AN ECLECTIC APPROACH TO JAMES JOYCE'S *DUBLINERS*

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AN ECLECTIC APPROACH TO JAMES JOYCE'S *DUBLINERS*

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TABLE OF CONTENTS

THESIS APPROVAL PAGE

I certify that in my opinion the thesis submitted by Hadiah AL BITAR titled "AN ECLECTIC APPROACH TO JAMES JOYCE'S *DUBLINERS*" is fully adequate in scope and in quality as a thesis for the degree of Master of Arts.

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DECLARATION

I hereby declare that this thesis is the result of my own work and all information included has been obtained and expounded in accordance with the academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, materials, not original to this thesis have been cited and referenced literally.

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FOREWORD

Praise be to Allah first, who honored me with his grace, and prayers and peace be upon the Prophet Muhammad the teacher of theachers. First of all, I dedicate my humble efforts, this thesis, to my darling parents, whose prayers were a bridge to reach my dream, and to my beloved country, Syria. On the other hand, I express my gratitude to my sisters, brother, and the sweet little ones in my family's house for giving me endless love and support. Special thanks to some of my loyal and loving friends, relatives, and neighbors who helped me on this journey. Also, I forward my thankfulness and respect to Prof. Dr. Abdul Serdar ÖZTÜRK for his effort, support, and kindness since I enrolled in the master's program until the completion of this thesis. Through his efforts to achieve my study, I learned from him not to be just a professor but to be a true example of manners, humility, and friendliness in dealing with students. Lastly, I am grateful for the real chance that The Republic of Turkey provided me with and paved the way for one of my dreams to be acheived. Once again, thanks to everyone who has supported me in this experience at all levels. May Allah reward you.

ABSTRACT

This thesis focuses on examining three short stories in James Joyce's *Dubliners* in the light of eclectic approaches; it explores the period in which the work was written, the main purpose behind its writing, and the effect of this literary texts on readers. Undeniably the variety of the presented topics in the collection of *Dubliners* helps to examine it in the frame of multiple literary theories. In that sense, this study examines three masterpieces in *Dubliners:* "*Eveline", "After The Race",* and *"Araby"*, in the light of Feminist, Historical-Biographical, and Psychoanalytic criticism, respectively. In the light of the chosen critical approaches, Joyce refers in his stories to the general states of the Irish society in terms of women's conditions at the first story, socio-economic, political, and cultural situation of Ireland at the second one, and the transitional period from childhood to adolescence in the third one. Most notably, these selected short stories are distinguished by the variety of the protagonists as being a woman, a man, and a child, which highlights all social divisions in Dublin at the turn of the century. Besides, Joyce's concentration on their expectations, dreams, sufferings, and frustrations reflects the real-life paralysis in Dublin that he witnessed in the early twentieth century.

Keywords: James Joyce, Dubliners, Eclectic Approach, paralysis.

ÖZ

Bu tez, James Joyce'un *Dublinliler* eserindeki üç kısa öyküleri eklektik yaklaşımlar ışığında incelemeye odaklanmaktadır. Ayrıca, eserin yazıldığı dönemi, yazılmasının asıl amacını ve bu edebi metinlerin okuyucu üzerindeki etkisini araştırmaktadır. *Dublinliler* koleksiyonunda sunulan konuların çeşitliliği onu çoklu edebi teoriler çerçevesinde incelemeye yardımcı olmaktadır. Bu sebepten ötürü, bu çalışma *Dublinliler*'deki *"Eveline"*, *"After The Race"* ve *"Araby"* isimli üç kısa hikayeye odaklanarak, bu hikayeleri sırasıyla Feminist, Tarihsel-Biyografik ve Psikanalitik eleştiri ışığında ele almaktadır. Joyce, ilk öyküde İrlanda toplumunun genel durumunu kadın koşulları açısından bir yaklaşımla incelemekte; ikinci öyküde İrlanda'nın sosyo-ekonomik, politik ve kültürel durumuna atıf yapmakta; üçüncüde ise çocukluktan ergenliğe geçiş dönemini ele almaktadır. En önemlisi, bu seçilmiş kısa öyküler, yüzyılın başında Dublin'deki tüm sosyal bölünmeleri vurgulayan bir kadın, bir erkek ve bir çocuk olarak kahramanların çeşitliliği ile diğerlerinden ayrılmaktadır. Ayrıca Joyce'un beklentilerine, hayallerine, acılarına ve hayal kırıklıklarına odaklanması, yirminci yüzyılın başlarında Dublin'de kendisinin de tanık olduğu gerçek yaşamdaki acıları ve paralize olma durumunu yansıtmaktadır.

Anahtar Kelimeler: James Joyce, Dublinliler, Eklektik Yaklaşımlar, Felç

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SUBJECT OF THE RESEARCH

This study focuses basiclly on the period of writing this work, the author's purpose of writing it, and its effect on the readers by using different methods of literary criticism.

PURPOSE AND IMPORTANCE OF THE RESEARCH

This study is characterized by examining Dubliners by adopting the eclectic approaches; thereby, it is an original study that differs from previous studies that examine the same work from a one-sided perspective.

METHOD OF THE RESEARCH

James Joyce's *Dubliners* are examined using many other related books, articles, journals, newspappers, and databases, in frame of the eclectic approaches which are the Feminist Criticism, Historical-biographical Criticism, and Psychological Criticism.

HYPOTHESIS OF THE RESEARCH / RESEARCH PROBLEM

Joyce's purpose in writing *Dubliners* is clear and specific. He truthfully reflects the real-life of paralysis, that Irish people go through at all levels at the turning point of the century with the intention for change. That is what this study proves by discussing three selected short stories of *Dubliners* adopting an eclectic approach.

SCOPE AND LIMITATIONS / DIFFICULTIES

Writing and discussing some issues regarding people's lives in the past century is not an easy matter as long as life has changed. For that reason, deep research has to be done to explore the whole era of the presented work and be able to feel people's suffer in Irish society and express it.

INTRODUCTION

> "I call the series *Dubliners* to betray the soul of that hemiplegia or paralysis which many consider a city".
>
> James Joyce
>
> (*LI*, 1957, p. 55)

Dubliners is a fascinating collection of fifteen short stories that present Dublin to the world in a realistic way by the Irish writer James Joyce. He is one of the luminaries in modern literature as a famous novelist, poet, and short stories author in the early 20th century. According to Richard Ellmann's *James Joyce* (1982), James Joyce was born in the late nineteenth century on February 2, 1882, in Dublin as the eldest of ten children born to John Joyce and Marry Murray (p. 21). He died on January 13, 1941, in Zurich, where he was buried without the Catholic Church's rites (pp. 741-742).

Ellmann (1982) indicates that Joyce's childhood was characterized by instability because his family was mired in poverty and debts (p. 21). He was a talented child; he was clever and had a good voice; therefore, his father provided him with the best Jesuit education in Ireland (p. 26). Later on, in 1898, Joyce joined the Royal University to study English, French, and Italian, where he got a Bachelor of Arts degree in 1902 (pp. 57,59,105). After that, he traveled to Paris to study medicine; however, he spent his time there reading and writing in literature along with Aristotle's philosophy rather than studying medicine. Hence, he abandoned his intention and went back to Dublin (pp. 106, 120, 113).

In the light of Ellmann's *book* (1982), Joyce got a relationship with Nora Barnacle in 1904 (p. 156); they spent their life between Pola, Trieste, Rome, Zürich, and Paris. During his life, Joyce worked as an English teacher, a bank clerk, and a journalist in Italian newspapers, writing articles about Irish subjects (pp.113, 224, 285). In addition, he was translating Irish works into other languages and worked as a lecturer (pp. 282, 318).

In his early youth, Joyce began to create his relation with art and constructed his artist's soul. Accordingly, Ellmann (1982) asserts "*As his faith in Catholicism tottered, a counter-process began: his faith in art*" (p. 50). In that sense, he showed a gift for writing and a passion for literature. Joyce wrote reviews on books for Dublin's newspapers between 1902 and 1903 and learned Norwegian to read Ibsen's plays (pp. 112, 76), whose letter to Joyce turned him into a European man rather than an Irish one. So, he mastered multiple languages and literature extensively (p.75).

In 1904, James Joyce wrote to Nora Barnacle expressing how his soul was imprisoned and how his artistic nature was constructed away from the Church as in the following words:

> Six years ago I left the Catholic Church, hating it most fervently. I found it impossible for me to remain in it on account of the impulses of my nature. I made secret war upon it when I was a student and declined to accept the positions it offered me. By doing this I made myself a beggar but I retained my pride. Now I make open war upon it by what I write and say and do. (*LII*, 1966, p. 48)

By giving up the Church, Joyce got the freedom to express his opinions in pride, which brought him to produce his literary heritage. Hence, telling the truth was the main principle in his art rather than aesthetics.

According to Ellmann (1982), the prominent works of James Joyce are the collection of lyric poems called *Chamber Music* 1907, a collection of short stories called *Dubliners* 1914, and *A Portrait of the Artist as a Young Man* 1916, which was initially entitled *Stephen Hero* and is considered an autobiographical novel. In addition, he wrote *Exiles* 1918, *Ulysses* 1922, and *Finnegans Wake* 1939. In this regard, William Yeats wrote about Joyce's remarkable talent: "*I think that his book of short stories Dubliners has the promise of a great novelist and a great novelist of a new kind*" (as cited in Ellmann, 1982, p. 391).

Dubliners is one of the essential works that represents Joyce's talent; its name refers to people of Dublin of different ages, social classes, and sexes through the characters that Joyce presents in the stories. Generally, the stories are a commentary on the social, cultural, political, economic, religious, and moral conditions, which trapped the Irish people in Dublin in the early 20th century. It is worth noting that James Joyce realized the deadly life in Dublin and yearned to escape it; he declared frankly to Nora in his following words: "*Dear love How sick, sick, sick I am of Dublin! It is the city of failure, of rancour and of unhappiness. I long to be out of it*" (*LII*, 1966, p. 239).

Undoubtedly, the people of Dublin lived in a miserable status, which urged Joyce to change through his art in the hope of arousing the community's sense of awareness in an attempt to influence the collective consciousness of the Irish people. Through *Dubliners*, James Joyce offered a chance for the Irish people to see themselves faithfully, thus enabling them to get out of the paralysis condition that they suffered from. In his book *How to Study James Joyce* (1996), John Blades refers that James Joyce's declared aim is positive, as he sought to make an initial change in the lives of the Irish people by bringing them the opportunity to take a real look at their

lives through what he calls his "*nicely polished looking-glass*" (p. 11). In 1906, James Joyce expressed his aim of creating *Dubliners* in the following lines:

> My intention was to write a chapter of the moral history of my country and I chose Dublin for the scene because that city seemed to me the centre of paralysis. I have tried to present it to the indifferent public under four of its aspects: childhood, adolescence, maturity and public life. The stories are arranged in this order. I have written it for the most part in a style of scrupulous meanness (*LII*, 1966, p. 134).

Along these lines, Joyce intended to tell the truth through *Dubliners*; he reflected the real-life in Ireland at the turn of the century and expressed that directly rather than using a euphemism. He presented characters who lived a dead life under suppression as a consequence of religious, political, economic conditions, and social norms. Through *Dubliners*, he reflects real names of places and used the real language of the Irish people. In addition, he reflected their suffering along with their dream of escaping and disappointment, which brought them to a sense of soul paralysis and turned them to be the victims of Dublin's conditions. Joyce commented on his work in his letter to Grant Richards on June 23, 1906:

> It is not my fault that the odour of ashpits and old weeds and offal hangs round my stories. I seriously believe that you will retard the course of civilisation in Ireland by preventing the Irish people from having one good look at themselves in my nicely polished looking-glass (*LI*, 1957, pp. 63-64).

It is most notable that James Joyce struggled for ten years to publish the volume. He defended the truth, which he reflected in his work by refusing the publishers' demand to alter or remove some words as in the following words: "*The word, the exact expression I have used, is in my opinion the one expression in the English language which can create on the reader the effect which I wish to create*"

(*LII,* 1966, p. 136). According to Ellmann (1982), he began writing the first story of this collection in 1904 and the last one was in 1907 (pp.163, 253). During that period, he was publishing them separately in magazines until he became able to collect and publish them in volume in 1914 through the publisher Grant Richards (p. 353).

Considering these stories from several critical perspectives, we find that James Joyce reviewed various topics in multiple fields of life through his stories which are divided according to age stages. Remarkably, the main theme that pervades all stories is paralysis as William York Tindall asserts in *A Reader's Guide to James Joyce* (1959) the theme *Dubliners* displays from the beginning of the first story to the end is "*paralysis or living-death*" (p. 3).

This study aims to explore James Joyce's *Dubliners* with different methods of literary criticism. Hence, what distinguishes this study from other studies is the examination of this work by an eclectic approach. This study focuses fundamentally on the period of writing this work, the author's purpose of writing it, and its effect on the readers. In that sense, by considering both the text and its context, some of *Dubliners'* stories by James Joyce are examined to realize the truth of Ireland's situation and Irish people's life that Joyce reflects through his collection at the turn of the century.

In chapter one, James Joyce's *Eveline* is examined by feminist criticism to highlight the conditions of women in Dublin through the protagonist Eveline, who is a drudge woman and lives with a widowed father. After her mother's death, Eveline holds the responsibilities of the house because she promises her mother and works abroad as the breadwinner. When she met the sailor Frank, he offers her to get married and flee to Buenos Aires, which brings her an opportunity to leave the oppressive society in Dublin and achieve her independent identity. However, her dreams turn into

disappointment at the port when she finds herself imprisoned by religious and social restrictions, as well as her promise of fulfilling duty and fear of life outside Dublin. Hence, all of that hinder her escape and paralyze her at the bay.

Superficially, feminist criticism is considered the best approach to examine women's condition in literary texts and highlight the economic, political, social, and psychological oppression that women have suffered from. Its importance is derived from the enormous conditions of persecution that women experienced in patriarchal societies and led to the emergence of feminist movements followed by literary feminist criticism in the 1960s (Barry, 2002, p. 85). In that sense, Bressler (2011) refers to the aim of all feminist movements as "*to rescue women from being considered the Other*" (p. 154). The most significant pioneers of feminist criticism are Mary Wollstonecraft, Virginia Woolf, Simone de Beauvoir, and others. It is worth noting that the feminist approach is affected by the psychological one through Freud and Lacan's standpoints which help examine the psychological dimensions of women's suffering.

Henceforth, women's issues were discussed a lot by writers and critics since in patriarchal societies it was believed that women were inferior creatures by their nature; therefore, they are subordinated to men as tools or objects of them. Through *Eveline*, James Joyce portrays the various difficulties that women experienced in terms of oppression, identity crisis, roles, and duties that were imposed by the patriarchal society and the Catholic Church at the turn of the century.

In chapter two, James Joyce's *After The Race* is examined by historical-biographical criticism to clarify Joyce's standpoint in terms of the Irish social conditions at social, economic, political, and cultural levels through the Irish history and Joyce's biography. This story presents a 26-year-old Irishman named Jimmy

Doyle who accompanies a French team as they return to Dublin from a motor racing event. The son of a former nationalist and wealthy butcher in Dublin has world-class education; however, instead of being interested in his study, Jimmy is preoccupied with building relations with the Europeans. Besides, encouraged by his father, he prepares to invest in an automobile project in Paris in an attempt to keep wealth and prestige. After the race, Jimmy joins a dinner party at Seguin's hotel, where a political conversation takes place between the British participant, Routh, and Jimmy. Then they join the American Farley yacht and spend the time eating, dancing, and drinking. When they start gambling, Jimmy proves that he is not a good player, and he knows he will regret the participation. He loses his fortune as a result of Europeans manipulation and becomes overwhelmed by financial debts. The story ends with Villona's announcement of the dawn, which coincides with Jimmy's great disappointment.

