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**THE CONCEPT OF DEATH AS SOCIAL CRITICISM IN
JAMES JOYCE’S DUBLINERS**

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ABSTRACT

THE CONCEPT OF DEATH AS SOCIAL CRITICISM IN JAMES JOYCE'S **DUBLINERS**

TUBA TANRIVERDİ

The aim of this dissertation is to study the concept of death as social criticism in James Joyce's **Dubliners**. Through the stories in the book, this study attempts to show that certain forces of society such as history, past, politics, economics, religion, family and marriage have a deprecating impact upon the individuals. When these forces are degraded, or corrupted, they come to have a deadening influence upon the individuals. Hence in James Joyce's stories, these forces of Dublin society have become to degrade people, or, as Joyce's aim in writing the book to present the **moral paralysis** of his country, these institutions come to have a paralyzing effect upon the lives of people. They become paralyzed in every possible way, mentally, physically, and most importantly spiritually that they start to lead a dead like life. Thus, this study aims to explore that death-like lives of people of Dublin which are caused by the deadening effect of history, past, politics, religion, family, and marriage, at the turn of the century through the stories in **Dubliners** of James Joyce.

Key Words: paralysis, moral paralysis, living-dead, social criticism, history, past, politics, religion, family, marriage.

ÖZ

JAMES JOYCE'UN **DUBLİNLİLER** ESERİNDE SOSYAL BİR ELEŞTİRİ OLARAK ÖLÜM KAVRAMI

TUBA TANRIVERDİ

Bu tezin amacı, James Joyce'un **Dublinliler** eserinde sosyal bir eleştiri olarak ölüm kavramını incelemektir. Bu çalışma, kitaptaki öyküler aracılığıyla tarih, geçmiş, politika, ekonomi, din, aile ve evlilik gibi toplumsal güçlerin birey üzerindeki olumsuz etkisini göstermeyi amaçlamaktadır. Bu toplumsal güçler, kendileri bozulduğunda bireyler üzerinde duygusuzlaştırıcı, yaşam enerjisini alıcı bir etkiye sahip olmaya başlar. Ülkesindeki manevi yozlaşmayı göstermeyi amaçladığını ifade eden James Joyce'un hikayelerinde de bu toplumsal güçler, insanların hayatlarında yozlaştırıcı ve felçleştirici bir etki oluşturmaya başlamıştır. İnsanlar pekçok açıdan felçleşmiştir; fiziksel olarak, zihinsel olarak, ruhsal olarak ve sonunda ölü gibi bir yaşam sürmeye başlamışlardır. Bu noktadan hareketle, bu çalışma James Joyce'un **Dublinliler** hikayeleri üzerinden, Dublinlilerin yüzyılın başında, tarih, geçmiş, politika, din, ekonomi, aile ve evlilik gibi toplumsal güçlerin birey üzerindeki felçleştirici etkisiyle, ölü gibi yaşam sürmeye başladıklarını göstermeye çalışacaktır.

Anahtar Kelimeler: felçlilik, manevi felçlilik, yaşayan-ölü, toplum eleştirisi, tarih, geçmiş, politika, din, aile, evlilik.

FOREWORD

For the definition of “dead” dictionaries give such explanations as not alive, lifeless, powerless, boring, not in use, indifferent, passionless, unexciting, Therefore, deadness does not only used for being not alive, but a state for being not active, not having emotion, being boring, being tired which can be caused by the happenings in one’s social environment. The circumstances can reach to a state that the individual act like alive but in essence it cannot be counted as living. Then it can become death-like living which means living like shadows, empty, purposeless, spiritually paralyzed that have no passion, immobilized, and inactive. The history and the past of a country, religion, economics, and social conventions of marriage and family matters, even the individual himself/herself can be the reason for this death-like livings. Therefore, this study will try to picture these dead-like lives in a specific country, Ireland; in a specific time of history, at the turn of the twentieth century, through the work of James Joyce, **Dubliners**.

The aim of this dissertation, then, is to analyze death like lives of people of Ireland through James Joyce’s **Dubliners** by demonstrating deadening effects of the main forces like history, past, politics, religion, economics, family and marriage that essentially shape any individual’s life. In doing so, the first thing will be to grasp the historical background of the time that Joyce composed the book, since the comprehension of the atmosphere is crucially needed in analysis of the stories in the way of social criticism. Then Joyce’s composition of the book, the unifying elements, and the most importantly the three words, **paralysis**, **gnomon**, and **simony** will be examined for a closer reading. In addition, the theme of paralysis provides a more comprehensive explanation for the deathlike lives of Dubliners in accordance with Joyce’s aim of writing moral history of his country, “the centre of paralysis.” Then the stories will be analyzed according to these aforesaid forces; history, past, politics, religion, economics, family and marriage. Hence, this dissertation will provide a larger comprehension of the paralyzing effect of social forces over the individual through the stories of **Dubliners**.

Throughout the study of this dissertation, readings of James Joyce’s biographies and Irish history have given me a special pleasure. Specifically, biographies of James Joyce, enriched my understanding of an artist’s attitudes towards the happenings in his society. James Joyce, in any condition, whether it’s a terrible financial problem, or family problem, or oppression from the politics of the country or from the religion, continued to pursue his ambition of writing and also

his ambition of living to the full extent. It reminds me that this attitude of him would be the reason behind his criticism of his fellow countrymen for being paralyzed by those social forces.

I would first like to thank my thesis advisor Asst. Prof. Özlem KARADAĞ for her valuable supervision. She has generously helped me in my whole writing process, she has really showed me the path, at the same time she has always been careful about this dissertation is being my own work.

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INTRODUCTION

‘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.’
(**L II**, 134)

At the turn of the century James Joyce who declares, in one of his letters to his wife Nora, his sickness of his country, “Dear love How sick, sick, sick I am of Dublin! It is the city of failure, of rancour and unhappiness. I long to be out of it.” (Joyce, 1966: 239), wrote a collection of short stories, named **Dubliners**, to express this sickness of his and to criticize his country for it. To be able to do this, he chose Dublin as “the centre of paralysis” (Joyce, 1966:134) and portrayed the characters as deathlike livings under the social oppressions which result from the religion, economic and political situations, family life, and social conventions. Thus, in doing so he used definite themes, motifs and symbols such as paralysis, both physical and spiritual; dream of escape from the life that the characters could not live; frustration, degradation, and so on.

As Robert M. Adams states in his book **James Joyce: Common Sense and Beyond**, “Born late in the nineteenth century, in the most backward and ruinous land of western Europe, he inherited the nightmare history of a country which had never in the annals of civilization won a war or endured a century without losing one” (1966:3), it is necessary to visualise the time for a certain extent that is the duration of Joyce’s construction of the book, in order to understand and analyse the stories as a collection of criticism of the country which influences the individuals’ lives, hence making them lead a death life, since “his work was performed amid incessant crises –of language, of faith, of allegiance, of manners, of morals, of style, of vision, of mythology.” (Adams, 1966: 3) Therefore, this chapter’s aim is to gain some knowledge of historical context into which Joyce’s writing born and from which it is influenced, and to state a general view of the book.

Although Joyce declares in one of his letters “My mind rejects the whole present social order and Christianity – home, the recognised virtues, classes of life, and religious doctrines” (Joyce, 1966: 48), however, as Seamus Deane states “he was formed by the Ireland he repudiated and his quest for artistic freedom was itself shaped by the exemplary instances of earlier Irish writers who had, in his view, failed to achieve that independence which he sought for himself, an independence which was at once the precondition and the goal of writing.” (ed. Attridge, 2004:28) Social, national, political, religious, and economical issues of his time immensely affected Joyce’s writing, as Deane states above, actually formed his writing, and he expressed his thoughts towards his society and his country in his works, expectedly in **Dubliners**, as well. From this point it can be claimed that Joyce

was a Dublin writer. For him, Ireland was a negative idea, a place which threatened the artist’s freedom and integrity, in which gifts were wasted and language was used as a deadly weapon. (ed. Attridge, 2004:35)

since “whoso is born and bred in Ireland must develop under the influences of a pugnacious ardour that was never disciplined, a priest-ridden and priest-directed civilization, an instability that all too often expresses itself in shameful betrayals, and a subterranean mythos.” (Gorman, 1974:6) Considering the historical facts of the time in Ireland, Joyce is claimed to be right in his criticism by many scholars of his works. Historical facts of the time do not provide a glossy scene, taking back from the nineteenth century; it was “an image of unalloyed weakness, misery, and ineffectuality.” (Adams, 1966:15) Political problems, such as domination of England, claims of independence of Ireland as a colony, intense pressure of Catholic Church on people, economic problems, social conventions seemed to make Irish people’s lives unbearable as are shown in **Dubliners** immensely.

1. History and Politics

Political issues which influence people’s lives in any country, to some extent put definite marks on any artists’ and authors’ creativity, play a certain role in the formation

of ideas which are conveyed through artistic works. Joyce's writing cannot be excluded from this statement since not only in his critical writings but also in his literary works, politics, specifically "colonialism and nationalism appear as historical and political realities, subjects for debate, underlying intellectual structures, materials for creativity and fantasy, and matters of language." (ed. Attridge, 2004:259) Looking back to the beginning of the twentieth century of Ireland's political issues, it would be observed that debates evolved around specifically nationalism, colonialism, independence, and union. The first thing to mention on the subject is England's domination over Ireland for centuries and its scars on both the country and James Joyce, who was in essence an Irish Nationalist, and it can be observed in his thriving fight against English ideas. (Gorman, 1974:186) Most of the critics of Joyce assert that Ireland, into which James Joyce was born, was a British colony; and till the formation of the Irish Free State in 1922, Ireland had remained evidently a member of the British Empire. Not only the critics of Joyce claim such an argument but also James Joyce himself "thought of Ireland as a colonized territory, and the Irish as a colonized people." (ed. Attridge, 2004:260)

In a brief look, the nineteenth century was seen as one of the darkest periods of Irish history because of the famines. Specifically the Great Famine of 1846 were about to destroy the country, almost half of the population migrated to America and some other countries. Decrease in the population, the disastrous economic conditions may have wiped away the political arguments for a while, but after the Famine all the groups, unionists, nationalists, Protestants and Catholics, workers, employers, claimed to be the voice of Ireland. However, England was the one who shaped the country in this century. (State, 2009:164-194)

