “The Orient as a centralizing concept for the discursive formation of the West as rational, civilized, and dominant” (Jamison 177).

Basil's reference to Nabob as “ghoul” and “villain” (Mangan 95) can be interpreted as an instance of misidentification of the West itself as a rational one when it is confronted with the East. However, the interaction between these two characters appears to be a part of a dream state. After drinking the second flask, when Basil is in the apprehension of losing his senses and assuming he is dreaming, he sees the vision of Nabob saying, “I repeat it, I have no existence whatever: I am the mere creature of your imagination, or rather of your volition, which has unconsciously operated to endow a thought with speech and appearance. Need I add after this that you are now asleep and dreaming?” (51).

Basil is unaware of his prejudice that Nabob, the Other, is his creation. This proceeds even after Nabob asks: “does it not all amount to the one thing when your mind is the sole primary machine that works, the sole causist that reasons not only for yourself but for me?” (51). Since this condition is “beyond” Basil's “capacity” (51), Basil's comprehension, or Western perspective, is parochial. Although Basil distances himself from the practices of the East, his identity is inevitably altered. Nabob responds to Basil's change by reminding him of his memory and identity: “you, will, perhaps, now that you have seen by what a rapid and simple process a man may lose the memory of his very identity” (51). While unable to understand himself, Basil can only overcome his deception in two ways. First, by realizing its discursive formation, and second, by facing himself.

The story's setting is Saxony, Germany, although other lands are closely related to the evolving storyline. The unnamed narrator states that “he sailed shortly afterward for Egypt, and is now in Alexandria, where he occupies himself in mistifying, in a small way, such travelers as visit the country” (97)—because of a defeat by Basil, Nabob, exposed as *Maugrauby* “the magician of the eight and forty-gated Domdaniel” (93), sails to another country. Although Saxony is a cosmopolitan location, employing different places in the story signals Mangan's exclusion of national provinciality. Hence, the author's creation of hybrid identities within hybrid settings signals his celebration of cosmopolitanism.

Mangan's use of German and French languages implies that the author merges and juxtaposes various cultures and languages. The text itself was by no means an easy reading for his English-speaking contemporaries because of the amalgamation and scattering of textual pieces, or word chunks to be more exact,

that come from different languages. When the words and phrases are scrutinized in this light, Mangan's use of German and French words and expressions shows his realization of a genuinely cosmopolitan language. Expressions like *rouge et noir* (3), *Spielhaus, Kaiserstrasse* (4), *Brunnenhasse* (4), *unter vier Augen* (7), *deterré* (9), *à la mode Germanorum* (26), *beau monde in epitome* (26), "*Le sage entend à demi-mot*" (28), *Au reste* (35), *tout-ensemble* (38), *culs de sac* (38), "*Er hat sich die Gurgel geschnitten*" (40), *outré?* (41), *perdu* (44), *d'industrie* (44), *à la chinois* (48), *Ueber die Natur des Geistes* (65), *Fortunatus* (67), "*Ce n'est que le premier pas qui coûte*" (68), *Rouge et Noir room* (70), *Au reste* (77), "*Tu vainqueras.*" (83), *Wildgass-helter-skelter voer the Roun-mounds-hurrah* (91), *à qui mieux mieux* (96), *Fuit Ilium* (96), and *à la Polonais* (98) show the extent of the cosmopolitan use of the language within one story line. These expressions that exemplify a cosmopolitan language may not mean much to a reader who does not have advanced knowledge of French. Thus, it can be argued that Mangan wrote for a cosmopolitan reader with extensive knowledge of various languages.

Nabob is constantly defined and redefined throughout the story. Such foregrounding emphasizes the changing nature of Nabob's identity, which reveals the notion of cosmopolitanism by highlighting the balance referring to a lack of superiority among characters. Mangan's reconceptualization of the Orient shows that he did not write hierarchically. Mangan's writing shows that he internalized the ideals of cosmopolitanism by depicting the East and the West without prioritizing either of them. Similarly, Mangan affirms his faith in the deceptive nature of identity and the concept of authenticity, particularly in his utilization of Maugraby as a protean oriental figure who flits between the real and the unreal (Jamison 179).

