



Literary Studies

James Joyce's *A Little Cloud*: The Construction and Resistance of the Postcolonial City

Zietha Arlamanda Asri

English Literature Study Program, Faculty of Humanities, Universitas Diponegoro, Indonesia

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CORRESPONDENCE

E-mail: zietha@lecturer.undip.ac.id

ABSTRACT

This research aims to analyse the construction of urban space in the short story "A Little Cloud" by James Joyce through a postcolonial perspective. This short story describes how the character Little Chandler and his family experience dislocation and discrimination in London, which was initially expected to be a utopian city with economic progress and industrialisation. This research uses postcolonialism theory and Sara Upstone's concept of urban space to identify how London's urban space became a colonial space that maintained the stability of colonialism through boundaries constructed to distinguish between the English and the Irish. The results show the ambiguity between the idea of utopia and dystopia in London's urban space and the resistance strategies used by the characters in the short stories to deal with pressure and oppression. These resistance strategies include displacement and carnivalization of identity in public spaces. This research also highlights how the depiction of the city in postcolonial literature questions the city's position as a friendly space for all people, including minorities and migrants, and whether there is a repetition of the relationship between the coloniser and the colonised.

INTRODUCTION

The United Kingdom is the most significant imperial power in history, with almost one-fifth of the earth under its former colonies. It is a sovereign state consisting of four countries, England at the centre, Scotland, Wales and Northern Ireland. It was initially a five-nation sovereign state with Southern Ireland in it. However, Southern Ireland has not been part of the United Kingdom since 1949, when it declared its independence and changed its name to the Republic of Ireland (Akbar, 2017). Achieving this independence was not as easy as turning the palm; some conflicts and feuds were fierce. This feud also impacted the destruction of the order of the Irish capital city of Dublin, especially in the economic field. Its defence was considered weak, especially when compared to the city of London in England, which was so untouched despite the conflict between these two countries.

London is inseparable from the Industrial Revolution in England, with its rapidly growing economy. The growing industrialization was the main driving factor that convinced the Irish people to move to England. Economic progress and more secure conditions promised success there. The image of plenty of jobs and guaranteed prosperity significantly affected people's lives in terms of life and death. However, the place to settle was not as great as the Irish dream. Discrimination and domination against them is common, with the Irish culture and English dialect often being the butt of jokes for the English. These

indicate the existence of Postcolonialism. It is generally seen as a concept that looks at the continuing effects of colonialism on the societies of former colonies or former areas of influence of Western colonialism and the attitude of the former colonized towards the former colonizers, who turned out to be full of ambivalence (Budiawan, 2010). The continuing effects of colonialism studied by Postcolonialism include various cultural symptoms, such as history, politics, economics, literature, and other documents in former Western colonial countries (Ratna, 2008).

Many writers of postcolonial literature express the problems of discrimination, the hardships experienced by migrants, and the existing cultural differences in their works. Hubble and Mousoutzanis (2014) posit that colonialism and its ramifications are frequently depicted in science fiction through narratives that explore scenarios in which the subjugated “other” lacks agency in decision-making. It is similar to James Joyce, an Irish writer who directly experienced colonisation when the British still occupied Ireland. Many of his works carry postcolonial issues from his reading or personal experiences with colonialism. His works’ most prevalent postcolonial issues are identity, linguistic and cultural resistance, and social and political critique. One of his works that shows identity and resistance issues is the short story *A Little Cloud* by James Joyce.

“*A Little Cloud*” tells the story of Little Chandler and his small family leaving Dublin to settle in London. Initially, London is touted as a great city with a thriving economy and industrialization. This thought raises Little Chandler’s hopes of achieving success in London. However, in reality, his expectations clash with the existing reality, as London becomes an oppressive urban space for them, where discrimination due to cultural differences is perpetrated by London society against them. The city was initially touted as a bearer of utopian ideas, but dystopia spread throughout the city for Little Chandler and his family. This case indicates the existence of a colonial space used to maintain the stability of colonialism. Spaces with boundaries that are displayed as natural boundaries are constructed by colonial people (English) to distinguish them from the natives (Irish). By enlivening itself (colonial life) in native space, the boundaries become increasingly visible and colonial power appears fixed (Upstone, 2009).