The domination of England over Ireland was the main point of rebellion because it

falls like a shadow across Irish history... Crushing wars of extermination under Queen Elizabeth and Cromwell were followed by penal laws. The effect of these drastic restrictions on freedom in religion, language, education, and property (Kain, 1990:105)

made way for the nationalism among Irish people. For a deeper understanding, it will be better to look at Filson Young's observations of the time's Ireland. Filson Young, who is the reader of **Dubliners** for its publication in Grant Richards' press (Magalaner and Kain, 1962:65) made his own observations in the exact same years which James Joyce composed his story collection **Dubliners**. In his book, **Ireland at the Cross Roads**, he noted down what he saw in Ireland and stated them through comparing to England:

England gathers and concentrates in herself all the commercial and political currents of the earth's activities; Ireland sees them pass her by. While her great partner is thundering in the orchestra of Europe, her voice has little or no part in that vigorous harmony. Encompassed by estranging seas, brooding on her own tragic case, she lies outside the range of affairs and beyond the world's notice and interest. She that is so rich in history and character must sink both in history and character of England. (Young, 1904:3-4)

The quote above portrays the general atmosphere of the time in Ireland. Matthew Campbell, in his article “Nineteenth-century Lyric Nationalism”, also draws the general scene of the time, but more importantly gives the reasons that originate the nationalism among Irish people through the historical facts of the nineteenth century. According to Campbell, after breaking down the United Irishmen in 1789, England took hold of Ireland through the Union, and made her language English, composed her law and thereby planned to make her a part of the Empire. But the Catholic Emancipation in 1829, and the disastrous Famine of the 1840s created awareness among the majority of Irish politicians against this apprehension. The main national claims were about the sectarian difference, and Daniel O’Connell remarked his key claims on this sectarian separation. (ed. McCourt, 2009:184) In the nineteenth century Catholics conceived that the British, the Protestants would not put sufficient effort into fulfilling their needs, and interests. (State, 2009:175) Returning to Campbell’s article, he argues that, besides the claims of sectarian separation, a lately perception of the Irish past, which would reveal ancient Gaelic culture and the Gaelic language and thus would create a definite genuine culture of Ireland’s own and would be accepted as a part of the modern Europe, was another main claim of the Irish national ideology. (ed. McCourt, 2009:184)

Among the reasons behind Irish nationalist claims, England's attitudes towards Irish people take an important role, as well. Vincent J. Cheng, in his article "Catching the Conscience of a Race: Joyce and Celticism", illustrates England's general perception of the Irish as "a backward, primitive, 'native' Celtic race." (eds. Beja and Norris, 1992:23) According to Vincent J. Cheng, James Joyce definitely knew that perception of England towards the Irish and was very interested in such generalizations. (eds. Beja and Norris, 1992:27) Cheng, through referring to Joyce's own critical writings, also states that "Joyce ...argue[s] that these stereotypes have their origin in the oppressive conditions of an Irish environment long suffering under the cruel Penal Laws (which forbade Irish Catholics to vote, become government employees, practice a trade or profession, sit in parliament, own land, keep a horse, and so on) imposed until recently by England." (eds. Beja and Norris, 1992:27) Thus, most of the people in Ireland rebelled against this domination in various ways. Richard M. Kain mentions the ways that the people of Ireland rebelled against the British domination and argues that through parliamentary fights, quiet or provocative resistance, a complete defiance were claimed. The people who were rebellious in these claimed ways determined to gain different goals; some aimed a complete independence, some other aimed the Home Rule; thus, nationalism in Ireland was cultivated in various scales. (Kain, 1990:104) One of them was Irish Literary Revival, "fostered by Standish O'Grady, John O'Leary, Yeats, Douglas Hyde, and others" (Ellmann, 1983:98) and defined as "a reconstructed version of native or folk culture which is both ideological or artistic, and a faith that 'the people' – through an enhanced awareness of their common identity – will ultimately benefit from this programme." (Nolan, 1995:24) According to Emer Nolan, the main concern of this new literary movement is to achieve the exact Irishness through original inventive art, in doing so, it will not only ground new characters of Irish people, but also reconstruct the misinterpretations of the nationality of Irish; hence, the movement will be the voice of the culture and remove the colonial perceptions from the Irish art. (1995:25) When it comes to Joyce's opinion of the Revival, he saw the movement as devious as the Irish morality. (Ellmann, 1983:166) and according to him, the

characteristics of this nationalist culture rooted in the nineteenth century and thusly keep the Irish people back in that time of misery. (ed. McCourt, 2009: 85) For this counter-view of James Joyce against the Revival, Emer Nolan even argues that **Dubliners** can be counted as Joyce's counter-attack of these revivalists who have not got real knowledge about the middle-class environment. (1995:28) In the face of this cultural revival, most of the critics define Joyce as a 'universalist' because Joyce "is most interested in an Irish nation characterized by global connections and internal divisions." (ed. Attridge, 2004:266)

Even though James Joyce rejects the cultural revival or this kind of degraded nationalism, he had to participate in the revivalist atmosphere because he could not suggest a different or a better equivalent to their suggestions. (Nolan, 1995:18) Hence, it is seen that he participated actively in the politics of his time and talks of nationalism through his critical writings and also his literary works such as **Dubliners**. He wrote a couple of articles in which he declared his political thoughts, namely "Ireland, Island of Saints and Sages," "Fenianism," "Home Rule Comes of Age," and "The Shade of Parnell." In these articles he criticized the political situation of Ireland, the relationship with England, British domination over Ireland, and also, according to Seamus Deane, in his article "Joyce the Irishman," Joyce declared himself through his critical writings as one of the followers of the Sinn Fein movement, which was formed by Arthur Griffith. Deane argues that Joyce was not an active supporter of the movement, rather he was a moderate believer of the movement and its effects. (ed. Attridge, 2004:40) Fenians were neither nationalists nor accepted to have any connection with the English political parties, and as Joyce himself wrote in his article "Fenianism,"

They aim to make Ireland a bi-lingual Republic. They practice boycotts against English goods; they refuse to become soldiers or to take the oath of loyalty to the English crown; they are trying to develop industries throughout the entire island...selling their industrial products without the intervention of England. (Joyce, 1966:191)

Because, in Joyce's opinion which he states in his article "Ireland, Island of Saints and Sages," England

enkindled its factions and took over its treasury. By the introduction of a new system of agriculture, she reduced the power of the native leaders and gave great estates to her soldiers. She persecuted the Roman church when it was rebellious and stopped when it became an effective instrument of subjugation. Her principal preoccupation was to keep the country divided. (Joyce, 1966:166)

Therefore, as Richard Ellmann claims in his biography **James Joyce**, the politics of this movement would create autonomy in political and economic issues within the country, as Joyce would break the artistic boundaries for his fellow countrymen. (1983:238) According to Ellmann, for Joyce the future achievement for his country would come with Arthur Griffith's Sinn Fein movement, since the movement claims economic freedom and is also breaking away from the British domination and parting from the Empire. (1983:257) Even though Joyce seems to be a supporter of the Sinn Fein, before the movement it is seen that Charles Stewart Parnell, the Irish nationalist politician, took an important role in the construction of Joyce's political views.

John Joyce, James Joyce's father was one of the admirers of Parnell, thus the house that James Joyce was born into, was full of Parnell's memories, so James Joyce makes a place for the image of Parnell in every book of his. (Adams, 1966:17) In his early boyhood, James Joyce caught the time of Charles Stewart Parnell, "The Uncrowned King of Ireland", who was elected to the British Parliament as the representative of the Irish in 1875, and then became the leader of the Irish Home Rule Movement in 1879. (State, 2009:207) According to Robert M. Adams, Parnell undertook the role of the leadership when the Irish representatives were weak, and aimed to be the voice of the Irish against English restrictions. (1966:15-16) Even though Parnell had ardent supporters among his countrymen, historical records of the time depict a tragic end for Parnell. For the end of Parnell Daniel, R. Schwarz notes that,

Because of his religion (Protestant), the Catholics turned on him when his adulterous relationship with the wife of Captain O'Shea -one of his colleagues in the Home Rule Party -was revealed. He was removed as head of the Irish Parliamentary Delegation and, under the onslaught of variety of charges, his health declined, and he died at the age of 45. (1994:4)

Many critics mention the similarities between James Joyce and Parnell, as Ellmann notes "As he grew up he was to see an increasingly close parallel between his own plight and Parnell's." (1983:33). Robert M. Adams claims that Joyce conceived himself as the literary version of Parnell: characteristically "tough, sharp and destructive, taking over from a generation of well-meaning old duffers." (1966:17); Schwarz also makes the similar statement and argues that "Joyce identified with Parnell as a figure of exceptional brilliance and ability whose merit was finally unappreciated by the Irish people." (ed. Schwarz, 1994:4) The fall of Parnell not only influenced Joyce's and his family's life, but also political and cultural atmosphere of whole Ireland; according to Don Gifford, the fall of Parnell put Ireland into a political crisis almost for ten years, and the atmosphere politically intensified by the emergence of Gaelic League and intense awareness of Irishness. (1982:6) All these were penetrated into Joyce's writings, especially the theme of betrayal which came with Parnell's tragic end. It is clearly issued specifically in the story "Ivy Day in the Committee Room."

Later on, Joyce made harsher criticisms against politics and as Richard Ellmann quotes from James Joyce, he claimed that,

As an artist, I attach no importance to political conformity. ... As an artist I am against every state. ... The state is concentric, man is eccentric. Thence arises an eternal struggle. The monk, the bachelor, and the anarchist are in the same category. Naturally I can't approve of the act of the revolutionary who tosses a bomb in a theatre to destroy the king and his children. On the other hand, have those states behaved any better which have drowned the world in a blood-bath? (1983:446)

As it is seen, there had been an ardent political atmosphere that surrounded James Joyce and he actively participated in the political issues with his writings, even his exile resulted from this political crisis; on the other hand, later, he seems to widen his views on politics and "rejected the limitations of a narrow and provincial nationalism in order to speak a wider, international (and not purely "English") forum, advocating internationalism over provincialism, advising the Irish to look toward Europe and the international community ... rather than trying to define itself within English constructions of empire, race, nationhood." (eds. Beja, Norris, 1996:34) After all, this

intense political atmosphere prevailed in his childhood and early adulthood, and influenced his conception of Ireland's past and present; and created a particular relationship between him and his readers, specifically the Irish readers. (ed. Attridge, 2004:29) Accordingly, in **Dubliners** Joyce gave a great account of the political atmosphere in which his countrymen struggled immensely.