Indeed, by applying the historical-biographical approach, Joyce's intention could be understood from his *After the Race*; therefore, it makes a sense of his work and gives a meaning. According to Guerin et al. (2005), "*put simply, this approach sees a literary work chiefly, if not exclusively, as a reflection of its author's life and times or the life and times of the characters in the work*" (p. 51). In that sense, this approach constructs a bridge or a link between the reader and the author's world by highlighting the significant facts about his life and the situations of his own era. Therefore, the events and the values, ideologies prevalent in the author's era, and his life contribute to a complete comprehension of the work. All in all, as the name of the selected approach suggests, it combines two critical methods of interpreting the texts through linking between the literary content, the life of its author, and the historical context.

In chapter three, James Joyce's *Araby* is examined by psychoanalytic criticism to focus on the experience of transition from childhood to manhood depicted by Joyce through the love story of the protagonist and his friend's sister. He is a child who lives with his aunt and uncle in the house of a deceased priest, and he studies at the Jesuit school. Through this critical period of his life, the boy experiences love and desire through his obsession with the young girl, Mangan's Sister. As such, his act of staring at the details of her clothes and her body along with following her daily attracts her attention. One day, the girl asks him about his possibility to go Araby bazaar, so the boy finds that as a chance to win her heart and promises her to bring her a gift. Her image overwhelms his mind in a confused state of love along with letters of the word Araby which holds the promise of a splendid bazaar. Even though he gets permission to join the bazaar on Saturday, his aunt expresses her worry about going, and his uncle returns home late. Yet, he gets money to go to the bazaar and sets off a journey late, escaping a miserable life in Dublin. By arriving at Araby, the boy realizes that the time is too late, the event is up, and the dark privileges the place. However, at one of the available booths, the laughing sounds are raised by a shop-girl who is having a vain conversation with two young men. At this specific moment, the boy's dream turns into a paralysis due to the lack of money as well as his loneliness in the dark.

In the last chapter, the psychoanalytic approach by Sigmund Freud and Jacques Lacan's theory is applied to the short story to clarify its psychological dimensions. Applying Freudian's interpretation of the case of the boy in James Joyce's *Araby* leads to a complete understanding of his psyche from childhood to adolescence. According to Dobie (2011), "*With Freudian theory it is possible to discover what is not said directly, perhaps even what the author did not realize he was saying, and to read between (or perhaps beneath) the lines* (p. 54). Freud's theory is based on dividing the

human psyche into Id, ego, superego. Besides, he assumes that: "*All human behavior is sexually driven*" (as cited in Bressler, 2011, p. 139). Therefore, by applying Freud's theory to examine the behaviors of the protagonist, the motives of his psyche can be interpreted. Besides, Lacan was influenced by Freud's theory and continued to build on it; however, he is "*turning to linguistic theories to assert that language shapes our unconscious and our conscious minds, thereby giving us our identity*" (Dobie, 2011, p. 54). So, through applying Lacan's theory that involved Imaginary, Symbolic, and Real order, the protagonist's identity and his realization of reality around him could be analyzed.

CHAPTER ONE

WOMAN AT BAY: *EVELINE*

Irish society is one of the most common subjects in the writings of James Joyce. In his works, he tries to reflect many aspects of the Irish culture. When he wrote *Dubliners*, he drew attention to the practices and believes of the Irish people in a dramatic way that gave the readers an overall view of the reality of life in the early 20th century. James Joyce's (1914) *Eveline* is one of the short stories in *Dubliners*; its first publishing was in the *Irish Homestead* on September 10, 1904.[1] Through this story, he tries to give a commentary on the whole society of Ireland during that time in general and women's status in specific. *Eveline* is a story that represents women's lives in the patriarchal society; the name of the main character tells a story about the recurrence cycle of women's lives from the first story of the whole humanity. Donald T. Torchiana indicated in his article *Joyce's Eveline and the Blessed Margaret Mary Alacoque* (1968) that the name of Eveline has a religious reference to the first mother of all human beings, namely Eve, Hawwàh (p. 22). However, Wolfgang Wicht asserts in his article *Eveline and/as A Painful Case: Paralysis, Desire, Signifiers* (1997) that Eve's existence was the reason behind the emergence of the patriarchal privileges in the Catholic Church (p. 126). In other words, the patriarchal authority controlled the life of women in a monotonous line from Eve to Eveline throughout history, which created a paralysis situation in their living, and this explains the reason behind Joyce's choice of Eveline as the name of the main character. For a long time, women underwent persecution by a patriarchal society that forced them to live under the control of men for the sake of their families. James Joyce advocated women's affairs,

[1] Richard Ellmann, *James Joyce* (Oxford: Oxford University Press, 1982), 164.

as Suzette A. Henke pointed out to his attitude towards their issues in her book *James Joyce and the Politics of Desire*: "*In conversation with Arthur Power about Ibsen's drama, the mature Joyce championed what he termed the contemporary revolt of women against the idea that they are the mere instruments of men and defended the emancipation of women*" (1990, p. 2). This chapter aims to examine women's conditions in *Eveline* from a feminist perspective; it reflects the paralyzed life of the Irish women in terms of oppression, roles, responsibilities, and self-identity. It also focuses on women's dream for escape and their expectations for happiness, as well as the effects of the patriarchal society and Catholicism on women's destiny through frustrating their attempts to emancipate at the turn of the century.

In the early 20th century, the Irish women were trapped in miserable conditions due to the prevailing culture of oppression; they were exposed to the pressure by the Catholic Church, patriarchal society, and family to submit women to men's authority. Henke (1990) observed that James Joyce reflected women's case in *Dubliners* as being trapped in limited domestic conditions which were derived from Catholic values and patriarchal mores (p. 4).

It is worth mentioning that James Joyce witnessed the suffering of his mother's oppression as she was restricted by harsh conditions that converted her to a helpless victim at the end. Bonnie Kime Scott suggested in her book *Joyce and Feminism* (1984) that Joyce felt bitterness toward his mother's death, and he termed her a victim of oppressive culture (p. 64). So, James Joyce refused all the society's practices, which were reflected in his letter to Nora Barnacle on August 29, 1904. He wrote:

> My mind rejects the whole present social order and Christianity—home, the recognised virtues, classes of life, and religious doctrines. How could I like the idea of home? My home was simply a middle-class affair ruined by spendthrift

> habits which I have inherited. My mother was slowly killed, I think, by my father's ill-treatment, by years of trouble, and by my cynical frankness of conduct. When I looked on her face as she lay in her coffin—a face grey and wasted with cancer—I understood that I was looking on the face of a victim and I cursed the system which had made her a victim (*LII*, 1966, p. 48).

His letter reveals how women at that time were powerless and suppressed in the Irish society. For Scott (1984), *Dubliners* represented the repressive conditions that killed Joyce's mother; it also reflected the problems within urban Irish Catholic households (p. 58).

In that sense, James Joyce presents the oppressed image of women whose existence is threatened by men; he clearly depicts that in Eveline's case: "*and now she had nobody to protect her*" (Joyce, 1914, *Eveline* p. 44). Moreover, Joyce displays women as passive, powerless, and silent. In *Eveline* (1914), James Joyce highlights the women's subjection to patriarchal domestic violence, as in the situation of Eveline: "*Even now, though she was over nineteen, she sometimes felt herself in danger of her father's violence*" (p. 44).

In the light of previous lines, her father's brutality represents his complete assimilation of the patriarchal ideology and its aspects, which considers violence as a method to control women. Trevor Williams, in his article *Resistance to Paralysis in Dubliners* (1989), states "*The roots of any violence are complex, but on a symbolic level Eveline's relationship to her father appears to represent the internalization and reproduction of a patriarchal and militarized culture*" (p. 443). Since her childhood, Eveline was prepared to absorb the culture of violence through her father's aggressive behavior towards her, as James Joyce (1914) depicted that in *Eveline:* "*her father used often to hunt them in out of the field with his blackthorn stick*" (p. 42).

Eveline's father embodies the repressive force in her life as it is clear through his ill-treatment that he considers women as inferior who must be suppressed by men. According to the feminist critic Virginia Woolf's claim (as cited in Bressler, 2011), in a patriarchal society "*men have treated women as inferior*" (p. 148). In that sense, Eveline has also suffered from her father's mistreatment as she was his slave rather than his daughter. The story of the priest's picture reveals the cognitive suppression by Eveline's father, who kills her curiosity to ask any question, as James Joyce mentions that in *Eveline* (1914): "*during all those years she had never found out the name of the priest whose yellowing photograph hung on the wall . . . her father used to pass it with a casual word: 'He is in Melbourne now*" (p. 43). After her mother's death, the matter got worse as she experiences different kinds of bully and ill-treatment, where James Joyce's *Eveline* (1914) showed that in the following: "*but latterly he had begun to threaten her and say what he would do to her only for her dead mother's sake*" (p. 44). Claudine Raynaud, in her book *Joyce's Dubliners: Lectures critiques - Critical approaches* (2017), writes "*As far as "shelter" is concerned, the threat of her father's violence turns the house into a prison -house of domestic brutality*" (p. 71). Thus, the house is supposed to be a shelter, while in Eveline's case, her father's savagery turns the family house into a cage.

In a related context, it is quite sure that persecution leads to women's submission as they were subjected to men's authority to avoid violence. Sylvia Walby (1990), in her book *Theorizing Patriarchy*, classifies violence as a form of authority that is imposed on women by the patriarchal system. She considers it as a real matter that negatively affected women by making them trapped in fear (p. 140). Walby's words are reflected in the story through Eveline, who seems afraid of her father's

violence as James Joyce's *Eveline* (1914) presents that: "*She knew it was that that had given her the palpitations*" (p. 44).

It is worth noting that the case of domestic violence is a reflection of what is outside the home as well. Eveline is also a victim at work, as she is criticized and ill-treated by her manager, Miss Gaven. James Joyce depicts her treatment in *Eveline* (1914) in the following words: "*she had always had an edge on her, especially whenever there were people listening*" (p. 43). This indicates that women are victims of violence resulting from the prevailing patriarchal ideology in the Irish society, whether at home or work. So, this is how James Joyce reflects women's life in *Eveline* as a huge rock of violence following the Irish women from their first years in life to the last breath to be always fearful and weak victims.

Women's life is a series of different kinds of hardships that are imposed by the society and the parents in the frame of religion and common patriarchal norms. Suzette A. Henke (1980) observes in her article *Feminist Perspectives on James Joyce* that Joyce "*makes it clear that his female characters are trapped in the limited roles assigned them by the Church and by Irish society*" (p. 17). In the mid-nineteenth century, while women's role was marginalized to participate in a male-dominant society, the Irish women of the middle class were expected to be angels in the house to emulate the imposed model of femininity. According to Scott (1984), the Irish women were supposed to be self-sacrificing, submissive, and humble (p. 14). Scott (1984) indicated that married women were expected to fulfill their traditional role of submission to their husbands; they were supposed to live for procreating and serving their families (p. 14). Thus, when women do not meet that model, they become unworthy.

Scott (1984) added the most fundamental assumption in this context; young women were supposed to be ignorant of sexuality until they get married. It is worth mentioning that their future occupation was marriage and household; therefore, they were grooming themselves to be marketable brides (Scott, 1984, p. 14). Additionally, until they get married, it was acceptable for them to work outside the house besides their duties in serving their families (Scott, 1984, p. 14). So, women are supposed to play the role of the servant to please the society and the church. They are used as tools without any consideration of their own desires, feelings, or opinions. Moreover, the feminist critic Christine Delphy (as cited in Tyson, 2006) explained that the relationship between man and woman at that time was based on using the woman as a tool to serve her husband who is, in turn, has the ultimate control over the house (p. 98). In that sense, in James Joyce's *Eveline*, Eveline and her mother dedicated themselves to serve their family to satisfy Mr. Hill. Further, after her mother's death, Eveline is supposed to spend her life for the sake of her family, leaving aside all her dreams and desires.

Moreover, Florence L. Walzl (as cited in Henke, 1990) discussed in *Dubliners: women in Irish Society* the inheritance of the role between generations as she concluded: "*As mothers, so daughters. It is clear in these stories that the situation of the first generation becomes the condition of the second and that mothers tend to transform their daughters into replicas of themselves*" (p. 219). From this perspective, Eveline's life certainly goes on similar to her mother's life. In other words, both of them live under the authority of men, whether fathers or husbands, which ensures the same monotonous state. In addition, Eveline's mother is undoubtedly keen for her daughter to comply with the imposed patriarchal role of women; consequently, she passes her duties to Eveline in a frame of religion. That is embodied in Eveline's

promise to her mother, as James Joyce (1914) points out in *Eveline*: "*her promise to keep the home together as long as she could*" (p. 47).

In the frame of the women's roles, James Joyce's *Eveline* portrays woman's duties in holding the responsibilities of home and family together. According to the feminist critic Colette Guillaumin (as cited in Tyson, 2006), "*the marriage contract puts no limits on the time wives (and any other women living in the family, such as daughters, aunts, and grandmothers) will have to work and specifies no holidays on which they won't have to work*" (p. 99). Evidently, Eveline appears as a drudge woman who is exploited because of the norms of a patriarchal society constructed to use women as tools to serve their families. As a result, she is obligated to take the responsibilities of the whole house because of her mother's death. Her role as a housewife appears in the following lines in James Joyce's *Eveline* (1914): "*She had hard work to keep the house together and to see that the two young children who had been left to her charge went to school regularly and got their meals regularly. It was hard work — a hard life*" (p. 45). In addition, Eveline is obligated to marketing to fulfill the need of the family as James Joyce depicts that in *Eveline*: "*she had to rush out as quickly as she could and do her marketing, holding her black leather purse tightly in her hand as she elbowed her way through the crowds and returning home late under her load of provisions*" (pp. 44- 45).

In a patriarchal society, a woman carries the burden of the household as well as being a working woman. The feminist critic Simone de Beauvoir refers to the case of the working woman in *The Second Sex* (1949/2010), "*It is much more difficult to reconcile her job with managing the household (errands, preparation of meals, cleaning, and upkeep of her wardrobe take at least three and a half hours of work a*

day and six on Sunday" (p. 179). For Eveline, who is a breadwinner and a surrogate mother, she is exhausted between her duties at the Store on one side and home on the other. This double burden makes her role more stressful, as James Joyce depicts this condition in *Eveline* (1914): "*She was tired . . . she had to work hard, both in the house and at business*" (pp. 42, 44).

On the other hand, Catholicism plays a prominent role in the set of duty rules imposed on the Irish women. In *Eveline* (1914), James Joyce depicts that the religious doctrine is embodied inside the houses of the Irish families through "*the coloured print of the promises made to Blessed Margaret Mary Alacoque"* (p. 43). According to Don Gifford, in his book *Joyce Annotated: Notes for Dubliners and A Portrait of the Artist as a Young Man* (1982), St. Margaret Mary Alacoque is a symbol of devotion and persecution; she is canonized as a Saint who displays in Irish homes as a representation of the Sacred Heart. Her essential conception for women is "*I will establish peace in their homes*" (p. 49). Hence, that image of Blessed Margaret Mary inspires women that rewarding their devotion for duty is to be blessed by God.

