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THE CHRONOTOPE OF DUBLIN IN JAMES JOYCE'S SHORT FICTION

(Master's Thesis)

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ÖZGEÇMİŞ

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ÖZET

Bu tez, Joyce'un kısa romanında Dublin'in kronotopunun (zaman-mekan) edebi olarak sunumu üzerinde odaklanmaktadır. Kronotopun tanımlandığı, tezin teorik bölümü olan ilk bölüm, kronotopu ve türlerini açıklar. Bu bölüm aynı zamanda modern yazar olarak James Joyce'un önemini açıklar ve *Dubliners*'ta, kronotopu yapısal ve konusal boyutlarıyla ortaya koyar. Tezin uygulamalı bölümlerini oluşturan ikinci ve üçüncü bölümler, Dublin'in kronotopunu, bireyin durumunu ve sosyal hayatını göz önünde bulundurarak dört ana bölümle ortaya koyar: çocukluk, ergenlik, olgunluk ve toplum hayatı.

ABSTRACT

The present thesis focuses on the complexity of the literary representation of the chronotope of the city of Dublin in Joyce’s short fiction. The first chapter is the theoretical part of the thesis that attempts at defining the chronotope, presents its textual implications and typology. The chapter also discusses James Joyce’s importance as a modernist writer, and presents the narrative and thematic dimensions of the chronotope in *Dubliners*. The second and the third chapters represent the practical part of the thesis that studies the chronotope of Dublin as the expression of individual condition and social life through four major aspects: childhood, adolescence, maturity, and public life.

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INTRODUCTION

The present thesis focuses on the chronotope of Dublin in James Joyce's first book of prose, the volume of short stories entitled *Dubliners*, which was produced in the historical, psychological and literary background of Modernism.

Modernism of the 1st half of the 20th century was an international movement in art in general, which manifested itself in music, visual arts, and literature (especially in fiction), and which may have ended in the middle 1920s. The basis of Modernism consisted in a quickly moving succession of incidents and an agglomeration of ideas, theories and often conflicting interpretations of the individual's place in the world, of his possibilities in an alien social system. English Modernism, as an intellectual current in the first half of the 20th century, was chiefly an extension of the later 19th century revolt against Victorianism. The desire to oppose the positivist, conventional principles of the Victorian age, as well as the search for stronger moral values in a world of irrational conflicts and loss of stability and equilibrium, are the other sources for Modernism. Modernists attempted to reveal a rebellious spirit in art, a tendency to reject the commonplace and the traditional conventions, and to reflect in their works this state of confusion and chaos, of which James Joyce is perhaps the most important English hypostasis.

James Joyce (1882-1941) was born in a suburb of Dublin, the oldest son of lower middle-class parents, his father being a tax collector. Destined from his childhood for Roman Catholic priesthood, he was sent in 1888 to Clongowes Wood School, a Jesuit boarding school, which he left three years later because of family financial difficulties. In 1893 he entered Belvedere College, also a Jesuit school, where he compiled a brilliant academic record, and from 1898 he studied at University College, Dublin, another Jesuit institution, where his difficult individuality began to emerge, as he revolted against Catholicism and Irish nationalism, refusing to join the student nationalist groups. In 1902, after graduation, Joyce left Dublin for Paris to study medicine, but returned next year recalled by his mother's fatal illness. When he left Dublin in 1904 with Nora Barnacle, an uneducated country girl whom he married only in 1931, he was never to return to Ireland again, except for brief visits, the last in 1912.

He lived in Trieste, Rome and Zurich, and supported his family mainly by teaching foreign languages. His later years in Paris were devoted entirely to writing, but he died in Zurich after an abdominal operation for perforated ulcer.

The most discussed novelist in English literature, James Joyce is a remarkable exponent of 20th century European Modernism, a writer of the experimental fiction. His major literary works are *Dubliners* (1914), *A Portrait of the Artist as a Young Man* (published in 1916, a novel that has its origin in the semi-autobiographical fragment *Stephen Hero*), his masterpiece *Ulysses*, published in 1922, and *Finnegan's Wake*, published in 1939.

Our research is justified by the fact that the critical suitability and the up-to-dateness of the chosen topic postulate as the main aim of the study the scientific and value research, by applying adequate investigation methodologies and a pre-established work program, of the chronotope of the city, its defining characteristic features, its origins, development history and typology, in general, and of the chronotope of Dublin in James Joyce's short fiction, in particular.

The confirmation of this major aim in the context of a scientific research regards the following concrete objectives of the thesis, which also justify the scientific innovating character of the study:

- the research, diachronic and synchronic, of those thematic and narrative elements that marked the consolidation of the chronotope of city in fiction;
- the development of a theoretical basis concerning the narrative and thematic implication of the time-space relationship in fiction;
- the practical applicability of the theory of chronotope to the textual analysis of a number of Joyce's short stories by the evaluation of particular aspects of human life in realtion to the chronotope of city;
- the study of the effects of the city and urban life on people, which are reflected differently in each literary work but unified by certain common characteristics that prove the importance of the chronotope of city on the life and formation of the characters.

The theoretical and methodological foundation of the study focuses on those exigencies of the contemporary scientific research that find their applicability as interpretative premises and modalities (theoretical and critical) that would allow the exposition and argumentation of the chronotope of city as a major element of textual organization, having its own specific thematic and structural implications, along with the affirmation of its literary continuity through the process of literary evolution. In this respect, the research represents more than just the critical review of different schools, principles and methods of research, or a compilation of different theoretical and methodological perspectives of analysis of the literary discourse. However, the theoretical and methodological basis of the research is connected to the most recent and accessible bibliography, or to the fully acknowledged and accepted nationally and worldwide contributions to literary analysis, and the essential reference points of the study constitute the theoretical and critical contributions of, among others, Bakhtin, Goldberg, Wilson, Abrams, Litz, and others.

The principles and methods of research applied in the study are those used and applied by traditional and modern literary studies, and represent a combination of methods considered according to the material under research and the purpose of the study: philological, comparative, biographical, as well as a number of methods and principles related to text analysis, intertextualism, thematology, literary theory.

The structure of the thesis corresponds to the proposed objectives and consists of an introductory section, followed by three chapters, each chapter comprising a number of subchapters, and which are followed by a section of conclusions, representing the final reflections, and by the bibliography of literary texts and critical studies.

CHAPTER ONE

THEORETICAL PRELIMINARIES: THE CHRONOTOPE AND ITS FICTIONAL EXPRESSION

1.1 The Chronotope in Narration: Typology and Fictional Expression

The process of assimilating real historical time and space in literature has a complicated and erratic history, as does the articulation of actual historical persons in such a time and space. Isolated aspects of time and space, however-those available in a given historical stage of human development-have been assimilated, and corresponding generic techniques have been devised for reflecting and artistically processing such appropriated aspects of reality.

Chronotope is the formally constitutive category of literature. The term chronotope is the combination of two words: chronos and topos; the former being time and the latter place. In the literary artistic chronotope, spatial and temporal indicators are fused into one carefully thought-out, concrete whole.

> Time as it were, thickens, takes on flesh, and becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot and history. This intersection of axes and fusion of indicators characterizes the artistic chronotope (Bakhtin, 1981: 84).

The chronotope in literature has an intrinsic generic significance. It can even be said that it is precisely the chronotope that defines genre and generic distinctions, for in literature the primary category in the chronotope is time. The chronotope as a formally constitutive category determines to a significant degree the image of man in literature as well. The image of man is always intrinsically chronotopic.

The relative typological stability of the novelistic chronotopes that were worked out in these periods permits us to glance ahead as well, at various novel types in succeeding periods.

There are three basic types of novels developed in ancient times, and there are consequently three corresponding methods for artistically fixing time and space in these novels-in short, there were three novelistic chronotopes. These three types turned out to be extraordinarily productive and flexible, and to a large degree determined the development of the adventure novel up to the mid-eighteenth century.

> We will call, provisionally, the first type of ancient novel (not first in the chronological sense) the “adventure novel of ordeal.” This type would include all the so-called “Greek” or “Sophist” novels written between the second and sixth centuries A.D. (Bakhtin, 1981: 86).

In these novels we find a subtle and highly developed type of adventure-time, with all its distinctive characteristics and nuances. ”Suddenly” and “at just that moment” best characterize this type of time, for this time usually has its origin and comes into its own in just those places where the normal, pragmatic and premeditated course of events is interrupted.

Greek romances are comparatively short. In the seventeenth century, the length of similarly constructed novels increases by ten to fifteen times. There are no internal limits to this increase. For all the days, hours, minutes that are ticked off within the separate adventures are not united into a real time series, they do not become the days and hours of a human life. These hours and days leave no trace, and therefore, one may have as many of them as one likes.

> All moments of this infinite adventure-time are controlled by one force – chance. As we have seen, this time is entirely composed of contingency –of chance meetings and failures to meet. Adventuristic “chance time” is the specific time during which irrational forces intervene in human life; the intervention of Fate (Tyche) gods, demons, sorcerers or- in later adventure novels- those novelistic villains who as villains use chance meetings or failures to meet for their own purposes: they “lie in wait,” they “bide their time,” we have a veritable downpour of “suddenlys” and “at that moments” (Bakhtin, 1981: 94).

For Greek adventure-time to work, one must have an abstract expanse of space. The world of the Greek romance is of course chronotopic, but the link between space and time has, as it were, not an organic but a purely technical (and mechanical) nature. In order for the adventure to develop it needs space, and plenty of it.

The adventuristic events of the Greek romance have no essential ties with any particular details of any individual countries that might figure in the novel, with their culture or history none of these distinctive details contribute in any way to the event as a determining factor. The nature of a given place does not figure as a component in the event; the place figures in solely as a naked, abstract expanse of space.

> The adventure chronotope is thus characterized by a technical, abstract connection between space and time, by the reversibility of moments in a temporal sequence, and by their inter-changeability in space (Bakhtin, 1981: 100).

Therefore, the word of the Greek romance is an alien world: everything in it is indefinite, unknown, and foreign. The chronotope of Greek romances-an alien world in adventure-time.

The chronotope of the Greek romance is the most abstract of all the novelistic chronotopes. This most abstract of all chronotopes is also the most static. In such a chronotope the world and the individual are finished items, absolutely immobile. In it there is no potential for evolution, for growth, for change. As a result of the action described in the novel, nothing in its world is destroyed, remade, changed or created anew. Adventure-time leaves no trace.

We call the second type of ancient novel "the adventure novel of everyday life." It is the mix of adventure-time with everyday time, which can be called as "adventure-everyday novel. In a strict sense only two Works belong to this category: the *Satyricon* of Petronius, which is closer to European type of picaresque novel that is more socially concerned and timid closer to everyday life, and *The Golden Ass* of Apuleius, which is closer to Greek romance. There is an isolated individual so no public. There is the idea of transformation. Time is given in fragments, it is not realistic.

The third type of the ancient novel is the biological novel. There occurs a new type of biological time and a human image constructed to new specifications, that of an individual who passes through the course of a whole life.

Some general characteristics of the methods are used to express time in these works, for example *the Folkloric Chronotope*, for which the most important item is reality. Time and space is real and the folkloric man lives in this time and space in full. Past and present are important but future destroys everything that is living. It is the end of everything that is living.

The Chivalric Romance has both same and different chronotope from the Greek romance. There is an adventure time but a miraculous world. It is between epic and novel. There is an adventurer hero and everything is miraculous. Time is influenced by visions and dreams, space is not as national as epic. There is a home but not a homeland. Everywhere is his home. The important thing is the victory.

Another type of chronotope is *the Rabelaisian Chronotope* which is a new chronotope that is a link between the past and the present. Its aim is to destroy the old picture of the world and the positive construction of a new one. Time makes the world materialistic according to Rabelais and he explains this in seven series.

Our next step is the folkloric bases of the Rabelaisian Chronotope in which private issues and everyday life do not exist. Time is concrete and based on space. Passage of the time is not a loss and death is a new start.

The *Idyllic Chronotope* in the novel on the other hand, is a bit different from the ancient one. In the ancient, there was no space for the hero was homeless and there was an alien world. Here there is the family life. There is a pastoral world in which we come across love, agriculture, labour, family, nature, human life and common language. Romantics used idyll but in the nineteenth century capitalism destroyed the idyll, ıt was the end of romanticism when the world became materialistic.

The above mentioned chronotopes were the major ones that are the most important chronotopes for the early novels. There are also other chronotopes having different degree and scope.

One of them is the chronotope of the road which is associated with the chronotope of encounter because “the encounters in a novel usually take place on the road”:

> On the road (“the high road”), the spatial and temporal paths of the most important varied people-representatives of all social classes, estates, religions, nationalities, ages-intersect at one spatial and temporal point (Bakhtin, 1981: 243).

In the history of the novel road has an important part as it portrays the events that happened by chance. For instance, Petronius’ *Satyricon* and Apuleus’ *Golden Ass* take place on the road. Also *Don Quixote* waited for the Spanish on the road.

Toward the end of seventeenth century Gothic novel constituted through which a new kind of chronotope occurred, castle. Castle was the place of the lords who were the historical figures of the past. The spatial and temporal aspects in this chronotope make a historical intensity so it is important for the development of the novel.

Another space occurs in the novels of Balzac and Stendhal salons and parlours. Salons are the place of encounters just like roads but these encounters do not take place in an alien world. Dialogues on political issues, social and business life happen in these salons. “Here the epoch becomes not only graphically visible (space), but narratively visible (time)” (Bakhtin, 1981: 247).

The chronotope of threshold is another one which is “the chronotope of crisis and break in life.” In this chronotope time flows without any boundaries, as if it has no durations. Tolstoy is an important example to this: “In Tolstoy as distinct from Dostoyevsky the fundamental chronotope is biographical time, which flows smoothly in the spaces-the interior spaces” (Bakhtin, 1981: 249).

Concerning the types of chronotope, Golban hypothesizes of the existence of four types of chronotope within the fictional framework of the novel of formation:

1. The Chronotope of Home (suggesting the temporal and especially the spatial origins of the character, the relations within the family circle, or simply the reality or non-reality of a spatial category of inner /outer stability)

2. The Chronotope of The Roadway (determining the spatial and temporal movement as premises for the experience of life in the form a process of formation)

3. The Chronotope of City (in other words a larger society as another element of synthesis which constitutes an important factor for the evolution and formation of the hero; it sometimes can become a new home)

4. The Existential chronotope (viewed as the existence /experience of life of a human in formation).

The chronotope of home has an important part in life for everything that belongs to life starts there:

> The house is the first spatial reality in every Bildungsroman, the first sphere of action, the first nucleus of the existential universe, a microcosm of human life, having a door that leads into an infinitely larger world that seems to provide stronger premises for the process of formation (Golban, 2003: 121).

We come across the chronotope of roadway mostly in picaresque novels for:

> The chronotope of roadway, for example, stands for journey, search or sudden happening, or unexpected meeting which determine the gaining of knowledge, the evaluation and formation of spiritual components within the universe of human existence in childhood, adolescence, and further stages of development. More than that the chronotope of home and that the chronotope of roadway provides a clear interrelationship between the chronotope of home and that of city, for, as it usually happens, the growing child willingly or not, leaves at a certain moment the relative security of his home to make his own way in life through the experience (often consisting of trial) of a larger society (Golban, 2003: 121).