2. Religion

Religion was another issue for the people of Ireland to deal with at the turn of the century. The thing that is assumed to give remedy for the burdens of life may become the actual source of the burden and may prevent people from taking even the least pleasure of life. Through demanding conformity to its own rules by the followers, religion may cause people to be caught between their own desires and the religious obligations, then this can result in a situation in which people may not lead the life they want. That was the situation for Irish people, specifically for the artists, as many of the critics of the term claim. When it is looked at the religious situation in Ireland, it seems that "a large proportion of the present misery of Ireland is not only bond up with, but is actually a result of, the country's religion." (Young, 1904:70) The Church's oppressions penetrated into every aspect of life, in other words, at the turn of the century the Catholic Church in Ireland had attained a powerful authority over all the institutions of Ireland that the economic, political, familial roles of the civil state had been fulfilled by the Church. (ed. McCourt, 2009:334) Thus, on an individual level, the situation for Joyce was the same, that means the traditions of the Roman Catholic Church had become one of the main instruments that shaped every step in his life. (Adams, 1966:24) By declaring, in his letter to his wife Nora, that

Six years ago I left the Catholic Church, hating it most fervently. I found it impossible for me to remain in it on account of the impulses of my nature (Joyce, 1966:48)

he rejects all the religious institutions. Since "the vigour of life within him drove him out of the Church," (Joyce, 1958:139) he chooses art over religion as Richard Ellmann

mentions in his biography of James Joyce, although he considers becoming a priest at an early age, “priesthood meant imprisonment and darkness for the soul, and Joyce was committed to art and to life, whether damnation lay that way or not.” (1983:55) From that point on, it becomes initial to visualise religious atmosphere of the period in Ireland, with reference to Joyce’s own thoughts on the subject, as well.

At the turn of the century, according to Don Gifford, by 1900, almost 90 percent of the population in Ireland were Roman Catholic. (1982:9) The Church had been standing as “the great unfading inheritance of Ireland” (Young, 1904:62) and with that amount of believers it had maintained its great power over Irish people’s lives. Filson Young comments upon the continual power of religion throughout the history of Ireland and states that the religion survived the wars, has taken over the paganism, has suppressed the romantic spirit, it has killed the worldly pleasures, thus now it takes away the country’s vulnerable vitality. (1904:62) In addition to Young’s observations, Geert Lernout’s detailed account of the time’s religious atmosphere by referring to a Catholic layman Michael J.F. McCarthy in his article “Religion,” gives a clear explanation for the point that is stated above; and he claims that “In the second half of the nineteenth century the sacerdotal organisation of the Catholic Church in Ireland had evolved into a power hungry machine that controlled almost every aspect of public life without being any way accountable.” (ed. McCourt, 2009:335) The Church increasingly had become the sole voice in each segment of life, and had formed all sections of social life, specifically education; accordingly, after the Great Famine, Ireland had come to be a ‘priest-ridden’ country, on the one hand population gradually decreased due to the famine, on the other hand the number of priests and nuns increased. (ed. McCourt, 2009:335) In such circumstances “the Irish Catholic community acted like a beleaguered minority – tender to the point of paranoia and inclined to “excommunicate” anyone who refused to conform.” (Gifford, 1982:9) As the tableau above illustrates, the Church had led the lives of Irish people, involved in each part of their lives and prevented them from deciding on their own. This doesn’t exclude the artist, and Joyce, as being “identified with the urban Catholic middle class” (ed. Schwarz, 1994:6), throughout his entire life

made the harshest criticisms towards the Church through both his critical writings and his literary works. In his essay “An Irish Poet” he presents the world of literature in Ireland within such religious atmosphere and gives some reasons that lie behind the deprivation of these works of literature:

They have no spiritual and living energy, because they come from one in whom the spirit is in a manner dead, or at least in its own hell, a weary and foolish spirit, speaking of redemption and revenge, blaspheming against tyrants, and going forth, full of tears and curses, upon its infernal labours. Religion and all that is allied thereto can manifestly persuade men to great evil. (1966:86)

Accordingly, Seamus Deane asserts that it was the Church that controlled the Irish thought, not England actually, even though it is seen as England’s imposition of the Church on the catastrophic situations in Ireland, it was actually the Church that created this atmosphere and penetrated into the land, controlled it and its people. (ed. Attridge, 2004:41)

Spiritual liberation, for individuals to improve every aspect of their lives, was not only interrupted but also repressed by the Church. Commenting on this point, Seamus Deane argues that in the surface of the situation it can be seen that the Church attacks politics, economics, family life, and in general the social life of Irish people, but actually it targets the individual freedom. (ed. Attridge, 2004:41) Thus, both for Ireland and for the Irish individuals Joyce criticizes both England – as analysed above, and the Roman Catholic Church; his “favourite parallels ... that he thought dominated Ireland” (ed. Attridge, 2004:255) After all, for the citizens and also for the artists, the religion in Ireland was not the guide to live a meaningful life, but an obstacle for a life that would give place to the individual fulfil his/her own dreams which would make them feel alive. Thus, in his observational book Filson Young explicitly denounces the Church by saying that “with their religion in its present form the Irish people cannot live” (Young, 1904:79) For this denouncement Filson Young gives reasons as the religion’s taking the liveliness out of Irish people’s lives, under these pressures that come with the Church, people cannot act bravely since bravery is also repressed, and thus these people cannot

take the least pleasure from their lives. (1904:79) Accordingly, James Joyce through most of his stories in **Dubliners** demonstrates religion's powerful effects which take the pleasure out of characters' lives and make them lead deathlike lives.

3. Economic Situation

The other reason which caused the people of Ireland to lead a dead life and made James Joyce harshly criticize through his critical and literary works was rough economic situation, which was intensely affected by the Great Famine of 1800s and was mostly shaped by the turbulent political problems at home; and by the relationship with England. Robert M. Adams, taking the matters back from the beginning of the nineteenth century, summarizes the situation as follows,

The economic position of Ireland had become steadily more precarious. Tied to the English economy, its agricultural exports controlled by English needs and subject to English tariffs and quotas. While, Anglo-Irish landlords grew rich exporting grain and cattle for English consumption, the native Irish population grew steadily larger and poorer. The most of millions depended for their livelihood on the potato -a miserable crop, known proverbially as "the root of misery". (1966:14)

People need certain economical contentment to fulfil their specific desires and the tableau drawn above indicates that the people of Ireland did not have that contentment, thus this made them have unbearable lives. James Joyce, who was also a supporter of Sinn Fein movement, accused mainly England, who dominated the Irish economy of this situation and argued that

The English now disparage the Irish because they are Catholic, poor, and ignorant; however, it will not be so easy to justify such disparagement to some people. Ireland is poor because English laws ruined the country's industries, especially the wool industry, because the neglect of the English government in the years of the potato famine allowed the best of the population to die from hunger, and because under the present administration, while Ireland is losing its population and crimes are almost non-existent, the judges receive the salary of a king, and governing officials and those in public service receive huge sums for doing little or nothing. (1966:167)

Drawn from these facts, it can be easily portrayed that the people of Ireland suffered from poverty which made the most of Irish population live intolerable lives and resulted

with escape for most of them. The conclusions of Filson Young from his observations make the scene clearer, that is, the condition was so excessively terrible that for anyone who could see the lives of Irish people under these conditions could be frightened. (1904:50) For the peasants and the village life he observes that “it is not life to toil day after day, underclothed, underfed, without the implements of productive toil; it is not life to share with pigs and fowls a filthy mud hovel; it is not life to be denied the great comforting and ameliorating influences of friendship and social intercourse.” (Young, 1904:51-52) The scene for the working class and the city do not diverge from the village life, thus, in another observational book of the time **“Dear, Dirty Dublin”: A City in Distress, 1899-1916** by Joseph O’Brien, the economic conditions of the working class are illustrated as the wages that could not correspond to the subsistence level to an extent that they could not even acquire sufficient food, clothes, education, not to mention the rest that any other upper class people revelled in; the pain of poverty and accordingly the degeneration among a considerable part of Irish people was clearly seen at the poor houses; and consequently undeniable high death rates were too apparent to be ignored. (1962:161)

As indicated above, the economic problems of the time were too heavy to deal with, and according to O’Brien, created intense affliction for most of the families who would get the least sustenance from outside financial aid. (1962:168) These intolerable economic conditions created “a population physically and mentally demoralized” (Young, 1904:45), and consequently forced people to leave the country. In the second half of the nineteenth century an abrupt drop was observed in Irish population, while European population was increasing notably, almost half of the Irish population had gone. (Adams, 1966:14) The picture of the economic situation already creates an image of a huge graveyard which covers the whole country and the inhabitants are the Irish people who are also depicted by James Joyce in **Dubliners** as paralyzed and deathlike in the stories like “Eveline,” “Two Gallants,” “Counterparts,” and many others.

4. Family and Marriage

Another concern that had an impact on both people's lives who lead deathlike lives in Ireland and Joyce's writing of **Dubliners** is family issues. James Joyce, besides the criticism of the Catholic Church, political and economic conditions of Ireland, made a criticism of the Irish family life as one of his main subjects in his writings. Joyce, who declares in his story "A Painful Case" that "every bond is a bond to sorrow" (2010:160) saw the family life as a bondage that restrains the individual freedom. What constructed and gave persistence to the Irish family at the time was twofold; religion and economics, according to the most of the critics. The former principle plays much more importance in forming the family, and the latter deeply influences the family members who struggle under hard financial conditions to keep the family alive and cannot maintain a prospective life. Through referring to Florence L. Walzl's arguments Patrick Parrinder states that,

Joyce's portrayal of Dublin family life has an uncomfortable sociological accuracy. It reflects the position of early twentieth-century Ireland as one of the poorest countries in the civilized world, with a population depleted by the Great Famine and by mass emigration. (2005:55)

Thus, most of the critics of the time correlate the two aspects in analysing the harsh family situations. Presumably, when it is looked at Joyce's own writings, it is seen that he criticizes both economics and the religion for the pressing family conditions.