"The Man in The Cloak. A Very German Story"

Mangan re-wrote Balzac's novella *Melmoth Reconcile* (1834) and renamed it "The Man in the Cloak" which "became one of the Irish writer's favorite *nom de plumes*, augmenting both a lifelong obsession with the veiling of identity and — since to conceal one's identity is also to complicate and intensify it — the conviction that the self is at once hidden, unstable, and multifarious" (Sturgeon 1). Furthermore, Mangan is said to have signed a letter to his friend by writing 'The Man in the Cloak' "with a deftly drawn pen and ink rebus that shows his continuing attachment to the name, as well as a handsome penmanship" (1). Thus, Mangan's comprehension and expression of his identity suggest an unstable entity. In his own words, "The mind, to be sure, properly speaking, is without a home on the earth ... it is restless, rebellious — a vagrant whose barren tracts are by no means confined

to the space between Dan and Beersheba (as cited in Parsons 86-87). The narrative technique employed by Mangan carries postmodern features: "Mangan here reverses the expectations of the redemptive narrative and uses the play on identity" (Jamison 178-179).

Such a rootless and wandering spirit is voiced in "The Man in The Cloak. A Very German Story" since words and expressions from foreign languages run throughout the storyline, including but not limited to *billet-doux* (108), *ennuyée* (109), *esclandre* (127), *fauteuil* (128), *déterrés* (128), *sang-froid* (129), *mon ami* (138), *En ce cas* (138), "*Pauvre imbecile!*" (139), *litterateur* (142). In addition to such cosmopolitan language, different characters represent specific national characteristics. The depiction of Braunbrock's military background reflects the critique of the expression 'man of honour.' Symbolically, "The Man in the Cloak" is defined as the unknown. It is depicted as the mysterious one concealing himself in terms of physical appearance and as a foreigner and unknown in terms of his identity. Accordingly, the depiction of the cloak represents an alienated property concealing his identity that renders him a stranger in terms of his appearance, suggesting a character without tangible nationhood.

When Braunbrock scans the letter of exchange for the money that the man in the cloak demands, he realizes that the receipt does not have a signature: "Braunbrock gave the letter and a pen to the stranger, who wrote in English characters, at the foot of the receipt, M. — *The Man in the Cloak*" (102). He not only wears a cloak to conceal himself but also identifies himself as the man in the cloak. Since Braunbrock finds the signature and the handwriting "plague" (102), he endeavors to find the man's nationality. He asks: "You are not a German, Mein Herr?", "You are scarcely French, I should think?" and finally asks: "Ah! English, I presume?" (102). The answer of the man in the cloak is uttered by the narrator as follows: "Your presumption is unwarrantable: I am not English," answered the stranger; "I am an Irishman" (Mangan, 1904: 102). It is crucial to highlight the author's naming of the story 'A very German Story' while the character, the man in the cloak, is an Irish man. However, Irishness is not traditional in the story since Ireland is likened to the Orient. Mangan's text "can unsettle conceptions of British and Irish literary history alike" (Sturgeon 12). Mangan's conception of identity is affected by the condition of Ireland as a non-unified nation that is cosmopolitan in nature. The cosmopolitan entity of the man in the cloak is constructed both in temporal as well as spatial terms: "I read every heart; I see into the future; I know the past. I am here; and ye I may be elsewhere, for I am independent of time and place and distance" (Mangan 114). This self-acknowledgment refers to a "strange and mysterious being" (115)

whose “gifted and terrible nature” (134) surpasses the physical boundaries or distances through travels during which he becomes degenerate because of having interacted with others.