Of special importance is the close link between the motif of meeting and the chronotope of the road ("the open road"), and of various types of meetings on the road. In the chronotope of the road, the unity of time and space are markers exhibited with exceptional precision and clarity. The importance of the chronotope of the road in literature is immense: it is a rare work that does not contain a variation this motif and many words are directly constructed on the road chronotope, and on road meetings and adventures:

> As it is the larger society and especially the city, or the establishment of social relationships, play a double role in the hero's life. The new setting allows for liberation from family and provincial constraints, a citadel of light as a protest of civilization against wilderness an savageness, apparently opening new perspectives of progress and formation. But more often it brings frustrations and conflicts more decisive than any disenchantment and disillusion with the narrowness of provincial life (Golban, 2003: 128).

Chronotope is the centre of the novel; its function is just like that of brain. Event in a novel are tied and untied there: "Time becomes, in effect, palpable and visible; the chronotope makes narrative events concrete, makes them take on flesh, causes blood to flow in their veins" (Bakhtin, 1981: 250).

What is important is that, in order to gain social experience meanings must be audible and visible but without temporal-spatial expression it is not possible. So chronotope is a door that provides meanings gain flesh.

1.2 Narrative Perspectives in the Modern Fictional Discourse

The 20th century English literature expresses a wide range of trends and artistic concerns that form two contradictory tendencies. The first one is an attempt to preserve unchanged literary heritage and tradition of Victorian period that was solidly anchored in a social world. And the second one is Modernism formed by the new dimensions of experimental and avant-garde trends.

The rise of Modernism has its roots in the first decade of the twentieth century, as well as in the closing times of nineteenth century, which marked important developments in thought, philosophy, psychology and physics.

The loss of a confidence sense of a common world and of a public view new motives of time, new notions of consciousness had an effect on both the theme and the technique of fiction. The isolation of the individual consciousness became the most important psychological fact in a world in which the public value departed and every individual was seen to be the prisoner of his own unique, stream of consciousness.

Woolf, whose sense of significant was very individual depending on the shifts of mood and feeling searched for the meaning of reality and acknowledged that it can be found everywhere and in everything. You may reach reality at some very minor, trivial matter. This is close to James Joyce's view of epiphany.

The concept of time was also changed. The truth about a character is the sum of his whole emotional experience. His reaction to every new incident is conditioned by the earlier events. The proper exploration of his consciousness given any moment could reveal his history. So it was not necessary to take a character through the chains of incidents.

The difference between public gesture and private consciousness is another fact for Modern fiction. The gestures we make to other people are bound to be mistreat in some degree, for other people will not see them as they appear to us in our private consciousness; as it is seen in James Joyce's *Ulysses*, representing both Stephen Daedalus' and Leopold Bloom's consciousness side by side to show the inevitable loneliness of man.

In the sum, trying to discover something new in both the technique and the novel form reflecting the idea of "art for art's sake" and dealing with the psychology and existence, Modern period asks the question of how is communication possible?

Discovering new methods of expression was stimulated by the new developments in the field of ideas. For instance, Freud's theory on human psyche arguing that the individual is subject to unknown, illogical, uncontrolled instincts and passions coming from the subconscious (id).

Even of greater importance was Jung's theory on memory and archetypes: The principle which governs personal sub-conscious is collective memory, which is a system of principles revealing the entire human experience as the experience of a race, which offers primordial images, symbols and archetypes. For example, James Joyce's *Ulysses* reveals the relationship between the experience of the primitive or ancient man and modern man, proving the continuity and permanence of same basic human features.

1.3 James Joyce's Contribution to English Literature

James Joyce is considered to be the most important representative of British modernist who developed his own theory on art, which he did not express in any special essays, but his ideas were expressed in his fiction through his main character Stephen Daedalus who represents the archetype of the 20th century artist and with certain autobiographical elements this character is the unifying principle of the thematic and narrative organization in *Stephen Hero*, *A Portrait of the Artist as a Young Man* and *Ulysses*.

When he started writing, his aim was just to express his feelings and write about the realities of the world. Soon he became aware of the fact that he was the part of that world and decided that he must portray himself as well. Thus the subject of his art became the art and its relations with life, personal and social. This was the first step that made him cut his ties with the 19th century fiction and brought him closer to the realities of the 20th century fiction. Having autobiographical elements, his works reflect his own nationalism, Catholicism, his constraint and escape and his own sacrifice.

Joyce disregarded the notion of genre, talking about the three conditions of art – lyrical, dramatical and epical – based on the principle of distance between creature and his/ her creation.

His artistic apprehension of an aesthetic image as a psychological act was mostly concerned with epiphany, the sudden realization that some quite ordinary incident or situation or subject in daily life has an intense symbolic meaning. It is a deep understanding with strong symbolical implications. Epiphany became the structural device in every of his works:

> In the early draft of A Portrait of the Artist as a Young Man entitled Stephen Hero (published post-humously in 1994), James Joyce adapted the term to secular experience, to signify a sudden sense of radiance and revelation that one may feel while perceiving a commonplace object. “By an epiphany (Stephen) meant a sudden spiritual manifestation.” (…) “Its soul, its whatness, leaps to us from the vestment of its appearance. The soul of the commonest object… seems to us radiant. The object achieves its epiphany. Epiphany has become the Standard term for the description frequent in modern poetry and prose fiction, of the sudden flare into revelation of an ordinary object or scene. Joyce, however, had merely substituted this word for what earlier authors had called the moment (Abrams, 1999: 81).

Stream of consciousness and interior monologue are the other structuring devices in Joyce’s fiction. This helps the writer escape from the rules socially determined. James Joyce developed a variety of devices for stream-of –consciousness narrative in *Ulysses* (1922). Here is a passage of interior monologue from the “Lestrygonians” episode, in which Leopold Bloom saunters through Dublin, observing and musing:

> Pineapple rock, lemon platt, butter scotch. A sugar-sticky girl shovelling scoopfuls of creams for a Christian brother. Bad for their tummies. Lasagne and comfit manufacturer to His Majesty the King. God Save. Our. Sitting on his throne, sucking red jujubes white (Abrams, 1999: 299).

The term stream of consciousness is used by most of the critics with the term interior monologue:

> The interior monologue , in its radical form, is sometimes described as the exact presentation of the process of consciousness; but because sense perceptions, mental images, feelings and some aspects of thought itself fare nonverbal, it is clear that the author can present these elements only by converting them into some kind of verbal equivalent (Abrams, 1999: 298).

Before James Joyce’s “modernism” interacted with the formalist procedures of his mostly younger contemporaries, then it was formed by Emerson’s and Flaubert’s vision of art as an advanced guard of “modernity,” with which Joyce was exquisitely aware. He prominently alludes to it in his first published literary essay on Ibsen.

Moreover, living in a country where the effect of industrial modernization had not yet taken full hold, Joyce felt the strong need of both the discourses of scientific and post-scientific modernity. As an Irishman, in fact, one had to have great courage radically to insist on either, and Joyce seems to have grasped that necessity early.

Joyce became not just “modern” but “modernist.” Inclined by temper to social critique, his modernizing impulses came to fix themselves irrevocably on an idea of art that had as much to do with politics and philosophy as with form, an activity that not long before his adolescence Nietzsche had pronounced more “enlightened” than philosophy, because art could not help but treat all notions of tradition, nature, biology, history, and logic as hypotheses to be entertained, rather than systematic truths to be applied.

Then as now, not everyone approved. By the time of Joyce’s youth Nietzsche’s insights had been echoed in the aesthetic movement, but the respectable middle classes in Britain had attacked Wilde’s claims to seriousness like hounds after prey. Their fury was repeated in Joyce’s maturity by Marxists and then after Joyce’s death by Marxicizing pundits of various stripes. To such intellectuals, the self-conscious scepticism of “modernist” art is an interesting game or distraction – from this point of view, a distinction without a difference.

The most interesting and the most significant thing about Joyce’s career may be that while he remained fixated on art he managed to avoid both modernism’s tendency to degenerate into mere formalism and the pressure of its enemies to caricature and destroy art’s oppositional values. Instead he studied his predecessors and fashioned in his work a critical self- consciousness built on their projects. In what follows, I propose to situate Joyce’s modernist Project in relation to two of the most important of these predecessors- Flaubert and Ibsen. This will involve looking not just at their work, but also at the different ways their work was read and at their own response to the way they were popularly received. All three of these elements combine to produce what is sometimes called the “social practice” of art.

1.4 James Joyce's Short Fiction between Tradition and Experimentation

Most of the 20th century writers, Joyce, Woolf, Wells, Lawrence, Maugham, Golding, were attracted by the Victorian Bildungsroman that was considered to be the most successful of the autobiographical forms being creative. For instance, James Joyce's *A Portrait of the Artist as a Young Man* is labelled to be realistic Bildungsroman.

As an experimental writers of the 20th century, James Joyce and also Virginia Woolf, both rejected and continued certain patterns of the 19th century Bildungsroman. They rejected the narrative and thematic organization of the traditional fiction. But they continued to write about psychological problems of an individual. The only difference was that realistic writers of the 19th century paid attention to society's inevitable role in the development of the individual's psychology, whereas modern and experimental writers of the 20th century did not deal with the social background so much.

Joyce's literary case represents not one, but two attractive myths:

> … the characteristically nineteenth century myth of the great artist who struggled against conventional morality in order to tell the truth about his society, and the characteristically twentieth- century myth of the great avant-garde experimentalist who struggled to break with all accepted values and forms, even with language itself, in order to produce a literary revolution (Goldberg, 1962: 2).

In 1904 he was still a young artist who was alienated. Because of this social rejection and personal vindication he conceived *Dubliners*. He was about to leave Ireland when he wrote his prose:

> I stand the self-doomed, unafraid,
> Unfellowed, friendless and alone,
> Indifferent as the herring-bone,
> Firm as the mountain-ridges where
> I flash my antlers on the air….
> And though they spurn me from their door
> My soul shall spurn them evermore (Goldberg, 1962: 14).

And this departure was a new start in his life. In 1905 he finished *Dubliners*, which took him nine years to print it. He was also doubtful about the book he finished. What he wanted was to write a moral history of his country. The first doubt was that he was not sure whether it was the caricature of Dublin or not. By 1907 the second doubt appeared. He began to think that he was so harsh towards the pitiful people of Dublin for he only expressed the negative parts of their characteristics. He was also responsible for the city he was born. He did not write anything about the attraction of the city and its hospitality together with its ingenuous insularity. But later he added all these attractive sides to the end of the book with its last story, *The Dead*.

Many of the publishers did not want to print the book because Dubliners seemed not to have a controlling form; it was like a series of sketches to many critics as well. So Joyce finds it difficult to convince the reluctant publishers for a long time. The reason of all these comments and reactions was because of the strange premises of the modern symbolic literature which was far from the critics and publishers of the time.

“I have written my book with considerable care - in accordance with what I understand to be the classical tradition of my art” (Beck, 1969: 8). Edmund Wilson found Joyce working in the tradition, not of English, but of French fiction, and declared Dubliners was French in its objectivity, its sobriety and its irony, at the same time that its paragraphs ran with a music and a grace quite distinct from the taut metallic quality of Maupassant and Flaubert.

Joyce’s resemblance to Chekhov as a writer of stories may have no closer connection than that each, in his own situation and way, grew especially aware of responsive consciousness as a continuum not to be structured into beginnings, middles and endings. Herein Joyce’s narrative techniques in Dubliners precede by decades the so-called “experimental” work of English and American writers, more or less derivative from Chekhov, who have markedly advanced the short story. In this aspect Dubliners has remained “modern” and with distinction, through more than half a century.

Joyce, moreover, is termed a “realist”, who gives the thing as it is. He is quite capable of dealing with the things about him, and dealing directly, yet these details do not engross him, he is capable of getting at the universal element beneath them. Since *Dubliners*, lying beyond sociological realism as well as formal analogy, implicated the moods of a personal separation, this required a correlative aesthetic withdrawal, of varying degree in the different stories, to the strategic vantage ground of fictional narration.

Objectively naturalistic in its bases, psychological structures, and concepts subjectively tinged. What is most inclusively significant is that the stories are more subjective than sociological, with conduct viewed in its essence, through consciousness itself.

The psychological and particularly the epiphanic element in Dubliners has been tributary to the modern short story’s most significant advance, toward that open structure which renounces tidy denouement purchased by oversimplification. The concern of the Joycean, as of the Chekhovian story, was not to plot a finality but to disclose those crests of consciousness within the flow of circumstance when there comes some heightening of awareness, momentarily consolidating. Moreover, as there are in Joyce’s early experimental fragments to kinds of epiphany, the naturalistic-objective and the subjective–psychological, so too with Dubliners.

1.5 The Narrative and Thematic Dimensions of the Chronotope in *Dubliners*

James Joyce’s fiction is rooted in complexities of location. Space meant urban space, the city to Joyce. On the other hand, he dealt with the inner space, mind.

Those spaces were of different kind in his works: historical, sociological, gender, textual, comparative, geographical and verbal. He lived in European cities for a long time like, Trieste, Zurich, Paris, but his mind was not so far away from Dublin. His works do not reflect the city in traditional way. There are critical and theoretical definitions of Joyce's understanding of the space such as aesthetic, psychoanalytic, linguistic, and cultural perspectives.

Joyce's city of modernism was not a fixed locus, but i t was flexible. Joyce as a modernist dealt almost with every aspect of modernism. Most of the modernists dealt only with one city while Joyce' fiction was both was and was not about Dublin. "For myself, I always write about Dublin, because if I can get to the heart of Dublin I can get to the heart of all the cities of the world. In particular is contained the universal" (Begnal, 2002: 84).

Beginning in about 1720 the city became very important as the centre of printing technology because before, much literature had been performed or song. And the new ordering of time and space in city life led to the further distancing of representation from nature.

In the oral tale the passage of time could be understood from the speaker's intonation, but in periodicals real time passes according to the date: day, week, month, and year.

The city panoramas had inverted the traditional representations of time and space, foreground and background were confounded, and human figures were eliminated in the new aesthetic of the cityscape. Spatial organization was brought to literature by Symbolist poetry and temporal organization was brought to visual art through the illusion of moving images in the panorama, the diorama, and finally the motion picture. And one of the aspects of the panoramas was the city that captures all the diversity of modern life.

For Joyce the continual human flux of the city became the matrix of its unexpected durability. Cityful passing away, other cityful coming, passing away too: other coming on, passing on. Houses, lines of houses, streets, miles of pavements, piled up bricks, stones. Changing hands. This owner, that. Landlord never dies they say. Other steps into his shoes when he gets his notice to quit:

> My intention was to write a chapter of the moral history of my country and I choose 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 and with the conviction that he is very bold man who dares to alter in the presentment, still more to deform, whatever he has seen and heard. I cannot do any more than this. I cannot alter what I have written (Litz, 1966: 48).

Chronotope in *Dubliners* is common in all fifteen stories. The common setting for example is the most obvious source of unity. The main concern is the Dublin life at the turn of the century. All the chapters reveal the moral history of Ireland. When the fifteen stories are put together it is obvious that they present an image of Dublin as the centre of social, political and spiritual paralysis:

> I do not think that any writer has yet presented Dublin to the world. It has been a capital of Europe for thousands of years, it is supposed to be the second city of the British Empire and it is nearly three times as big as Venice. Moreover, on account of many circumstances which I cannot detail here, the expression Dubliner seems to met o bear some meaning and I doubt whether the same can be said for such words as 'Londoner' and 'Parisian' (Litz, 1966: 49).

Dublin, as setting, was the ideal one for Joyce's art. There are several reasons for this: Joyce was born there, so he was aware of all the aspects of life in Dublin. And Dublin itself could reflect the Irish life like a mirror. All these reasons helped Joyce to criticize it easily.