As stated before, Irish people seemed to be the most religious people at the time and "nowhere in the world is the family a more sacred institution than it is in Ireland." (Young, 1904:121) Based on their religious dealings, families of the time were large, and the largeness of the families created two angles in the lives of Irish people, these are, the earnings was insufficient to feed family members and the place that gave life to those settlers could not support them to maintain the existence. Thus the family members were compelled to immigrate abroad, to places that they could survive in. Accordingly the population decreased because people immigrated since their own country could not

provide a job for them to work and feed the family members. (Young, 1904:107-122) Against this mass emigration Richard Ellman records Joyce's attitudes in his biography of James Joyce; the depressive conditions in economy and intellectual life made Irish people immigrate abroad, and in reflection of this Joyce put the harshest blames on the Church, the time that he spent in Rome made him mostly criticize the Vatican, although the richness of the Church irritated him, the richness of the Church of Ireland irritated him the most. (1983:256)

For those families who stayed back in Ireland living conditions were not bearable and these expectedly affected the family relations. Joseph V. O'Brien illustrates the family conditions in his book **"Dear Dirty Dublin": a City in Distress, 1899-1916** and gives some statistical information of occasionally employed drinking fathers, based on drinking husbands, careless mothers, and grounding on these parents, neglected children. Accordingly, most of these families shared "one-room tenements," further, children in these families had to work to contribute to the family spending, and these harsh financial situations of the families had created a city of which streets had been stuffed with working children. (O'Brien, 1962:164-175) It can be said that those children who tried to run after family responsibilities starting at an early age led a life which was close to death. As it is stated earlier, family relations was so powerful based on its being a sacred institution, and the members could not leave the family behind, beginning from childhood they had to work; thus it became the main reason that prevented them from fulfilling their dreams. Even James Joyce, as an artist, who had left his family behind in Dublin, could not leave his wife and children behind and worked hard, in Trieste as an English teacher, in Roma as a bank clerk, to provide the main necessities for them. In Joyce's writing, especially in **Dubliners**, family responsibilities, which play an important role in fulfilling desires both as an individual and as an artist, and also family relationships which affect the members' construction of their characters take place as one of the main issues. These responsibilities and the tie between the family members hold the individual and also the artist back from the outer world in which s/he would feel alive. Thus, James Joyce who "experienced the dangers of those more insidious

influences of family” (Gorman, 1974:74) expresses them explicitly in **Dubliners**, in most of the stories such as “Eveline,” “Little Chandler,” “The Boarding House,” and “A Mother.”

5. The Irish Character

With these surrounding outside effects on the people of Ireland, another effect, which may be counted as the most effective one in leading a deathlike living, was coming from inside which was the the Irish character itself. Filson Young argues that the problem of Ireland is not the political one but “the psychological one, strange, emotional, fiery, somber variant of the Celtic temperament.” (1904:35) He further expands his analysis of the Irish character and claims that this temperament of the Irish character affects all the problems that come from social, religious, political and economic spheres, that is the problem comes essentially from deep down the character itself, from the psychology of Irish people. Thus, he defines the Irish characters as “silent, purposeless, helpless, and thriftless people, whose personality seems to consists of a mass of vestiges: power disused, capacities rusted, ambitions dead, propensities frustrated,” (1904:35-40); and gives an explanation to his defining argument claiming that “they are ignorant, because there has hitherto been no intelligent attempt made to teach them; they are superstitious because, in the absence of all social life, their minds brood upon abstractions and receive eagerly the childish fairy-tales of their religion; and they are hopeless, because they dream of no future on this side of the grave.” (Young, 1904:46) Beside Young, most of the critics who evaluate the character of the Irish people of the time conclude their analysis by defining the Irish as being melancholic, heavy drinker, betrayer, feminine, chaotic, “deaf and dumb” (Joyce, 1966:198), “lazy” (Joyce, 1966:229), and the harsher definitions were made by James Joyce’s brother Stanislaus Joyce in his book **My Brother’s Keeper**, as such: “the imbecility of drunkenness, malodorous mixture of partial paralysis, and semi-insanity.” (1958:92) These characteristics have shaped the history in the way that it has become, that is, according to Robert M. Adams with these people who were so attached to conflict, and

politically not stable, Ireland consequently lived in a chaotic atmosphere; thus “Irish history is irresistibly melodramatic” because “the Irish character has a bit of the manic-depressive.” (Adams, 1966:5-6)

The habit of heavy drinking is counted as another effective characteristic of Irish people, which was one of the main reasons behind the deathlike living of Irish people. Drinking habit has formed a “stereotype of the Irish.” (eds. Attridge and Howes, 2000:132) Joseph V. O’Brien claims that this drinking habit of Irish people had created huge problems in social life and a chaotic atmosphere in street life. (1962:187) To start with, it immensely created financial problems, thus, poverty. In explaining the reasons of poverty in Ireland, for example, O’Brien gives a clear schema of the drinking habit of the Irish people as,

The condition of the poor was due to a state of ‘voluntary’ poverty induced by profligate habits and, most of all, drink. People are poor because they waste their money. (1962:163)

While this heavy drinking habit of Irish people embitters the poverty, at the same time, drinking parents and financial difficulties heighten the despair of the families. Therefore, drinking, as an important characteristic of the Irish people, has become a recurring motive and theme in Joyce’s writings, specifically in **Dubliners** with drunkard fathers.

Betrayal which may be counted as the most irritated one for James Joyce about his countrymen was another constituent in the Irish character, and “the theme of betrayal was the repeated meaning which linked all the aspects of Irish experience together.” (ed. Attridge, 2004:45) As stated in the politics section, John Stuart Parnell’s end came with the betrayal of his fellowmen and since, according to Richard M. Kain, for James Joyce Parnell symbolized Ireland at its best, the betrayal of him made Joyce blame his country and fellow countrymen for being ‘coward[s].’ (1990:116) According to Seamus Deane, Joyce was obsessed with the theme of betrayal since it repeatedly symbolized the history of his country; thus, this obsession can be seen in his lectures; whenever he talked about the past and present politics of his country, he put the betrayal as his main theme. (ed.

Attridge, 2004:29) Not only for Joyce, but for the Irish in general, the betrayal had an inconceivable affect, too; therefore, “they were finally forced to face the fact that the national problem was not simply one of domination from outside” (Kain, 1990:116), but one from the inside, as well.

For the other characteristic of the Irish people, most of the critics agree on that they are sentimental, imaginative, and ignorant. According to Filson Young this quality of Irish people put them to a situation in which they prefer to suffer rather than fight for their lives; they do not live the present and in the real world but just dream of a better future. (1904:68) Young argues that this inactivity of Irish people make most of them suffer, and when it is looked at what feeds this inability to take action for their lives it seems that it is their belief in the next life which will bring happiness to them. (1904:68) When these characteristics mixed with the oppressive outside effects, Irish people seemed to get stuck in a dead atmosphere, which expertly illustrated by James Joyce in the stories of **Dubliners**.

6. Exile as a Conclusion

As a conclusion for all the historical background and the inside and outside reasons behind the deathlike lives of the people in Ireland, it can be said that “Ireland, as a whole, was in a stupor agitated by a series of nightmares.” (Gorman, 1974:50) That is, as Filson Young excellently summarises in his observational book;

In these vast tracts of untilled land, we have a population physically and mentally demoralized; the best of them recruiting the army of emigrants; the worst of them drifting to lunacy; and the small remainder, for all their virtues of affection, humility, and contentment, existing in such isolation and poverty of all that makes life valuable that they are unprofitable to themselves and to their country. (1904:45)

They had many things to restrict them, to reduce their breath of life into a level that they cannot enjoy life, thus what remains for them is to try to survive. In other words, according to Young, it is a thoroughly decayed society, there is no movement in that suppressed atmosphere, everything is suppressed, especially the minds of the people are

restricted, therefore they cannot find any solution for their deadening problems; they cannot create anything or create something that is too small to save them. (1904:123) Therefore people in Ireland with these conditions were either “forced to emigrate” (O’Brien, 197) or forced “into self-imposed exile.” (Fagnoli, Gillespie, 2006:35) As mentioned in the family part, emigration reduced the population. For the spiritual life of Ireland, James Joyce, who calls himself ‘a voluntary exile,’ (Joyce, 1966:84) in his article “The Home Rule Comet” claims that Ireland

has been betrayed her heroes, always in the hour need and always without gaining recompense about them. She has hounded her spiritual creators into exile only to boast about them. (1966:213)

Making the intellectuals flee away to other countries, Ireland actually depleted herself from the life-giving creative activity that would take the country out of her miseries. To have a soul, Ireland had to have spiritual guidance which was provided by the artists; however, Ireland, by exiling them, actually, had been killing her own soul, thus killed the meaning of life; instead of creating a real soul by artists, Ireland left herself to the authority of the Church that was not Ireland’s own institution but a stranger came from outside and took all the control over all the institutions. (ed. Attridge, 2004:40) Without physical and spiritual life, there were no place for citizens to lead a prospective life, but for the artists it was much more harmful in the way that they could not be creative, thusly Joyce was one of those who chose to leave his native land for a much better life.

James Joyce predicted that staying in Ireland would destroy his artistic creativity since Ireland was in a chaotic situation with all those political confusions; and the countries, to which Joyce went, made a place for him that he would keep his creativity at the same time his love for his country. (Parrinder, 2005:21) There could be many reasons behind his exile, but, according to Richard Ellmann, the main reason in his escape was the possibility of doing what he wanted to do in other countries. (1983:138) In other words, staying in Ireland means he could not do what he liked and could not

write what he liked to write and that means not living for him, as for many others who chose to emigrate from Ireland. As John Nash states,

Perhaps Joyce's 'exile' –'the high cultural form of emigration'- was a particularly apt condition since the exile, by virtue of his having left, knows at least this singular event is possible. By refusing to return permanently, Joyce kept alive the distinction of his escape –even if millions of others had done so too. (2006:30)

Exile, at least, was made it possible to leave these conditions which took the breath of life and "safeguarded independence" (ed. Attridge, 2004:35) which was vital for the artist.

During Joyce's exile he visited Dublin several times and, in his visits James Joyce clearly understood that his "voluntary exile" was vital for him, especially for his creativity. Consequently,

Joyce "needed exile as a reproach to others and a justification of himself. He felt the need for maintaining his intimacy with his country by continually renewing the quarrel with her; departure from his country was a strategy of combat. (Ellmann, 1983:109-110)

Correspondingly Joyce reflected this issue of exile in his writings;

His heroes were to seek freedom, which is also exile, by will and by compulsion. To some extent they were society's victims." (Ellmann, 1983:109)

Appropriately, the stories in the **Dubliners** make a definite example of the people who seek freedom, and try to escape from these bitter conditions which are created by politics, economics, religion, family and the character itself; into a world in which they can feel alive.