The ambiguity of London, which initially echoed utopian ideas and yet is inherent in dystopia, raises questions about the seemingly ambiguous construction of utopia and the spatial responses that occur in the form of resistance strategies to face an oppressive London.

Furthermore, the city becomes one of the spaces that are alternative to the state on a smaller scale, where postcolonial movements are represented (Upstone, 2009). In her postcolonial reading, Upstone outlines the complexity of the relationship between authors and the city in terms of how they represent the city. The reading is based on the suspicion that there is a gap between the dream of the city and its reality. In addition, there is an ambiguity in the possibilities of resistance. However, given the close relationship between the city and the state regarding politics, the city’s existence as a friendly and open place for postcolonial individuals is questionable (Upstone, 2009). Therefore, looking back at how the city is portrayed in postcolonial works means looking at how far postcolonial writers incorporate idealized forms of desire in urban space; in other words, looking at whether there is a repetition of the relationship between the colonizer and the colonized.

Some authors and writers construct the postcolonial city in different ways. Upstone formulates three forms of the postcolonial city from his reading of postcolonial literature. The first form is a city that, from the beginning, rejects the privilege of the city as a space of unrealized possibilities, namely the space of the utopian city. This urban space is constructed by presenting dystopia from the beginning, so there is a collision with utopia, making it impossible to fully realize. Second, a city close to the notion of utopia is ideal. This city is constructed by giving a real picture to the reader by taking references from real places, but eliminating its concrete identity by not mentioning the name of a particular city. The third city is right at the heart of the postcolonial imagination. This city indicates the repetition of colonialism and its changes and the foregrounding of chaotic layers that the colonial order seeks to obscure. Postcolonial depictions abandon the definition of utopia and highlight another fact about the city: one person’s utopia is another’s dystopia (Upstone, 2009). They do not simply put forth utopian ideals but also foreground more tangible things that contradict society’s expectations and are understood as dystopias.

The three constructions of urban space give rise to dystopia as a form of oppression, but its appearance is different. In the first city, dystopia appears from the beginning; in the second city, dystopia appears but is not realized, and is even denied; in the third city, dystopia appears later, when the conflict in the postcolonial city occurs. The dystopia that represses colonial subjects initiates a spatial response, a response in the urban space as their resistance to oppressive things. (Upstone, 2009) proposes two strategies of resistance and subversion to revisit urban space: displacement and carnivalization.

The first strategy Upstone refers to is the displacement of the sense of belonging that ethnic minorities seek to cultivate not in the city as a whole but in smaller parts of the city, such as public places, buildings within the city, and other open spaces that construct the city. When the city becomes very oppressive, resistance emerges in microstructure relations. These microstructure relations can be in the form of identity expressions in public spaces and open spaces that construct the city and personal relationships, such as relationships between figures, interpersonal relationships in their communities, and even individual activities that make a person feel comfortable and be themselves. Carnivalization is a strategy whereby the colonial order tries to homogenize chaotic and hybrid identities and raise them in public spaces (Upstone, 2009).

Based on that explanation, the writer aims to examine the construction of utopian urban space in James Joyce's *A Little Cloud* and discuss the dystopia found in this space in the literary work. Furthermore, this study will explore the analysis of resistance and subversion, which are spatial responses due to the ambiguity of utopian urban space.