James Joyce's fictions often emphasize locations. "If Dublin were destroyed, [Joyce's] words could rebuild the city" (Begnal, 2002: 18). He grounds his work in the reality of the city and chooses locations whose implications and ironies deepen his depiction of Irish life and his Irish characters.

For example, in the first story of Dubliners, the sisters and their dead brother were born in Irish town underscores their roots in poverty is a poor, working-class, Roman Catholic slum near the Liffey Quays. And the house they live in right now, is in Great Britain Street, which is ironic, because Great Britain had betrayed Ireland by reducing many of its Irish subjects to penury.

In his fiction, Joyce associated Liffey Quays with the desire for escape. In the second story, *Araby*, the children want to visit the Pigeon House. There is again an irony in the name of the place. The children like pigeons escape but these are the homing pigeons, who return home at the end like Joyce and the children. Joyce himself, flew away but returned repeatedly to Dublin in his imagination. Similar to the boy in *The Sisters* who dreams of exotic Persia and the boys in *An Encounter*, who read escapist literature about Wild West, the boy in *Araby* is attracted by the name of the distant place he heard from the girl he was in love with.

In *Eveline*, Buenos Ayres is the place of freedom for Eveline to get rid of Ireland and to feel better. At the quays, she cannot take the risk and the story ends with failure.

Newport, Rhode Island symbolizes the America's wealthy yachting set, in *After the Race*. The Continent is the sophisticated cosmopolitanism to Jimmy, the main character of the story. In *Two Gallants*, two Dubliners, wander through the streets of fashionable Dublin in an area where wealthy Anglo-Irish are present that day. They live in Georgian townhouses where Corley and Lenehan can never live. They meet on the corner of Merrion Street, an irony, for they don't belong to there representing a different class from those wealthy people.

Joyce used place names ironically in the next story as well, *The Boarding House*. For example the men who stay at the house represent the social level of the boarding house. They come from Liverpool and Isle of Man. Also the name of the park near his father's butcher shop is another irony. Its name is Spring Gardens, which reminds of purity, life, rebirth, morality. But Polly and her mother, who seems to deal with moral issues, are just trying to take the benefit of the life. For example by a witty plan they deceive the poor Bob Doran and convince him to marry Polly. *A Little Cloud* is another story revealing the envies of a limited Dubliner. Corley envies many places he had never been but just heard from his friend Gallaher: music halls of the Moulin Rouge, London and Paris. What he can do is just to look at the flashy bar in Corless's Hotel. Bewley' Grafton Street coffee shop is the only reality in his paralysed life where he forgot to stop off to get coffee his wife ordered. He walks from Chapel Street North of the Liffey over the Grattan Bridge. It is named for the Anglo-Irish statesman. This shows the reality that Anglo-Irish dominance is strong in Dublin: “In Joyce’s fiction Liffey is often the dividing line between chic Georgian (hence Anglo-Irish) Dublin south of the river and lower-middle-class life North of it” (Begnal, 2002: 21).

In *Counterparts*, one more time London is superior to Dublin. Farrington who lives on the southern underscores of Dublin postpones his daily duties and wants to escape from his limited life. Scotch House is the place where he meets artistes from London. It is also the place where he was rejected by the attractive artist from London, and was beaten by a man at the arm-wrestling, which caused a tragic end: his poor child had been his victim to save him from the terror that was repeated during the day.

Duffy, another paralyzed and cruel Irishman in *A Painful Case*, lives in Chapelizod, the Chapel of Isolde. He prefers the English restaurant for meal in George Street. He also reads unionist paper. Mrs. Sinico was run down by a train from Kingstown, is another clue that shows the dominance of colonialism, because England was the King’s town. Phoenix Park reminds the rebirth. It is the place Mr. Duffy went after Mrs. Sinico’s death. There is an irony in the name of the park. He will never reborn after this painful case. “Ivy Day in the Committee Room” is also the place name. It refers to the room in the House of Parliament in London. The canvassers, who were after votes, were accepting the British rule in reality. They meet everyday in Royal Exchange Ward, near Dublin Castle and City Hall. This is the place from where the British ruled Dublin.

The place name in *A Mother* is also ironic. It is the place where Nationalists come together, but it was built by the British. It symbolizes the British rule in Ireland. General Post Office is the name of the place. Ancient Concert Room is the place where the artists in the story perform concerts. London singer, Madam Glyyn sings “Killarney”, a romantic setting in Ireland.

In *Grace*, Grafton Street, where the story begins, is the place topers gather. Another symbol of domination of Ireland is given with the Dublin's Fifth Avenue. Jesuit Church in Gardiner Street is the place where alcoholics mostly, go for absolution. Joyce's father too had gone there for the same reason.

Usher's Island, which is closer to the Quays, in *The Dead*, stands for the ironic entrapment of the three women (Gabriel's aunts). Because Quays is the place that makes the escape possible, but these women seem unaware of the fact. Miss Ivors who is the nationalist friend of Gabriel makes fun of him, when he says that he prefers Europe for holidays. She blames him of being a West Briton. Gabriel and his wife are going to Gresham Hotel, which is the suitable one for middle-class people.

Thematic unity of the chronotope that binds the stories together is another source of unity in Dubliners. First of all the central theme in all the fifteen stories is paralysis. This theme begins with the first story, *The Sisters*, in which we come across the paralysis of the priest and ends with the last story, The Dead. In this story the central theme, paralysis belongs to the main character of the story, Gabriel Conroy.

Other than the central theme there are also several themes which are common for some of the stories in Dubliners. One of these themes is the matter of escape. The frustrated characters of the Dublin want to escape from the passive life they lead to the unknown attractive life. Eveline, for example, is one of those characters who desires for escape to Buenos Aires, to the fabulous, distant city in order to get rid of her responsibilities. Another example to this theme is the boy in *Araby*, who wants to go to Araby to buy a present for the girl he loved. The name of the bazaar itself reminds him of the East, which is the symbol of escape.

These common themes in the stories prove that the book is going to be read as a single work. It is not a selection of basic sketches. All the stories in Dubliners share the common thematic and narrative perspectives. The same aspects of life is obvious : religion, language and nation:

> … all his writings show the two sides of the author (as narrator and character): the Irish citizen and the accomplished artist. In all his work, and in a troubled period in the history of Europe and his own country, Joyce grasped the atmosphere of frustration and futility, the sense of chaos and confusion (Golban, 2003: 224).

The themes of *Dubliners* also include the absurdity of human condition, exile, search for stability, social determinism and psychological issues. In all the stories of Dubliners, the characters are passive in their acts, they cannot even communicate with the members of their family, they desire for escape, which ends with disappointment. Epiphanies, motifs and symbols make the stories even more complex in understanding.

Though *The Dead*, running to about eighteen thousand words, might be called a novella, it is scarcely typical of this form. The distinctly separate scenes are not as numerous and the chronology is not as extended as for instance in James's *The Pupil* or *The Aspern Papers*, or even in Katherine Anne Porter's *The Cracked Looking Glass* and *Hacienda*. Joyce's story has only the two main sections; first and far longer is the party, with Gabriel recurrently a central figure, sometimes actor with others, sometimes subjectively reactive; the second section, after the brief interval of a carbide, sees Gabriel and Gretta alone in the hotel. At the story's beginning the scene is set without them, but they are being awaited, and they appear soon.

CHAPTER TWO

THE CHRONOTOPE AS EXPRESSION OF INDIVIDUAL CONDITION IN *DUBLINERS*

2.1 The Level of Childhood

The best way to group the stories in Dubliners is to examine them in four of its aspects: childhood, maturity, public life, private life, which is necessary to express the individual condition of the human being:

Childhood	Adolescence	Maturity	Public Life	Epilogue
The Sisters	*Eveline*	*A Little Cloud*	*Ivy Day in the Committee Room*	*The Dead*
An Encounter	*After the Race*	*Counterparts*	*A Mother*	
Araby	*Two Gallants*	*Clay*	*Grace*	
	The Boarding House	*A Painful Case*		

(Litz, 1966: 53)

Joyce grouped his book according to the plan above. And now, as our task is to examine the level of childhood, it is better to systematize the subject. All stories of childhood, *The Sisters*, *An Encouner*, *Araby*, are told in the first person by a small boy embodying many of the experiences of Joyce.

The Sisters, the first story of childhood, autobiographically based but psychologically evolved, is one of the most important stories of the book for several reasons. First of all, it is the introductory story of the book which enlightens the rest of the stories. It is also important for the reason that Joyce chose a little boy for this story and this proves the idea that Joyce wanted to move the stories in Dubliners from childhood to maturity. Moreover it is necessary to start the book with a little child to see his first attempts to discover his environment and realities in this environment, which supports Joyce’s wish to write a moral history of his country.

In this story the boy dreams about the priest, who taught him most of the things on Catholic Church while he was alive. In his dream the priest comes as a simoniac to confess: "Simoniac is the layman who, having lost belief in what religion he once professed, still conforms, perfunctorily, for status, access, or protective coloration" (Beck, 1969: 70). There is another aspect in his dream: he is playing a priestlike role, that was also the wish of the old priest for the boy. In his dream, the sisters offer sherry and cream crackers to the little boy and his aunt who visited them after priest's death. He did not accept the crackers which are the symbol of wafer, which is an element offered to a laity in Communion. On the other hand he accepts the sherry, that is the symbol of wine, the element reserved for the priest.

All these aspects in this story, demonstrates the spiritual paralysis of Dublin. The little boy is growing and he is aware of the fact that one day he will probably play a priestlike role which will not take place in Dublin but in a foreign land.

The priest, just like the boy, is the good example of the spiritual paralysis. He is too old, isolated and disappointed man.

The pair of smiles the boy dreams inaugurates a pattern in the story, a series of four linked elements he experiences: the first dreamed, the next he recollects, the third he sees, and the last he hears. And the difference between the order in which he experiences the four elements of the pattern and their historical chronology - the order in which they actually occurred - is significant for the story.

The priest Flyyn, for the little boy, is a religious teacher who is not an ordinary parish priest. His questions showed him how complex and mysterious were certain institutions of the Church. This is the second component of the armature (how he recollects his experiences Flyyn as his teacher):

> The duties of the priest towards the Eucharist and towards the secrecy of the confessional seemed so grave to me that I wondered how anybody had ever found in himself the courage to undertake them; and I was not surprised when he told me that the fathers of the Church had written books as thick as the Post Office Directory and as closely printed as the law notices in the newspaper, elucidating all these intricate questions. Often when I thought of this I could make no answer or only a very foolish and halting one upon which he used to smile and nod his head twice or thrice (*The Sisters*, 11).

The third element in the pattern, the one he sees, is what the boy experiences when he sees Flyyn's corpse; it is constituted by one word, probably the most important single new word in young Joyce's transformation of *The Sisters*, which is "truculent":

> - Did he… peacefully? She asked.
> -O, quite peacefully, ma'am, said Eliza…. He had a beautiful death, God be praised.
> - And everything…?
> -Father O'Rourke was in with him a Tuesday and anointed him and prepared him and all.
> - He knew then?
> - He was quite resigned.
> - He looks quite resigned, said my aunt.
> - That's what the woman we had in to wash him said. She said he just looked as if he was asleep, he looked that peaceful and resigned. No one would think he'd make such a beautiful corpse.
> - Yes, indeed, said my aunt (*The Sisters*, 13).

The fourth and final element of the pattern of linked experiences begun by the dreamed smiles is, of course, the boy's hearing that Flyyn had sat laughing in his confessional.

Eliza repeats, after an interpolated paragraph of exposition, the climax of her narrative of her brother's late dementia, and adds a significant surmise by the colleagues who discovered him:

> And what do you think but there he was laughing-like softly to himself?
> She stopped suddenly as if to listen. I too listened; but there was no sound in the house; and I knew that the old priest was lying still in his coffin as we had seen him, solemn and truculent in death, an idle chalice on his breast.
> Eliza resumed:
> - Wide-awake and laughing-like to himself…. So then, of course, when they saw that, that made them think that there was something gone wrong with him (*The Sisters*, 15, 16).

He realizes during the story that Flyyn was confounded, metaphorically paralyzed by his strict conception of the duties of the priesthood. He learns that Dublin adults are mentally immobilized – metaphorically paralyzed – by their conformity to a hegemony of Roman Catholic piety. For them, the legitimacy of the Irish Church is a categorical given. Dublin Catholic adults misperceive and misinterpret things that are contrary to the religious ideology and this absorbed them and so has immobilized their intelligence.

Not only Eliza, but Flynn before her and even his aunt, are gnomons for the boy in the broad sense of the term. That sense does not enrich the story particularly; “gnomon in the Ecluid” invokes explicitly its geometric sense, of the reminder of a parallelogram after a similar one had been taken from one of its corners; the shape of the reminder reveals that of the removed corner. The rich significance of gnomon in the story is indicated by a early instance of the functional comic wit Joyce used increasingly in his other works.

An Encounter is another story of childhood written in first person. Both thematically and structurally it is simpler than *The Sisters*. It contains a briefer chronology and less complex matter, the children who are trying to escape from school just for one day to experience the taste of adventure.

Joe Dillon, who introduced the Wild West to the children by his stories, is the good example of what happens even to the most independent children in Dublin: “Everyone was incredulous when it was reported that he had a vocation for the priesthood. Nevertheless it was true” (*An Encounter*, 17). Joe Dillon was an imaginative boy, but his rebellious, independent instinct get crushed, and he eventually became a priest, serving the empire of Rome.

Again in this story there is the idea of paralysis. The unruly, romantic, adventurous spirit of the boy is seeking for freedom, but he encounters an old pervert, who frightens him.

Three friends decide to escape but just two of them are courageous enough to do it, Mahony and the narrator. They are so much excited with the idea of escape which does not makes any change in their lives in fact. When the adventure comes to an end-which makes them happy- they find themselves in the same monotonous life. The only extraordinary experience was the old perverse man they met. Actually he himself is an ordinary mature man of Dublin too but they are afraid of him for they encountered him in this situation. The old man is the representative of the adults of Dublin who have such a spirit but this one is a bit excess the model. Especially the narrator was afraid of the things he told:

> He said that if ever he found a boy talking to girls or having a girl for a sweetheart he would whip him; and that would teach him not to be talking to girls. And if a boy had a girl for a sweetheart and told lies about it, then he would give him such a whipping as no boy ever got in this world. He said that there was nothing in this world he would like so well as that (*An Encounter*, 25).

That the old perverse man draws circles while thinking shows his paralysis. The children were escaping from the boring school to freedom but when they come across him they wanted to escape one more once again, this time to the security of the known.

The Norway ship they saw along the way reminds the children the world outside Dublin. The sailor's green eyes are just like a promise of survive, but that old perverse had green eyes too which changes the meaning of green.

Araby, the third childhood story, is a successful story that explains the paralyzed life of a child who is quite nervous because of this but cannot change anything. The little child in this story like many others is fall in love with the daughter of one of the neighbours. Araby of which the girl talked much, symbolizes exotism, that is outside Dublin again. The little boy wants to go to Araby so much, he tells about this to his parents but they do not care much about this, which causes disappointment for he is late for the shopping. In all the stories, but especially in these childhood stories, insensitive and egoist matures represents the Irish people, Just like the masses that looked like enemy the boy met while he was going to Araby. The ballads some of these men said were the symbols of Irish nationalism that Joyce hated. Resembling the old priest who broke the holly grail, the boy is walking among the crowd in the same way.