In this dissertation, the failure of the individual in the battle against the institutions of society and consequently becoming a living-dead will be analysed according to the stories related to the institutions. Although Joyce made a division among the stories based on the stages of human life, here it will be divided according to the mentioned influences of the social pressures. Sub-parts will be divided as

politics/history and living dead; religion and living-dead; economics and living-dead; family and living-dead.

In the first chapter, general information on the book, why and how Joyce composed it, and the unity of the stories will be sorted out. Also, in this chapter the usage of the three words, **paralysis**, **gnomon**, and **simony** will be analysed to comprehend a detailed meaning of Joyce's aim to present his country's "moral paralysis" with his stories, and also definition of living-dead will be studied to be able to apply the stories.

In the second chapter, the influence of history, politics, and past over the people and making them lead deathlike lives will be analysed. For the deadening effect of the history and past, "After the Race," "Ivy Day in the Committee Room," and "The Dead" will be studied with all the particulars.

In the third chapter, the deadening effect of religion over Dubliners will be analysed. Accordingly, the stories which will be analysed in detail will be: "The Sisters," "Grace," and "The Dead". Also the stories like "Eveline," "Araby," "An Encounter," and "The Boarding House" will be mentioned for the deadening effect of religion.

In the fourth chapter, economics' deadening influence on Dublin people will be studied. For this chapter, the stories "Two Gallants," "Counterparts," and "A Mother" will be examined.

For the fifth chapter, the deadening effect of family relations and forced marriages and also those who chose not to marry but again lead deathlike lives will be analysed. For the deadening effects of family relations and forced marriages, the stories "Eveline," "The Boarding House," "A Little Cloud," and "The Dead" will be studied. The deathlike lives of those who are not married and have not a family will be studied in the stories "A Painful Case" and "Clay."

In the conclusion chapter, it will be illustrated that Joyce, after depicting deadening effects of aforesaid social forces through his stories, portrays his fellow countrymen as living-dead in a dead society. Hence, it will be mentioned that with his stories Joyce has demonstrated the lives of Dubliners that have been degraded, corrupted and finally brought to a stage of deadness in life by these social forces.



CHAPTER 1

JAMES JOYCE, **DUBLINERS**, AND THE USE OF PARALYSIS, SIMONY, GNOMON

1.1. Story of **Dubliners**

At the age of twenty-two, James Joyce, when he was about to leave Dublin for Trieste, started to write short stories, naming **Dubliners**, with an aim “to betray the soul of that hemiplegia or paralysis which many consider a city” (Joyce, 1966:55), in “a style of scrupulous meanness.” (Joyce, 1966:134) Joyce wanted “to create a conscience” (Joyce, 2001:196) for his race as he makes Stephen Dedalus also claim the same at the end of **A Portrait of the Artist as a Young Man**. In his intention “to create a conscience” Joyce saw his race giving up its own free will to the hands of the authority of the Church; rather than deciding on their own in moral situations, they preferred their confessors to decide; thus Joyce, through **Dubliners**, showed them their counterparts, the individuals whose lives have become paralyzed because of not having a conscience and free will of their own. (eds. Scholes and Litz, 1969:382) Structurally, Joyce united stories with their themes, motifs and symbols, and he supported this aim, not only with joint themes but also through placing the stories in a sequential order, from childhood to a mature age. As James Joyce himself declared in one of his letters, “the book is not a collection of tourist impressions but an attempt to represent certain aspects of the life of one of the European capitals” (Joyce, 1966:109), the book is a sharp critique and analysis of middle-class families of Ireland, centred in Dublin not just as a district but as a living area (Fargnoli, Gillespie, 2006:45). Thus, in this section, Joyce’s aim of presenting Dublin and Dublin life through the book, the realistic expression in the book and the mirror image of the book for the lives of Dubliners will be analysed.

As mentioned above, through stories, Joyce aimed to present both Dublin to the world as a capital like other capitals in the world; and life in Dublin in its actuality, in other words, a thing that is corrupted by religious, social, economic, and political

conventions. Thusly, he declared his aim in one of his letters to the publisher Grant Richards:

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 me to have some meaning and I doubt whether the same can be said for such words as 'Londoner' and 'Parisian' both of which have been used by writers as titles. From time to time I see in publishers' lists announcements of books on Irish subjects, so that I think people might be willing to pay for special odour of corruption which, I hope, floats over my stories." (Joyce, 1966:122-3)

He introduced "Dublin to the world", according to A. Nicholas Fagnoli and Michael P. Gillespie, "in a direct, unadorned, realistic style that included unvarnished descriptive elements and commonplace diction" (2006:46). It was not just "unvarnished descriptive elements and commonplace diction" that made the series a realistic work but also the usage of the real names of the streets and places, and historical personage, and so on, affirmed that the book is not just a fictional work but an actual presentation of Dublin and Dubliners. (Parrinder, 46) To that end, Joyce concentrates on presenting the city environment and presence as much as possible in its actual being that a job that is too difficult to deal with since the life was too hard to deal with. At the same time this harsh atmosphere, which came into existence with the pressures of religion, culture, and economics on middle-class Dubliners, gave the opportunity to write the stories of these stricken people as in their actual being (Fagnoli, Gillespie, 2006:46). Therefore, it could be said that, by being the "representative pictures – or mirror-images, the stories, catch a permanence in Irish life that has a timeless quality." (Torchiana, 1986:2) Daniel R. Schwarz also points out the realistic feature of the stories and argues that what is seen in the book is a completeness of life in Dublin and how Joyce sees the city in total, even though the examples are divided into various stories. (ed. Schwarz, 1994:9) Schwarz likens the stories to "a constellation", and argues that like the stars, the stories create "a constellation" which is held together with a definite force; also the stories improve

gradually, but at the same time each story can be counted as the core sample. (Schwarz, 1994:9) Moreover,

The episodes cohere into the mindscape of Dublin and enact the repetitious cycle of blunted aspiration and frustration, of crass materialism, of sexual repression, of drunkenness, of moral idiocy. **Dubliners** is a cityscape, a representation of Dublin. (Schwarz, 1994:9)

In addition, many critics, claiming different aspects of the book, attempt to demonstrate the realism of Dublin life which is presented in the stories. For example, A. Nicholas Fagnoli and Michael Patrick Gillespie, through analysing the Joyce's usage of the word 'moral' and 'a style of scrupulous meanness', create a relationship between the stories and the Dublin life and its customs, and argue that the usage of "moral" helps to understand what Joyce wanted to say with "a style of scrupulous meanness" (2006:46). They claim that the word is not only used to point the principles of the common sense or assessment of the society, but, through referring the word's origins which is "the Latin *moralis*, the word means the custom or behavior of a people; thusly, based on this definition, when Joyce declared his intention of writing this book as "a moral history of his country," he meant to present "the customs, behavior, and thoughts of the citizens of Dublin" (2006:46). Therefore, the readers would see, on their own way, the situation in which the people of Dublin live through the actual presentation of the stories. In other words, "Joyce wants to teach imperfect Irish readers to make sense of Dublin by showing them what *Dublin* really is." (ed. Schwarz, 1994:8) He wanted to put a mirror which would show what was already there; however, people did not want to see their reflection on the mirror and this induced a decade of delay in the publication of the book. For the reason behind this delay Fagnoli and Gillespie claim that the actuality of the stories would create misdemeanour among the merchant since their works are specified and among the Irish readers who are presented in such ways in the stories (2006:46).

The publication story of the *Dubliners* has gained much attention, even the complications over the publication process have been considered much more important

than the book itself, and has been debated over rather than analysing the stories, for so many years. The letters expanding from 1905 to 1915 between James Joyce and Grand Richards whom Joyce sent the manuscript of the stories to be published, reveal “the struggle of the artist against prejudice, against compromise, against the shoddiness and hesitations of the British bourgeoisie.” (Gorman, 1974:147) James Joyce struggled to explain, to Grand Richards, his intention of presenting his city in **Dubliners** that has not yet been presented adequately to the world. Grand Richards rejected some parts in the stories like “Counterparts,” “Two Gallants” and words such as ‘bloody’ in “Grace,” based on the printer’s objections against which Joyce wrote “Is it not ridiculous that my book cannot be published because it contains this one word which is neither indecent nor blasphemous?” (Joyce, 1966:136-7) and for which Herbert Gorman attacked Richards in his official biography of James Joyce by stating “The British Printer raised his Moral Thumb, blew his Moral Nose and lifted his Moral Eyebrows.” (1974:148) Excluding the objected parts and words would damage the accurate reflection of ‘the moral history’ that would free people by showing them what their lives really were; thus, Joyce wrote in another letter to Grand Richards dated on May 20, 1906,

If I eliminate them what becomes of the chapter of the moral history of my country? I fight to retain them because I believe that in composing my chapter of moral history in exactly the way I have composed it I have taken the first step towards the spiritual liberation of my country. (Joyce, 1966:62-3)

In 1906, when Grand Richard ended negotiations and sent the manuscript back to James Joyce, Joyce accused him by declaring that “I seriously believe that you will retard the course of civilisation in Ireland by preventing the Irish people from having one good look at themselves in my nicely polished looking-glass.” (Joyce, 1966:64) In other words, the artist who desired to free his people from the paralyzing effects of their country through reflecting them a mirror of their lives, was confronted by another paralyzing effect which was censor. Hence,

Taken altogether Joyce’s epistolary duel with Grant Richards is revelatory of two grievous matters: the impossible world he lived in so far as the freedom of the artist was concerned and the brutal and disheartening struggle to vindicate his own theories that

loomed before the young writer. Exile had strengthened him by making him independent. (Gorman, 1974:158)

1.2. The Unity of **Dubliners**

Although **Dubliners** is structurally combined as a short story collection, many critics agree on that, as Brewster Ghiselin quoted from Richard Levin and Charles Shattuck, “the book is ‘something more than a collection of discrete sketches’” (eds. Scholes, Litz, 1976:316) based on mostly Joyce’s own statement which is his intention of writing “the moral history” of his country with placing Dublin as “the centre of paralysis” through using the style of “scrupulous meanness.” Also his division of the stories creates a unity between the stories rather than making it a collection of individual stories. In addition to these, the unity of **Dubliners** is also seen in the symbols, motifs and images that Joyce used throughout the stories. Therefore, to be able to grasp the unity of **Dubliners**, this section will analyse the division of the stories; unity in the general content of the stories and the unifying actions, such as ‘dream of escape’; common features of the characters; minor images and symbols like houses/places, east and west; and major symbols which are the three words: paralysis, simony and gnomon.