Pointing out that Mangan domesticates the Orient as if it were his native land, “such a recognition of sameness differed from the dominant colonial Anglo-French Orientalists whose conclusions relied upon suppositions of Europe’s enlightened superiority” (Lennon 67). Melmoth is disguised as the man in the cloak, an Irish man. He perpetually traverses the world beyond temporal and spatial limitations to find somebody to transfer his ‘fatal gift.’ To be more precise, the man in the cloak can transport himself to any corner of the earth and become someone whomever he wishes to be. He not only changes someone’s identity when the transformation occurs but also transforms the soul by transferring a peculiar perception. After Braunbrock transforms into the man in the cloak, he begins to see beyond boundaries without grasping the significance of this transformation: “I was ignorant of the facts myself an hour ago. Since then, however, I have undergone a singular change, as you have perceived, and now I see everything, I know everything, I can do everything” (129).

Brounbrock can move everywhere he wishes. He begins to travel worldwide by using his supernatural power to attain earthly pleasures. However, his journey results in dissatisfaction and despair because his inner journey begins as his physical, material-dependent one ends. This newly flourishing consciousness is a legacy of “the enormous nature of his power,” which “made him acquainted with the essential desolation of heart which flows being alone in the universe and unsympathizing with by others” (Mangan 133). Hence, Braunrock realizes the insignificance of the physical world. He not only gets the chance to identify himself as mirrored by the man in the cloak but also adopts his soul. Thus, Braunbrock can only identify himself as long as he can see himself as the Other because they are not different in their essence as they are, in fact, interwoven formations.

“The Three Rings”

The existence of cultural exchange between the East and the West signals a cosmopolitan entity of the affiliated cultures. In the eighteenth century, the parable of the three rings appears Lessing’s play *Nathan the Wise* (1779). Accordingly, Mangan’s story titled “The Three Rings” is an extended adaptation of a scene from Lessing’s play. As discussed by Shagrir at length, the content of the narrative in which the three rings are used sheds light on the past of such cultural exchange between the East and the West because the narrative was formerly told in Medieval

Europe in the 13th century as an Arabic narrative.

Mangan's version of the narrative is truly cosmopolitan in nature. In 'The Three Rings,' the rings directly represent worldliness. The father is supposed to give one of his children a ring so that the son rules the state. Mangan's re-writing of Lessing's text can be considered an extension of Irish literary imagination seeking a cosmopolitan space as the story underlines a unifying model of thinking relying on mutual understanding, respect, and tolerance among people having distinct roots and religions, all of which can be associated with the ideals of cosmopolitanism.

The opening lines of the narrative show how the much-hated Jew is described in favorable terms. Mangan sets the stage by writing, "In the reign of the Sultan Sal-ad-deen there lived in the city of Damascus a Jew called Nathaniel, who was pre-eminently distinguished among his fellow citizens for his wisdom, his liberality of mind, the goodness of his disposition, and the urbanity of his manners so that he had acquired the esteem even of those among the Mooslemin who were accounted the strictest adherents to the exclusive tenets of the Mahommedan creed." The Sultan becomes curious to learn how such a wonderful person could choose "to live and die in the errors of Judaism" (310) and thus invites him to answer his questions on this matter.

The Jew is not the only exalted character in Mangan's story. Unlike many previous biased and nationalist texts that portray Jews and Muslims negatively, Mangan glorifies Sal-ad-deen by attributing various titles such as "the august Sal-ad-Deen, Light of the World, Protector of the Universe, and keeper of the Portals of Paradise" (310). Hence, the Jew and the Muslim are portrayed in favorable terms by Mangan, who comes from Ireland, where the Catholic Church was strictly dominant during his lifetime. These positive depictions further exemplify the cosmopolitan spirit of Mangan's writings.

"The Three Rings" is an open-ended story structured as a frame narrative in which Nathaniel tells the tale of the three rings to Sultan Sal-ad-deen. Since the Sultan believes Islam is the true religion, he cannot understand why Nathaniel, as a wise man accepts "to live and die in the errors of Judaism" (311). Sel-ad-deen demands Nathaniel to his presence to discuss and find out. Therefore, the parable of the three rings is told by Nathaniel to the Sultan that the three rings represent Christianity, Judaism, and Islam. Although he is a true believer in Islam, Sal-ad-deen respects the values withheld by Nathaniel, "who was pre-eminently distinguished among his fellow citizens for his wisdom... even of those among the Mooslemin who were accounted the strictest adherents to the exclusive tenets of the Mahommedan creed" (311).