One of the reasons why the boy desires seeing Araby is his lover. Because she told a lot about Araby and now the word Araby sounds as his girl friend's voice. But entrance to Araby becomes disappointment. It is just a cold and empty place:

> 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.I found myself in a big hall girded at half its hight by a gallery. Nearly all the stalls were closed and the greater part of the hall was in darkness.I recognized a silence like that which pervades a church after a service (*Araby,* 32).

All of the childhood stories in Dubliners presents a man telling about how his Dublin Catholic environment influenced his growing self; in “An Encounter,” the influence is its class snobbery and violence; in *Araby* its sexual repression. All narrator’s understanding of the formative boyhood experience he tells of is part of young Joyce’s story; implicitly, the knowledge has been salutary to him. But although the narrators are characterized to different degrees, the stories essentially are about the boy’s formative experiences.

The boy in *An Encounter* is more gregarious and shares his comrades’ general spirit of unruliness; he lingers, more secretly curious and intuitive, in the presence of the obscurely pernicious; and when adventure has disclosed the worm in the apple, he seizes upon the re assurance of simple human companionship and is penitent for previous condescecion. In *Araby* the reaction in which the story culminates is most drastic and most acutely felt. A degree of intellectual independence and withdrawal from submissive association is achieved in *The Sisters*, some worldly knowledge and social alliance are arrived at in *An Encounter*, but *Araby* represents emotions most private and intense, a more decisive turn of events, and lapse into a sad disturbance of equanimity. Any former love looked back on has the pathos of transience, but here, where the unforgettable dream has been broken off unrealized and the desire for completion has been obstructed by disparities, the result is ambivalence. Vanity that has driven the boy now derides him; that is the complex quiddity of the creature he then sees himself to be. But his anger is also anguish; and it is as one whose childhood had thus tempered him that Joyce the examiner of other Dubliners, turning to the third-person mode and a more objective and critical view still can accord the poor trapped creature Eveline and some other like victims a quiet but genuine compassion.

More broadly, the three boyhood tales give suitable entry into *Dubliners* because the rest of the stories too, while environmentally contained, are at basis psychological. In its synthesis of these facets and the maintenance of scale *Dubliners* achieved a golden mean.

Comparable psychological interconnection is to play all through the remaining twelve stories. In the stories of boyhood Joyce's realism is quite vivid in accord with the verities of promise and ordeal in the human situation, and in this aspect too *Dubliners* was well begun.

The Sisters is also about the narrator's formative experience when a boy, Joyce made the story eventually about him and so turned his narrative into a revelation of how he has coped with that experience. The Dublin man's prudential submission to the environmental pressure on him affirms the force of that pressure. Joyce made the inaugural story of his volume an eloquent introduction to the baneful power of the Irish Church over the minds and lives of the Dubliners the volume portrays.

2.2 The Level of Adolescence

Eveline is the first story of the adolescence which examines at full the theme of paralysis. Eveline who leads a tiresome and monotonous life tries to make the plans of escape. But this decision should be serious one, different from escaping from school, to settle in Argentine after marrying to the sailor who loves her. Eveline cannot achieve this in the last minute, she stays motionless in the life she knows. This paralysis of Eveline is surrounded with the symbols Joyce likes. The Picture of the priest on the wall shows the religious side of the paralysis. Eveline's mother who lived a monotonous life like her daughter before she died , wanted her to continue the habits of this life. Eveline's mother is the symbol of conservative Irish women. On the other hand, his father, who is an alcoholic, and egoist is a familiar example of the Irish man.

She is in the mood of trauma because she is indecisive. Frank, will save her from the boring and monotonous life in Dublin, but her promise enables her:

> Frank would save her. He would give her life, perhaps love, too. But she wanted to live. Why should she be unhappy? She had right to happiness. Frank would take her in his arms, fold her in hs arms. He would save her (*Eveline*, 38).

Of all the traumatic experiences suffered by Joyce's Dubliners, this is the worst. Herself, too severely beset, has lost the sense of self with loss of volition. The boy of *Araby* at least can say he had seen himself, though only as a creature driven and derided by vanity. Old Father Flynn in the double darkness of his confession-box was at least wide-awake and laughing-like to himself. And even Mr. James Duffy's painful case of isolation is of another order, since as he gnawed the rectitude of his life he knows his own coldly wilful withdrawals are to blame for his finally feeling outcast from life's feast. For Eveline the possibility of life, perhaps love, too has been eroded by an exacting sense of obligation. Self-sacrifice, inculcated as a regard, has undone her even more severely than selfishness did for Mr. Duffy.

The little boy in *Araby* was luckier than Eveline, for he faced all those obstacles and paralysis at an early age, which is normal for every person to a certain extend, but Eveline is not a little child any more and hr decision will effect her future. She cannot take the risk, she is the prisoner of her habits.

Thus her life has come at last nothing but a stark dilemma of duties, and either way will be a self-reductive subordination. Yet not to choose is to remain divided, which in the end is self-annihilating. So her final cry of anguish is not to Frank or to mother or father or God; if anything more than the scream of a trapped animal, it is to her dying identity amid those seas of the world that tumble in all their smothering contrariety about her heart. She is paying an ultimate price, in unresolved paralyzing ambivalence, as that may be induced by too severe limitations and exactions.

Had love's promise been strong enough and she not too enervated to answer to it, she would have followed Frank up the gangplank to at least something more than paralysis. Had she been capable of an unenforced, self-expressive decision not to go, at least she could have called farewell to the person who had persuaded her this far. The absence of recognition is the death of her heart:

> He rushed beyond the barrier and called to her to follow. He was shouted at to go on, but he still called to her. She set her white face to him, passive, like a helpless animal. Her eyes gave him no sign of love or farewell or recognition *(Eveline*, 39).

After the Race is literarily inferior to the preceding stories. There were written complaints from readers both in Dublin and in the country. Whatever those Irish opinions at the time, *The Sisters* and *Eveline* – subsequently refined but not essentially modified – are among the most significant pieces in *Dubliners. After the Race* is not only less penetrating but in parts it is laboured.

The second is the serious defect. Few stories can attain the pathos of *Eveline* or the retrospective scope and implicativeness of *The Sisters*. The very material of *After the Race* excludes pathos, since Jimmy Doyle is superficial in his aims and a fool in their pursuit, nor are there signs at his disappointment will greatly enlighten him. And of all the *Dubliners* stories, *After the Race* is the least realized, in the fictional sense; it is both the sketchiest and the most over-defined.

After The Race is the second story of adolescence, which shows the aliens in Dublin, and Dubliners, who are fan of these aliens. The son of the butcher, went abroad studied in England but could not digest this chance because of his roots and culture. After the race he joined with his friends, two French and one Hungarian he went to a party together with an English and an American. It is not wholly a joyful night but Jimmy is sure that he had a perfect night with his European friends. Through the end of the night, they play cards and Jimmy loses. He had wasted all the money he was planning to use for his plan to make a cooperation with his French companion for a business. The night and the game ends with the symbolic announcement of the Hungarian: 'Daybreak, gentlemen!' (*After the Race*, 46).

By the way Jimmy, in spite of his internationalist mood, cannot help involving in an argument with the young English. Green in this story is the symbol of "Stephen's Green" and Dublin is like a capitol that wore a mask which resembles Jimmy's European mask. That the others make fun of Jimmy, is implied in the story as well.

Two Gallants is another adolescence story of the book. The two young men in the story are not cosmopolit, but native people of Dublin. The successful gallant Corley is the one who is fan of himself and does not have any other emotion. That he deceives the maids and takes their Money proves his self confidence. His friend Lenehan on the other hand, could not arrive his position yet. He is known as the shadow of Corley by the people around. But he finds his way through small tricks. It is enough for him to look at the girls Corley met. This is the evidence of his pitiful life.

Lenehan eats pea at a cheap restaurant which is the symbol of Ireland because of its colour, and Joyce had also used this symbol of pea in *The Portrait of the Artist as a Young Man*, where the main character of the story throws the entire pea to the ceiling.

Corley is one of Joyce's characters whom he caricaturized more than any other of his characters. He makes fun of Corley. He appears a grotesque repulsive automaton as he walked with his hands by his sides, holding himself erect and swaying is head from side to side, that large , globular, and oily head upon which his large round hat looked like a bulb which had grown out of another. That he turns his whole trunk when he wishes to look in any direction suggests a kind of total animal-like behaviour. Corley is the one who most of the time talks only about himself and does not listen to the other people while they are talking. Lenehan, on the contrary, wants to marry to a girl who has a lot of money.

The *Two Gallants* slavey is quite literally reclothed to appear suitable for such Exchange; in effect, her clothes are carefully ordered to appeal to a wide range of man. Dressed in her Sunday finery, she seems clad for religious men. However, upon closer inspection the dissonant parts of her outfit evoke other potential male targets who might pass her on the corner:

> Her blue serge skirt was held at the waist by a belt of black leather. The great silver buckle of her belt seemed to depress the centre of her body, catching the light stuff of her white blouse like a clip. She wore a short black jacket with mother-of-pearl buttons and a ragged black boa. The ends of her tulle collaret had been carefully disordered and a big bunch of red flowers was pinned in her bosom stems upwards (*Two Gallants*, 53).

Here cheap evening wear (ragged black boa and big bunch of red flowers) contrasts with day wear (blue serge skirt and white blouse), creating a look that does not quite fit in day or night, church or street. Nor do the disparate pieces of her outfit come together around her body in any formal coherence. Rather, the pieces depress, catch and clip distinct body parts.

Neither formally coherent nor generically legible, this woman is impossible to price as an object of Exchange among man. Nor is she contrasted with other women in ways that might emphasize her relative value in such an Exchange market. Instead, she is aligned with an awkward doll, a farm animal. In this light, she seems more like a useful object than a desirable woman. In fact, it is precisely such use value that Corley and Lenehan appraise when they aim not get the girl but to get a gold coin through her. Both The slavery and the men are stripped humanness by this hidden motive, engaging in interdependent pimping and prostitution in ways that reduce everyone involved to hard, heartless objects.

Mr. Doran who was deceived by the housekeeper and her daughter and had to marry to her is the complete limited man of *The Boarding House*, the last story of adolescence. Doran who was a misfit in his youth had been a paralyzed man through his maturity. He cannot stand the thought of seduction in this situation.

At the same time Polly, the daughter of the housekeeper, is another prisoner whose personality was surrounded with her mother. She is a slim girl of nineteen, is about Eveline’s age, but with some differences. She has light soft hair and a small full mouth, an the habit of glancing upwards through eyes which were grey with a shade of green, giving her that oddly modified Madonna look. She also has, unlike poor Eveline a mother to guide her, the formidable Mrs. Mooney, properties of the boarding house, and utterly adept in that practice of dissimulation Polly is already picking up. Her mother, on the other hand is the representative of the materialistic and dominant female Irish.

Mr. Doran visits the priest and confesses his sin. When he was young he even told his friends that he did not believe in God, but now he leads a planned life. He finds Polly simple, she even cannot talk. He is aware of the fact that even his family will not accept Polly as his wife, but her mother is a dominant kind of woman. She had experienced every difficulty in life and virtue is very important for her. She cannot be deceived with money. Sometimes he thinks that he can marry Polly but at that moment he remembers the meal she prepares which draws him crazy.

Polly's father who was a butcher becomes an alcoholic. When her father in law dies she cares about nothing and divorced from her husband. Taking her children with her, she opens a boarding house where tourists stay, having lunch, dinner, and in the evening music.

2.3 The Level of Maturity

A Little Cloud is the first story of maturity. The world outside again is in Dublin in this story. But this time representative of the world outside are not the aliens, on the contrary it is Gallaher from Dublin, who is a journalist working abroad. His old friend Chandler cannot help envying him in spite of the fact that he believes his friend is a simple mind man.

Going home from the luxury restaurant he is not used to, Chandler who is fond of writing starts to read books but his son starts crying and he has to sleep him. His son screams but he cannot control the little baby. His wife who is outside at that time arrives home and takes the baby from his arms. Hi is embarrassed because of all that happened thinking that he cannot even be closer to his son. He also thinks that he is no more important for his wife as he was before.

Gallaher is the one who had been in Paris and is a journalist in London. He is a materialistic man who is accepting marriage only if he finds a woman with a lot of money.

Annie, his wife is one of the best women characters of the book, cares much about her husband, for example she is very happy when his husband had bought her a present. She did not get angry with her husband when he forgot to buy coffee. Moreover she gave the baby to her husband and went out to buy coffee herself. She is not the dream-girl half-seen in the half-light of *Araby*, nor Stephen's still more elusive and ethereal Mercedes; Annie is neither a broken-spirited Eveline nor a too coquettish Polly; and she is certainly not the Madonna some supererogatory readings would make of her. She is a pretty, sensible, active, natural home-body.

Chandler is jealous of Gallaher. He regrets being a married man. After he met his friend and turned back home he began to be another person. Everything began to draw him crazy, his son's tears, his wife' coolness. He even thinks of escaping, but he is not the kind of man, he cannot do it for being so much shy. He reads the poem of Byron. Before their meeting he was a sensible man. Only remembering the day he had bought a present for his wife could make him happy but now he is even thinking of leaving her.

This little fellow is a prodigious dreamer, wistfully imagining himself as perhaps a poet. That envisioning becomes a veil between him and the physical-human realities of Dublin through which he moves. The recurrent self-dramatization is not only heady enough to make him miss his turn toward Gallaher and Corless's, but later in the midst of his home life it continues to distract and even divide him. In the story's title many cloudy symbols have been descried. Some find Little Chandler resembles a cloud; others see the cloud passing over him or looming to pour down upon him. He is remorseful the reason of which is not obvious. Perhaps it is because he left the baby cry. Chandler may be the little cloud, blown here and there in reversals of mood under the force of circumstance. On the other hand, if Gallaher is the cloud which has overshadowed Chandler's day, then Chandler's emerging resistance to Gallaher's vulgarity and his stout rejoinder "if you find the girl," may show a development experience, preparing him for remorse as a decisive epiphany, through which he could lay steadier hold on chosen values. Between these views in their extremes, and however the title is read, there is middle ground for a receptive but less sharply defined view of Little Chandler's epiphany.

Joyce argues that British imperialism strips Irish men and women of individual agency, making them anonymous coins in an oppressive economy. Trapped in the confines of an exploited, impoverished Ireland, neither women nor men invest in their own power or feel a sense of self-worth that would enable them to form potentially liberating interpersonal alliances with one another.

Chandler and Annie in this story are a case in point. Robbed of their own sovereignty in the home and in the marketplace they are stuck in a n argument with each other. They are locked in an oppressed state, socio-economically and culturally disenfranchised subjects who constantly run the risk of being swindled. The blouse in the photo, then, serves as a reminder to Chandler that both he and his wife are captive like caged animals, who are enclosed in a frame of crumpled horn:

> A little lamp with a white china shade stood upon the table and its light fell over a photograph which was enclosed in a frame of crumpled horn. It was Annie's photograph. Little Chandler looked at it, pausing at the thin tight lips. She wore the pale blue summer blouse which he had brought her home as a present one Saturday. It had cost him ten and elevenpence; but what an agony of nervousness it had cost him! How he had suffered that day, waiting at the shop door until the shop was empty, standing at the counter and trying to appear at his ease while the girl piled ladies' blouses before him, paying at the desk and forgetting to take up the odd penny of his change, being called back by the cashier, and, finally, striving to hide his blushes as he left the shop by examining the parcel to see if it was securely tied. When he brought the blouse home Annie kissed him and said it was very pretty and stylish; but when she heard the price she threw the blouse on the table and said it was regular swindle to charge ten and eleven pence for that. At first she wanted to take it back but when she tried it on she was delighted with it, especially with the make of the sleeves, and kissed him and said he was very good to think of her (*A Little Cloud*, 80).