The writer discovered five previous research studies examining the same object material and formal, two analyzing *A Little Cloud* by James Joyce, and three using Sara Upstone's spatial theory. The first study, written by Sri Ayu Merdekawati (2021), is *The Conflict of Characters in Joyce's Selected Short Stories*. The research explains the conflicts between the characters in James Joyce's *Eveline*, *A Little Cloud*, and *A Painful Case*. It also aims to determine the conflicts and conflict resolution faced by the fictional characters in the three short stories. This research uses the Structuralist Approach to analyze the characterization, plot, setting, and theme in three short stories by James Joyce. The author uses conflict theory to explain the conflicts in the three short stories and their resolution. The results showed three types of internal conflicts faced by the fictional characters in the short stories *Eveline*, *A Little Cloud*, and *A Painful Case*. Hasti Edi Sudrajat (2014) conducted a study titled 2019) This research centers on Joyce's work, *Dubliners*, and employs the new historicism theory to examine Dublin's population's social context and background during that period. The study explores how social practices influenced the author's writing process. The findings indicate that Joyce based the stories in *Dubliners* on the actual conditions of Dublin society. Therefore, the influence of the social environment in Dublin during that era, along with the city's importance to the narrative, forms the central focus of this study.

Three studies explore the concept of spatial space. Azizatur Rahma and Muhammad Nur Hanif (2019) *Ruang dan Identitas dalam Cerpen "Kemerdekaan" Karya Putu Wijaya* explores the formation of space and identity, and the concept of nationhood can be depicted in the short story without the necessity of an actual nation-state. The study's results indicate that postcolonial space and identity in the "Kemerdekaan" short story are displayed as oppositional and basic concepts. Space in a cage is an opposition to outside cage space. A study by Siswantia Sar (2023) *Resistensi Tokoh Utama terhadap Kota Pascakolonial dalam Novel Divergent Karya Veronica Roth*. Sar's paper aims to reveal the construction of postcolonial urban space in Veronica Roth's dystopian novel *Divergent* and analyze the resistance of the main characters. Veronica Roth's dystopian novel *Divergent* analyzes the resistance of the main character, Tris Prior, as a form of negotiation against postcolonial space. This research uses the theory of postcolonial space proposed by Sara Upstone. The result of the discussion shows that the colonial party in the novel *Divergent* tries to construct space on a city scale to maintain control over its colonial society by maintaining control over its colonial society. Maintain control over its colonial society by creating chaos, overwriting and applying rules and overwriting and applying rules and restrictions in Chicago as a postcolonial urban space. The last research by Sabrina An Adzhani (2014), *Kontruksi Ruang Kota Poskolonial dan Resistensi Spasial dalam Novel The Kite Runner Karya Khaled Hosseini*, discussed how

Sara Upstone's reading of spatial politics is used to read how Fremont's urban space is constructed and the spatial responses that arise. The utopia that was echoed to attract Afghan migrants was challenged by the dystopia that emerged in the urban space from the beginning, so it can be concluded that Khaled Hosseini constructed an urban space that rejected utopia. The city becomes an oppressive space so that spatial responses emerge through displacement and carnivalization from the oppressed subjects as their resistance efforts. From those studies, no research analyzes *A Little Cloud* by James Joyce using the spatial theory by Sara Upstone.

METHOD

The research method is a method that guides researchers in conducting a study, including collecting data and analyzing the data obtained (Sugiyono, 2017).

Approach

This research uses a postcolonial approach, which is within the paradigm of poststructuralist theories. In the poststructural paradigm, meanings are not singular but plural. In particular, this approach focuses on the various colonial legacies that still survive in the former colonies. In the poststructuralism paradigm, the text is seen as a discourse (Faruk, 2012). Literary works are observed as dialogical discourses.

Data Collecting Method

This research uses a short story by James Joyce, *A Little Cloud*, as its data source. The story was published in the *Dubliners Short Story Collection* by The Play eBook Australia in 2008. The data taken from the data source is qualitative. The data contained in the short story text is then quoted according to the research needs.

Data Analysis Method

The data was analysed using Sara Upstone's theory of urban space and resistance to oppression by the urban space against the individuals in it, which is a postcolonial object. The first step in analysing the research object is to look for textual units that connect with the concept of postcolonial space, especially urban space and its form of resistance. Then, it is explained how the conception affects the characters in the short story and James Joyce himself as the author. The deconstruction method is also used to analyze the data (Faruk, 2007). The deconstruction method is operated in two ways: analysing the colonised discourse in the short story and conducting textual analysis of postcolonial resistance in the short story.