Besides, the existence of Mary's portray in the Irish houses indicates passing the duties from one generation to another. According to Joseph Valente's claim in his article entitled *Joyce's Sexual Differend: An Example from Dubliners* (1991),

> the consentaneous succession of Blessed Margaret Mary Alacoque, Mrs. Hill, and her daughter (the Eve-line behind Eveline) indicates that female authority is exercised and reproduced in private, domestic space through the direct transmission of notions of affective obligation and personal propriety (p. 431).

Accordingly, the flexible turning of the role to Eveline refers to her assimilation that she needs to sacrifice herself and to perform duty towards the family and home in the footsteps of Saint Margret Mary to obtain the blessings of the Sacred Heart.

In the light of Eveline's suffering, James Joyce hints to the Sacred Heart's promises as ineffective in protecting women. In other words, Catholicism contributes to victimize women by motivating them to dedicate themselves to get the blessings of the Sacred Heart. According to Robert Boyle in *James Joyce's Pauline Vision: A Catholic Exposition* (1978), James Joyce uncovers his "*contempt for the vulgarization and superstition involved in popular Irish devotion to the Sacred Heart*" (p. 88). In James Joyce's *Eveline*, Mrs. Hill did not find peace and protection in her Irish home; despite her commitment to the catholic value of self-sacrificing, her life ended early with insane. James Joyce describes how Eveline remembers that with terror: **"***As she mused the pitiful vision of her mother's life laid its spell on the very quick of her being—that life of commonplace sacrifices closing in final craziness*" (1914, *Eveline* p. 47).

In that sense, Eveline's fulfillment of duty ensures the same fate as her mother, especially in the light of her father's brutality. She realizes that her existence became threatened, which led her to snap her decision to escape her mother's fate and her father's suppression as James Joyce (1914) refers to that in *Eveline*: "*she stood up in a sudden impulse of terror. Escape! She must escape! . . . But she wanted to live. Why should she be unhappy? She had a right to happiness*" (p. 47).

Superficially, Eveline's dream of escape is based on her decision to change her inevitable fate, but it also has another dimension, which is to redefine her identity. James Joyce portrays women's lack of their self-identity through the main character of

Eveline as she is given multiple names: Miss Hill, Eveline, Poppens, and Evvy. Accordingly, Ulrich Schneider argues in his article *Titles in Dubliners* (1991) about Eveline's multiple names and concludes "*names could not warrant a fixed identity any more, but only different roles of the individual in society*" (p. 408).

In this regard, it is observed that the identity crisis of women is an essential part of their dilemmas. In *Eveline*, James Joyce portrays that woman's sense of individual identity within her family and society is passive because she has limited existence. Based on the feminist critic's opinion by Simone de Beauvoir (as cited in Bressler, 2011), the woman in the patriarchal society "*becomes the **Other**, an object whose existence is defined and interpreted by the dominant male. Being subordinate to the male, the female discovers that she is secondary or nonexistent player in the major social institutions of her culture*" (p. 149). In the Irish society, women appear as an object whose existence is controlled by men. As in Eveline's case, her father limits her desire to existence negatively at her social and economic levels, which led to her vanishing identity.

The network of relationships certainly builds the individual identity, but in the Irish society, women seem isolated. In James Joyce's *Eveline*, the social life of Eveline is limited by her father who is considered an essential reason behind her dependent identity. During her life, he controls her relationship with exotic people in general and with her boyfriend later. Thus, he kills her sense of social identity. James Joyce portrays Eveline's father's attitude towards her relationship with Frank: "*her father had found out the affair and had forbidden her to have anything to say to him. 'I know these sailor chaps,' he said*" (1914, *Eveline* p. 46).

Moreover, Eveline's suffering did not stop at that point; her selfish father used to seize her earning due to the patriarchal norms that forbid women to be independent financially by centralizing males' authority to keep a tight hold on the purse. So, Eveline used to surrender her income to her father, which limits her existence economically and deprives her of her own wages as James Joyce (1914) depicts that in *Eveline*:

> She always gave her entire wages— seven shillings . . . but the trouble was to get any money from her father. He said she used to squander the money, that she had no head, that he wasn't going to give her his hard-earned money to throw about the streets (p. 44).

Based on the discussions demonstrated previously, the Irish women lack the freedom to choose and decide on their own, thereby leading to their low self-esteem. In Eveline's case, Eugene O'Brien (2004), in his article *Because She Was a Girl: Gender Identity and the Postcolonial in James Joyce's Eveline,* notes that men "*exercise levels of control over the choices of the women in their lives*" (p. 210). Since Eveline's relationship with her father is based on subordination, she surrenders to his decisions, which did not allow her to determine her existence, have an independent life, and create a personal identity.

Furthermore, Eveline's identity is affected by her mother as she undermines her own choices in life by restricting her to a traditional role. She asks her daughter to make a promise to be a replacement for her after death whether she accepted it or not. Based on O'Brien's interpretation, that promise "*has fixed her in a passive state and refuses to allow her to develop*" (O'Brien, 2004, p. 210). In other words, the promise debilitates her self-confidence by prompting her to take over her mother's identity to

perform the role, which did not allow her to advance with her own life. Thus, Eveline's mother contributed to limiting Eveline's identity to be a puppet for the desires of others without any attention to her independence as a human being.

It is worth mentioning that Eveline's low self-esteem is a result of many factors in that patriarchal society. As it is usually known, a woman who gets a job is supposed to have more confidence in herself, while in the Irish society at that time, the situation was exactly the opposite. The Irish society does not support women economically to reinforce their confidence; women are allowed to work in limited job opportunities under harsh conditions. Florence L. Walzl (as cited in Van Rhee, 1994) revealed in *Women in Joyce* "*Jobs were few, salaries meagre and opportunities to improve their social living conditions were rare, especially for young women whose vocational choices were much more limited than men's*" (pp. 4-5). In Eveline's situation, she is caught by the Irish society's limitations through her working in the stores where her manager abuses her. Consequently, she is not allowed to develop her identity and leads her to lack self-esteem.

As a result of all the circumstances that Eveline goes through, she loses her sense of individuality and independence as observed by John Blades in his book *How to Study James Joyce* (1996) "*She has a profound uncertainty about her identity*" (p. 21). During her lifetime, Eveline oppresses herself for serving her family and society. She thinks that she must work as much as she could to be recognized; Eveline is restricted by people's views when she thinks of what they will say after she leaves for Buenos Aires. In Eveline, James Joyce (1914) shows her expectations about that: "*What would they say of her in the Stores when they found out that she had run away with a fellow? Say she was a fool, perhaps*" (p. 43).

Furthermore, Eveline's identity is erased; she considers herself nothing unless she achieves her duties at work; otherwise, she will be replaced at any time as James Joyce (1914) *Eveline* confirms in the following words: "*her place would be filled up by advertisement*" (p. 43). All in all, Eveline is unable to develop a distinct personality by unique characteristics; she is seemed torn between other expectations about her to the extent she is ignorant of what she wants. Her passivity appears through the events of the story as she can only react rather than act.

Eveline's self-realization is constructed since her childhood as inferior through her relationship with her father. Later on, her new relationship with Frank is a turning point in her life as he seems to offer her a chance to look at herself from a different perspective. Thus, he seems to be an opportunity to change the miserable life that she has been living since her childhood and forms her full identity. According to Jacques Lacan (as cited in O'Brien, 2004), "*I always find my desire outside of me, because what I desire is always something that I lack, that is other to me*" (p. 204). In that sense, within a paralytic circle of life, Eveline has a desire for Other, which is embodied in a portrait of another male character as Frank, and that is what Wicht (1997) confirms: "*This Other can be recognized as the point of reference from which identity may tendentially be created*" (p. 120).

In this respect, Frank presents a different image of her father as an open-minded sailor and is interested in various arts. He respectfully treats Eveline and allows her to experience a fabulous world rather than the misery that she experienced earlier. James Joyce describes him through Eveline's eyes: "*Frank was very kind, manly, open-hearted*" (Joyce, 1914, *Eveline* p. 45). Frank's tendency and affection for Eveline gives her a feeling of individuality as a human being; James Joyce shows that

in *Eveline* (1914): "*He used to meet her outside the Stores every evening and see her home*" (p. 45). First of all, Eveline wanted to have a boyfriend in terms of having a social relationship, and then she develops a desire to be desired by Frank as a mature woman. This brings her a sense of value; consequently, she respects her identity as a subject in her own eyes and she starts to be attracted by him. James Joyce depicts that in the following words in *Eveline* (1914): "*First of all it had been an excitement for her to have a fellow and then she had begun to like him*" (p. 45). Besides, this brings her self-confidence to challenge her father's will and mind her own matter as James Joyce (1914) describes that in *Eveline*: "*she had to meet her lover secretly*" (p. 46).

As a matter of fact, Frank is a mean that enables Eveline to constitute her full identity. Thus, she calls her desire to be fulfilled by marriage. O'Brien (2004) observes that Eveline will value her new identity as Frank's wife; consequently, her sense of wholeness will be achieved to gain respect from others (p. 207). So, she dreams to escape elsewhere to achieve these expectations of identity as James Joyce, in *Eveline* (1914), shows this idea: "*But in her new home, in a distance unknown country, it would not be like that. Then she would be married—she, Eveline. People would treat her with respect then*" (p. 44).

It is worth mentioning that Eveline's relationship with Frank is not only a chance for her to obtain her self-identity but also to fulfill the inevitable destiny that has been imposed on her by the ideology of the Irish patriarchal society. According to de Beauvoir's (1949/2010) interpretation, women are motivated by the patriarchal society to marriage as the only respected profession which enables them to achieve their social dignity and realize themselves as wives and mothers. So, women were seeking to have husbands who were also considered protectors for them (p. 374). In

that sense, Eveline's expectations of marriage indicate protection and freedom from her father's violence, getting a full identity and people's respect rather than romance as James Joyce's *Eveline* (1914) points out: "*Frank would save her. He would give her life, perhaps love, too*" (p. 47).

Accordingly, Henke (1980) observes "*marriage is the only profession open to most women in Ireland at the turn of the century, and that most would rather choose a loveless match than none at all*" (p. 16). Although it seems that love is uncertain between Eveline and Frank, she knows that she may gain it later. Therefore, she did not make it a hindrance to her marriage; this means that love's importance comes at a secondary level in Eveline's expectations.

The lack of happiness urges women to dream of escape as a way to resist their monotonous lives and get free, so they desire to immigrate elsewhere which can provide a better future. That is clear in Eveline's case, as she also dreams of escaping. Williams (1989) notes "*dreams of escape, the only form in which a future is available*" (p. 438). In that sense, Frank offers Eveline a chance to travel with him to Argentina, and he papered a plan to escape through immigration, as James Joyce describes that in *Eveline* (1914): "*she was to go away with him by the night-boat to be his wife and to live with him in Buenos Ayres where he had a home waiting for her*" (p. 45). Eveline consented to escape to be free of her miserable conditions and to embrace her right of happiness as James Joyce (1914) shows her desire for freedom in *Eveline*: "*But she wanted to live. Why should she be unhappy? She had a right to happiness*" (p. 47). In that context in *Eveline*, Eveline tries to achieve her happiness by starting a new life with Frank; she will use him as a passport to escape from life in Dublin and to embrace the alternative one in Buenos Aires where "*She was about to explore another life with*

Frank" (Joyce, 1914, p. 44).

Although Frank's offer is a real opportunity to escape and to start a new life, Eveline could not take advantage of this chance at the port. At that specific moment, Eveline encounters several matters in her mind to give up her attempt to escape. As she is a religious woman who appreciates Catholic values, her promise to her deceased mother is an essential obstacle on the way to her happiness. Joanna Lyons (2000), in her article *The end of pleasure Is pain: Why Eveline Could Not Leave*, asserts that Eveline's promise is like a restriction that she cannot break (p. 99). In *Eveline* (1914), James Joyce portrays the night of Eveline's elopement when the organ- playing reminds her of her promise to her mother to fulfill duty toward the family: "*she heard a melancholy air of Italy . . . She knew the air. Strange that it should come that very night to remind her of the promise to her mother*" (pp. 46- 47). Besides the burden of duty, Eveline felt guilty that her father might also need her help. In this regard, James Joyce describes it as "*Her father was becoming old lately, she noticed; he would miss her*" (1914, *Eveline* p. 46). Therefore, she was torn between her hope of happiness and her duties toward the family and God.

Regarding the passivity and dependency of Eveline, she cannot ignore her sense of guiltiness. She does not leave, and she asks God to guide her, as James Joyce (1914) illustrates that in *Eveline*: "*she prayed to God to direct her, to show her what was her duty*" (pp. 47- 48). This specific action defines Eveline's submission and obedience to Catholicism and the roles imposed on women by the Catholic society and parents. According to Wicht (1997), duty is "*the disposition encoded within her by father, mother, Church and social norm, will direct her*" (p. 123). Her prayer invites her to the duty of Catholicism, which orients her to self-sacrifice and fulfills the

promise as James Joyce (1914) depicts that in *Eveline*: "*A bell clanged upon her heart*" (p. 48). According to Joseph Florio's interpretation in his article *Joyce's Eveline* (1993), the "*sweet bell*" calls Eveline to Christian beliefs and duties rather than to heaven (p. 184). This means that the voice of the bell calls her for devotion to be blessed by God. So, she would appear to be sacrificing her freedom for the interest of her family.

Another reason behind Eveline's frustration is her fear of the unknown with Frank. Hence, she prefers to continue her miserable life rather than to have the risk of heading to the unknown. In *Eveline* (1914), James Joyce shows Eveline's distress: "*All the seas of the world tumbled about her heart. He was drawing her into them: he would drown her. She gripped with both hands at the iron railing*" (p. 48). From that scene, marriage in Buenos Ayres represents death for her; she realizes that marriage will be a repetition of her pitiful mother's life. That means her life will be a cycle of repetitive submission to the authority of her masters as a daughter and then as a wife. Raynaud (2017) interprets that transformation as "*She would just be exchanging one patriarchal control for another in the hope of bettering her situation. In the end, the (d)evil you know will be better than the (d)evil you don't*" (p. 71). So, Eveline chose the best of the worst in the end.

In the last part of the story, James Joyce reflects the result of oppression on the Irish woman through Eveline Hill. Although the Irish women observed the oppressive Catholic values and patriarchal mores, their sense of escaping was an inconvenient matter as they have been used to that kind of life. Patrick Parrinder (1984), in his book *James Joyce*, discussed that James Joyce, in *Eveline*, presents not only the direct parental and religious oppression, but also the effects of that on the Irish Catholic

women who internalized the repressive culture to the extent that it became part of their identities (p. 59). Consequently, Eveline became familiar with the repressive codes of the Irish culture to the extent that she became unable to give them up, as James Joyce (1914) described that in *Eveline:* "*It was hard work—a hard life—but now that she was about to leave it she did not find it a wholly undesirable life*" (p. 45).

Along those lines, the repressive ideology rooted her at the bay; she became like a creature in a sealed cage of oppression and sadness. Eveline could not free herself of Dublin's chains and follow Frank as James Joyce depicted that in *Eveline* (1914): "*She set her white face to him, passive, like a helpless animal. Her eyes gave him no sign of love or farewell or recognition*" (p. 48). So, Eveline backed out because she internalized the victim ideology; thereby, she repressed her desire for emancipation and chose to stay.

To conclude, it is certain that studying *Eveline* by James Joyce from a feminist perspective may cause the short story to be more influential by giving us a vivid picture of the Irish women's conditions in the patriarchal society at the turning point of the century. James Joyce's *Eveline* presents a story of a drudge young woman, Eveline, who has the duty to the family home, works in the Stores, and lives with her bullying father. Then, she meets a sailor who plans to elope with her to Buenos Aires, but she does not go.