Counterparts follows *A Little Cloud* with some illuminating parallels and differences. Farrington too is a clerk, a copyist, also in a law office, and feels himself caught in his situation, but whereas *Little Chandler* is precise, punctilious, and neat, Farrington, a tall fellow and muscular, with heavy dirty eyes, is careless, gross, quarrelsome. He too compensates for his unrest by imaginings, but they are of a primitive order-of crushing the boss's skull, of getting drunk, of clearing out the whole Office single-handed, of rushing out to revel in violence. Chandler merely shouts at his crying child-in-arms in momentary impatience; Farrington beats his little boy, in a plain case of transferred aggression. As seen throughout, Farrington seems a totally brutalized man, capable of vanity but not of shame, much less remorse.

Counterparts, following *A Little Cloud,* expresses another unsuccessful life story. Farrington who hates his work is an alcoholic. He is always being warned by his boss for he neglects the details of his job:

> -Farrington? What is the meaning of this? Why have I always to complain of you? May I ask you why you haven't made a copy of that contract between ….
> -But Mr. Shelly said sir –
> -Mr. Shelly said , sir… Kindly attend to what I say and not to what Mr. Shelly says, sir. You have always some excuse or another for shirking work…. (*Counterparts*, 85).

His only success that day is the witty answer he gave to his boss, but because of it he has to make an excuse among everybody. He goes to a pub with the money he borrowed from one of his friends, feeling himself a bit relaxed. But he was beaten by a man in the pub at arm-wrestling. Then he returns home and beats his son after all that happened at work and in the pub. Chandler was isolated and calm, but Farrington, different from Chandler is a nervous, cruel man.

His wife is a little woman who beats his husband while he is awake but was beaten by him when he is drunk. There is a chronological order among the stories. In the previous story the family had just a child, but in this story there are five children.

Farrington was driven crazy for several reasons that day. First his boss made fun of him in front of everybody at the Office. Then he went to the pub in order to calm down which drove him even crazier, for he was beaten by a man. Moreover the woman he liked at the pub did not deal with him. After that he wanted to forget all these and went home but his wife was not at home, she is at the church. He is hungry but the meal is not prepared. His son was preparing the meal for his father but he was cruel enough to throw everything in the kitchen and started to beat him. He could only relax this way.

Clay is the third story of maturity. Maria, the main character of the story, is a kind old woman, but she is absent minded with no skills, too. She forgets the cake she bought, she forgets the song she sings (but she forgets the part of the song that is about love, which makes the situation realistic one). She sang 'I Dreamt that I Dwelt', and when she came to the second verse she sang again:

> I dreamt that Idwelt in marble halls
> With vassals and serfs at my side,
> And of all who assembled within those walls
> That I was the hope and the pride.
>
> I had riches too great to count, could boast
> Of a high ancestral name,
> But I also dreamt, which pleased me most,
> That you loved me still the same *(Clay*, 103).

The two brothers she brought up are not talking to each other any more. She cannot manage to make them come together. The children make fun of her. Alphy and Joe are not his brothers, but there is not a detail on this matter in the story. They may be her relatives, that is not specified but it is evident she is not of the Donnelly brothers' immediate family. This is in accordance to her status on the periphery of all the life she knows and has known. Evidently she had lived dependently with the Donnellys while Joe and Alphy were growing up, and had been their attentive nurse. When that home was broken up – probably by the mother's death and certainly after Joe and Alphy were grown - the boys had got her that position in the Dublin by Lamplight laundry, remembering which, she adds in her tactful little mind that she liked it.

In *Dubliners* Joyce's arrested characters are wonderfully each of their own kind, a type and yet fictionally alive, and Joyce is estimable as the painter of idiosyncrasies against a solid background of environment. Such portraiture suits Joyce's concept of Dublin's stagnant, static life. Even the arrivals at epiphanies – usually against the grain of unmodified surroundings – do not promise continuing personal growth, not in the boy of the first three stories, nor in Jimmy Doyle, Little Chandler, or Gabriel Conroy. The improbability of lasting reformation and the likehood of return to a closed cyclic pattern is the satirical point of "Grace." The ungallant Lenehan and Mr. Doran the incautiously amours boarder along with little old Maria, are in decline on a figured gradient; and other Dubliners – Lenehan's leader Corley, Henchy in the committee room, Gallaher at home and abroad, and the brute Farrington – have the awful consistency of the incorrigible. Perhaps with Eveline and Mr. Duffy, despite their differences in age, circumstance, and human qualities, and despite Joyce's different success in objectifying them, he has come to the logical ultimate of his depiction, in these Dubliners' arrival at nothing but a final total apathy. And still, even in its brevity, "Eveline" shows a more consistent evolving that can be assumed of Mr. Duffy.

A Painful Case, being one of the strongest stories of the book, is the last story of maturity. Joyce achieves to gives the message of the tragedy of loneliness with the word economy that is suitable for the personality of Mr. Duffy. He had lost the ability of loving people, who, once, had a good level of thinking and culture. He leaves the woman he was attracted by, after a long time, to loneliness. Only the shock of Mrs. Sinico's destruction enables him to see anything of his own paralysis, and then only partially and too late. He knows that there is no turning back. Young people in the park, where Mr. Duffy stands at night, are still merely furtive loves for him, though he despairs at his own loveless state, expressing spiritual paralysis, sterility, captivity (to be the prisoner of his own personality is given obviously).

Mr. Duffy is an abandon man without emotion. He works in a bank, a man listening to Mozart, reading Wordsworth. He himself writes as well. He refuses ordinary conversations and even ordinary carnal love. Therefore, despite his literary pretensions, he can never triumph. He was loved by someone for the first time in his life, whom he left to death. Now he is aware of his loneliness, he is alone and isn't taken seriously by anyone, any more. He has no aims, a person having strict rules and so much meticulous. He is an antisocial person. He does not even give money to the beggar he saw on the way home.

Mrs. Emily Sinico, who is 43, has been married with a captain for 22 years. Two years before her death she used to have bad habits, like alcohol. It has been 4 years since she last saw Mr. Duffy. She has a daughter, Marry.

2.4 The Level of Public Life

Ivy Day in the Commitee Room is the first story that reveals the realities of public life. Parnell is put at the background of the story, and daily politics and municipality elections are the major subjects of the story. There are professional politicians without any primitives and unskilful politicians who are trying to be pritimitivist, also priests who are dealing with politics. There are not much differences between the radicals and conservatives for they have brought up with the same culture, like the beers they drink. Being Irish, politics, nationalism are the subject matters of this story which examines the part of the public life. And the story ends with a kind but boring poem written for Parnell.

Hynes, who wrote the poem to Parnell, is among the ones who had been loyal to him. He does not collect votes for Tierney, for he supports the working class who are producing:

> ‘The working-man’, said Mr Hynes, ‘gets all kicks and no halfpence. But it’s labour produces everything. The working-man is not looking for fat jobs for his sons and nephews and cousins. The working-man is not going to drag the honour of Dublin in the mud to please a German monarch’ (*Ivy Day In The Committee Room*, 119).

Mr. Henchy, is another character in the story who is also trying to collect votes. He is not loyal to Parnell and believes that he must be forgotten for he is no more alive. He is a talkative person who enjoys gossiping. Colgan, is the member of working class. Henchy thinks that he is the man of Hynes. Peder Keon is a religious functionary who is dealing with politics. Mr. Crafton was the member of the conservative party, but became nationalist soon. He entered the room together with Mr. Lyons. They are trying to collect votes on behalf of Tierney.

Parnell was the leader who tried hard for freedom of Ireland but he was deceived later and left to death. After his death there was a sudden decrease in politics. It has been a century since Parnell’s death but the date in the story is the date of his death. That’s why he is the main subject of the day.

The next story examining the public life is *A Mother*. In this story simplicity of art in Dublin and authority of Irish archetype are examined together. Like many of the other stories nobody is virtuous than the others in this story. According to objective degrees it is probable to think that the mother in the story was deceived, but it is not possible to say that she was right. Mrs. Kearney, with her knowledge and experience, most of the time, teases with the people around, but sometimes becomes kind to the ones whom she may need for her aims. However, under this mask is a materialistic, double faced, cheap woman, like most of the others.

There are cultural poverty and artists who are not professional in the story. By the way, it is possible to see that Irish nationalism is satirized to a certain extend. The two opposite ideas; English imperialism and the movement to revive the national Gaelic language is an event that Joyce hated all his life. Because he could not understand the idea not to accept the language which was alive and accepted by everyone and to support the one which was not thoroughly represented. In this story all these matters and the language fashion was satirized too.

Mrs. Kearney is a nationalist who was educated in the nun's school (monastery), where she learned French, music, playing the piano. In fact she is a woman who is after her rights. She differs from Mrs. Mooney , whose life as boarding-house keeper was not easy, and who with such a lively daughter had to accomplish what she could, and promptly, and make it stick for Polly. Mrs. Kearney, on the other hand, is using a compliant husband and daughter in vain pursuit of her own superficial aims ingrained even before her marriage. Mrs. Mooney was the better mother , at least pragmatically. She had engineered an arrangement which Polly found an agreeable prospect, and while the two of them were hypocritical about it, they had proceeded in view of certain realities and in accord with each other, and had made something of a situation. Both *The Boarding House* and *A Mother* seems to portray mothers who fail in their role, but madam of the boarding house has no sense of having failed in her maternal role; rather she takes pride in bringing off the scheme, and indeed and according to her lights she has done right well by her daughter.

There is a thematic and narrative finality in the story which shows that Mrs. Kearney's power begins to suffer some erosion. Mr. Kearney's asking his wife to lower her voice and his noncommittal attitude thereafter suggests he had come along fearing the worst and now recognizes it. Kathleen's independently starting onto the stage with Mr. Bell to begin the concert while her mother is still demanding an added four shillings foreshadows Mrs. Kearney's imminent full-scale social failure. Later when Mr. Holohan appeals to Kathleen and her father, her looking down and moving the point of her new shoe suggests a neutrality bordering on aversion, while her thought that iy was not her fault marks an aloofness not unlike the beginning of alienation from her mother. Even the baritone who with his Money in hand would be at peace with men, will go so far say that Mrs. Kearney might have taken the artistes into consideration, and thereby in a sense excludes her from the professional world into which she would force entrance for her daughter. Even little Miss Beirne, as cited approvingly by Mr. O'Madden Burke, has decided despite her general trustfulness and enthusiasm that Mrs. Kearney should be paid nothing.

Kathleen, her daughter, was educated in monastery as well, has the similar abilities like her mother. Still Kathleen is no Eveline, nor will be a Maria, and her whole life will not necessarily be shadowed by this fact, since people will know that she knew - it was not her fault.

The last story dealing with the public level of the chronotope in *Dubliners* is *Grace*. Main subject of this story is religion, in deed corruption of the religion. It opens with the accident that happened in a pub. Mr. Kearnen who was drunk at the end of the night tried to walk slowly towards downstairs of the pub, could not control his steps and fell down. His friends decide to take him to the church in order to help him get rid of his sins. The kind of the pray in that period, when Christianity was a strong belief, brought the necessity to eat less food and to be far away from people for a while. The modern Catholic Church in order not to lose its members was not putting strict rules, which made the religion become even more corrupted. And the advices the priest give makes the belief concrete one because of his relation with materialistic subjects.

Mr. Kearnen has two children who work far from their home. He had been married for 25 years. Once he was at the top of his career, but now he leads a monotonous life similar to many people in Dublin.

Mrs. Kernan's situation on the other hand, is not quite desperate, nothing like that in the Farrington family, nor does she seem in danger of such extremity as befell Eveline's mother. Mrs. Kernan has adjusted herself to her portion of reality and has even accommodated her religion to a life with very few illusions left. She is not, like Eveline, stricken nor does Joyce make her pathetic, like Maria. Moreover, while she is not without device in her role, she has not become the tyrannical matriarch, like Mrs. Kearney. One of the least extreme of Joyce's characters, Mrs. Kernan warrants the attention he gives her as perhaps a more representative Dubliner, surviving vicissitudes but still a less than fortunate person, an done at least partially paralyzed, conditioned not only by Kernan's unreliability but by rigidities in the social order and the Church.

Mr. Power, a close friend of Mr. Kearnen, works at the Ireland's Emperial Police Office. He is younger than Kearnen and married as well as Kearnen. Before his marriage he was a Protestant, but later became Catholic, who does not have much knowledge about the church.

Mr. M'Coy is a tenor and his wife a soprano, still giving lessons. He had dealt with many jobs, civil servant, clerk and now a secretary.

Mr. Cunningham is above Mr. Power. He is intelligent and experienced for he had relations with many people. He is also married whose wife is a Catholic, but not so much religious. He is the brain of the small community, who manages all. He is very skilful in persuading people, but much of what he says is either wrong or absent.

Mr. Fogorty is a Groccer's. Much of what he says is true, but everybody cares what Cunningham says for he is skillful enough to make people accept his ideas.

Peder Purdon is the one who gives a speech to them at the Jesuits Church. The way he speaks is the good example of the corruption of the church for he talks in the way an accountant talks. The crowd he talks to is of businessmen. Jesuits are the educated community who gives speech to upper classes like businessman:

> He told his hearers that he was there that evening for no terrifying, no extravagant purpose; but as a man of the world speaking to his fellow-men. He came to speak to business men and he would speak to them in a business-like way. If he might use a metaphor, he said, he was their spiritual accountant, and he wished each and every one of his hearers to open his books, the books of his spiritual life, and see if they tallied accurately with conscience (*Grace*, 172).

Dublin is gregarious, yet in the stir the individual is essentially isolate. Dublin is humane in its immediate responses, yet it is also hypocritical, covering up its failings rather than naming and grappling with them. Bystanders attempt to aid the fallen, semiconscious Kernan, but no one knows who he is. Two gentlemen had been with him, but no one can say who they were or where they are now. The constable wants first things first, the facts he made ready to write in his notebook, but a well meaning young man in a cycling suit sees the injured man's need at the moment, washes the blood from his mouth, and gives him brandy, which brings him to.

The Dead is taken seriously as the epilogue of the book by Joyce. It is the last story of *Dubliners* which is the longest and the most complex one both thematically and structurally. It unites all the themes and symbols previously used in other stories. The main character of the story, Gabriel Conroy, is an Irish who is not an accomplished human being. He is a weak character, not self confident, and he cannot talk fluently enough most of the time. On the other hand, he is the one who is different from many of the characters in *Dubliners*, for he is sensitive and not selfish. It is possible to say that he is the one who has much more human qualities than any of Joyce's characters in this book.