For the division of the stories, in one of his letters to his brother Stanislaus Joyce, James Joyce asserts that,

The order of the stories is as follows. “The Sisters,” “An Encounter,” and another story [“Araby”] which are stories of my childhood: “The Boarding-House,” “After the Race,” and “Eveline,” which are stories of adolescence: “The Clay,” “Counterparts,” and “A Painful Case” which are stories of mature life: “Ivy Day in the Committee Room,” “A Mother,” and the last story of the book [“Grace”] which are stories of public life in Dublin. (1966:111)

Addition of the “The Dead” supported the unity of stories since it rephrases and combines all the themes and motifs of the preceding stories and acts as a conclusion. Joyce reflects the “moral paralysis” in his country through human life stages which also supports the unity of the book. The relation between the stories and ‘moral paralysis’ it is seen that in the childhood section the protagonist, a boy is presented at the beginning

of the moral paralysis, he is frustrated by his corrupted environment, wants to escape from it, but gradually becomes corrupted under the pressure of society; thus through the end of the third story proclaims his corruption. (Peake, 1977:3) For the adolescence part C. H. Peake claims that “for Joyce, ‘adolescence’ did not refer to a physical stage, but to a state of spiritual immaturity,” accordingly, the characters in the stories of this stage those who display “moral disabilities,” and those who are the characters of the maturity section are ones “living a posthumous existence.” (1977:3-4) Peake goes on with the last three stories, which are about public life, by stating that the public life stories complete the preceding stories that are divided into human life stages, by presenting the social activities that the mature ones are held responsible; therefore the stories deals with politics that is degraded by the followers who pretend to have high ideals but there for a free drink in “Ivy Day in the Committee Room;” with art in “A Mother” and with religion in “Grace” which are the main creators of spirituality that are used for material gains. (1977:4) Through all these stages of human life and the public life Joyce exemplifies Irish people who are morally paralyzed in Dublin, ‘the centre of paralysis,’ that is, “the systematic arrangement suggests that all the chief aspects of Dublin life are covered, permits the metaphor of moral paralysis to emerge implicitly as the common thematic centre of varied lives examined, and creates the ... unity extremely rare in collections of short stories.” (Peake, 1977:4)

When it is looked at the general content of the stories, the unity can be grasped as the stories combine similar subject matters. Characters who want to escape from the life that they already live as in “Eveline” and “An Encounter”; grieving over the past as in “A Little Cloud” and “Ivy Day in the Committee Room”; degenerated family relations as in “The Boarding House” and again “A Little Cloud”, nets of religion as in “The Sisters” and “Araby”. In looking at the unifying subject matters of the stories, it is seen that Dublin religion that affects the child is linked to the last story, in which the religion is presented through the adults perspective; the politics which is deeply discussed through so to call ardent followers in “Ivy Day in the Committee Room” is reduced to the personal perspectives of Mr. Duffy in “A Painful Case;” (Peake, 1977:4) preventing

family relations in “Eveline” are maintained through “A Mother” and also desire for escape from the entrapment of the social environment is penetrated into almost all the stories, in the last story “The Dead” it is neatly declared by Gabriel Conroy. In addition to these common subject matters, “the recurring elements of the Dublin scene – the shabby streets, the shallow nationalism, and the pathetic dependence on alcohol” (Peake, 1977:4) are other unifying aspects in the content of the stories.

When it comes to the unifying actions in the stories, one of the most notable one is characters’ desire to escape from the situation in which they feel trapped because Dublin harbours hardship, despair, the past, impossibilities, and nothing else. (ed. Hart, 1969:14) They have to escape because the soul cannot fulfil itself sufficiently as desired in Ireland, thus physically and spiritually it has to be fulfilled in another country with a new life. (eds. Scholes, Litz, 1976:322) John William Corrington gives some reasons behind a ‘dream of escape’ as,

In the dream of escape the realization of one’s place in the order of things is lost. The dreamer yearns for higher position, for success, for money, for prestige. (ed. Hart, 1969:16)

And also for happiness which is the most obvious reason for Dubliners who are entrapped in the suffocating conditions of Dublin. According to Brewster Ghiselin, some of the characters in **Dubliners** who are not content with their present lives imagine that they can change their life by escaping from paralytic conditions of Ireland, they plan to go eastward other side of the sea to start a new life. (eds. Scholes, Litz, 1976:327) They could not success because they are trapped in the paralytic atmosphere of Ireland, thus their characters are constructed through the paralysis that they cannot find the sufficient power to challenge these conditions. (Torchiana, 1986:14) Accordingly, on one hand, they are caught up in present situations and their environment which are handed down onto them, on the other hand, some of the characters are directly trapped in the past, and “in almost every story, the past lends great weight to the frustration of present action,” (Torchiana, 1986:14) as in ‘Eveline’ and “Ivy Day in the Committee Room.” Based on

these reasons **Dubliners**’ characters seem to desire escape for a life that they would feel alive; they endeavour to escape from the restrictive conditions of Ireland, specifically “the centre of paralysis,” Dublin. Therefore, in each story, mostly the main character, whether declares or not, expresses a desire of escape from one or another kind of paralysis; while this desire is interrupted by either the character himself/herself or the city inhibits any attempt and that is observed throughout the book. In the means of unity of the book this desire of escape creates an interrelationship between the stories and gives the sense of wholeness to the book. (ed. Hart, 1969:16-7) According to Brewster Ghiselin the dream of escape creates ‘a far country’ which “images the soul’s need for life that cannot be attained in Ireland.” (eds. Scholes, Litz, 1976:327) Some characters like Eveline and Little Chandler think that they can find new life in a far new place but not in Ireland. However, although all the characters, namely Eveline, Little Chandler, the boy in “An Encounter”, Gabriel and others, who desire to escape, fail to do so, as Little Chandler puts it, they become “a prisoner for life.” (Joyce, 2010:119)

Common features that establish the unity in the book are also seen in the characters. Eric Bulson defines the characters of **Dubliners** as follows,

A number of lower-middle-class types and a remarkable absence of upper-class or blue-collar Dubliners. There are also perverts, alcoholics, gadabouts, scammers, and good-for-nothings intent on destroying themselves or those around them. Everyone in Dublin seems to be caught up in an endless web of despair. Even when they want to escape, Joyce’s Dubliners are unable to. The young woman in “Eveline” is a perfect example. (2006:33)

Adding to these characteristics, another common aspect of the characters is heavy drinking habits, as Donald T. Torchiana asserts “drinking habits, traditional drinking habits, render more than one Dubliner foolish and disappointed – the boy’s uncle, Eveline’s father, Farrington, Mrs Sinico, old Jack and his son, Mr Kernan.” (1976:15) Especially, among **Dubliners**’ characters, the fathers are more likely to be drunkards, contentious, incompetent in their work life, and weak in their home life. The heavy drinking habit makes them oppressive at their home, they put their anger, which comes with their own inefficiency, on their children and wives as neatly exemplified in

“Counterparts”. In an overview, it can be said that **Dubliners** characters are those who would be claimed that they have never lived real life, but maintain their existence under the authority of others and also addiction to drink; thus live like shadows because Dublin keeps its oppressive authority over its people, and what left for them is just to survive under that authority. (eds., Attridge and Howes, 2000:21) Moreover, “love, freedom, altruism, adventure, genuine struggle, all these dominions of spontaneous action and life are in very short supply” (Torchiana, 1986:15) for **Dubliners** characters.

There are some minor images, motifs and symbols that substantiate the unity of the book, such as the dark houses and places that take part throughout the book, the feeling of frustration, the sense of degradation, symbols of east and west, and snow. To begin with, houses and other places in the book are portrayed in a dark, suffocating tone in the way that confirms the paralytic and restrictive Dublin life. Throughout the book there are definite places that are restrictive, dark areas, like confession-box, coffins, dusty or empty dark rooms, buildings, and the city itself; and Joyce presents these areas in the way that they become the symbol of entrapment, inability, hence the paralysis. Accordingly, these places articulate the oppressions and limitations of Ireland life, and the houses are used in the book as the most explicit symbols of these oppressions and restrictions. (eds. Scholes and Litz, 1976:332) The most obvious examples are seen in the stories “Eveline” and “A Little Cloud”. Eveline, at the very beginning of the story, is presented at home, looking through the window behind the dusty curtains with which Joyce, by indication, presents her as a prisoner of home. Happiness for her at the outside, abroad, in the past, but home keeps her back, restrict her, like a prison takes her freedom. In other story, “A little Cloud” the protagonist, Little Chandler, himself declares his situation as a “prisoner for life,” while his thoughts are torn apart between his dreams of becoming a poet and responsibility of furniture payments. Thus the house becomes a symbol for his paralytic situation which is actually caused by his conformation to social norms that deadens his liveliness. Therefore, such are the houses that “have operated as symbols of confinement and paralysis.” (Voelker, 1982:138)

The feeling of frustration and degradation are also other unifying elements that are observed in all the characters of the book. Throughout the book, characters are depicted in a way that they aim for something, however they could not attain it because of some certain reasons. That is, in each story, a kind of frustration is presented, “—a boy is disappointed, a priest suffers disgrace, the elopement of “Eveline” fails to materialize.” (Levin, 1941:30) For other examples of frustration throughout the book, it can be said, Maria in “The Clay” touches the clay when she expects to touch the ring, and Gabriel Conroy learns that he is not the real love of his wife, Little Chandler could not become a poet. Beside frustration, the sense of degradation penetrates into all the stories starting with the degenerated priest of the first story “The Sisters”. Brewster Ghiselin analyses the degradation in the stories which end with ‘the death of the soul’ as follows,

Each story in **Dubliners** is an action defining amid different circumstances of degradation and difficulty in the environment a frustration or defeat of the soul in a different state of strength or debility. Each state is related to the preceding by conventional associations or by casual connections or by both, and the entire sequence represents the whole course of moral deterioration ending in the death of the soul. (eds. Scholes, Litz, 1976:322)

Ghiselin further claims that, Joyce exemplifies degradation of morally paralytic characters through their physical situations that are generally immobile, even though there seem to be an activity; their immobility, thus their paralysis is seen in their deadening instinct to accomplish their desires that is caused by the frustration, or their deficiency to do so, or the social circumscriptions that limit their actions. (eds. Scholes, Litz, 1976:318-9) Thus, the degradation which is spread through all the stories support the main theme of the book that is “the moral paralysis.”