Through the story, Eveline may not be the ideal woman who overcomes chains of male domination; however, she is aware of her right to live happily as an independent woman rather than to be other. In contrast to her mother, who surrenders to reality, Eveline resists a paralyzed life by trying to break the women's stereotype as an angel in the house and to form her own independent identity away from

subordination. She also believes in her right to change her miserable life pattern, so she dares to dream of escape, to have a love affair with Frank, and then off to the port.

All in all, her story shows sympathy for Irish women trapped in restrictive social conditions as victims. That is clear through Eveline's falling at the bay as a victim in a cage of despair who is caught in a death trap, fear of the unknown, a sense of obligation, and is doomed by the paralysis of will. According to Torchiana (1968), Eveline's "*final refusal of escape is read as Joyce's altogether proper corrective to what might have been but one more female fall*" (p. 22). In that sense, the Irish patriarchal society considers women's escape as a fall in sin; therefore, Eveline's back off indicates the impossibility of achieving women's emancipation at that time.

CHAPTER TWO

BEFORE DAWN: *AFTER THE RACE*

The history of Ireland is one of the most common matters that inspires James Joyce and has a remarkable influence on his writings. James Joyce (2004) demonstrates his attitude toward history through a brief comment by Stephen Dedalus in *Ulysses*: "*History is a nightmare from which I am trying to awake*" (p. 146). James Joyce grew up in the most backward Western European country, so he inherited the nightmare of the history of Ireland that was mired in misery and oppression. When James Joyce wrote *Dubliners*, he was influenced by the historical context that gave readers an overall view of the Irish life at the turn of the century. James Joyce's *After the Race* (1914) is one of the short stories in *Dubliners*; its first publishing was in the *Irish Homestead* on December 17, 1904.[2] Through this story, James Joyce gives commentary on the historical situation of politics, socio-economics, and the culture of Ireland under the British Empire hegemony. The word *Race* in the title has a double meaning that is referred by Zack Bowen in his article *Hungarian Politics in After the Race* (1970): "*double-entendre of the title involves the Irish Race as well as the one I discovered to be the Gordon Bennett Gold Cup Race, on July 2, 1903*" (p. 138). In that sense, the title involves racial meaning as Jimmy Doyle represents the Irish race in the story while the other characters are French, English, German, Belgian, Canadian, Hungarian, and American. Besides, it indicates a racial competition between nations in the form of a car race that ends with the German car winning. James Joyce mentions the results of the race in *After the Race* (1914) by saying: "*The French . . . team had finished solidly; they had been placed second and third and the driver of the winning*

[2] Richard Ellmann, *James Joyce* (Oxford: Oxford University Press, 1982), 164.

German car was reported a Belgian" (p. 49). It is worth mentioning that *The Critical Writing of James Joyce* (as cited in Gillespie & Weir, 2012) stated that when James Joyce was working in Paris for the *Irish Times*, he interviewed one of the French racers, Henri Fournier, before the race in April 1903. He might have given Joyce a hint about the title of this story: when he answered Joyce's question, "*Will you remain any time in Ireland? Fournier replies, After the race*?" (p. 111). This chapter aims to examine the conditions of Ireland in *After the Race* from a historical-biographical standpoint that reflects James Joyce's life along with the Irish history of the struggle between colonialism and nationalism, which parallels the literary movement. It also reflects the Irish people's dream of escaping the cultural, social, economic, and political paralysis situation of Ireland at the turn of the century as well as Joyce's comment on the Irish people's desire for independent nationhood.

James Joyce's *After the Race* carries great resonance of the Irish history, which is overshadowed by long years of British colonialism in addition to the active role of France in the conflict between Ireland and Britain for emancipation. According to Donald T. Torchiana (2016) in his book *Backgrounds for Joyce's Dubliners, After the Race* brings an echo of a significant event in the history of Ireland, which is known as "*Races of Castlebar*" (p. 81). Further, the Naas town is known as the site of the initial battles for the Irish Rebellion in 1798 (p. 82). James Joyce's *After the Race* (1914) mentions the road leading to this town in the opening scene, which is the same road used by the competitors through their way to Dublin after the race: "*THE cars came scudding in towards Dublin, running evenly like pellets in the groove of the Naas Road*" (p. 49). Further, Torchiana (2016) states that the Races of Castlebar indicate the French-Irish alliance and its success in defeating the British on August 27, 1798 (p. 81).

In this regard, Torchiana (2016) also mentions that Newport in Rhode Island is one of the first towns in which the French achieved their victories of the Rebellion and took control over it (p. 82). James Joyce also refers to that site in *After the Race* (1914) through Farley's yacht as it is named after that chic yachting port, "*The Belle of Newport*" (p. 56). Consequently, Torchiana (2016) confirms that triumph did not continue for a long time; the British military defeated that alliance in Ballinamuck and regained its control over Ireland on September 8, 1798. However, the Irish did not forget this unique defeat of the British, who raced in the Castlebar field, and it lived in the form of a satirical title of "*Races of Castlebar*" (p. 81). Therefore, the history of the French-Irish victory is the main reason behind describing the French drivers as virtual victors along with the Irish sympathy toward them as their friends. That is what James Joyce portrays in *After the Race* (1914):

> Their sympathy, however, was for the blue cars—the cars of their friends, the French. The French, moreover, were virtual victors . . . Each blue car, therefore, received a double measure of welcome as it topped the crest of the hill and each cheer of welcome was acknowledged with smiles and nods by those in the car (p. 49).

In fact, Ireland's suffering from colonialism increased since the alliance failed to secure the overall victory and James Joyce witnessed it through the struggle between colonialism and nationalism during his childhood. According to Eric Bulson (2006) in his book *The Cambridge Introduction to James Joyce*, the main event in the 19th century which formed the intellectual, socio-economic, and political climate for Irish is the Act of Union 1800 under which "*Ireland was officially established as a British colony*" (p. 21). Vincent J. Cheng, in his book *Joyce, Race, and Empire* (1995), mentioned that James Joyce wrote essays for *II Piccolo della sera,* the major

newspaper in Trieste, considering the similarities between Italian irredentism and the Irish independence movement and presenting his standpoint of the British rule over Ireland in his essays (p. 130). As cited in Cheng (1995), Joyce wrote:

> enkindled its factions and took over its treasury. By the introduction of a new system of agriculture, she reduced the power of the native leaders and gave great estates to her soldiers. She persecuted the Roman church when it was rebellious and stopped when it became an effective instrument of subjugation. Her principal preoccupation was to keep the country divided (p. 131).

The way for nationalists was paved due to the Act of Union, and then they started to call for independence. According to Lee Spinks (2009) in his book *James Joyce: A Critical Guide*, the political crisis began as a result of the 1800 Act of Union, which led to anti-Catholic discrimination at a legal and political level, which raised a series of nationalist movements that called for independence from British. That formed a political atmosphere in the Irish history, especially in the first forty years of James Joyce's life (p. 8). For Spinks (2009), those movements of struggles for independence were continued by Irish figures, such as Daniel O'Connell, Charles Stuart Parnell, and Arthur Griffith, who established the Sinn Féin party (pp. 8, 10, 12).

Evidently, nationalism was rooted in Ireland since most Irish people rebelled against the British domination in various ways. Richard Morgan Kain, in his book *Dublin in the Age of William Butler Yeats and James Joyce* (1972), asserted that nationalism was cultivated among the Irish people at different levels as they showed a complete challenge to Britain through parliamentary battles and nonviolent resistance. They insisted on achieving their goals, which varied between complete independence and Home-Rule (p. 104). In *After the Race*, Jimmy Doyle's father appears to be

enthusiastic in his early life about his country independence; this is what James Joyce (1914) refers to: "*His father, who had begun life as an advanced Nationalist*" (p. 50).

As a matter of fact, literature always reflects reality and interacts with the situation; therefore, nationalism was expanded by the Irish Literary Renaissance at the turn of the century. As Spinks (2009) confirmed that the development of the Irish nationalism coincided with the Irish literary and cultural revival, which was known as "*Celtic Revival*" (p. 14). The revival was interested in Ireland's Gaelic literary heritage. So, it was affected by nationalists, who were proud of their Irish Gaelic culture and hoped to de-anglicize it as well as by the Gaelic League, which was formed in 1893 by Douglas Hyde to revive the Irish language and culture (Spinks, 2009, p. 14). Moreover, that Revival was fostered by prominent Irish figures as Richard Ellmann mentions in his book *James Joyce* (1982) "*Standish O'Grady, John O'Leary, Yeats, Douglas Hyde, and others had made Dublin an intellectual center*" (p. 98).

Furthermore, the ideas conveyed by the Irish literary works at the turning point of the century were affected by reality, so they focused on the British Empire oppression and its effects on Ireland. James Joyce's works also contributed to that revival as Spinks (2009) asserted that the echoes of the revivalist thought concerning anti-colonialism were reflected in Joyce's works by focusing on misery and deprivation upon Irish people due to the British Empire's practices (pp. 14-15). Therefore, *Dubliners* is one of the most significant literary works which present colonization's problems through the Irish history. In *After the Race*, James Joyce draws the Irish people's attention to the effects of persecution of the British Empire, which carried them to a paralyzed life.

In this direction, James Joyce hints at the British imperialism as a prevalent force in Ireland that worked for centuries to conquer the Irish people and erase all traces of their language and culture. According to Vincent J. Cheng in his book *Joyce, Race, and Empire* (1995), during this historical period, the Irish adopted shoneen values through "*a social process of education and cultural formation*" (p. 106), thereby paving the way for Britain to enforce its complete control over Ireland. This is shown in James Joyce's *After the Race* (1914) through Mr. Doyle, who passed on British values to his son:

> He had sent his son to England to be educated in a big Catholic college and had afterwards sent him to Dublin University to study law . . . Then he had been sent for a term to Cambridge to see a little life (p. 50).

In this context, Don Gifford (1982) affirmed in his book *Joyce Annotated: Notes for Dubliners and A Portrait of the Artist as a Young Man* that Dublin University was Trinity College; it was "*Anglo-Protestant orientation, which keeps it out of the mainstream of Irish (Catholic) intellectual life*" (p. 53). In that sense, Cheng (1995) reveals "*a "Shoneen" institution imposing the cultural values of the English masters*" (p. 138). Thus, Jimmy Doyle's English education in the story reflects the extent of the Shoneen values that are instilled in him through social formation and education. Moreover, Mr. Doyle's son enrolled in Cambridge, which indicates his corresponding disdain for native Irish customs and traditions.

Evidently, the British Empire contributed to impose hegemony over the society through "*cultural institutions of sports (such as racing), of gambling (such as card games), and of social gatherings (such as dinner parties)*" (Cheng, 1995, p. 107). That is what James Joyce depicts at the beginning of *After the Race* through the race event,

then through the dinner party at the hotel, and finally through the cards game. So, Jimmy's joining those activities embodies the Irish's fascination with the European culture.

It is worth noting that Spinks (2009) said that the revival movement was concerned with re-identifying the Irish identity and developing the Celtic race (p. 14). Vincent J. Cheng stated in his article *Catching the Conscience of a Race: Joyce and Celticism* (1996) that England's general perception of the Irish people during the nineteenth century was "*a backward, primitive, 'native' Celtic race*" (p. 23). In other words, the social standing of the Irish people among the European nations was despised as being considered a Celtic race. Over time, the Irish people internalized the concept of being an inferior race, and they became consensual slaves. For Bulson (2006), the Irish people practiced self-persecution as a result of centuries of foreign invasion, which frustrated James Joyce and urged him to write for changing the Irish view of themselves (p. 33).

The education of Jimmy in England reflects the extent of his persecution for himself as he is accommodated in his inferiority to the colonizer; therefore, he loses his individuality and independence. According to Coilin Owens (2013) in his book *Before Daybreak: After the Race and the origins of Joyce's art*, James Joyce wrote a letter to Nora Barnacle on August 29, 1904, to declare himself "*an enemy of the ignobleness and slavishness of [Irish] people*" (p. 53). In the light of that, James Joyce's perception of the Irish people is presented in *After the Race* (1914) through his sarcastic phrase: "*the gratefully oppressed*" (p. 49).

Moreover, James Joyce witnessed the economic paralysis of Ireland as an underdeveloped and unindustrialized colony. In *After the Race* (1914), he highlights

the financial and industrial crisis through the ironic contradiction between the paralysis of Ireland on the one hand as the "*channel of poverty and inaction*" (p. 49) and the prosperity of Europe on the other hand, where "*the Continent sped its wealth and industry*" (p. 49). According to Marjorie Howes in her essay *Joyce, Colonialism, and Nationalism* (2004), James Joyce believes that the English rule is the main reason for Ireland's impoverishment due to its economic exploitation. Further, he blames colonialism in his lecture *Ireland, Island of Saints and Sage*s:

> Ireland is poor because English laws ruined the industries of the country, notably the woollen one; because, in the years in which the potato crop failed, the negligence of the English government left the flower of the people to die of hunger . . . (p. 258)

So, James Joyce's words explain the reason behind his comparison between the development of Ireland and Europe that briefs the fact that the development of Europe depends on the exploitation of Ireland.

As a result of all circumstances that Ireland goes through, the Gordon Bennett Gold Cup Race event represents a potential financial source to make money flow into the pockets of the impoverished Irish people. Based on the predictions of the *Irish Times* newspaper (as cited in Fairhall, 1991), the Race will be a source of money for Ireland, as well as provide it with social prestige by attracting people from all over Europe to Dublin for one week. Consequently, Dublin will become the city of modern cars, and all that leads to the fact that the Race will be the beginning of a new era of prosperity (p. 388). In other words, the life of paralysis calls for Ireland's desire to host the Race as a way to resist its poverty, along with expecting to provide a better future, which ensures to develop economically and be recognized among nations. This explains the reason behind James Joyce's depiction of people gathering and celebrating

the victory of the oppressors in *After the Race* (1914): "*At the crest of the hill at Inchicore sightseers had gathered in clumps to watch the cars careering homeward . . . The clumps of people raised the cheer of the gratefully oppressed*" (p. 49).

Furthermore, for the Irish people, the blue cars represent Europe's industrial prosperity and wealth, which create a state of fascination for Jimmy Doyle. So, he is obsessed with the blue car which he drives in the company of Europeans as James Joyce depicts that in *After the Race* (1914):

> Jimmy set out to translate into days' work that lordly car in which he sat. How smoothly it ran. In what style they had come careering along the country roads! The journey laid a magical finger on the genuine pulse of life and gallantly the machinery of human nerves strove to answer the bounding courses of the swift blue animal (p. 52).

In consequence, Jimmy Doyle's desire to ally with the French financially to save him is similar to Ireland's in hosting the race. Thus, he intends to finance the enterprise of Segouin, who is "*about to start a motor establishment in Paris*" (Joyce, 1914, *After the Race* p. 50). Zack Bowen, in his essay *After the Race* (1969), states "*by supporting the French, the people of Ireland anticipate salvation from the oppression of centuries*" (p. 57). Bowen (1969) also asserts that this is not a novel thought for the Irish people. Since the time of alliances, they "*have regarded the French as prospective emancipators*" (p. 57). Therefore, Jimmy seeks to escape from Dublin's poverty and its economic deprivation to achieve his ambition for wealth through investing the most of his fortune in the automobile industry with French emancipator Seguin as James Joyce explains in *After the Race* (1914):

> Then as to money—he really had a great sum under his control . . . he was about to stake the greater part of his substance! It was a serious thing for him.