In many ways Gabriel Conroy is portraying Joyce: a university teacher, a man of letters, critical of Irish provincialism, sensitive to its frustrations: "O, to tell the truth (…) I'm sick of my own country, sick of it!"(Goldberg, 1962: 41). Gabriel Conroy is what Joyce might have become, had he remained in Ireland. The Morkan sisters, Gabriel’s aunt Kate and Aunt Julia, spinster music teachers, seem based on two of Joyce’s maternal great- aunts, who did conduct the Misses Flynn school, at 15 Usher’s Island. Joyce’s great grandfather Flynn did own a starch mill in Back Lane, did all his daughters trained in music; then at the Misses Flynn school, which two of them conducted, their niece Mary Jane Murray, Joyce’s mother, received lessons in piano and voice, dancing and politeness. To that same dark, gaunt house and the houses on Usher’s Island are still that the Joyce would go each year for the party given by Flynn aunts, and Joyce’s father would carve the goose and of course make a fulsome speech. This is a similar detail in *The Dead*. Also Kathleen Sheehy has provided a model for Miss Ivors as the ardent nationalist. Joyce himself, like Gabriel Conroy, did write reviews for the Daily Express, a moderate paper inclined toward toleration between Catholics and Protestants. Another similarity is that Gabriel’s mother opposed his marriage to Gretta just like Joyce’s parental grandmother’s refusal to his marriage to Nora. Gabriel’s eyes wander to the pictures above the piano, including one of the two murdered princes in the Tower, done in red, blue and brown wools by Aunt Julia. Gabriel recalls similar handiwork, a waistcoat with little foxes’ head upon it his mother had made him as a birthday present. Joyce inherited such a waistcoat from his father.

Also certain events in Nora’s life are similar to that of Gretta’s. In her girlhood, in Galway, Nora was very fond of a young man named Michael Bodkin, who was her great admirer and died very young. When he knew Nora was to go to Dublin, he got up from his sickbed to sign a farewell to her outside her window, and in a rainy weather, and then word came soon after to Nora in Dublin that he was dead. In the story it is not told that the young lover sang at Gretta’s window, but that he did come in the rain, though ill.

The action takes place in the evening so it is dark in most of the previous stories but here in this story it is winter and everywhere it is possible to see snow. Through the book there are many examples of the kind of people who are living dead, but in *The Dead* there are people who had already died and they are of major importance. Michael Furrey is also the subject matter of the day, who had died long before that party day. But he managed to do something which none of the *Dubliners* characters did: he died for the one he loved.

Gabriel, who is the most sensitive of all, is also dominated and surrounded by the same religious, nationalist, traditional and conservative senses. He is sick of his own country like Joyce. His sickness is partly that he desires for Europe, where there are more vital possibilities. He feels himself different from the others for his education makes him superior to others. In his aunts' annual party, where he is the favourite and admired character, he feels also frustrated.

When Gabriel sees his wife on the stairs, suddenly he desires her. He wanted to be alone with her. When he learned the truth about her mood he understood that it was not for him, but for the boy who loved his wife long ago and died because of her. "I think he died for me," (*The Dead*, 217) she answered. At this answer Gabriel who was at the top of his desires and was about to triumph, felt so weak that he did not know how to respond for a while. Suddenly he was so ashamed and felt himself like the Dubliners, who are ignorant and foolish, drunkards, moral paralytics, mere gibbering the ghosts of the past:

The snow is the story. At the beginning, the snow is the cold and even hostile force of nature, humanly indifferent, enclosing the warm conviviality of the Misses Morkan's party. But just as the human action in which Gabriel is involved develops in the pattern of the plot of Reversal, his situation at the end being the opposite of its beginning, so the snow reverses its meaning, in a kind of rhetorical dialectic: from naturalistic coldness it develops into a symbol of warmth, of expanded consciousness; it stands for Gabriel's escape from his own ego into the larger world of humanity, including all the leaving and the dead. The snow no longer represents to him purity. As he looks out of the window, watching the snow, it seems to fall "like the descent of their last end, upon all living and the dead" (*The Dead*, 220).

Gabriel and Gretta Conroy in *The Dead* are also stuck in a dynamic of frosty miscommunication just like Chandler and Annie in *A Little Cloud*.

Like Chandler, Gabriel experiences an urge to escape from such an incapacitating state. As he lies down beside his wife and hears the snow falling faintly he notes that the time had come for him to set out on his journey westward. However, unlike Chandler, Gabriel does not seem to want to leave his wife for some abstract embodiment of otherness. Rather after hearing the story of his wife's past, he sees a certain otherness within her: "he thought of how she who lay beside him had locked in her heart for so many years that image of her lover's eyes when he had told her that he did not wish to live" (*The Dead*, 219). Generous tears fill Gabriel's eyes and he realizes he has never felt like that himself towards any woman. Although such a realization compels him to think of going west toward his own adventure, it does not seem to make him want to go there without his wife. Nor does it make him objectify and distance himself from her. On the contrary, Gabriel identifies with his wife intimately, even as he realizes he can neither master nor possess her.

Gabriel has problems with women: Lily, his mother, Miss Ivors, and of course, Gretta. Both Gretta and Miss Ivors are more comfortable with themselves than Gabriel and more integrated than he is; they have a healthy self-regard and positive egotism. But Gabriel is made uncomfortable by their very coherence. Women become mirrors by which he sees himself; they penetrate his fantasy of self-importance, and intrude other, different, libido, shadows. When he thinks of Miss Ivors as one of the serious and hyper educated generation, it is the epithet serious he had used for his mother. A shadow passed over his face as he remembered her sullen opposition to his marriage. These recurring shadows and shades are the visual metaphors for inevitable death and the obsessions, memories fixations that enclose him in a coffin of his own making- a coffin which he, like the monk, rests in.

Gabriel needs to be the centre of attention, the object of the gazes of others. He is realized by the knowledge that he is the part of the perception of others, and seeks fulfilment and completion in the opinion of others. Yet, paradoxically, he is uncomfortable with himself and dislikes being the focus; as if he were claustrophobic, he longs to be outside, elsewhere and beyond: "How cool it must be outside! How pleasant it would be walk out alone, first along by the river and then through the park! The snow would be lying on the branches of the trees and forming a bright cap on the top of the Wellington Monument. How much more pleasant it would be there than at the supper-table!" (*The Dead*, 189). Because he is uncomfortable he continually imagines another world-a kind of psychic utopia-outside, for he desperately needs to be elsewhere. Insecure and anxious, he creates a reductive version of another place, a kind of imaginative journey away from the plain he feels. When he is anxious he engages in repression and transference; he feels others looking at him: People, perhaps, were standing in the snow on the quay outside, gazing up at the lighted windows and listening to the waltz music. The air was pure there. In the distance lay the park where the trees were weighted with snow. The Wellington Monument wore a gleaming cap of snow that flashed westward over the white field of Fifteen Acres. Joyce shows that for Gabriel the snow becomes an image of escape and distance and the west is associated with the primitive and spontaneous.

CHAPTER THREE

THE CHRONOTOPE AS EXPRESSION OF SOCIAL LIFE IN *DUBLINERS*

3.1 The Level of Childhood

Dubliners, Joyce's only major work begun in Ireland, one is struck by how far its narrative and stylistic methods justifying treating the title as a pun (*Dubliners* as doubliner as dyyoublonger), indexing the social topography of its world. At the narrative level, Joyce carefully situates almost every participant at the crux of a double-divisive interpellation, embodied in clashing authorities of various types: commanding figures, prevalent discourses, social institutions and customs, received ideas.

As the volume progresses, the conflicts attendant to the metrocolonial estate rise to the surface. In *An Encounter*, Roman history occupies a central place in the school curriculum, a privilege it enjoys by reason of the Roman Empire being an antitype of both the spiritual empire of Roman Catholicism and the temporal empire of Great Britain. In *Araby*, the boy finds himself solicited by an ostensibly native species of chivalric romanticism, attached to the aptly named Mangan's sister, and by the English-accented, orientalising and commodified romanticism of the bazaar.

In *Two Gallants*, Lenehan enacts a more vulgar brand of the same ambivalence, responding both to a feminized harp, a symbol of downtrodden Ireland, and to the venal, predatory cynicism of Corley, the English-identified police informer, whose latest female victim represents an analogous symbol of her country. Little Chandler's envious identification with the cosmopolitan brio of his expatriate "orange" friend, Gallaher, confounds his phantasmatic identification with the delicate, spiritualized languor of the Celtic Twilight bard. In the stories of public life, what we might call the characters "Dublinscription" materializes in institutional presences and official ideologies: the national self-respect interred with Parnell versus the imported capital promised by "King Eddie" in *Ivy Day*: the patriotic call to Irish art versus the stereotypically British contractual legalism in *A Mother*, grace as divine mystery versus grace as respectability in *Grace*.

The boy in *The Sisters*, is not a son but a nephew. He lives with his aunt and uncle:

> Society repeats the parental, by its prescriptive fostering, with a larger and looser but more persistent entanglement, through its institutions beyond the family - the school, the city and state, employment, the church, and all the mores that expediently close up any gaps in the net (Beck, 2002: 47).

External environment and its paralysis crush individual romantic sensibilities, encouraging even the more sensitive Irish children to accept and internalize paralysis: “For the sensitive and the imaginative, the exotic Other is an alternative escape into the regions of the uncanny, the mysterious, the imagination” (Cheng, 1995: 80).

One way into this outer world is the language, which we come across when the young narrator in *The Sisters* intuits in his nightly intonation. For example the exotic sounding words like simony, gnomon, paralysis, which sounds attractive, mysterious, because unknown, and fearful: “But now it sounded to me like the name of some maleficent and sinful being. It filled me with fear, and yet I longed to be nearer to it and look upon its deadly work” (*The Sisters*, 7).

When Father Flynn died, the boy’s window of escape into the irrational outer world seemed gone, because he was the one, who provided for the boy an outlet from the drabness of his daily life through the incantatory mystery of words and rituals. For example he was telling stories about the catacombs, the complex and mysterious, rituals of the church, the sacredness of the Eucharist, and so on. Now only through dreams and visionary it is possible to open this window again. “I tried to remember what had happened afterwards in the dream. I remembered that I had noticed long velvet curtains and a swinging lamp of antique fashion. I felt that I had been very far away, in some land where the customs were strange – in Persia, I thought” (*The Sisters*, 11).

In this story east is the place to escape, it is a place to find liberation for it is somewhere out Dublin where individual soul is enclosed in an Irish labyrinth.

The boy in this story is mixed. He desired exotic world of Father Flynn, The East, but the east was taken into consideration by culture, as world of corruption and perversion. He was also told by his elders that there was something queer and uncanny about him. All these resulted in the boy's dream soon. Father Flynn, in his dream, was a bit queer. There was spittle on his lips while he was trying to confess something, maybe that broken chalice. A disease seemed to hang around the priest, he looked like a mad person. The boy was influenced by what he heard about the priest. He had heard that they found Father Flynn, in madness, sitting in the dark in his confession box, wide awake and laughing to himself.

An Encounter is on the other hand represents the lives of little children at play, in school and looking for an adventure along the way.

Again in this story there is a parental figure for one of the children, for the narrator. When the three friends decide to run away from school they perceive that they have to have a reason for this and decide to write a note to their school that expresses their excuse for not going to school that day. The one who was going to write an excuse for Mahony was his sister and Leo Dillon told his brother to say that he was ill, as they were in the same school. This proves the separateness of the little child.

The young narrator is the first of Joyce's characters, who, like Joyce himself wants to escape from the paralysis of the Irish labyrinth to a foreign land: "I wanted real adventures to happen to myself. But real adventures, I reflected do not happen to people who remain at home; they must be sought abroad" (*An Encounter*, 18).

Joe Dilon is the one who told the narrator and his friends stories about Wild West in his back garden. He had a little library where there were popular boy's magazines from the escapist literature (*The Union Jack*, *The Halfpenny Marvel*, *Pluck*). He had a spirit of unruliness, the spirit of anarchy.

It is possible to see unruliness in many of Joyce's books. His language itself is anarchist, which is not obvious only in *Finnegans Wake*, but in all his fiction. His works reflect that spirit wholly.

Reading, imagination, and the spirit of unruliness result in a desire to escape. But there is always a reason to break their wish come true. For example their teacher Father Butler discovering them reading Wild West stories says that it is nothing but rubbish and advices them to read their own Roman History.

The children who are searching for adventure, go to docks and look at the sea and the big ships – both of which repeatedly in *Dubliners*", evoke the potential of escape into an alien world:

> Mahony said it would be right skit to run away to see on one of those big ships and even I, looking at the high masts, saw, or imagined, the geography which had been scantily dosed to me at school gradually taking substance under my eyes. School and home seemed to recede from us and their influences upon us seemed to wane (*An Encounter*, 21).

But it is not possible even to experience an adventure, in Dublin, because it is dangerous and frightening for children. For example in this story the adventure becomes the encounter with perversion. The perverse they encountered along the way, was a man with green eyes and green clothes. Green is the symbol of Irish nationalism. And this man is a figure for Irish adulthood, perverting the rambunctious fancy and imagination of youth into decadence and paralysis.

In the first story *The Sisters* the window of escape into other world is evil, it is the cause of disease, corruption, but in this story it is over action.

The boy who is afraid of the perverse man looks everywhere to find his friend because he feels a remorse inside. This adventure, in fact this encounter is the first signal for the boy which shows that this is the first step towards becoming the adult Irishman. This detail is repeatedly given in the stories in *Dubliners*.

Araby, the third and the last story of childhood, begins with the information that "North Richmond Street, being blind, was a quiet street… The other houses of the street… gazed at one another with brown imperturbable faces" (*Araby*, 27). They are the same brown houses described in *Stephen Hero*. This is also the paralysis of Joyce's own childhood, because in 1894 Joyce and his family were living at 17 Richmond Street North, which is the same house described in *Araby*.

The bazaar described in the story is another real event of Joyce's childhood:

> During May 14 to May 19 of that year, the Araby Bazaar came to Dublin (…) The event had been advertised by a large commercial poster announcing "Araby in Dublin" (in large, exotic lettering) as a "Grand Oriental Fete". The poster pictures an Arab riding a camel, lists the entrance fee as one shilling, and mentions the Jervis Street Hospital. This is the bazaar referred to in Joyce's story (Cheng, 1995: 88).

The boy in this story also likes reading, especially books of romance and adventure. He is a romantic, sensitive boy, who fell in love with one of his friend's sister. She asked him whether he went to Araby or not which is the first conversation between them. She added that see would like to go there for she thought that it was a splendid bazaar. After this conversation he began to think her everywhere, at home, at school.

As with the boy's dream of Persia in *The Sisters*, Araby in this story is a place associated with the exotic, mysterious East, again somewhere far away from Dublin. There was a popular song at the time, which is thought to be the reason of Joyce's choosing this name for the story as a title.

> I'll sing thee songs of Araby,
> And tales of far Cashmere,
> Wild tales to cheat thee of a sigh,
> Or charm thee to a tear… (Cheng, 1995: 91).

The child's journey to Araby is in fact an escape from Irish paralysis to Oriental Other. He also wants this journey to escape from his uncle, who is an unpleasant, selfish, drunk (like so many father figures in Joyce's texts), a figure for the paralysis. He returned home late that night which made his desire for escape even stronger. Because the boy needed Money in order to go that bazaar, and he had told this to his aunt the night before. But the selfish uncle, who did not care about the boy's wish came home late which caused him be late for the bazaar.

He was disappointed at the bazaar because of several reasons: drab conversations between the shopkeepers, its cheap commercialism. All these faded the desire he had constructed in his mind, and his adoration to Mangan's sister became nonsense.

Araby is an obvious sign that shows Ireland itself was corrupted, because political and economic imperialism is controlling it.