In addition to the frustration and degradation, critics also argue that symbols of directions east and west, which are used in the stories, endorse the unity of the book. According to Don Gifford, the geographical and physical locations in the stories express the characters present spiritual situations, sometimes their paralysis, for example Lenahan’s empty walks, sometimes their desire to escape from the paralysis. (1982:25-

6) For most of the critics, east symbolizes a new life: “motion toward the east, toward “exile,” toward some principle that promises at least escape from paralysis if not revitalization.” (Gifford, 1982:26) Accordingly, the frustration of characters comes also with their inability “to escape eastward, out of the seaport and overseas, to a more living world.” (eds. Scholes, Litz, 320) On the other hand, west, “journey westward, historically stands for death.” (Daronkolaee, 2012:174) In example, the two boys in the story “An Encounter” take their journey toward the east which will take them out of their trapped life, however in “The Dead”, journey to west “metaphorically refers to death of Gabriel’s affected identity, and proposes his return to his former Irish identity.” (Daronkolaee, 2012:174)

These are the minor symbols and images that both underline the oppressive condition of the Dublin life and at the same time the unity of the book. Through all these motifs, the entrapments of the characters by their degraded social environment, their frustration, social restrictions, and with others Joyce unify the stories which in themselves can be read also as individual stories. Joyce maintains the theme of paralysis, and deathlike living situations of the characters throughout the stories and finalises them with the state of deadness in the last story “The Dead”. After all, Joyce created a structure in which the decadence in the Dublin life which created the theme of ‘the moral paralysis’ are spread through the stories by certain symbols and images. The moral paralysis created an atmosphere in which a life emerges, but in essence it is just a deathlike life.

1.3. Paralysis, Simony, Gnomon

On the first page of **Dubliners** James Joyce confronts the reader with three words; namely **paralysis**, **gnomon**, and **simony** in the story “The Sisters.” The text exactly goes as follows,

Every night as I gazed up at the window I said softly to myself the word **paralysis**. It had always sounded strangely in my ears, like the word **gnomon** in the Euclid and the word **simony** in the Catechism. 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 to look upon its deadly work. (Joyce, 2010:7)

By putting these three words in the opening of the book, Joyce creates the main themes of the entire book since these three words are “heavily weighted words whose relevance extends well beyond any single story.” (Bulson, 2006:36) Therefore, these three words, which are strangely placed in the opening page of the book, are related not only the story “The Sisters” in which they are mentioned, but to the whole book. What these three words stand for in general is that **paralysis** refers to the spiritual situation of people in Dublin, and **simony** is used to describe misdemeanour which has actually created this situation, and **gnomon** stands for the missing and unmentioned things that actually indicate the paralytic situation of Dubliners. (Peake, 1977:14) Therefore, in this section, beginning with paralysis as the main theme of the book that is expressed by James Joyce as his intention to write the “moral paralysis” of his country, these three words; **paralysis**, **simony** and **gnomon** in the stories will be analysed. In analysing **paralysis**, the literal and figurative meaning and the usage of the word in the stories, in other words physical and spiritual paralysis since Joyce exposes his characters to the reader as either mentally or physically paralyzed, will be examined with the examples from the stories; also the signs of paralysis in the stories, and further paralysis according to the division of the stories will be examined. Thus it will be aimed to grasp the paralysis in a detailed way since it is the main sign of deathlike lives of the people in Dublin and **Dubliners**.

1.3.1 Paralysis

When it is looked at the definition of the paralysis **Longman Dictionary of Contemporary English** gives the explanation below,

1- The loss of the ability to move all part of your body or feel things in it. 2- A state of being unable to take action, make decision, or operate normally. (2003:1194)

This literal meaning of paralysis already gives the sense of half-living, in other words deathlike living, and Joyce by putting the paralysis as the main theme of the book

suggests the idea of deathlike-lives of Dubliners from the very beginning. For Joyce's usage of the word **paralysis** Don Gifford, gives the explanation below,

usually assumed to be the result of the three strokes the priest has suffered, but it may well be the other way around, that the strokes have been caused by *paralysis*, since in 1904 the term *paralysis* was frequently used in medical parlance (and by Joyce) to mean "general paralysis of the insane," i.e., paresis, syphilis of the central nervous system. It is possible to demonstrate that in rewriting the story Joyce not only added the word "paralysis" but also worked the symptoms of paresis into the boy-narrator's recall of the priest's appearance and manner. (1982:29)

However Joyce uses the term not only in literal meaning but also, and most importantly, uses it as a metaphor for the spiritual condition of Dubliners; while, in some stories characters are shown with inability of physical movement (e.g. Father Flynn in "The Sisters"), in some other stories, even though there take place a motion, it sustains the characters' inability to make decisions and to leave the oppressive conditions of Dublin life (Eveline in "Eveline"), that is "a spiritual, social, cultural, political, and historical malaise;" (Bulson, 2006:36) thus paralysis becomes, in the stories, not only a simple state of inactivity, it actually provides both meaning of immobilisation and also the sense of misery, hence develops into more composite usage throughout the book. The physical form of paralysis maintains through the characters' inability to move as in the case with Eveline who "seized by physical paralysis, 'like a helpless animal'." (Parrinder, 2005:59); as stated before, even the movement emerges as paralysis in **Dubliners**, as it is seen in the stories most of the characters are portrayed as incapable of movement, that is, they are paralytic in the literal meaning of the word. For example, the recurring figure of "motion as paralysis" is apparently seen in the stories like "Araby" and "An Encounter" the adventures of the boys, the empty walks of Lenahan and Corley in "Two Gallants", and also Maria's travel in the train in "Clay." Beside the physical paralysis and "motion as paralysis," Joyce uses it as a metaphor for the moral degradation of Dublin life and people. For the expressions of moral paralysis Eric Bulson gives examples from the stories and states that each story contains one or other form of moral paralysis; "Little Chandler in "A Little Cloud" is paralyzed by

responsibilities of adulthood, Farrington in “Counterparts” is paralyzed by alcoholism, and Mr. Tierney’s crew in “Ivy Day in the Committee Room” is paralyzed by a nostalgia for the good old days when their “Chief” Parnell was still alive, (2006:37) in the story “Grace” Father Purdon is morally paralyzed and uses religion for material gains. Therefore, putting the word paralysis apparently and physically through the priest of the first story, Joyce already creates the exact symbol for the spiritual and moral condition of Irish people, and the whole book operates to illustrate the word in its “deadly work.” (Peake, 1977:16) In all these seemingly movements of these characters cannot provide them to escape the paralysis that the city has created in their lives. (Werner, 1988:47-48) Therefore, the characters cannot escape paralysis because “**Dubliners** presupposes a world without possibility, a modernist inferno, a place in which, as Little Chandler puts it, ‘You could do nothing.’” (Voelker, 1982:126) even though the idea of escape has occupied their minds for so long, and the attempts have been made to escape by the characters or the people of Dublin.

Besides these forms of expressions of paralysis in the stories, there are some motifs that are used throughout the book to illustrate the paralytic conditions of Irish people. For example, family relationships which are declared by Patrick Parrinder as ‘degenerate’ (2005:55) suggest the penetration of moral and spiritual paralysis into every aspect of life. The boy’s relationship with his uncle in the story “Araby,” Eveline’s with her father in “Eveline,” Little Chandler’s with his son and wife in “Little Cloud” give a clear example for the degenerate family situations in **Dubliners**. Also, as stated above, drunkenness, such as the uncle in “Araby,” and the father in “Eveline,” Farrington in “Counterparts,” shows paralytic effects of alcohol in the characters’ lives. Another motif is ‘degenerate fatherhood’ (Parrinder, 2005:55). The degeneration in the fatherhood is obviously portrayed in the first story “The Sister” with physically paralyzed Father Flynn and linked to spiritually paralyzed Father Purdon in the story “Grace” whose speech exemplifies a speech of businessman and thus makes another clear example for the degeneration in the fatherhood. Furthermore, in the final story of **Dubliners**, “The Dead,” Joyce gives the ultimate sign of paralysis through the horse that walks round and

round. Patrick Parrinder, argues that the horse resembles all paralyzed Dubliners, and states that,

Paralysis, as a metaphor for the doomed and self-defeating life of Dublin, is most starkly seen in the story of Patrick Morkan's horse, as told in 'The Dead'. The horse, having been employed for years to drive a treadmill, was unable to master any other mode of locomotion. One day Mr Morkan decided to harness him to a trap and go for an outing in the park. The journey came to an end when the horse reached King Billy's statue, and began to walk round and round it. The horse, a creature of habit going round in circles, was a true Dubliner. (2005:53)

In addition, the title of the last story 'The Dead', "the word "dead" –that final paralysis– may refer not only to those faithful departed, but to their survivors" (ed. Bloom, 1988:41) which means people of Dublin who live like dead because of the 'moral paralysis' that they cannot escape.