> Of course, the investment was a good one . . . money to be made in the motor business, pots of money (p. 52).

Furthermore, Jimmy's relation with the French has another significant dimension. Regardless of the investment, he believes that money generates prestige. According to A. Nicholas Fargnoli and Michael Patrick Gillespie in their book *Critical Companion to James Joyce* (2006), Jimmy Doyle represents the expectations of the Irish people for social acceptance among Europeans (p. 55). Thus, Jimmy uses Segouin as a bridge to escape from the miserable reality of Dublin and embrace his ambitions concerning wealth and prestige based on his father's directions: "*his father who had first suggested the investment*" (Joyce, 1914, *After the Race* p. 52).

Moreover, the senior Doyle appears as a social-climber among the Europeans considering that the one, who owns the money, deserves to get to know him as James Joyce portrays his thoughts in *After the Race* (1914): "*Segouin had the unmistakable air of wealth . . . Such a person (as his father agreed) was well worth knowing, even if he had not been the charming companion he was*" (pp. 51-52). Actually, Jimmy's relationship with the Europeans is a turning point in his life as he thinks it will ensure his happiness. James Joyce describes Jimmy's pride in front of the miserable Dubliners and how he feels superior to them through riding a blue car in the company of Europeans, which secures money, prestige, and prosperity as illustrated in *After the Race* (1914):

> Rapid motion through space elates one; so does notoriety; so does the possession of money. These were three good reasons for Jimmy's excitement. He had been seen by many of his friends that day in the company of these Continentals (p. 51).

It is worth mentioning that Jimmy's education in Cambridge contributed to establishing his social position as the Cambridge boy who "*had been sent for a term to Cambridge to see a little life*" (Joyce, 1914, *After the Race* p. 50). According to Gifford (1982), young gentlemen usually join the University of Cambridge or Oxford to obtain a social status through the possibility of forming prestigious friendships (p. 53).

Based on the previous idea, Jimmy's experience of studying at Cambridge intersects with James Joyce's friend, namely Gogarty's one. According to Owens (2013), Jimmy Doyle is a "*reductive caricature of Gogarty*" (p. 56), where he indicates that the family wealth enabled Jimmy to enroll in the term at Cambridge. Hence, he improved himself socially by building social relations with Europeans, as is the case of Gogarty's term in Oxford, who also returned with stories of his adventures in the social and automobile tracks (p. 59). Evidently, Jimmy does not pay more attention to study as he does to secure social relationships through being interested in music and cars: "*he divided his time curiously between musical and motoring circles*" (Joyce, 1914, *After the Race* p. 50). Consequently, that enables Jimmy to form international acquaintances like the Hungarian artist Villona, the Canadian electrician Andre Rivier, and the Englishman named Routh, along with the Frenchman named Charles Seguin.

Obviously, the international group of acquaintances creates a state of pride and happiness not only for Jimmy but also for his parents. This is reflected in senior Doyle's feeling of commercial satisfaction as he brings a social status for his son among foreigners. In this context, James Joyce clearly highlights Jimmy's parents' pride in his appearance as well as in his engaging in dinner invitation with Europeans as in the following words in *After the Race* (1914):

> In Jimmy's house this dinner had been pronounced an occasion. A certain pride mingled with his parents' trepidation, a certain eagerness, also, to play fast and loose for the names of great foreign cities have at least this virtue. Jimmy, too, looked very well when he was dressed and, as he stood in the hall giving a last equation to the bows of his dress tie, his father may have felt even commercially satisfied at having secured for his son qualities often unpurchaseable (p. 53).

As a matter of fact, James Joyce presents the Doyle family, who seeks prestige and wealth, in a social framework that implies the allegory of Ireland's history along with its political status and international relations. James Joyce's *After the Race* portrays the political consequences of the British rule over Ireland among the European nations through four young men who symbolize their countries and Jimmy "*who represents Ireland*" according to Bowen (1969, p. 57). In *After the Race* (1914), James Joyce describes the atmosphere of their meeting at the dinner table as they drink a cosmopolitan toast in honor of their countries: "*They drank Ireland, England, France, Hungary, the United States of America*" (p. 56). In that scene, there lies the entire history of Ireland's status among big-powers countries. According to Torchiana's view (2016), Ireland can be considered as an interloper nation among the other ones, which achieve their independence while Ireland is still dependent (p. 85).

Based on that bitter fact, James Joyce assures Ireland's dependence on Britain by choosing an accurate phrase in *After the Race* (1914): "*That night the city wore the mask of a capital*" (p. 54). In other words, that dependence converts it into being the ineffective capital of Ireland that tries to wear the mask. This is what Gifford (1982) affirmed, that London was the economic and political capital of Ireland rather than Dublin due to the Act of Union 1800, which dissolved the Irish Parliament and united it with the British one (p. 54).

In a related context, James Joyce raises Ireland's self-betrayal issue through its relying on paralyzed nationalism that contributes to its dependence on Britain for a long time. Seamus Deane pointed out in his essay *Joyce the Irishman* (2004) that the political crisis that James Joyce experienced in the early years of his life as a result of Parnell's fall dominated his reading of Ireland's political history. Further, that provoked Joyce's suspicion about the Irish politicians, as he considered them a potential source of betrayal and expressed that in his works (p. 29). At Segouin's hotel, the dinner turns into a political struggle between colonialism and nationalism through Jimmy, whose buried sense of nationalism is revived to talk about the politically debated issues, which arouses the anger of Routh. In *After the Race* (1914), James Joyce describes that Jimmy "*felt the buried zeal of his father wake to life within him: he aroused the torpid Routh at last*" (p. 54).

Along those lines, it is clear that senior Doyle buried his nationalism due to the Irish politicians' corruption, which is a matter that Jimmy inherited from his father, and this interprets his participation with the Europeans. Craig Hansen Werner (1988) argues in his book *Dubliners: A Pluralistic World* that senior Doyle's betrayal of Ireland represents a typical pattern of betrayal that Joyce considers as the determinant frame of Irish politics (p. 38). In this respect, the politics overlap with senior Doyle's economic interests, so he curbs his nationalism and betrays his homeland. He appears like a chameleon who converts to the English collaborator for the sake of his business prosperity against the national interests, which secures his police contracts. Consequently, that facilitates his advancing to get the title of a merchant prince in Dublin as James Joyce describes that in *After the Race* (1914):

> His father, who had begun life as an advanced Nationalist, had modified his views early. He had made his money as a butcher in Kingstown and by opening shops in Dublin and in the suburbs he had made his money many times over. He had also been fortunate enough to secure some of the police contracts and in the end he had become rich enough to be alluded to in the Dublin newspapers as a merchant prince (p. 50).

The political debates that start in the hotel continue allegorically in a card game where international relationships embody aboard Farley's yacht. The great game presents a competition for domination between imperial powers: Britain, France, Hungary, and the United States, while the political situation of Ireland is quite different. For Spinks (2009), the great game represents a competition between the four imperial powers for the sake of prestige and control, whereas the political situation is different for Ireland through Jimmy Doyle, who represents the non-imperial nation (p. 60).

In that sense, Ireland's participation in this competition is doomed as it represents the weakest link between big powers as lacking the basics of competing. Consequently, Jimmy has a sense of defeat, but he tries to ignore it for the sake of experiencing life among Europeans as James Joyce in *After the Race* (1914) hints at his failure: "*He knew that he would regret in the morning but at present he was glad of the rest*" (p. 57). In consequence, Ireland appears as a passive participant and is considered non-imperial among European nations where James Joyce portrays the international competition scene on cards table through Jimmy in *After the Race* (1914):

> Play ran very high and paper began to pass. Jimmy did not know exactly who was winning but he knew that he was losing. But it was his own fault for he frequently mistook his cards and the other men had to calculate his I.O.U.'s for him (p. 56).

Based on the previous lines, Jimmy seems helpless to control the game, save his fate, handle his cards skillfully, and calculate his debts. Based on A. Nicholas Fargnoli and Michael Patrick Gillespie's interpretation of the reasons behind Jimmy's passivity in their book *Critical Companion to James Joyce* (2006), although Jimmy is 26 years old, he reflects a stark lack of confidence in his abilities. So, his participation always seems passive because the activities are outside of his comprehension while he adapts to Dublin's paralyzed life (p. 55). In other words, Ireland is powerless to dominate its international affairs, deal with other countries politically, and even deal with its politics at home due to a lack of faith in its own abilities and possibilities. Consequently, that passivity leads Ireland to a deadly political situation in terms of its international relations.

At the cards table, it is observed that European countries conspire against Ireland and practice economic immorality by gambling with the Irish money. The foreigners manipulate Jimmy to strip him of the money that he would invest. According to Margot Norris in her book *Suspicious Readings of Joyce's Dubliners* (2003), the card game is a trick to achieve legal robbery of Jimmy's property through a conspire between France, Britain, and their American and Hungarian partners (p. 75). This trick starts with Segouin, who enlightens the fuse of political struggle between Jimmy and Ruth in order to provoke hatred on a personal and national level, as James Joyce describes in *After the Race* (1914) "*when Segouin shepherded his party into politics. Here was congenial ground for all . . . there was even danger of personal spite*" (p. 54).

In that sense, that quarrel ensures to get rid of Jimmy through the betting will run very high at the planned card game as Norris (2003) affirms that, thus requiring

exchanging cards in a form I.O.U.s **(**p. 74**)**. Most notably, that form can be manipulated easily by conspirators, who calculate Jimmy's debts as James Joyce indicates: "*the other men had to calculate his I.O.U.'s for him*" (Joyce, 1914, *After the Race* p. 56). All in all, this trick presents the colonizers' exploitation of natives through Jimmy, who loses his money and could not save his inheritance. Although he realizes that Jimmy is powerless to change the matter as James Joyce describes him in *After the Race* (1914) "*They were devils of fellows but he wished they would stop: it was getting late*" (p. 56).

It is worth mentioning that the foreigners exploit the naive young Jimmy Doyle through his economic and social aspirations by deceiving him in an uncertain investment. Howes (2004) reveals that the others skillfully manipulate their appearances in a way that ensures Jimmy's participation in his loss (p. 261). Consequently, Segouin appears as a liberator to Jimmy through a commercial initiative, as it represents the reflection of historical French-Irish relations. That is what James Joyce clarifies in *After the Race* (1914): "*Segouin had managed to give the impression that it was by a favour of friendship the mite of Irish money was to be included in the capital of the concern*" (p. 52). Therefore, that facilitates foreigners to manipulate Jimmy easily and exploit his folly which blinds him to make sure of the investment.

In the final part of the great game, the competition rages between two big-powers in the colony, and Ireland's money is about to be diverted abroad. According to Patrick Parrinder's view in his book *James Joyce* (1984), *After the Race* is not only a political allegory, but also an economic one, as it is clear that the great game symbolizes the European diplomacy as well as high finance (p. 62). In *After the Race*

(1914), James Joyce epitomizes the entire history of Ireland through the last competition between France and Britain considering them as traditional rivals to the detriment of Ireland: "*Jimmy understood that the game lay between Routh and Segouin. What excitement! Jimmy was excited too; he would lose of course*" (p. 57).

The recent struggle between the imperial powers embodies the international game of European diplomacy in which Ireland seems unimportant, but it participates in it although it goes against its interests. So, the result is clear as James Joyce states it in *After the Race* (1914): "*Routh won . . . Farley and Jimmy were the heaviest losers*" (p. 57). Obviously, Ruth's winning comes through Jimmy's bankruptcy despite Segouin's existence that is considered an ally of him. Accordingly, with the assistance of Europeans, Britain achieves its political victory and economic prosperity through exploiting Ireland.

Actually, the relationship between Jimmy and his European friends at the card game enables him to see a little life; however, it turns into the image of paralysis after his loss. Torchiana (2016) affirms that through Jimmy's actions, James Joyce draws attention to the fact that the Irish people are exposed to betrayal by themselves, their friends, and their enemies (p. 85). In this sense, Joyce hints at the fact of Irish people betraying themselves through giving up a sense of nationalism and lacking faith in their abilities, as well as admiring and participating with the Europeans by wearing masks to be equal with the Europeans. This fact leads them to more paralyses. As a result, Jimmy seems helpless as James Joyce describes in *After the Race* (1914) that he was "*glad of the dark stupor that would cover up his folly. He leaned his elbows on the table and rested his head between his hands, counting the beats of his temples*" (p. 57).

He realizes that he is betrayed by himself and the European acquaintances who lead him to be debt-burdened.

In the last scene of *After the Race*, James Joyce (1914) presents his perspective about the Irish people's aspirations to independence through the Hungarian artist Villona's announcement of dawn: "*The cabin door opened and he saw the Hungarian standing in a shaft of grey light: 'Daybreak, gentlemen*!" (p. 57). It is clear that Joyce's choice of Villona has two meanings as Bowen (1970) illustrates that Villona's role as an "*artist-leader*" includes also "*lessons of Hungarian politics*" (p. 139). First, Villona's standing in a shaft of light foreshadows the artist who will be a priest leader of the Irish people. This is what Bowen (1969) interprets by saying: "*it is the artist who will be the priest of the Irish, leading them out of their fallacious ways by discovering to them the truth about themselves*" (p. 61). In that sense, James Joyce tries to portray that by Villona, who reveals Jimmy's truth with a grey light of the day to realize "his folly" (Joyce, 1914, *After the Race* p. 57) he oppresses himself gratefully through his actions.

Further, based on Villona's role as an artist, it is important to mention his association with James Joyce. In *After the Race* (1914), James Joyce describes him as "*Villona was entertaining also—a brilliant pianist—but, unfortunately, very poor*" (p. 51). According to Owens (2013), Villona is a self-portrait of James Joyce since he appears as a musician, a poet, aesthetic, a penniless wanderer, and the herald of the dawn (pp. 84, 278). Obviously, he is preoccupied with aesthetics through gazing at daybreak on the Irish Sea; this experience intersects with Joyce's one as he contemplates the dawn at the Irish Sea during his stay with his friend Gogarty in the Martello Tower (Owens, 2013, p. 65). Overall, Owens (2013) confirms that Villona

represents the artistic ideal of Joycean, which involves cultural knowledge, political neutrality, and observation. Besides, he has a rich inner life and expresses himself in the language of the spirit and music (p. 83). Thus, this is the ideal model for the artist nominated by Joyce to be a leader for the Irish people to liberate them from their persecution by themselves.

On the other hand, James Joyce's choice of the Hungarian Villona to declare the dawn: "*Daybreak, gentlemen*!" (Joyce, 1914, *After the Race* p. 57) indicates the Hungarian political success in acquiring independence. According to Zack Bowen (as cited in Gillespie & Weir, 2012), the announcement of daybreak by Villona alluded to Arthur Griffith's essay entitled *The Resurrection of Hungary,* which compares the political history between Ireland and Hungary (p. 121). Michael Patrick Gillespie and David Weir, in *After the Race and the Problem of Belonging* (2012), mention that Griffith's essay presents to Ireland a bright example of Hungarian independence from Austria, politically, economically, and culturally through nonviolent resistance. Also, Griffith believes "*What the Hungarians did for Hungary Irishmen can do for Ireland*" (p. 121). In this sense, Vienna- Budapest model can be applied to London- Dublin, so Ireland's resurrection can be achieved.