RESULTS AND DISCUSSION

The Depiction of The City in James Joyce is A Little Cloud

There were many pros and cons when the conflict heated up between Ireland and Britain. Some parties claimed that Ireland should rejoin Britain, but on the other hand, many people wanted to be independent and free from British colonization. However, it cannot be denied that England provided an adequate defense to live in at that time, especially the city of London, which was considered more advanced than Dublin. Coupled with the murder by the Provisional Irish Republican Army (PIRA) of British soldiers residing in Dublin, this attack also killed many Irish people. It increased the number of people moving from Ireland to Britain. Ireland, especially the city of Dublin, was considered no longer safe, and they flocked to migrate to London, which was also experiencing rapid progress in industrialization. Strong defenses and a booming economy echoed ideas of a more secure and settled life. In essence, the city of London gave rise to utopian ideals that attracted people from weaker regions to migrate.

In this case, the city echoes the idea of a utopia that attracts people from outside the region. Seeing this, postcolonial writers have different perspectives, which they express in their works. Upstone (2009) understands that postcolonial literary writers consider utopia a mere dream, not something that can be realized, which is then emphasized through urban dystopias. Postcolonial writers construct the city in their works with various variations and different ways. However, all of them question the city's position as a friendly space for all people who live in it, including minorities and migrants. They question whether the proper relationship between the colonizer and the colonized is repeated.

A Little Cloud embeds the implied issue of colonialism, especially in urban space. Several cities become important settings in this short story, namely the city of Dublin, the capital of Ireland and the birthplace of the main character, Tommy, often called Little Chandler. Then, the city of London was a destination for Tommy and his wife. Paris is also one of the dream cities, in addition to London, because of its glamorous life. London and Paris are the cities that echo the ideas of utopia and are interesting to live in.

Utopian City in A Little Cloud

As explained earlier, utopia does not mean a place. In more detail, the utopia of the postcolonial city is seen not as a reality but as a dream. This urban utopia means hope and dreams about the city and a city that will ground the hope of realizing all these dreams into a utopian city. A city that offers ideas of stability and prosperity with advanced industrialization, attracting migrants to settle in it. The cities that carry the idea of utopia in the short story A Little Cloud can attract people from Dublin by promoting security and a more established economy. However, not everything is as expected and realized; it is only limited to utopia. Therefore, according to Upstone's definition, a utopian city is a space that projects communal hopes and personal dreams or desires (Upstone, 2009).

In this short story, the utopian city expected by the people of Dublin, as seen from various narratives in the short story, is a city located in another country. This city can promise security and happiness. Paris becomes the first utopian city for the two central characters, Little Chandler and Gallaher. As the chaos intensifies, Dublin becomes a city that looks old and filled with poverty. As a result of the continuous pressure exerted by the British, the economy in Dublin was slowly paralyzed. It can be seen from the narrative in the short story through Little Chandler's point of view, where he feels depressed by the situation at that time.

The glow of a late autumn sunset covered the grass plots and walks. It cast a shower of kindly golden dust on the untidy nurses and decrepit old men who drowsed on the benches; it flickered upon all the moving figures - on the children who ran screaming along the gravel paths and on everyone who passed through the gardens. He watched the scene and thought of life; and (as always happened when he thought of life) he became sad. A gentle melancholy took possession of him. He felt how useless it was to struggle against fortune, this being the burden of wisdom which the ages had bequeathed to him. (Joyce, 2004, 285)

His life in Dublin seemed miserable; his career had no significant development. Not to mention that England still overshadowed his peace with frequent invasions, which also made him melancholy if he remembered his life in Dublin. Given the depressing life, he felt in the city, it is no wonder that Little Chandler dreams of a city that promises a better life with freedom and prosperity, like Paris, one of the wealthiest and most fashionable cities in France, especially with the conversation that took place between him and Gallaher, where Gallaher's description of Paris caught his attention.