And this is the poem that is an unquoted one in the story, The Arab's Farewell to His Steed. Joyce used this poem in this story because the way the Arab felt when his horse was sold to a stranger for money, reminded him of the event Ireland as Dark Rosaleen prostituted to the English. *Dark Rosaleen* is the poem written by James Clarence Mangan (also the name of the boy in the story, whose sister attracted the narrator) who is a favourite of Joyce. It is about a young girl who figures for Ireland herself. It is also a traditional name for Ireland:

> "My beautiful, my beautiful! That standeth meekly by,
> With thy proudly arched and glossy neck, and dark and fiery eye!
>
> Fret not to roam the desert now with all thy winged speed;
> I may not mount on thee again! – thou'rt sold, my Arab steed!
>
> The stranger hath thy bridle-rein, thy master hath his gold;
> Fleet-limbed and beautiful, farewell! – thou'rt sold, my steed thou'rt sold!"
> (Cheng, 1995: 99)

The Church as a factor in Joyce's conception of Dublin life comes into *Araby* only is incidental influence, but it is felt. The Christian Brothers School looses its boys into otherwise "quiet" North Richmond Street. The aunt hoped, with sound denominational antipathy, that the bazaar "was not some Freemason affair." Consciousness of the clergy's prestige and virtue may be seen with the recollection that the "former tenant" was a priest, who had died there "in the back drawing-room", and with the separately added detail that he had been “a very charitable priest”, who “had left all his money to institutions and the furniture of his house to his sister”.

Most tellingly, *Araby* shows a young Dubliner’s mind pervaded by ecclesiastical imagery. In those exultant days when everything was made to serve love and even the street noises converged in a single sensation of life for him, this realization seemed a chalice that he bore safely through a throng of foes. To his ears the shop boys by the barrels of pigs cheeks proclaimed their wares in shrill litanies, the girl’s name sprang to his lips in strange prayers and praises and he wondered how he could tell her of his confused adoration. The Church’s control does come into the story at one point, through the austere practice which stands between the girl and Araby; she would love to go to the splendid bazaar but cannot because there would be a retreat that week in her convent.

3.2. The Level of Adolescence

Eveline is the first story of the first step to adolescence in *Dubliners*. Eveline, the adolescent girl in the story, like the boy in *Araby*, lives in one of those little brown houses of Dublin – the centre of paralysis - according to Joyce. Similar to those little boys in the previous stories of childhood Eveline wants to escape too. Like them she desires the mysterious Other, which reminds her of freedom. Here that Other is Buenos Ayres, the city, in contrast to Dublin, has good air and liberation. Her wishes will come true only if she accepts the possibility of running off the sea on a ship with Frank, the man she loves.

There is desire for escape in most of Joyce’s stories in *Dubliners*, but this desire is given with different tools in each story. For example in the stories of childhood it was given with books, words and language, but in this story it is given through music. *The Bohemian Girl*, which was a popular musical of the time, was the sign of a new life. Frank brought her to see this musical. Another example is the music she heard in the night her mother died, when his father ordered the organ player away. He was playing a melancholic Italian song, Mediterranean site, where Joyce himself had escaped.

Again in this story there is the father figure who suppresses the unruliness spirit, Eveline's spirit, which makes her seek for escape to unknown.

> She was about to explore another life with Frank. Frank was very kind, manly, open-hearted… He took her to see The Bohemian Girl and she felt elated as she sat in an uncostumed part of the theatre with him. He was awfully fond of music and sang a little. People knew that they were courting, and when he sang about the lass that loves a sailor, she always felt pleasantly confused. He used to call her, Poppens out of fun. First of all it had been excitement for her to have a fellow and then she had begun to like him (*Eveline*, 36).

North Wall, next to all ships, is the scene of many migrations (including Joyce and Nora). It is the place where many indecisive people have to choose exile or escape from Dublin for a better life. But Eveline who is one of the luckiest characters from *Dubliners*, because was given the chance to escape, could not take the risk, for she was not adventurous and bohemian enough. Instead, she condemned herself to the cell of the little Brown house like her mother.

After the Race, the second story of adolescence, is about a race, but it is also a race between races. Before writing the story Joyce had interviewed for Irish Times in 1903, a French driver named Henry Fournier. He was preparing for the second James Gordon Benett Cup race. He was also one of the best drivers of the time who served as the model for the character of Segouin in *After the Race*.

This is a story about foreigners who come to Ireland to take its Money and then leave. The following interview proves it good enough:

> (Joyce): "Will you remain any time in Ireland?"
> (Fournier): "After the race?"
> (Joyce): "Yes."
> (Fournier): I'm afraid not…" (Cheng, 1995: 104).

The story begins with Irish crowds watching the race: "The cars came scudding in towards Dublin, through this channel of poverty and inaction the Continent sped its wealth and industry" (*After the Race*, 40). There is a sharp irony and contrast in this sentence; in one hand inaction of Dublin, on the other hand speed and motion of the

Continent. At the level of socio-economics, the poverty of Ireland is contrasted to the wealth and industry of the Continent. Different from the previous stories we examined, in this story there is a wealthy Irish family, so there is a social process of education and cultural formation, because the father sent his son to England for education. After that he sent his son, Jimmy to Dublin University, which was the Protestant University of Dublin. Then he was sent to Cambridge to learn a little life, where he met Segouin and Routh.

Social formation and conception of politics are present in this story ,for example, schools like Cambridge and their colonial imitators (like Trinity), the cultural institutions of sports (such as racing), of gambling (such as card games), and of social gatherings (such as dinner parties)

The dinner party given by Segouin is the political arena. Jimmy's father is interested in his son's friends, (consisting of two Frenchmen, a Hungarian, and an Englishman), who draws a Picture of wealthy and cosmopolitan crowd. They talked about Mr. Doyle's (Jimmy's father) financial resources, about motor business, politics at the dinner party, but the aim was to exploit Mr. Doyle's Money. That is the reason why they tolerated Jimmy:

> Gramsci has made the useful analytic distinction between social and political society in which the former is made up of voluntary (or at least rational and noncoercive) affiliations like schools, families, and unions, the latter of state institutions (the army, the police, the central bureaucracy) whose role in the polity is direct domination. Culture, of course, is to be found operating within civil society, where the influence of ideas, of institutions, and of other persons works not through domination but by what Gramsci calls consent. In any society not totalitarian, then, certain cultural forms predominate over others, just as certain ideas are more influential than others; the form of this cultural leadership is what Gramsci has identified as hegemony (Cheng, 1995: 110).

In *Araby* the boy discovers how romance and gallantry have been corrupted and how the country was sold to England and to Mommon, that is to the foreign oppressor and to the economic power by which it rules and exploits. In *After the Race*, it is Jimmy's father who sold his son to the commercial values of the oppressor.

Whereas *After the Race* illustrates the transmission of debased hegemonic values through civil society (schools, family, and cultural institutions like literature, sports and gambling), *Two Gallants* illustrates how the political society of state unions (the army, the police the central bureaucracy) transmits its militaristic values of aggressive conquest to the behaviour of those it rules.

The conquest in this story is in two ways: individual and nations, the former being sexual conquest and the latter imperial.

The two gallants in this story are Lenehan, who is thirty-one years old, weary, jobless, and single man, armed with a vast stock of stories, limericks, and riddles and Corley, who is less gallant than Lenehan, but rude and crude, focused on sexual conquest. He was the son of a police inspector, that's why was often walking with policemen. He has also macho aggressiveness, brutishly militaristic air and conqueror's attitude because of his police connections. Dublin Castle was the place where the police were very much in evidence for they were the representatives of the coercive power of the English colonial State. Dublin was the most heavily policed city in the United Kingdom and the both Dublin Metropolitan Police (DMP) and the Royal Irish Constabulary (RIC), who patrolled the rest of Ireland, were administered from the central site of Dublin Castle.

The prostitution of Ireland, its role as a slavery, is present in the story with the symbol of harp being plucked at heedlessly by a street harpist:

> His harp too, heedless that her covering had fallen about her knees, seemed weary alike of the eyes of strangers and of her master's hands. One hand played in the bass the melody of Silent, O Moyle, while the other hand carried in the treble (Cheng, 1995: 114).

The harp symbolizes the Irish music and art. I t was an important cultural element in the Celtic Revival. It is also a traditional element of Ireland's glorious past, which also symbolises the inevitable emblems of Ireland, its population, religion and art:

> Yet still in her darkness doth Erin lie sleeping,
> Still doth the pure light its dawning delay.
> When will that day-star,mildly springing,
> Warm our isle with peace and love?
> When will heaven, its sweet bell ringing,
> Call my spirit to the fields above? (Cheng, 1995: 115).

This is the song of Thomas Moore, also a favourite of Joyce, which is being player on the harp that night. It records the plight of Fionnuala, the daughter of Lir, transformed into a swan. It also embodies the plight of Ireland herself.

There are the symbols of British domination and Irish prostitution in the story: the coin, harp and the slavery. The gold coin was given to Corley by the servant girl he used for his sexual aims. Probably it did not belong to her and she might have stolen it from her employer. Finally *Two Gallants* is the story of conjunction of sexual and imperial politics.

3.3 The Level of Maturity

A Little Cloud and *Counterparts* are stories about bullies and victims. Both of these Dubliners stories dramatize and symptomatize such dynamics and dilemmas, represented here at the levels of both social formation and individual psychology even pathology.

Like the way the Englishman in *After the Race* defeats Jimmy, the Dubliner in *A Little Cloud*, the Dubliner who lived in London, came to Dublin for holiday and told his old friend the stories he told him about Europeans and their life.

In fact, these old friends are not much different from each other, but the way Gallaher (who became a brilliant figure of London Press) behaves and speaks is like that of a metropolitan man, different from Chandler, the limited Dubliner.

Joyce constituted the marks of the male Dubliner’s paralysis in this story. Thus Gallaher seems to have the same masculine rapaciousness and racism as Corley in *Two Gallants*: “I mean to marry money. She will have a good fat account at the bank or she won’t do form e… There are hundreds – what am I saying? – thousands of rich Germans and Jews, rotten with money, that’d only be too glad…” (*Two Gallants*, 79). Chandler envies and wishes to be like Gallaher, but it is too late for he is married and has a child.

After the Race, *A Little Cloud* and *Counterparts* are the stories of radical competition between national ethnicities, and, hegemonically, at other levels of social contestations between both subaltern groups and individuals.

In *The Boarding House*, the last story of adolescence, Mr. Doran is in an opposite state and mood. He is more particularly another of Joyce’s Dubliners who has had his fling and got caught and must pay up. Any strand of pathos in his characterization comes by the trait he shares with some figures in others of the stories, a kind of timidity; and it is in the conditioning of this characteristic that environmental influence has entered- Catholic, mercantile, ostensibly conforming, gossipy Dublin. Mr. Doran on the previous evening had confessed his fornication, and still suffers from the way his confessor had drawn out every ridiculous detail of the affair. There had been another confession too on that Saturday night, Polly’s to her mother, and now the maid has brought word that the missus wanted to see him in the parlour. Caught between the Church and the Mother Money, he had only two choices, to marry the girl or run away.

Despite his indiscretion he is a reputable young man of thirty-four or five, and with years of service in a great Catholic wine-merchant’s office, too well settled to skip, as saving instinct prompts, or, on the other hand, to scandalize his employer by attempting to brazen it out in this small city where everyone knows everyone else’s business. Then besides his normal masculine distaste for the confinement and responsibilities of marriage, he has become disenchanted with the girl herself; admittedly she was a little vulgar, his friends would talk laughingly of the matter, and his own family would look down at her, with her disreputable father, and because of a certain fame Mrs. Mooney’s establishment was beginning to get.

The stern presences hedge him in his confessor, his respectable employer, the forceful mother, and Polly's brother with his thick bulldog face and thick short arms and coldly regarding eye. Finally, Polly has clung to him weeping and said she would put an end to herself. In other words, Mr. Doran's unhappy situation is classic and complete, and so the tale quite properly is not so much of his doom but of how it was brought about.

Although the narrative line follows the irregularly mounting graph of Farrington's rage, *Counterparts* is not more psychological than sociological. According to Joyce, "if many husbands are brutal, the atmosphere in which they live is brutal" (Beck, 1969: 11). The reference implicating Farrington must pertain to the atmosphere of his life in Office and pubs, since any outright brutality in his home is what he brings there.

That Farrington himself is inexcusable does not obviate the element of privileged bullying in this employer's relations with a dependent clerk, it is to be stressed by its differentiated but still paralleled counterpart in Farrington's bullying his son. That conclusion shockingly illustrates how the innocent can fall victim to those who have been brutalized by environment. Sociologically this short and simple anal is one of Joyce's most widely implicative stories. But in contrast to some naturalistic treatments of such a concept, with Farrington it does not falsify a total social reality by sentimentalizing and thus denaturing the underdog; indeed, it still implies his primary responsibility.

Mr. Alleyne, Farrington's boss in *Counterparts*, is the one who victimizes the helpless Farrington. The reason why hiss boss victimized him is because of his hearing that Farrington was mimicking his North of Ireland accent to amuse Mr. Higgins and Miss Parker. That accent also connect this story to *Araby*, *Two Gallants*, and *After the Race*, because Farrington is the slave of his boss because of financial and occupational problems, which is the repeated Joycean motif of Irish economic prostitution to England in all these stories. For example, Araby bazaar with its English accents and cons, in *Araby*, the Irish prostitution to England in *Two Gallants* and Jimmy Doyle's card game with the Englishman Route in *After the Race* symbolizes this aspect.

Mr. Alleyne, like Ignatius Gallaher, imitates the colonialist superiority. The condition of colonial victimizing reveals Farrington in several ways. First, the desire for drink: "The dark damp night was coming and he longed to spend it in the bars, drinking with his friends amid the glare of gas and the clatter of glasses" (*Counterparts*, 87). Secondly, women and money which he desired now more than anything else:

> Miss Delacour was a middle-aged woman of Jewish appearence. Mr. Alleyne was said to be sweet on her or on her money (…) She was sitting beside his desk now in an aroma of perfumes, smoothing the handle of her umbrella and nodding the great black feather in her hat (*Counterparts*, 87).

This sentence also reveals his desire for escape, because the perfume is associated with the exotic and mysterious world. Another point that shows his paralysis is the wish to get rid of the idea that he was victimized by his boss, because neither the woman nor the drink could help him forget event that happened in the afternoon (his boss warned and made fun of him in the Office, in front of everybody). He longed to execrate aloud, to bring his fist down on something violently:

> He felt strong enough to clear out the whole office single-handed. His body ached to do something, to rush out and revel in violence. All the indignities of his life enraged him (…) He felt savage and thirsty and revengeful, annoyed with himself and with everyone else (*Counterparts*, 88).

He drank more and more and everything became worse than it was before. He could not attract the lady, then, he was beaten by Weathers at an arm-wrestling match at the pub and had to apologise for mimicking his boss all of which caused a domestic violence: He went home and beat his own son. In the case of Farrington, having been beaten in every arena that night the only place where his ego could feel somehow superior was at home.

3.4 The Level of Public Life

James Joyce hated institutions and his fiction explored and undermined the institutions of colonialism, nationalism, and gender politics, among others. Specifically, in his fiction Joyce connects women to interior spaces and to the interior monologue. Men are associated with the external spaces of the city while women are implicated with the internal domestic spaces of the home.

In Joyce's early works, women are frequently described as finding the city to be alien and perilous, but by the time of *Ulysses* the obvious necessity of women's presence in the public spaces has effected their descriptions, which mostly become less charged. In *Dubliners* the appearance of women in the masculine domain of public spaces usually signals that there is something wrong with the situation.