In this context, although Joyce does not have an active role in politics, he advocates Irish independence and considers Hungarian independence as a model to follow. James Joyce revealed in *Stephen Hero* (as cited in Torchiana, 2016): "*A glowing example was to be found for Ireland in the case of Hungary, an example, as these patriots imagined, of a long-suffering minority, entitled by every right of race and justice to a separate freedom, finally emancipating itself*" (p. 86). It is worth mentioning that Joyce was involved in the socialist orientation around the time of

writing this story. According to Ellmann (1982), James Joyce engaged in meetings with a socialist group in 1903, and he called himself a socialist without belonging to any socialism school (pp. 142, 761). Further, he expresses his admiration of Griffith and supports his strategy of anti-parliamentarian since it establishes an economy for Ireland, as it is fundamental for the Irish state (Gillespie & Weir, 2012, p.121). All in all, to secure Ireland's position among the Europeans as independent nationhood, it must retain its sense of nationalism to get independence at all levels of politics, culture, and economics.

In conclusion, studying *After the Race* from a historical-biographical perspective makes it more meaningful by reflecting the reality of James Joyce's life and the Irish history at the turn of the century. Actually, Ireland suffered from paralysis due to the British colonialism, which created a state of a continuous struggle between nationalism and colonialism at that time. In *After the Race*, James Joyce provides a historical allegory of the cultural, political, social, and economic situation of Ireland under colonialism through the car race event, which indicates the real event, *The Gordon Bennett Cup Race*, that is considered an opportunity for economic and social progress among the Europeans.

Throughout the story, Joyce presents a young Jimmy Doyle who tries to escape from the paralyzed reality by studying in Cambridge, accompanying and investing with the Europeans. Further, Jimmy symbolizes Ireland, and he embodies its folly by giving up its nationalism and hoping for the West to save it. During Jimmy's dream for a better life, the Europeans cheat him and steal his money. So, he turns into a helpless victim trapped in the darkness of Dublin. James Fairhall's *Big-Power Politics and Colonial Economics: The Gordon Bennett Cup Race and After the Race*

(1991) confirms that the Irish people's expectations about the Race event have failed; therefore, he suggests that *After the Race* could be Joyce's reply to them to show the truth (p. 389).

It is notable that Gillespie and Weir (2012) state that James Joyce wrote a letter from Rome to Stanislaus in Trieste in 1906; he commented on his desire to rewrite this story. Three months later, he rewrote another letter to his brother and singled out that "*After the Race*" was one of "*two worst stories in the collection*" while the other was "*A Painful Case*" (pp. 108-109). In that sense, Gillespie and Weir (2012) argue that the main issues, which James Joyce provokes in this story require more address. Thus, this may explain Joyce's description of the story as the worst.

CHAPTER THREE

THE FAKE ENCHANTMENT: *ARABY*

James Joyce's *Araby* (1914) is one of the short stories in *Dubliners* that represents a critical stage in the protagonist's transition from childhood to manhood. In this specific short story, Joyce draws attention to the main factors that affect a child's psychological growth in the early 20th century. It is worth noting that the title indicates Eastern enchantment and romanticism, which contrast with the asceticism that Irish people experience. According to Don Gifford in his book *Joyce Annotated: Notes for Dubliners and A Portrait of the Artist as a Young Man* (1982), *Araby* was considered a poetic name for Arabia as it implies romanticism of the Middle East which was reflected through folktales and poems. Additionally, he states that the bazaar may take its name from a popular romantic song of the East at that time: "*I'll Sing Thee Songs of Araby*" (p. 40). Furthermore, Robert Stanley Ryf asserts in his book *A New Approach to Joyce: The Portrait of the Artist as a Guidebook* (1962) that the title suggests the Irish people's quest to split from the Catholic Church (p. 64). In other words, *Araby* represents a desirable alternative place for them in contrast to their repressive environment that is governed by strict morals of Catholicism. On the other hand, James Joyce wrote *Araby* in October 1905[3] and referred through it to the real event in Dubliners' life. In his essay *Araby and the Writings of James Joyce* (1965), Harry Stone indicates this event by saying it was an actual bazaar that has been held between 14-19 May 1894. He added that James Joyce witnessed this bazaar when he was 12 years old. It was called "*the fair as a "Grand Oriental Fete*", and is considered a

[3] A. Nicholas Fargnoli and Michael Patrick Gillespie, *Critical Companion to James Joyce* (New York: Infobase Publishing, 2006), 51.

charity bazaar for the "*aid the Jervis Street Hospital*" for one shilling (p. 377). Thus, James Joyce might reflect in *Araby* the events he witnessed in the bazaar at that specific time of his teenage years through the boy's eyes. This chapter aims to examine children's condition in *Araby* from a psychoanalytic standpoint through a teenage love story that represents the protagonist's passage from innocence to maturity. Besides, it reflects adolescents' desire to escape an oppressive culture of Catholicism, which suppresses their sexual and emotional desires through a rooting sense of guilt and their dreams to redefine their identity along with their clash with the reality that paralyzes them and gives them experience.

In the early 20th century, children were raised in a soulless place where the Irish people were psychologically oppressed. It was dominated by strict moral rules derived from religion. In that frustrating atmosphere, children are exposed to pressure by several perspectives. The family is considered as the initial nucleus to root the moral codes in the child's mind, and then the social institutions to enhance their religious and social sense. In this context, John Blades suggests in his book *How to Study James Joyce* (1996) that James Joyce in *Dubliners* highlights the sources of paralysis in adults' stifling life, which suppress their spirits and frustrate their impulses for escape (p. 10). So, at puberty, the strict cultural values act like a stifling cord that suppresses the adolescents' sexual and emotional desires, which appear at this stage. It is worth mentioning that through *Araby*, James Joyce reflects the themes which agitate him in his life, including those related to his childhood. According to Stone (1965), "*Araby is a portrait of the artist as a young boy*" (p. 376).

In the light of Stone's standpoint, the boy in *Araby* reflects James Joyce's boyhood that is trapped in Dublin's streets and Jesuit boarding school. Therefore, he

shares some of the details of his upbringing with the boy of *Araby*. In this regard, Stone (1965) asserts that James Joyce lived in North Richmond Street, and along with that he joined Christian Brothers' School, which he considered boring and frustrating. Besides, he portrays his father as the irresponsible drunk uncle and his mother as the pious aunt of the boy in *Araby* (pp. 376-377). In *Araby* (1914), James Joyce portrays the place where he lived as a dead-end: "*NORTH RICHMOND STREET being blind, was a quiet street except at the hour when the Christian Brothers' School set the boys free*" (p. 33). However, Stone (1965) points out that Joyce was very much engaged with spirituality, and at the same time, he was fascinated by sensuality, which stopped him from being a priest (p. 390). In other words, James Joyce's desire for sexual pleasure and self-satisfaction led him to break the moral codes imposed on his generation.

James Joyce reflects the psychological persecution of children in *Dubliners* as being trapped by moral principles derived from Catholicism and instilled by parents and schools. These principles form the Superego for the individual through the sense of guiltiness towards the desires of the Id. According to Sigmund Freud's perspective in his book *The Ego and the Id* (2013),

> From the point of view of morality, the control and restriction of instinct, it may be said of the id that it is totally non-moral, of the ego that it strives to be moral, and of the super-ego that it can be hyper-moral and then becomes as ruthless as only the id can be (p. 37).

Undoubtedly, the strict moral principles wither the souls of Irish people, thus turning Dublin into an asceticism place where desires and sensuality are immoral. In this context, A. R. Coulthard points out in his essay *Joyce's Araby* (1994) that

according to the oppressive culture in Dublin, desires and dreams are considered not just foolishness but sins (p. 97). In that sense, James Joyce portrays in *Araby* the boy's love of Mangan's sister as the main reason behind his confusion. Through Freudian's reading of the boy's story, he is confused between his id, which reflects his desire for love and the Superego which reflects the strict moral. As a result, the boy experiences a kind of confusion depicted in the following words: "*how I could tell her of my confused adoration*" (Joyce, 1914, *Araby* p. 33). In the light of that, the boy is psychologically torn between his affection and religious instructions as he internalized that the desire is a sin; therefore, his confusion is the result of his Superego.

In a related context, Ann B. Dobie reports Sigmund Freud's standpoint in her book *The Theory into Practice: An Introduction to Literary Criticism* (2011) that Superego is the product of the parents, social institutions, and other patterns (p. 358). In the light of that perspective, James Joyce presents the children as they grow up in religious Dublin's houses through the boy of *Araby*, who lives in a house of a priest, as James Joyce mentions in *Araby* (1914): "*The former tenant of our house, a priest, had died in the back drawing-room*" (p. 33). In that sense, the boy's life in the priest's house indicates loyalty and religious dedication, which are included in all the houses of Irish people. In *Araby* (1914), James Joyce depicts the whole dark social situation in the following words: "*houses of the street, conscious of decent lives within them, gazed at one another with brown imperturbable faces*" (p. 33). Therefore, the boy accommodates moral codes not just at his devout home but also in the streets that reinforce his Superego. Accordingly, Coulthard (1994) notes that Joyce sarcastically expresses the connection between the pervading decency at Dubliners' homes and the oppressive life in their minds (p. 98).

Moreover, to enhance the moral codes, the parents used to send their children to Catholic institutions like convent school which Mangan's sister and boys attend, as pointed out by James Joyce in *Araby* (1914): "*the Christian Brothers' School set the boys free*" (p. 33). This humorous sentence by Joyce implies the opposite meaning; this school does not free the boys. In contrast, the reality is that this school contributes to the psychological persecution of children.

This idea implies that life contributes to the psychological paralysis of the Irish people as they internalize moral codes from an early age at homes and schools. Consequently, Lee Spinks reveals in his book *James Joyce: A Critical Guide* (2009) that the main reason behind the paralyzed life of the Irish people is the social sense of decency with a suitable behavior imposed on the individual. Therefore, people internalized that moral codes control their acts as a whole; otherwise, they will experience a sense of guiltiness and shame if they exceeded these moral codes (pp. 55-56).

On the other hand, James Joyce criticizes the Catholic religion as it exports strict moral values that seem false and exaggerated. Joyce presents the books in the waste room to imply the piety's fact and the false asceticism of a Catholic priest. According to Coulthard (1994), "*The priest tried to relieve the burden of Catholic discipline . . . in protest against the austere life*" (p. 98). The boy notices that the priest was interested in reading books that mimic his pent-up desires. This is what James Joyce portrays in *Araby* (1914):

> the waste room behind the kitchen was littered with old useless papers. Among these I found a few paper-covered books, the pages of which were curled and damp: *The Abbot*, by Walter Scott, *The Devout Communnicant* and *The Memoirs of Vidocq*. I liked the last best because its leaves were yellow (p. 33).

Consequently, the boy tries to escape his frustrating life similar to the priest's way through reading previous books that relate to romance, escape, and adventure. Stone (1965) states that the first book of the priest is about Protestantism, which embodies the boy's religious disruption. The second one is a historical romance story about the queen of Scote, Marry, and the third one is an autobiography about "*exciting quasi-blasphemous criminal and sexual adventure*" (pp. 380-381). In that sense, the boy's attraction to the last book refers to his changing tendencies towards his repressed desires, along with his hope for escaping.

In a related context, at this critical stage, the lives of teenagers are moved by sexual and emotional desires. In *Araby*, James Joyce portrays this stage in the boy's life as he starts to realize the psychological changes he undergoes. In the light of Freudian's assumptions that human beings are eager to satisfy their desires since an early age, the literary critic Catherine Belsey argues in her essay *Desire in theory: Freud, Lacan, Derrida* (1993) that during puberty, a teenager seeks to satisfy his sexual along with emotional desires which are suppressed at an early age; therefore, he looks for a new relationship away from his family (p. 385). In that sense, Mangan's sister in *Araby* embodies a turning point in the boy's life as she attracts him sensually, as reflected by James Joyce's *Araby* (1914): "*yet her name was like a summons to all my foolish blood*" (p. 35). So, she arouses his pent-up sensual desire since childhood as well as his sexual desire as an adolescent.

Her appearance notably affects him as James Joyce portrays the boy's description of her at the first time they meet: "*her figure defined by the light from the half-opened door*" (Joyce, 1914, *Araby* p. 34). In this regard, her appearance represents a sexual image as suggested by Blades (1996) that defining her body by the

light portrays a fantasy vision that implies lustfulness and sanctity. Therefore, that vision arouses the erotic desire of the boy (p. 47). In that sense, James Joyce portrays in *Araby* (1914) the boy's fascination with her due to the sexual image that he draws in his mind when he sees her: "*I stood by the railings looking at her. Her dress swung as she moved her body and the soft rope of her hair tossed from side to side*" (p. 34). In the light of Freudian's reading, the id plays the main point in the boy's mind at this particular time. Accordingly, Sigmund Freud asserts (as cited in Bressler, 2011): "*Id wishes only to fulfill the urges of the pleasure principles. In addition . . . the Id operates on impulse, wanting immediate satisfaction for all its instinctual desires*" (p. 127).

It is clear that Mangan's sister appears in an alluring look as the seducer, which stimulates the boy's desire. This what James Joyce refers to in *Araby* (1914):

> While she spoke she turned a silver bracelet round and round her wrist . . . I was alone at the railings. She held one of the spikes, bowing her head towards me. The light from the lamp opposite our door caught the white curve of her neck, lit up her hair that rested there and, falling, lit up the hand upon the railing. It fell over one side of her dress and caught the white border of a petticoat, just visible as she stood at ease (p. 36).

The excitement is illustrated by his careful observation of the woman's body details, which reflect the extent of his innate rushed desires as a result of Id's operation. According to Kathryn Conrad and Mark Osteen in their essay *Lighted Squares: Framing Araby* (2012), the boy's staring at her hand, neck, and undergarment embodies seduction and reveals the nature of that vision as being erotic. She exemplifies an image of seductive young femininity through the details of her standing at the railing along with her decently exposed dress; therefore, the boy's attitude is a natural response to her portrait (pp. 74- 75). These events confirm Freud's basic

assumption that "*All human behavior is sexually driven*" (as cited in Bressler, 2011, p. 139).

In the light of the previous ideas, Id is the source of people's desires, while the Superego is the source of the moral codes. Consequently, the Ego plays the role of the moderator between these two parts of the human psyche. Dobie (2011) reports Freud's argument that Ego is the link between persons' inner self and the external world; it refines and delays Id's rush to present in a socially accepted pattern (p. 349). In the boy's case, his desire is refined by the Ego and is presented in the form of imagination to achieve his pleasure as clarified by James Joyce in *Araby* (1914) as a reflection of the boy's psychological tendencies:

> leaning my forehead against the cool glass, I looked over at the dark house where she lived. I may have stood there for an hour, seeing nothing but the brown-clad figure cast by my imagination, touched discreetly by the lamplight at the curved neck, at the hand upon the railings and at the border below the dress (p. 38).

Furthermore, Freud asserts that the Superego enhances sexual desires as a reflexive reaction. In that sense, Belsey (1993) reports Sigmund Freud's perspective stating: "*At the level of the unconscious, which is where desire subsists, prohibition promotes libido*" (p. 392). In other words, the boy is not content with imagination, but he attempts to achieve greater pleasure, as he used to follow Mangan's sister to observe her daily as a kind of his Ego's solutions. This is what James Joyce portrays in *Araby* (1914):

> Every morning I lay on the floor in the front parlour watching her door. The blind was pulled down to within an inch of the sash so that I could not be seen. When she came out on the doorstep my heart leaped. I ran to the hall, seized my books and followed her . . . I had never spoken to her, except for a few

casual words (pp. 34-35).