'I've been to the Isle of Man,' said Little Chandler. Ignatius Gallaher laughed. 'The Isle of Man!' he said. 'Go to London or Paris: Paris, for choice. That'd do you good.

'Have you seen Paris?'

'I should think I have! I've knocked about there a little.' 'And is it really so beautiful as they say?' asked Little Chandler. He sipped a little of his drink while Ignatius Gallaher finished his boldly. 'Beautiful?' said Ignatius Gallaher, pausing on the word and on the flavour of his drink. 'It's not so beautiful, you know. Of course it is beautiful... But it's the life of Paris; that's the thing. Ah, there's no city like Paris for gaiety, movement, excitement...' (Joyce, 2004, 289-290)

The conversation between Little Chandler and Gallaher above illustrates how amazing the city of Paris is when compared to the Isle of Man, which refers to a place in Ireland. Gallaher seems to scoff at him and then offers two cities, London and Paris, which are depicted to echo the idea of utopia. Paris is described as a beautiful city, emphasizing Gallaher's expression of Paris' gaiety, movement and excitement, making the city a dream for Little Chandler, dreaming of the happiness he might achieve if he lived there. However, here, Paris is just a dream and a conversation; Little Chandler has never even set

foot there, unlike Gallaher, who has lived in Paris, although not for a long time.

Furthermore, the city that Little Chandler visited and lived in was London in England; however, it was a city located in enemy territory, and the British government did not prohibit people from Ireland from coming and settling there. London is considered the most vocal of utopian ideas because it has a stronger defense and economy than Dublin. This city is also the central background in the short story *A Little Cloud*, which indicates the existence of postcolonialism aspects. London becomes Little Chandler's destination, where he tries his luck and seeks tranquility without the conflicts that plague him. This short story narrates that Little Chandler, Tommy, and his wife and child migrated to London after Dublin was considered increasingly chaotic. They went with Gallaher, who had already settled there. The success achieved by Gallaher was also one of the factors that solidified Little Chandler's decision to move to London, as seen in the following quote.

Eight years before he had seen his friend off at the North Wall and wished him God-speed. Gallaher had got on. You could tell that at once by his travelled air, his well-cut tweed suit, and fearless accent. Few fellows had talents like his, and fewer still could remain unspoiled by such success. Gallaher's heart was in the right place and he had deserved to win. It was something to have a friend like that. Little Chandler's thoughts ever since lunch-time had been of his meeting with Gallaher, of Gallaher's invitation, and of the great city London where Gallaher lived. (Joyce, 2004, 285)

London, which echoes the splendor with the title of the great city, London, by Gallaher, plus the evidence plastered in front of the eyes of how his best friend has become successful, really tickles Little Chandler's heart, which makes him steadily migrate. London is the center of government and economy in England; despite the conflict between England and Ireland, the city of London was not touched by Irish troops who wanted to attack. The city's fast-growing industrialization has made it a dream destination. The city reflects Little Chandler's utopian idea of a city that provides a better life and gives people the fantastic idea of success, even while living in Dublin.

Besides, Joyce's narrative emphasizes that if London is much better than Dublin, there is no point in staying in obsolete Dublin. "*Little Chandler quickened his pace. For the first time in his life he felt himself superior to the people he passed. For the first time his soul revolted against the dull inelegance of Capel Street. There was no doubt about it: if you wanted to succeed you had to go away. You could do nothing in Dublin*" (Joyce, 2004, 287). The assessment of the success that would be achieved by going to London and the feeling of superiority felt by Little Chandler imply the idea of success, excellence and privilege that London possesses. It indicates Little Chandler's expectations of London, where he will eventually settle down. The expectation that London is a place for successful and superior people will free him from the doldrums of Dublin, which is ironically being ruled by the British themselves.