Thus Maria in *Clay* works surrounded by Protestant former prostitutes in a commercial establishment, and then is flustered on the streetcar because she has no real home of her own. Actually Maria seems less at home there with Joe and his family than in her Dublin by Lamplight situation. In the midst of domestic life the single outsider seems the more isolated; at the laundry Maria has her place and a kind of standing as well. Even so, there too she is a stranger; and much of the attention she receives is occasioned, ironically, by the fact that she does not really belong. Not only is she a Catholic in a place under Protestant direction; this modest and spinster, indubitably virginal, works among inmates of a home for the reformation and rehabilitation of prostitutes. The slavery in *Two Gallants* returns to her household from an evening out with Corley, who presumably then encourages her to steal Money from her employers. The women, like the others later in Ulysses, are depicted as working outside the home because of economic necessity. There is a dearth of men who can and do act as sober, financially responsible civic mediators for their womenfolk.

Being outdoors, in the masculine domain of public spaces, is a situation that is fraught with the peril for women and children in Dubliners. For instance, when the boy in *Araby* accompanies his aunt on Saturday evenings to the market they are described as walking through the flaring streets, jostled by drunken men and bargaining women, amid the curses of both labourers, the shrill litanies of shop-boys and the nasal chanting of the street singers.

Similarly when Eveline manages to wheedle from her abusive, alcoholic father part of her own wages, which she earns as a salesclerk, she must elbow through crowds, holding her black leather purse tightly in her hand in order to buy provisions for her younger siblings, on a tense, rushed shopping trip. The two young boys playing hooky from school in *An Encounter* run into a queer old josser with bottle green eyes who is sexually excited by thoughts of flagellating boys and who thus does not represent the precise sort of wild adventure they were looking for. For women and young boys in Dubliners, the commercial city can be an uncomfortable, threatening space to be in.

Like a one-act play, *Ivy Day* has complete unity of time and place. Both are important, for this is the anniversary of Parnell's death, the sixth of October and the scene is an ill-lit, inadequately heated room used as base by an odd lot of needy hangers-on canvassing in a municipal election, besides others who stray in and out. The time is the latter part of an inclement day, a meagre fire is burning low in the committee room in Wicklow Street.

Ivy Day in the Committee Room, is a study of post-Parnellite, shonnen politics. On this day October 6, the anniversary of Parnell's death, this particular committee room finds a gathering of canvassers for a local Dublin election. Their candidates are Colgan, a bricklayer, representing the radical United Irish League, and Richard J. Tierney, P.L.G., the representative of the more moderate Nationalists, the Parliamentary Party. The conservatives (Unionists), a minority party with English allegiances, have apparently thrown their backing to the Nationalist candidate rather than to the more radical Colgan.

In this story the Nationalist zeal once focused under Parnell's leadership, has been replaced in Irish citizens by a prostituted politics. It would sell its services to anyone willing to pay for them. But Joe Hynes, a Colgan supporter, is different from the others: "Hasn't the working-man as good a right to be in the Corporation as anyone else – ay, and a better right than those shoneens that are always hat in hand before any fellow with a handle to hi name?... One man is a plain honest man with no hunker-sliding about him. He goes in to represent the labour classes. This fellow you're working for [Tierney] only wants to get some job or other" (*Ivy Day*, 119). He is very angry and thinks that if Parnell was still alive they would not have to welcome the Edward VII (because Parnell had opposed Edward's visit in 1885). Now none of the Nationalists show any interest in anything other than getting paid.

Towards the end of the story Hynes reads the poem he wrote for Parnell. There is a deep silence in the room. All of them, except for Hynes, are in the hope of getting paid for canvassing for a political candidate whom they neither like nor trust.

Joyce's Dubliners here revealed in passing are not placid robots dominated by a strictly stabilized culture; they are restive men evasive along the vague boundaries of an obscure interminable cold warfare, or are glimpsed sniping from one sector and another.

Ivy Day, *A Mother*, and *Grace* make up a special group in Joyce's collection, since they explore the culture of Dublin in three broad but with national and historic reverberations; art in a dominant local phase, ambitious musical performance; and religion, at once serious and perfunctory, and contributively to the vain repetitiousness in Dubliners' confined circling lives. Nationalism, inescapably a felt force in *Ivy Day* and seriously treated there, is also a factor in *A Mother*, but here in its minor aspect as a social affectation. The satire in *Ivy Day*" and *Grace* runs deep and is unrelentingly severe than that in *A Mother*, though broad, is lighter in tone; from Joyce's view here less is at stake. In *Ivy Day* a cynical, self-seeking expediency is seen at work in the body politic; in *Grace* the Church is presented as it is ignorantly conceived of by some of its unstable adherents and as in itself an actual purveyor of simony. No such grave issues arise in the other of these three stories; the mother of Kathleen Kearney, however rampant, is not going to subvert the arts in Dublin, not even in such a minor manifestation as the concert she interrupts only briefly.

Another story, concerned with the public life in *Dubliners*, is *A Mother*. Mrs. Kearney, like the canvassers in the previous story, uses Nationalism and idealism for private profit and personal gain. She brought an Irish teacher to the house and put her daughter Kathleen into Nationalist circles. She also chose Nationalist friends for her daughter. She then found connections to provide her daughter play the piano in the concert organized by Eire Abu (Victory for Ireland) Society. She seems to follow her daughter's rights when they do not pay the amount of money they promised. She drives crazy and does not know how to behave in order to be paid. But all her efforts are nonsense, because she ruins Kathleen's artistic career by her own obsession with financial gain. It is the Irish paralysis in terms of the prostitution of patriotic ideals and Nationalist fervour. In this story, Moyle seems truly silent, and the Irish harp seems very much a harlot who, before the eyes of strangers, let her clothes fall to her knees willingly.

In *Grace*, it is a mean little inferno that Dublin pub's basement room in which Mr. Tom Kernan literally has fallen; the purgatory is only a malodorous bedroom crowded with Kernan's consolatory and benevolently scheming visitors. These creatures' paradise, it is of parochial dimensions, a retreat for businessman in a Dublin Church under a fashionable hearty Jesuit preacher who instructs his masculine congregation in easy means of passable compliance with the teachings of Jesus Christ.

Story actually has four developed scenes- the pub, the home and family to which Power returns Kernan, Kernan's bedroom crowded with his four visitors, and the Gardiner Street church filled with businessman at their retreat. It is not difficult, however, to lump pub and home as complementary diurnal aspects in Joyce's view of a sordid even if scarcely infernal Dublin.

Joyce's female characters are generally portrayed as physically occupying interior spaces, yet these spaces serve as deadly traps for both women and men. Home for Eveline represents a lifetime of abuse; her decision to stay instead of fleeing for a potentially better life elsewhere is an act of self-immolation. Adult men, as if sensing the degree of to which these homes are stifling to women, both desire and fear domestic spaces and matrimony since home as a stultifying domestic space is also death to the male, another womb, tomb. Because of attendant socioeconomic conditions, women in domestic spaces often serve as sirens on rocks for the man of Dublin.

Gabriel, like Joyce was aware of the fact that Irish culture ended in 17th century. Thus he dealt with the West. For example, the Picture of the Romeo and Juliet on the wall support this idea because there is not much about the Irish history.

Later during the party in *The Dead*, Gabriel thinks of an English monument of a more public kind than the embroidery and the Picture: the Wellington Monument, a tall obelisk in the Phoenix Park, commemorating the victories gained for Britain by that Dublin- born soldier Arthur Wellesley, Duke of Wellington. Wellington was a man so ashamed of his Irish birth that he had notoriously declared that calling him an Irishman was like calling a man a horse because he had been born in a stable.

Towards the end of the party, Gabriel tells anecdote about Patrick Morkan, his grandfather, and King Billy (that is King William III of England and Prince of Orange), whose armies were victorious over the Irish at Aughrim the Boyne, and Limerick. It is also another public monument in the story. There is a possible connection between the statue of King Billy and “The Lass of Aughrim” the song which was brought into discussion during the party. King Billy narrative is that old Morken is patriotically annoyed at the horse who goes round and round the statue, because the animal shows signs of the kind of servitude to King Billy that the Irish were reduced to after the battle of Aughrim.

It is indeed a distant music, not only from that upper room there, but from Gretta’s girlhood, and out of a separate part of her life, hitherto secret from him. The song in the old Irish tonality, is also on a folk theme and in the ballad mode; it concerns a lass seduced by a lord and now begging entry with her child into his house. What Gabriel overhears,

> "O, the rain falls on my heavy locks
> And the dew wets my skin,
> My babe lies cold…" (Beck, 1969: 47).

had been heard by Joyce, from Nora, and later from Nora's mother ,in Galway, the same stanza with only slight modification:

> The rain falls on my yellow locks
> And the dew it wets my skin,
> My babe lies cold within my arms;
> Lord Gregory, let me in (Beck, 1969: 48).

In the fuss of Mr. Browne's departure with Freddy and Mrs. Mallins, still another monument is mentioned-three times in ten lines-Trinity College, the front of which looked straight at King Billy's statue nearby. The college is, to be sure, being used merely as a landmark to guide the cabby, but such persistent harping on the name needs to be explained in terms of narrative. The whole incident is quite irrelevant for any development of the central story about Gabriel and his family, but it brings to the fore for a moment that academic foundation and symbol of the Ascendancy still doing at the time of the story what Queen Elizabeth had founded it to do and what the victories of King Billy and Wellington ensured it would go on doing educating the Protestant ruling class to misgovern Ireland. Then the carriage passes the statue of Daniel O'Connell, the only monument to an Irish patriot that is mentioned, who was a skilful lawyer and a forceful speaker.

An even more tantalizing gap for anyone thinking of political monuments in *The Dead*, but one that has drawn little or no speculation, is the absence of any reference to Nelson's Pillar, perhaps Dublin's most prominent and prominent monument to British ascendancy. It was almost outside the Conroy's window at the Gresham, much closer to the hotel than the Wellington monument to the Morkan house, and was quite visible in gaslight.

Those people from the past who are still most effectively alive are those who created the Dublin and Ireland of the Conroys and who are memorialized for the achievement: O'Connel, a man occasionally condescended to by the conqueror and allowed a few victories, still living at least to Gabriel, who familiarly but not disrespectfully calls him a Dan and bids him Good night. But most potently present are the truly victorious: Queen Elizabeth, King William, Lord Gresham, Lord Wellington, even conspicuously unmentioned Lord Nelson, royal, aristocratic British. They are not really dead.

All these memorials to British conquest and Irish collaboration or resistance hint at a political that remains undeveloped in a story that is largely about personal and familial relationship. The physical monuments are introduced astutely enough, much as local landmarks might be mentioned, to give the story a local habitation in the names. But they quietly insist on being more than that in a number of ways: they are selectively chosen, at least two of them occupy otherwise inordinate space and their structural function is not obvious.

The modern city James Joyce presents in Dubliners constitutes a signal shift in urban ideology. Joyce transplants the provincial contours and scenes of the debates concerning the ambiguous and conflicting duality of death and transfers them to the modernist city.

Praising the past at the expense of the present, Gabriel's remarks operate at the level of epitaph insofar as the speech invokes a range of private and public memories for those present at the table. But he fails because nobody cares what he said about the past.

CONCLUSION

The main concern of the present thesis has been the study of the chronotope as a fictional element in general, and, in particular, the chronotope of city in James Joyce's short fiction.

Such a purpose requires the development of a solid theoretical basis concerning the narrative and thematic implication of the time-space relationship in fiction, followed by the practical applicability of the theory to the textual analysis of a number of Joyce's short stories. The importance of the thesis is thus the creation of an original and new modality of approach to Joyce's work through a single principle of research and evaluation, which is the chronotope of city.

The chronotope was defined by M. M. Bakhtin as the temporal and spatial relationship that is artistically rendered in literature, and which is applicable to the analysis of both the narrative and thematic levels of a fictional text. The importance of chronotope arises from its status as an element of narrative and thematic organization and analysis, having its own process of development and its own typology in the literary text: the chronotope of home, the chronotope of road, the chronotope of city, and others.

The chronotope of city, as conceived by Joyce in his work, is also a means of textual organization on both narrative and thematic levels. The chronotope of Dublin in the short stories from the volume *Dubliners* renders a period of crisis in the history of Europe and Ireland, and expresses some of Joyce's major concerns, such as the political and social life of Dublin, the misery of humble condition, the problems of the individual's existence, the theme of exile, etc.

In Chapter 1, entitled *Theoretical Preliminaries*: *The Chronotope And Its Fictional Expression,* we have discussed the typology and fictional expression of the chronotope, the modern fictional discourse and the narrative perspectives in modern fiction, James Joyce's contribution to English literature, and his fiction as traditional and experimentation.

Chronotope, which is the first issue of the chapter, is defined above together with its typology and fictional expression. It is the time-space relationship, having four major types, and our concern is in relation to one of them: chronotope of the city. This city is Dublin, so the mention is made on chronotope of Dublin in Joyce's short fiction: *Dubliners*.

The period, which for convenience we call "the twentieth century," begins really with the late nineteenth, when the sense of the passing of a major phase of English history was already in the air.

The years 1912 to 1930 were the Heroic Age of the modern novel, the age of Joseph Conrad, James Joyce, D. H. Lawrence, Virginia Woolf, and E. M. Foster. One can trace three major influences in the fiction of the period. The first is the novelists' realization that the general background of belief which united them with their public in a common sense of what was significant in experience had disappeared. A new technical burden was thus imposed on the novelist's prose, for it had noe to build up a world of values instead of drawing on an existing world of values. Joyce made no attempt to convey a single personal attitude, but reacted to the breakdown of public values by employing a kind of writing so multiple in its implications that it conveyed numerous points of view simultaneously, the author remaining totally objective and committed to none of them-a mode which required remarkable technical virtuosity.

The second influence on the changes in attitude and techniquein the modern novel was a new view of time: time was not a series of chronological moments to be presented by the novelist in sequence with an occasional deliberate retrospect, but as a continuous flow in the consciousness of the individual. This influence is closely bound up with a third: the new notions of the nature of consciousness, which derived in a general way from the pioneer explorations of subconscious by Sigmund Freud and Carl Jung, but were also part of the spirit of the age and discernible even in those novelists who had not read either of these psychologists.

Narrowing the subject, for the main concern of the chapter is the contribution of James Joyce to the modern fiction, mention should be on the major influences of James Joyce, on the changes in attitude and technique in the fiction of this period, which can be listed as; epiphany, the stream-of-consciousness technique including the interior monologue, and some other minor influeces such as; the way he used the language (he played with the words, he made language do anything).

In Chapter 2, entitled *The Chronotope as Expression of Individual Condition in Dubliners,* we have discussed the levels of childhood, adolescenece, maturity and public life through psychology, feeling and inside, which are the best way to express the individual condition.

Chapter 3, entitled *The Chronotope as Expresion of Social Condition in Dubliners* discusses the levels of childhood, adolescence, maturity and public life, giving details of the houses, streets, institutions, in short, the details about the life outside, for it is necessary to express the social life in the book.

Joyce intended to write a chapter of the moral history of his country, and he chose Dublin as it seemed to him the centre of paralysis on different levels, which he presented under four of its aspects: childhood, adolescence, maturity and public life.

In all the 15 stories of the book characters are of humble existence, incapable to fulfil inner potentialities and to establish communication with the others; they experience relevant epiphanic realisations, apparently due to some trivial incidents; they attempt at escaping the bonds of everyday life, but all they get is an acute sense of entrapment, thus remaining representative of the the two major aspects of the modern character: alienated and frustrated personalities.

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