Considering this act as a psychological rather than a physical way, the boy's observation of the woman every morning may be a form of defense against his Id's innate desires. Besides, the consequence of following without any close relationship might be referring to low self-esteem. Accordingly, Lois Tyson comments on that matter in her book *Critical Theory Today: A User-Friendly Guide* (2006) that it is one of the major problems that an individual may suffer from as being less than others; therefore, he does not deserve love, attention, and any kinds of rewards. He adds that this matter might develop "*fear of intimacy*" as a kind of self-defense. Thus, he seeks to maintain an emotional distance from others to remain safe (pp. 16-17). In that sense, the boy's daily behavior of observing Mangan's sister with keeping a long-distance gives him a sense of self-confidence and safety.

Actually, the boy's admiration of Mangan's sister develops as a kind of psychological escaping from Dublin's oppressive life as described by James Joyce describes in *Araby* (1914): "*I had hardly any patience with the serious work of life which, now that it stood between me and my desire, seemed to me child's play, ugly monotonous child's pla*y"(p. 37). Consequently, Mangan's sister represents an enchanting alternative to his life, and that could be concluded from his speech: "*When she came out on the doorstep my heart leaped***"** (Joyce, 1914, *Araby* pp. 34-35). Although the boy uses imagination to satisfy his desires, in reality, it represents a kind of escape from the world around him. Spinks (2009) notes that the boy tries to escape from Dublin's dark environment and plunge early into the universe of romance desperately by visualizing himself as a lover of an idealized woman (p. 56). Based on his naivety and sense of innocence, the boy does not concentrate on sexual relations as much as falling in love. He expresses that he entirely fall in love, and that is obvious

in his speech in James Joyce's *Araby* (1914): "*All my senses seemed to desire to veil themselves and, feeling that I was about to slip from them, I pressed the palms of my hands together until they trembled, murmuring: 'O love! O love!' many times*" (p. 36).

Being a young boy, his feelings for Mangan's sister are confined to his gentle love. That is what Jacques Lacan characterizes as "*courtly love is the only way of coming off elegantly from the absence of sexual relation*" (as cited in Leonard, 1989, p. 470). It is worth noting that the boy's way of expressing his adoration indicates his total innocence. Based on Margot Norris' observation in her book *Suspicious Readings of Joyce's Dubliners* (2003), the boy's passion for Mangan's sister is reflected through a prayerful nod (p. 54). This means that his love takes an ideal curve by relating with the holy realm, which leads to the psychological confusion that wears the mask of ideal love.

In a related context, it is important to refer to what some critics claim about the role of the female in dealing with male attraction towards her. In his essay *The Question and the Quest: the Story of Mangan's Sister* (1989), Garry M. Leonard discusses that matter in *Araby as* he suggests that Mangan's sister lately finds out her ability to attract the male gaze, which sparks her curiosity. Thus, she deals with this issue as being an interesting game (p. 462). When she notices that she attracts the boy, she continues the game through her conversation with him as James Joyce depicts that in *Araby* (1914): "*At last she spoke to me. When she addressed the first words to me I was so confused that I did not know what to answer. She asked me was I going to Araby*" (p. 36). It is clear that Mangan's sister exploits his naivety and asks him indirectly to buy her a souvenir from the bazaar. Consequently, the boy's promise to bring her a gift from the bazaar might be his first step in the ideal romantic quest for

winning her. His promise appears in the following words in James Joyce's *Araby* (1914): "*If I go,' I said, 'I will bring you something*" (p. 36).

Actually, the boy's act of escaping through his ideal love of Mangan's sister implies a significant quest for the wholeness of his masculine identity. That is, the boy's obsession with the girl turns into a desire to construct selfhood. As it is usually known, teenagers have an identity crisis that generates the boy's desire for an ideal masculine identity, that is expected to construct through Mangan's sister. According to Lacan's perspective (as cited in Bressler, 2011), when a person enters the Symbolic Order, he is accompanied for the rest of his life by a sense of loss or lack. Then he has a desire of the Other, which returns him to the happy state of Imaginary Order of union and completeness with his mother (pp. 134-135). In that sense, within a paralytic circle of adult life, the boy has a desire for the Other, which is represented in Mangan's sister.

The boy's relationship with her exemplifies a new chance to redefine his whole masculine identity, as he lives in the Symbolic Order. In this respect, James Joyce in *Araby* (1914) depicts the boy's relationship with the woman through his eyes by saying: "*I kept her brown figure always in my eye*" (p. 35). Joyce's use of the pronoun I, along with Mangan's sister, is not in vain as it reflects a kind of union that creates the boy's selfhood and sense of identity. So, her existence enables him to believe in himself as being complete. That is what Leonard (1989) affirms in his essay *The Question and The Quest: the Story of Mangan's Sister*:

> What he "always keeps," as the symmetry of this phrase suggests, is his "I," which is constructed in relation to the representation of Mangan's sister that he has appropriated by his "eye." That allows him to believe in the fictional unity of his masculine identity (p. 460).

This union allows him to portray himself as an ideal lover of the perfect woman. In this sense, that perfect image brings his sense of value and self-confidence in his own eyes as a noble lover. Donald T. Torchiana comments on the boy's relation with the girl in his book *Backgrounds for Joyce's Dubliners* (2016): "*such adoration is apparent in the boy's calling Mangan's sister his image, ultimately his chalice*" (p. 56). In those moments of murmurs of her name, the boy imagines that he raises his chalice, which refers to Mangan's sister, as James Joyce portrays the boy's fancy in *Araby* (1914): "*I imagined that I bore my chalice safely through a throng of foes. Her name sprang to my lips at moments in strange prayers and praises which I myself did not understand*" (p. 35). Thus, he gets the sense of union and fullness of his masculine identity through her.

In his essay, Leonard (1989) affirms "*The boy's quest for the holy grail is a search for what Lacan designates as the phallus*" (p. 466). In that sense, the boy's pursuit to possess the phallus aims to achieve his masculine identity. Consequently, it could be understood from Torchiana and Leonard's interpretation that the woman represents the metaphor of the phallus. In the light of Lacan's point of view (as cited in Bressler, 2011), the phallus is the "*ultimate symbol of power*" in Symbolic Order, which is considered as the "*signified*" in the human mind that everyone seeks to possess it yet that might never happen (p. 135). In this regard, the boy feels that he has achieved wholeness by carrying the chalice, while the fact is that he lives in a contemporary moment in the Real. Thus, the boy's psychological state of union and completeness, which is achieved through Other, Mangan's sister, is interpreted by Lacan as a Real Order. In that respect, Lacan explains the Real Order (as cited in Bressler, 2011) in two concepts which include the "*physical world*" on the one side and "*countless object petit a, objects that continually function for us as a symbols of*

primordial lack" on the other side (p. 136).

In a related context, it is clear that James Joyce's *Araby* involves moments of joy that the boy lives during his sense of wholeness in Real Order. This is what Jacques Lacan points out as "*jouissance*" (as cited in Bressler, 2011) which means a brief while of "joy" emerging from the sense of completeness as a result of sexual experiences and images (p. 136). In this direction, this involved a moment of pleasure in the relationship between the boy and Mangan's sister that is portrayed in the following: "*But my body was like a harp and her words and gestures were like fingers running upon the wires*" (Joyce, 1914, *Araby* p. 35). This is a specific statement that refers to the boy's fusion in the Imaginary Order through the image of the harp player, Mangan's sister. Leonard (1989) reveals that the harp image indicates a "*mirror response*" in which "*every movement of the girl generates a reflective movement in the boy*" (p. 466). As a result, the feminine existence of the girl enhances the boy's masculinity which means that he might never feel the wholeness of being completed by her without her love.

Actually, the boy's desire for Mangan's sister is intertwined with his longing for the Araby bazaar. Vincent J. Cheng, in his book *Joyce, Race, and Empire* (1995), comments on the concept of desire as yearning towards exotic otherness, which includes person, sex, culture, and all the world beyond the self to unit together (p. 90). In that sense, Mangan's sister who presents femininity, and Araby that presents the Eastern culture are unknown to the boy and create a curiosity desire. In *Araby* (1914), James Joyce indicates:

> At night in my bedroom and by day in the class room her image came between me and the page I strove to read. The syllables of the word Araby were called to me through the silence in which my soul luxuriated and cast an Eastern

enchantment over me (p. 37).

Consequently, the word Araby embodies his longing to escape as it moves him away from his real life by imagination. The boy loses his concentration as many thoughts crowd in his mind like his vision of the incredible bazaar and his affection for the girl, as displayed by James Joyce's *Araby* (1914): "*I could not call my wandering thoughts together*" (p. 37)**.** In that sense, he is trying to escape Dublin's oppressive environment through his fascination with the girl and the bazaar. In their book, *Critical Companion to James Joyce* (2006), A. Nicholas Fargnoli and Michael Patrick Gillespie suggest that Mangan's sister and Araby are considered as a perfect substitution for the whole world around him (p. 51). All in all, the boy's enthusiasm for the bazaar has two dimensions; one of them is to escape Dublin's oppression toward an ideal world, and the other one is to fulfill his promise by bringing the symbol of his ideal love of Mangan's sister.

In Dublin's oppressive environment, multiple obstacles frustrate the Irish people as a stumbling block in front of their desires. In the boy's case, his uncle represents one of the reasons behind his frustration through indifference that teenagers face on the part of their families. James Joyce's *Araby* (1914) reflects this situation through the boy's drunk uncle, who arrives late on the bazaar day and forgets to provide him with money, as is presented in the following words: "*At nine o'clock I heard my uncle's latchkey in the halldoor . . . I asked him to give me the money to go to the bazaar. He had forgotten*" (pp. 38-39). Despite all of that, the boy's strong desire enables him to overcome the matter and head to the train lonely at night as it is depicted: "*The people are in bed and after their first sleep now*" (Joyce, 1914, *Araby* p. 39). The boy starts lately his journey to the bazaar, which represents his promised

destiny.

This journey symbolizes his aim of escaping towards an ideal alternative which interprets his insistence on leaving as pointed out by Cheng (1995): "*This symbolic journey to Araby is, at once, a desired escape from the labyrinth of Irish paralysis, and a pilgrimage in quest of a feminine and the Oriental Other as the anticipated destination of male desire*" (p. 93). In *Araby*, James Joyce describes the boy's journey as a kind of escape and resistance to the monotonous harsh life of the Irish people. He boards a specific train heading to the bazaar lonely throughout the dark streets of Dublin at a late time as James Joyce portrays that in *Araby* (1914):

> The sight of the streets thronged with buyers and glaring with gas recalled to me the purpose of my journey. I took my seat in a third-class carriage of a deserted train. After an intolerable delay the train moved out of the station slowly. It crept onward among ruinous houses and over the twinkling river . . . . I remind alone in the bare carriage (p. 39).

This journey is described critically to present the atmosphere of oppression and isolation in which the Irish people live, and how they try to run against this stifling situation.

At the bazaar's entrance, it is observed that the boy is detached from his real world. He stands upon the wooden platform fascinated by the name of the bazaar as James Joyce's *Araby* (1914) refers to his vision: "*In front of me was a large building which displayed the magical name*" (p. 39). Along these lines, the boy's fascination with what he describes as the magical name reveals that he lives in Symbolic Order rather than Real. According to Leonard (1989), the boy considers that the bazaar involves splendid things which are "*beyond what can be named or represented*" in the word Araby (p. 472). Therefore, he longs for the magical world behind the word rather

than Dublin. However, the magical state of the Araby bazaar seems as shaky as the wholeness of the boy's identity, as argued by Leonard (1989) "*Its status as magical is as tenuous as the fantastic unity of his subjective consciousness*" (pp. 471-472). Consequently, it is clear that both the magical status of the bazaar and the boy's sense of identity are weak.

Moreover, the entrance of the bazaar represents the boy's transformation from innocence to experience, namely from the blindness of Dublin's street to insight. The boy arrives late at 9:50 p.m., and he could not find the children's entrance; therefore, he enters through the adult entrance, which frustrates him as James Joyce describes it in in *Araby* (1914): "*It was ten minutes to ten . . . I could not find any sixpenny entrance and, fearing that the bazaar would be closed, I passed in quickly through a turnstile, handing a shilling to a weary-looking man*" (pp. 39- 40). His entrance to the bazaar from the adult's door represents a critical moment in his life, not only for the bazaar but also his journey from innocence to maturity. In this regard, Cheryl Hunter suggests in her essay, *The Coming of Age Archetype in James Joyce's Araby* (2007), "*When he arrives at the fair, he cannot find the children's entrance which symbolizes that he is growing up*" (p. 103).

This action represents his entrance to the real world, which Lacan represents (as cited in Bressler, 2011) as the Real Order that "*consists of the physical world, including the material universe and everything in it*" (p. 136). Although he reaches his ultimate quest for the bazaar, his attempt to escape is frustrated by his realization of reality that shatters his illusions of perfection. So, the boy encounters plenty of obstacles from which he tries to escape, but his attempts turn into disappointment in the end. The moment he enters the bazaar, the magical image begins to fade away with

his awareness of the harsh reality. In *Araby,* the actual bazaar clashes with the ideal image in his mind and turns into a disappointing bazaar when the crackling of coins hesitate in his ears, as James Joyce (1914) mentions that in the story: "*two men were counting money on a salver. I listened to the fall of the coins*" (p. 40). The vision of two men counting money shocks him; the reason for this is mentioned by A.K. Zunayet Ahammed, Ms. Rokeya in their essay, *Joyce's Araby: From Innocence to Experience* (2017), "*He is shaken seeing two men counting money on a 'salver'- a symbol of the moneylenders in the temple*" (p. 24). This reveals the fact of the bazaar as an exploitative place for the poor Irish people, which is a far fact from the ideal image in his mind and destroys the place as an ideal symbol. This realization obscures his mind to the degree that he could not remember the reason behind his coming as James Joyce states that in *Araby* (1914): "*Remembering with difficulty why I had come*" (p. 40).

Another reason behind the boy's frustration is the soothing darkness and soft silence that prevail in the bazaar and recall the atmosphere of the Church in the boy's mind. Consequently, all things that he longs for in Araby are in a dusky market as James Joyce portrays that in *Araby* (1914):

> I found myself in a big hall girdled at half its height by a gallery. Nearly all the stalls were closed and the greater part of the hall was in darkness. I recognised a silence like that which pervades a church after a service . . . . The upper part of the hall was now completely dark (pp. 40-41).

Subsequently, that ruthless reality crushes his ideal hope of both love and the world. According to Charles Ko in his essay, *A Critical Essay to the selected text –Araby What makes the protagonist in Araby a lonely person? Has he gained anything from his journey?* (2013), "*the place Araby in "darkness" symbolizes the Irish society at*

that time, fulfilling the atmosphere of asceticism, that the reality is greatly contradicted with the ideal romance in the protagonist's mind" (p. 94). Along these lines, it is obvious that the bazaar is the extension of the dark reality at home and Dublin's street. Hence, Catholicism might be one of the major obstacles, which frustrates the boy as it becomes a stumbling block in front of his desires.

Moreover, the darkness refers to the dark side, which is resulted from religion as described by Marvin Magalaner and Richard Morgan Kain in their book, *Joyce: The Man, the Work, the Reputation* (1956), "*it is the darkness of his lost religion*" (p. 79). In that sense, James Joyce portrays the dark traces of Catholicism in the Irish society through Mangan's sister. Her desire to go to the bazaar is restricted by convent as it is clear in the following: "*she said she would love to go . . . She could not go, she said, because there would be a retreat that week in her convent*" (Joyce, 1914, *Araby* p. 36). Consequently, the boy goes alone, which reinforces his loneliness as a form of frustration.