Thus, two cities in *A Little Cloud*, namely Paris and London, express utopian ideas. Paris is a city that reflects the hope of happiness and a luxurious life. "*Everything in Paris is gay,*" said Ignatius Gallaher. "*They believe in enjoying life - and don't you think they're right? If you want to enjoy yourself properly you must go to Paris. And, mind you, they've a great feeling for the Irish there*" (Joyce, 2004, 290). The city promotes a free lifestyle, which Gallaher narrates in this short story. Same-sex lovers live peacefully, and the Irish are well-received in this city to enjoy life; this city is the best choice. On the other hand, London is the city that serves as the primary setting and reflects communal and personal expectations. These communal expectations refer to Little Chandler's desire for success and security, especially after the attack on the British army that killed many Irish people.

Dystopian in The Depiction of London

In reality, Little Chandler and his wife's utopia of a London that would give him a new life and success, and away from the shadows of Dublin's decline, could not be realized. A few weeks into his stay in London, Little Chandler felt that something was wrong here, that the success he craved seemed far away. He was rejected when Little Chandler applied for a job at one of the city's biggest printers. It was because he was from Ireland; the government had no problem with people from Ireland wanting to settle in England, especially London. However, unlike the general public, they seemed unhappy with the presence of newcomers from Ireland. "*Little Chandler sustained for one moment the gaze of her eyes and*

his heart closed together as he met the hatred in them. He began to stammer: -It's nothing He ... he began to cry I couldn't ... I didn't do anything What? (Joyce, 2004, 297). There is emotional conflict and a deep sense of alienation. The hatred felt by others can be a symbol of social discrimination that makes the protagonist feel isolated and unwelcome.

Coupled with the lack of hospitality they experienced in London, this gives rise to dystopian elements amid the grandeur and hopes associated with the city. There emerges an ambiguity toward the very notion of utopia itself, where everything appears nearly perfect in imagination but, in reality, falls short of such depiction. Often identified as a utopia, the city signifies the practice of colonialism perceived as a personal desire. In this context, it brings Little Chandler and his family to London, only for them to be exploited by the city's spatial constructions and order, thus becoming objects continuously controlled within the urban space. It reveals a repetition of the relationship between the colonizer and the colonized. Initially, Ireland was colonized by England on a larger scale; within the narrower space of the city, the exact repetition occurs. This repetition manifests in Little Chandler and his family through degradation and being regarded as less civilized than the native Londoners. Here, indirectly, the practice of colonization recurs.

For Little Chandler, his life in Dublin was not particularly successful, yet he became the chief editor at a small publishing house—a position not very high but still a source of pride. In London, however, he lost his social status; now, he was merely a typist, even though he worked at a larger publishing company. London, which he had envisioned as a utopia, presented a harsh reality: life there was not better than in Dublin. The success achieved by Gallaher was not the result of genuine merit but rather cunning manipulation of false news presented as fact. *"Well, Tommy, he said, I wish you and yours every joy in life, old chap, and tons of money, and may you never die till I shoot you"* (Joyce, 2004, 292). This statement struck Little Chandler sharply, serving as an ironic reminder of the lies contradicting his reality. He did not explicitly complain about this earlier, stating, *"I'm deuced glad, I can tell you, to get back to the old country. Does a fellow good, a bit of a holiday. I feel a ton better since I landed again in dear dirty Dublin"* (Joyce, 2004, 289). Through this narrative, Little Chandler compares London's condition, which was no better than Dublin's. Despite the coarse language, it was Dublin that brought him happiness. In reality, London did not become the urban space that fulfilled Little Chandler's utopian hopes, as those hopes clashed with the harsh realities he had to face.

Resistance and Subversion

Along with the dystopian appearance of the city's reality, London and the character Little Chandler and his little family collide with utopian ideas. However, the city also offers an opening for Little Chandler to resist. As described by Upstone in his reading of postcolonial novels, the strategies of displacement and carnivalization also appear in this short story. Displacement in *A Little Cloud* is the gathering of Irish people to spend time together, drinking and talking about home.