In this context, the representation of the Sultan is crucial since he is a tolerant Muslim ruler who permits all of his people to believe in other religions. Although he is described as “Light of the World, Protector of the Universe, and the keeper of the Portals of Paradise” (311), he is modest. Since he contemplates that “the lightning of his glances should not annihilate the Israelite” (311), he hides his face behind his veil with a “magnificent...golden gauze-work” (311). The depiction of the Sultan in physical concealment behind a veil works as a separating and unifying characteristic of his existence, enabling him to be a Muslim of the East who strives for the happiness of the Other- the West.

Mangan’s cosmopolitanism of his century significantly differs from the conceptualization of cosmopolitanism as it philosophically evokes an ethos of tolerance. In its historical background, including the nineteenth century, Damascus’s “periods of greatest prosperity have been linked to its international and regional trade” (Reilly 91). Although the city is not portrayed in the frame of its global and regional relations related to economics, the connotations of relations among nations are visible in the story. It is understood that Damascus is a city dominated mainly by Muslim rulers. However, people from different cultural and religious backgrounds are welcomed. Hence, the city is portrayed as a cosmopolitan space. Thus, Damascus is a cosmopolitan city, and Sal-ad-deen’s tolerating and embracing attitude to hybrid identities fits well into this historical setting.

Nathaniel ends his tale by stating, “for the difficulty of discovering which was the true ring as great then as that of discovering which is the true faith now” (314). When the father is considered the symbol of God, it can be clarified that there is no reference to the superiority of any religion as it is implied that all religions represent true faith. Accordingly, Nathaniel does not prefer one religion over the others, but he highlights the significance of true faith in answering the Sultan’s question. This requires a careful examination since “Religion per se is not incompatible with cosmopolitanism, so long as toleration for other beliefs is practice” (Patell 53). Depending on this, the encounter between the Sultan and Nathaniel refers to a cosmopolitan experience as they struggle to understand and tolerate one another.

“The Three Rings” advocates a thoroughly cosmopolitan outlook in religious and worldly manners. As Mangan speaks through the Jew, each member of a different religious or cultural group should lead virtuous lives in peace and harmony. Mangan invites readers to such a cosmopolitan attitude to life by saying: “Let each of you, therefore, feel honored by this all-embracing generosity of your parent; let each of you endeavour to outshine his brothers in the cultivation of every virtue with the ring is presumed to confer - assisting the mysterious influence supposed

to reside in it by habits of gentleness, benevolence, and mutual tolerance, and by resignation in all things to the will of God" (317).

Conclusion

This study used cosmopolitanism as a contested ideology to create a theoretical framework to comprehend how the principles of cosmopolitanism found aspirations in Mangan's select prose work. Thus, it can be concluded that Mangan's nationalism and cosmopolitanism present a grey area, especially when his literary accomplishment as an Irish nationalist who intellectually fought against British imperialism is considered. In his anti-imperialist struggle, however, he seems to embrace cosmopolitanism in a way to engulf all entities and realities but British imperialism with its inhumane treatment of the other.

It can be claimed that James Clarence Mangan uses ideas inspired by cosmopolitanism as a transformative process for his characters. Mangan's characters experience both psychological development and change in these three texts. Mangan's unique style incorporates the tenets of cosmopolitanism through his characters, all of which contribute to Mangan's unique style elsewhere noted as Mangesque.

A unique blend of cosmopolitan imagination seems to deemphasize false divisions created before and during nineteenth-century Europe in the texts studied. In their place, seemingly opposing pieces of identity, subjectivity, and nationality are re-constructed in an interwoven manner. Mangan's mixing of space and temporality defies such pre-established and pre-existent identities and brings the concepts of identity and transformation to the foreground.

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