Most notably, Saturday night is considered as the holy night that must be spent in worship, and that is what his aunt indicates when she expresses her attitude in the following words in James Joyce's *Araby* (1914): "*My aunt was surprised and hoped it was not some Freemason affair . . . 'I'm afraid you may put off your bazaar for this night of Our Lord*'' (pp. 37-38). It is clear that his old aunt is very strict with the Catholic rituals to the extent that she discourages him from going toward his desired place. Besides, she is afraid of the bazaar's association with Protestants, which worries her that his going is an attempt to escape Catholicism. This is what Golbarg Khorsand affirms in her essay, *Paths to Paralysis: Symbolism and Narratology in James Joyce's Araby and Eveline* (2014), that Freemason is protestant orientation; thus, James Joyce

criticizes the blind and strict subjection of Dubliners for the religion (p. 97).

As a matter of fact, the trivial conversation between the young woman and the two young gentlemen leads him to realize the reality of his imagination as he lives a foolish fancy or a lie. First, the cruelest reality he faces in the bazaar is the sexual vision that happens through the shop-girl, who leads him to realize his sexual awakening and dissipates his romantic fantasies about his relationship with Mangan's sister. This means that his quest to Araby as a magical place is thwarted along with his ideal love of Mangan's sister as revealed in James Joyce's *Araby* (1914):

> At the door of the stall a young lady was talking and laughing with two young gentlemen. I remarked their English accents and listened vaguely to their conversation.
>
> 'O, I never said such a thing!'
>
> 'O, but you did!'
>
> 'O, but I didn't!'
>
> 'Didn't she say that?'
>
> 'Yes. I heard her.'
>
> '0, there's a ... fib!' (p. 40)

A sudden flash of insight through the girl flirting with the men at the stall's door represents the males' affection toward the woman. Thus, the boy realizes that their interest in the shop-girl parallels with his love for Mangan's sister. According to A. K. Zunayet Ahammed and Ms. Rokeya (2017), the boy's love of Mangan's sister stems from his sexual desire similar to those young gentlemen (p. 24). In that sense, he realizes that his ideal affection is trivial and mimics the desires of the adults.

Furthermore, he recognizes that his girl is like the one who flirts with the men for the sake of enjoyment. Accordingly, Hunter (2007) suggests that when the boy

realizes that he had committed foolishness of himself over being a tool for Mangan's sister's fun, he starts to see life from a mature perspective rather than an idealized boyish one (p. 130). In other words, this conversation of the salesgirl brings him to the reality of realizing that there is no existence for perfect women or even an ideal relationship. John J. Brugaletta and Mary H. Hayden argue in their essay, *The Motivation For Anguish in Joyce's Araby* (1978), that when the boy reaches Araby, "*the vision of Mangan's sister fades into the physical presence of the young woman at the bazaar. The idealized image and its setting fade into the harsh reality of the concrete and necessary world*" (p. 17). All in all, when he clashes with reality, all his previous boyish concepts change to maturation; thus, he later realizes that it is not pure love but just a sexual desire.

There is a specific moment in the story in which he realizes that he deceives himself to achieve his sense of wholeness. In other words, he puts himself in a relationship with Mangan's sister, who represents the Other, and imagines that he achieves the completeness of his masculine subjectivity. According to Garry M. Leonard in his essay, *The Question and The Quest: the Story of Mangan's Sister* (1989), although the boy thinks that he constructs his identity through the relation to the Other, namely Mangan's sister, it is deconstructed through the shop-girl (p. 461). Based on this standpoint, the conversation about fibbing reveals the truth of the boy's wholeness. The woman of the shop represents the key of the boy's realization of the reality, where Stone argues (1965) that her usage of the word fib as a substitute for a lie refers to "*his own gorgeous lying to himself*" (p. 401). As a result, her word leads him to realize the fact he has been lying to himself; therefore, the completeness of his masculine identity appears as a splendid lying or an illusion as illustrated by Lacan (as cited in Bressler, 2011), "*such total unity and wholeness are an illusion*" (p. 134). The

boy yearns for the wholeness which is provided by the Real, but in the end, he recognizes that wholeness eludes him, thereby forming a serious psychological gap between his perception and reality.

In the last part of the journey, the boy faces a crucial snapshot at the moment when he feels that disillusionment becomes his destiny. The harsh clashing between the boy's imagination and the actual reality leaves him in a painful disappointment. Accordingly, Conrad and Osteen (2012) affirm that the boy "*now realizing that Mangan's sister and his own visual fantasies have enticed him into making a futile trip*" (p. 79). The boy realizes that his thoughts of Mangan's sister and Araby bazaar are boyish imagination; he stands alone, frustrated in the darkness, and his aim to buy the gift disappears. Although he checks the goods, he is unable to buy one. His promise is crushed due to the indifferent salesgirl as well as the high prices, thereby realizing that his poverty is one of the reasons behind his inability to buy anything as depicted by James Joyce in *Araby* (1914):

> I went over to one of the stalls and examined porcelain vases and flowered teasets . . . Observing me the young lady came over and asked me did I wish to buy anything. The tone of her voice was not encouraging; she seemed to have spoken to me out of a sense of duty. I looked humbly at the great jars that stood like eastern guards at either side of the dark entrance to the stall and murmured:
>
> 'No, thank you.'
>
> I allowed the two pennies to fall against the sixpence in my pocket (pp. 40-41).

This moment of disillusionment coincides with the declaration that the bazaar has ended as James Joyce (1914) depicts "*I heard a voice call from one end of the gallery that the light was out*" (p. 41). Consequently, he realizes that no hope exists anymore, and his quest is up. In the light of previous words, William York Tindall writes about this moment in his book, *A Reader's Guide to James Joyce* (1959), as:

"*The promise of enchantment has been followed by disenchantment*" (p. 21).

Actually, the disappointment in the quest leads him to paralysis; therefore, he directs his blame towards himself rather than the world that frustrates him. So, he realizes himself as deluded by his vanity or excessive pride that is covered by being an ideal lover for Mangan's sister; such a situation leaves him as a paralyzed creature. In *Araby* (1914), James Joyce portrays the cruel moment of the boy's paralysis in the following words: "*Gazing up into the darkness I saw myself as a creature driven and derided by vanity; and my eyes burned with anguish and anger*" (p. 41). In that sense, the boy's strict moral judgment of himself reflects his internalization of the suppressive culture of Catholicism. Accordingly, Coulthard (1994) affirms that the boy's usage of the word "*vanity*" results from his strict "*religious mindset*" (p. 97).

The boy stands alone in the darkness with his shattered hopes; he shows relatively excessive reactions of his disappointment as anger and anguish. Torchiana (2016) defines the dilemmas behind the boy's reactions as his anguish as a result of his unfulfilled promise to Mangan's sister while his sense of anger for idealizing his relationship with her appears as "*a trivial flirtation, a mockery of his own idealized lust*" (p. 62). Consequently, his self-esteem for his masculine identity as a courtly lover fades away, and he perceives himself as a creature as a kind of self-abasing reaction. In this context, Stone (1965) notes that "*emblem of man's vanity, an emblem of false vision and self-delusion followed by insight and self-disdain*" (p. 383). As an adult, he looks back at his previous relationship as being vain. All these refer to the fact that puberty deceived the boy as a chance to escape his dark world along with the blurred reality that has become clear now through his experience. Thus, his pursuit opens his eyes to maturity and brings him to realize reality.

To sum up, analyzing *Araby* from a psychological point of view reflects a vivid scene about the reality of children's life at the turn of the century as depicted by James Joyce. In *Araby*, James Joyce portrays an emotional journey that starts from innocence, runs through disappointment, and ends in maturity. Warren Beck, in his book *Joyce's Dubliners: Substance, Vision, and Art* (1969), notes that *Araby* is an influential story about a teenage love that represents self-division as a result of the clash between ideality and reality (p. 106). The boy uses fantasy in order to separate himself from his suppressive reality for the sake of self-esteem, which exposes him to disillusionment.

Furthermore, the oppressive culture prevalent in Dublin suppresses the individuals' feelings and encourages them to internalize and admit the paralysis, including the children who are the most emotional ones. Ben L. Collins states in his essay *Joyce's "Araby" and the "Extended Simile"* (1967*)* "*any quest in Dublin will lead to a dead-end, an impasse*" (p. 85). This means dreams of an ideal life or love cannot be supported in the frustrating society of Dublin. The story ends with disappointment and paralysis of the protagonist's desire for escape alongside the inner realization of Reality as a form of getting on the manhood.

All in all, the literary critic J. S. Atherton suggests in his essay *Araby* (1969) that the drama of this story emerges from the boy's awareness of being trapped (p. 46). Therefore, he might realize a constant struggle between ideality and reality which deserves to experience it to be mature. This takes the protagonist out of the world of childish play to the realm of maturity, or it moves him from ignorance to knowledge.

Conclusion

Literature is a mirror of reality that is influenced by the world of the author, his life, and era. Therefore, what James Joyce gives through *Dubliners* is a presentation of the real-life in Dublin, which is characterized by the paralysis at all levels at the turn of the century. Hence, *Dubliners* is not just the product of Joyce's imagination but also of his experience in Dublin and his witness of that period. That is what this study proves by discussing three selected short stories of *Dubliners* adopting an eclectic approach.

Through *Eveline*, James Joyce documents his witness of the suffering of women in Ireland through a feminist approach. He presents the suffering of a heroine as she tries to break the imposed restrictions on her by Catholicism and the patriarchal society. However, as a result of her assimilation of the oppressive social norms and religious values, she turns into a victim. In the light of Eveline, some women were silent about their suffering; they surrendered to the imposed reality similar to Eveline's mother, while the awareness of other women increased, thus taking a step toward changing the reality as Eveline. Bearing in mind that the patriarchal ideologies along with religious values were rooted in the unconsciousness of people, women were living in the same monotonous line of suppression and dependence on aspects that justified their failure to escape.

It is worth mentioning that women were stereotyped as the angels in the house who sacrifice their happiness to satisfy the society and apply religious values; otherwise, they turn to be forsaken demons. As a result, this certainly played an important role in controlling females, as presented in *Eveline* through the protagonist's paralysis at the port. James Joyce's *Eveline* shows that women live in a state of

isolation and dependency because of men. Therefore, they lost their right to be socially and economically independent, as in Eveline's case, who was controlled by her father. Consequently, this issue turns them to be unable to resolve their affairs on their own and make decisions like Eveline who becomes unable to achieve her escape though she longs for that.

In the end, Joyce's choice to write *Eveline* in its precise details is certainly very significant, given that women represent half of the and are socially responsible for the upbringing of the other half, thus changing the reality of women is essential to change the whole society. Therefore, Joyce's *Eveline* carries a clear message for women to realize their reality and urges them to break the imposed restrictions. Hence, they will not remain victims like Eveline indefinitely and gain their freedom and social status. Moreover, Eveline's story enhances the importance of defending women's issues in readers' minds as it highlights women's issues. It also reminds its readers of women who are still suffering from violence and dependence in some societies. Consequently, it emphasizes the importance of striving for the inevitable change that accomplishes justice for women to achieve their full rights.

On the other hand, through *After the Race* that is examined by a historical-biographical approach, James Joyce portrays the history of the Irish people and their suffering from colonialism, revealing the dimensions of that situation through time. He presents a historical allegory in a social framework that reflects the cultural, political, social, and economic situation in Ireland at the turn of the century under the British colonialism which was witnessed by Joyce. Throughout the story, Joyce displays the protagonist' s quest represented by Jimmy Doyle to escape the poverty, backwardness, and the inferior race of Dublin and its society by relying on his European friends and

how that is doomed. In that sense, Jimmy exemplifies Ireland and its sick dependence on other European countries throughout history.

Joyce refers to the French-Irish political and religious alliance against the British Empire, as well as Catholics against Protestants, which did not last in the end because of the personal interests of each country. Therefore, Joyce presents it through the ending of the friendship between Jimmy and his European friends. Furthermore, it is clear that the Irish people were seen as naive people among European nations as they were reduced by religious values and social norms in the framework of ignorance, backwardness, and dependency. So, they became fertile soil for the cultivation of the colonizer's values in many ways; therefore, they became "*gratefully oppressed*" (p. 49), as expressed by James Joyce (1914) in *After the race* through Jimmy Doyle's family.

Moreover, James Joyce draws the reader's attention to the fact that to achieve independence, people must rely on themselves and impose their country's control and respect over the other states. That could be done through establishing their independent economic system, reviving their culture and language away from the colonizer, adhering to their nationalism, and rallying around their leaders instead of appealing for their personal interests. Thus, that leads the Irish people to be proud in their identity and then impose respect among other societies as independent nationhood. All in all, Joyce's implicit message in the story could be a lesson learned not only for Ireland but for every country and people suffering from colonialism and exploitation.

It is worth mentioning that Joyce displays to readers through his reading of the Irish reality in which he lives, along with the effects of his experiences on the content, and the influence of the historical events and the prevailing values and ideologies. The

experiences make one realizes reality more deeply similar to Joyce, who examined the history of Ireland through his artistic experience and his self-exile from Dublin. Such issue gave him an outside observation of the whole situation in Dublin, expanded his vision, and enhanced his awareness of the path to Ireland's independence. Therefore, *After the Race* is considered as the product of his deep thinking and long observation. Consequently, countries' independence is a responsibility that should be held by all members of the nation, and each individual must take part in this achievement. Therefore, Joyce defended Ireland's independence through his books and articles that he published not just in Ireland but also in Europe.

Moreover, Joyce reflects the portrayal of a harsh childhood and the difficulties of the transitional stage from the children's life to the world of adulthood through *Araby*, which is examined using a psychological approach. The presented events by Joyce are not unsuccessful as it is well known that literature is affected by the writer's psychology and his real world. Therefore, this story stems from Joyce's childhood and adolescent experience, which he spent in Dublin. Through the psychoanalytic criticism, it is observed that the Irish people suffer from frustration and disappointment. Doubtlessly, the transitional period from childhood to manhood is important and difficult in individuals' life because it is accompanied by physical and psychological changes. As such, through James Joyce's *Araby*, the influence of surrounding factors on the individual's psyche and the role of the society and the religion is realized.

In general, this stage is difficult, whether it is in Dublin or outside, as long as the individual psychologically, physically, and emotionally is disturbed by changes. For the boy in *Araby,* he carries a double burden in his adolescence period because of

his existence in Dublin, where its people suffer from total frustration due to the domination of religious teachings and social norms. In Dublin, children are subjected to upbringing in a repressive life based on ignorance and false piety, which suppresses their desires. Consequently, when the adolescents experience their feelings that are related to sexual stimulation, they formulate them in the ideal love for the other. However, in the end, they become frustrated when they collide with reality and discover that ideal love is just a mirage of a deceptive image that disguises his sexual desires.

In addition, maturity and knowledge go hand in hand with experience. So, the experience of love that the boy in *Araby* goes through ends in disappointment, which could be deeply interpreted. In other words, it is a bridge that takes him out of ignorance and darkness into the world of light and knowledge; he passes through the experience that takes him from innocence, experiencing disappointment, and getting into maturity. Hence, the repeated experiences that people go through are the main reason behind their maturity and understanding of reality.

To conclude, in the frame of the eclectic approaches that have been applied, this study reflects the situations in Ireland and explores the Irish people's suffering from oppression that has been imposed on women, men, and children at the turn of the century. Further, it concentrates on the psychological, economic, political, historical, and cultural conditions adopting different critical perspectives. In addition, it presents how all the characters have the desire to escape the harsh circumstances and find a better life. However, none of the protagonists could achieve the desired future either because they are absorbed by the strict values or as a result of the circumstances that conspired to thwart their attempts, which justify their paralysis at the end of each story.

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