-Hallo, Tommy, old hero, here you are! What is it to be? What will you have? I'm taking whisky: better stuff than we get across the water. Soda? Lithia? t No mineral? I'm the same. Spoils the flavour Here, garron, bring us two halves of malt whisky, like a good fellow Well, and how have you been pulling along since I saw you last? Dear God, how old we're getting! Do you see any signs of aging in me-eh, what? A little grey and thin on the top-what? (Joyce, 2004, 288)

In the public area, several narratives explain the existence of a special community of Irish people living in London. This scene captures the camaraderie among Irish acquaintances, referencing shared memories and social drinking, highlighting a sense of community. This indicates that the Irish people constructed the city space. One obvious thing is the community that provides explicitly typical Irish food and drinks; many Irish people go to the bar as if celebrating their traditions and identity.

Displacement is not to move as a whole but a particular opportunity to gather with fellow Irish people and do some customs. The city becomes such an oppressive space for Little Chandler and his family, marked by the emergence of dystopia, such as discrimination, which then becomes a barrier to their movement when their existence is considered strange by London society, which then makes it difficult for them to socialize and seem ostracized, at this community event where the contents are people

who also come from Ireland, it becomes a place that gives them freedom and comfort in interacting. For Chandler personally, the bar also becomes a public space that can temporarily free him from the oppressive city space.

However, over time, amid the cultural differences he faces, Little Chandler can overcome them and try to blend in with society, although sometimes his accent is still the subject of jokes. Trying to get away from his depression about the depiction of London, which is not as he expected, he tries to work harder. The simplicity brought by The Little Chandler can finally make him slowly accepted. Little Chandler is more fluid and carries out a carnivalization strategy where he can accept the existing differences and try to blend in without eliminating his cultural identity, such as his accent. He can accept these differences, which underlies the public space that constructs the city. Little Chandler does not close himself off to his community alone to resist the oppressive city. However, he also accepts differences and is open to the multiculturalism that underlies the city.

On the other hand, Little Chandler also uses a carnivalization strategy to deal with an oppressive city. Once he realizes that he is being poorly treated, such as with the taunts he often hears when he is going to work, he will openly respond to the taunts *"He was a prisoner for life. His arms trembled with anger and suddenly bending to the child's face he shouted: -Stop! . "* (Joyce, 2004, 296). He also minimizes his interaction with the people of London; he prefers to buy fruits in places where the seller is Irish. He does not want to bother greeting people he meets at the market unless he knows that the person is part of his community.

It can be understood that when postcolonial subjects use a carnivalization strategy to resist oppressive city spaces, they can resist well. However, when the strategy used is only displacement, as Little Chandler's did, the city space will remain oppressive. This displacement strategy only provides temporary comfort because he feels in an environment with people of the same culture. However, when Mary interacts in an open space where she faces multiculturalism, the city becomes oppressive again.

CONCLUSIONS

Colonial powers are present in urban spaces, especially in London. This power affects individuals who inhabit the city. Little Chandler came to London and became an object of exploitation by the city. There was continuous control in the city space. It shows the repetition of the relationship between the colonial and the colonized. London, which is touted as a utopian city, has many dystopias scattered throughout it. The city that was initially the hope for career success that Little Chandler wanted to achieve ultimately did not take him anywhere, perhaps even worse than Dublin. Added to this is discrimination regarding origins considered not part of London society, alienating them. This also makes the city space increasingly oppressive for the Little Chandlers because of their limited space to express their identity.

Postcolonial literary works reject the city's structure that standardizes identity; if it is different, it is considered strange. In the short story *A Little Cloud*, diverse identities are displayed as a form of resistance to oppressive urban spaces. Postcolonial works reject various ideas in utopian discourse to attract colonial subjects. The emergence of dystopia is presented as the opposite of utopia, where, in this case, the existing reality is inversely proportional to utopian ideas that provide the reality that exists in the city and the impacts that colonial subjects in urban space will receive.

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