When it comes to the relation between the division of the stories and the theme of "paralysis", it is seen that every section of the book establishes a specific form of paralysis (Werner, 1988:52) and gradually emerges into final phase, the deadness as it is depicted in the last story. In the first section which are the stories of childhood, "The Sisters", "An Encounter," and "Araby", the protagonists of these stories are children live in a corrupted environment, but are not corrupted yet, in other words, not paralyzed yet, even though their environment, church, family, education, are corrupted and have paralytic effects. The boys in the first section may retain a hope and a desire for a kind of escape, they all undergo a profound disappointment and frustration. That means, "The external environment crushes the individual sensibility, encouraging even the more sensitive Irish children to accept and internalize paralysis." (Werner, 1988:52) In the second phase, the stories of adolescence, the protagonists seem to be aware of the paralytic effects of their environment, however fail to break through it since they have been grown up in an environment that take away the ability to challenge the paralytic effects. Craig Hansen Werner exemplifies the issue as,

The male protagonists of "After the Race" and "Two Gallants" attempt to substitute motion and intrigue for actual confrontation with the sources of corruption. For the

women in “Eveline” and “The Boarding House,” paralysis assumes a more literal form, leading them to accept, at times to desire, their own victimization. (1988:52-3)

The third phase maturity stories picture the protagonists already paralyzed, actually, as Craig H. Werner puts it “surrendered utterly to paralysis” (1988:53), they live a life that they cannot escape even though they attempt to. They long for the past that they had the possibility to make choices that would give them the chance to follow their desires, but the present paralyzed them, and “their longing for escape only momentarily and is repressed whenever real action seems possible.” (Werner, 1988:53) This can be observed explicitly through the examples from the stories of the maturity phase. For example Little Chandler in the story “A Little Cloud” emulates his London return friend Ignatius Gallaher for his success in the way that Little Chandler has desired to achieve. He wanted to be a poet, he desired to escape from the paralytic life that surrounded him, however the responsibilities of marriage as a husband and father keeps him back from his literary dreams, thus he leads a paralyzed life that he cannot write or do something in literary field which would actually make him feel satisfied with his life. The pain he feels from this paralytic life even makes him to shout his baby boy, which shows that the paralysis is already passing down to next generation. The same is seen in the other stories of maturity, Maria in “Clay,” Mr. Duffy in “A Painful Case,” Farrington in “Counterparts” “have been outcast from the life’s feast” as Joyce writes in “A Painful Case”. After the stories of maturity, Joyce puts some mature characters in the last section, the public life stories. Each of these stories directs both a specific matter of public life, politics in “Ivy Day in the Committee Room,” culture in “A Mother,” and religion in “Grace” and also the relations between these institutions. (Werner, 1988:53) Through these stories, Joyce exposes degradation in these institutions which becomes the main reason behind the paralyzed life of Irish people. The oppressions that come from the corrupted religious, economic, political and familial institutions, paralyzed the characters in every way that they cannot escape from the suffocating environment that surround them.

1.3.2. Gnomon

Another word that Joyce used at the opening story of the book, in “The Sisters” and penetrated into the entire book is the word **gnomon**. For the definition of the word, Don Gifford defines it as follows:

gnomon in the Euclid. The Alexandrian Greek geometrician, Euclid, flourished circa 300 B.C. In his *Elements*, book II, definition 2, Euclid defines a gnomon as what is left of a parallelogram when a similar parallelogram containing one of its corners is removed. Gnomon is also the name for the pointer on a sundial (and for the angle at which the pointer is set). (1982:29)

To be able to further the definition of **gnomon** it will be helpful to look at the Zack Bowen explanation of the word. Zack Bowen, in his article “All Things Come in Threes: Ménage à Trois in *Dubliners*,” defines the word as,

Gnomon is the shell of a parallelogram left when an equally proportioned part of it is removed. Its identity depends upon the presence or absence of the removed segment, and it is defined physically and spatially by its loss. (eds. Beja, Norris, 1996:138)

Bowen supports his definition through the example of Michael Furey in the story “The Dead.” Although Michael Furey seems absent in the story, his absence affects the presence of Gabriel Conroy. Bowen does not restrict the word to the last story, he confirms that the word signifies the basic missing portion in each story of the book. (eds. Beja, Norris, 1996:138) Therefore, the word suggests what is not there throughout **Dubliners**, what is removed is important in understanding any story of the book, or as Phillip Herring claims, the important thing in understanding the word **gnomon** is the missing part, it could be a space in defining a geometric shape, or it could be shade in a time of a day. (ed. Bloom, 1988:42)

As in the paralysis, it can be seen that Joyce also uses **gnomon** in various ways. In one of its usages in **Dubliners**, **gnomon** becomes “the missing bits of information or gaps in the plot that make it impossible...to arrive at stable interpretations.” (Bulson, 2006:37) For that usage of the word, Eric Bulson gives examples through asking

question such as Father Flynn's unknown problem in "The Sisters," that is in the story anybody clearly defines what is wrong with the priest; another example is the stranger in the second story "An Encounter," again Joyce does not give an explicit information what is the "queer old josses" doing in the area in which the children are adventuring. (2006:37) Bulson further goes on and asks the questions which are another proper example for the usage of **gnomon** as the missing information in other stories and states that "how and from whom Corley gets the coin in "Two Gallants," what Mrs Mooney says to Mr. Doran before calling Polly to the room in "The Boarding House," or what poor Maria touches in "Clay." (2006:37) As critics argue, these gnomons as missing information create an atmosphere of incompleteness which in a way sounds paralytic.

In another usage of the word Daronkolaee argues that **gnomon** is used in some stories as an example of "emotional paralysis" through "physical abnormality" of the characters. (2012:171) He gives examples from the stories as "Mr. Kiernan's broken tongue which signifies his broken masculinity in "Grace", Little Chandler's castrated figure in "A Little Cloud", and Mr. Holohan's crippled leg in "A Mother." (Darankolaee, 2012:171) Phillip Herring points the 'negating' aspect of the word and claims that the word makes an "emphasis on emptiness, incompleteness, solitude, loneliness, shadow, darkness, and failure, which so affect the lives of the characters and allow expression of Joyce's political views. (ed. Bloom, 1988:44) This 'negating' aspect of **gnomon** reflects the general atmosphere in all the stories of **Dubliners**. The characters, one way or another, suffer from the 'emptiness, solitude, failure' etc. and unachieved desires and dreams creates the incompleteness in lives of the characters as in the story "A Little Cloud" in which Little Chandler mourns for the past which holds the possibility of his becoming a poet. In their dreams of escape, the characters also show a gnomonic attitude because there is something missing in their life, that causes emptiness and darkness they want to be freed. Phillip Herring, then, argues that this missing thing in the lives of the characters is "characteristic of the whole of Dublin life at a significant time in its history." (ed. Bloom, 1988:44) because at that time of the history, politics, economics, religion and family had an immense effect on the lives of people that they

had something missing in their lives. Thus, **gnomon** “indicates how selective examples, such as the characters of *Dubliners*, define life in their city, how shadows illuminate presences, how abnormality can define the normal.” (ed. Bloom, 1988:44) Phillip Herring further argues that even in the speech of the characters indicates gnomonic attitudes like empty, meaningless talk and gives example of the sentence “*I am not long for this world*” (ed. Bloom, 1988:45) Thus, Joyce, with their talking or not talking put the sense of incompleteness into his characters’ lives, and that intensifies the deathlike scenery in the lives of **Dubliners** on behalf of the people of Dublin.

As a result, **gnomon**, as defined above, stands for the missing things in the lives of people of Dublin and the missing thing penetrates into all the stories in **Dubliners**. For some characters the missing thing is lack of material and physical things, but for some others it is lack of spiritual things which bring emptiness in life like unfulfilled dreams, “like their fellow Dubliners, they are gnomonic in their needs, gnomonic in their representativeness, and their story is gnomonic in that precise description of their problems. (ed. Bloom, 1988:45)

1.3.3. Simony

The other word which was again used at the first story of **Dubliners** in “The Sisters” with two other words **paralysis** and **gnomon** and took immense attention by the critics of Joyce to analyse **Dubliners** is **simony**. Don Gifford gives the definition of the word as follows,

Simony in the Catechism. *Simony* is named after Simon Magus (Simon the Sorcerer), Acts 8:18-24, who ignorantly offered the Apostle Peter money for “the gift of God,” (i.e., for the power to transmit the Holy Ghost through the laying of hands). Hence simony is the deliberate buying or selling of ecclesiastical offices, pardons, or emoluments. In the medieval Church this literal definition was transformed figuratively so that simony meant the prostitution of any spiritual value, any of the seven gifts of the Holy Ghost (wisdom, understanding, counsel, fortitude, knowledge, piety, fear of the Lord) for material comfort or gain. (1982:29-30)

Eric Bulson, also defines the word in another and simple way, thus according to him, **simony** “is the selling of material goods for spiritual benefit, but it is also the vulgarization of religion, romance and the intellect. (2006:36) Based on these definitions, most of the critics of Joyce argue that the usage of simony directly refers to Joyce’s criticism of the Catholic Church in Ireland. Hence, he shows his criticism of corrupted religion through penetrating **simony** into most of the stories. But the most obvious example of the simony in criticism of the Catholic Church in Ireland takes place in the story “Grace,” in the example of Father Purdon who is also a businessman; accordingly, he makes a speech based on Bible, however sounds like a businessman speech.

“Simoniatic degradation” (Daronkolaee, 2012:171) in Irish people can be observed not only in Father Purdon, but in all the characters of **Dubliners**, because, as Zack Bowen in his article “All Things Come in Threes: Ménage à Trois in *Dubliners*” argues that,

They are caught in the simoniatic implications of doctrinal corruption that produce a grubby, meretricious society, paralyzed physically and psychologically by poverty, inaction, and religious sanction, and they sell the freedom of their lives and souls for survival even while they compete in hopeless and misguided three-way rivalries for what meager crumbs of existence remain. (eds. Beja and Norris, 1996:138)

The harsh political, economic, religious, social, and familial conditions they were in, made them to give up their souls that in a way their only property, and this made them to lead a life that any free soul cannot accept and forces them, as in Joyce’s decision to leave his country to become an exile. Hence, in **Dubliners** Joyce created this ‘simoniatic degradation’ in his stories by which his fellow countrymen suffer. Besides the example of Father Purdon in the story “Grace,” Eric Bulson gives another clear examples of **simony** in the stories throughout **Dubliners**: according to Bulson, in the story “Araby” the confusion of the little boy between romance and commerce; in “The Boarding House” Mrs Mooney’s forcing Mr. Doran to marry her daughter like using her own daughter as a prey; in ‘Two Gallants’ Corley’s selling his love for a gold coin; and “Mrs

Kearney in “A Mother” ruins her daughter’s music career (at least in Dublin) by demanding the payment before the performance” (2006:37) are other examples of ‘simoniac degradation.’ In these examples the ‘simoniac degradation’ is shown in individual levels which portray the social scene of Ireland at the turn of the century. On the other hand, the blame mostly lay on the institutions for ‘simoniac degradation’ as many critics argue. According to Phillip Herring, simony “points to corruption in high places and illegitimate ecclesiastical authority as primary obstacles hindering the people’s fulfilment.” (ed. Bloom, 1988:45) Therefore, the reason behind the simony on an individual level again comes from the institutions that are the main forces in shaping the lives of people in Dublin in specific, and of all people in general.

To sum up, these three words become the main frame in understanding the stories of **Dubliners**. Especially the concept of deathlike living can be built on this three words frame since these words picture the main corruption, unfulfilled desires, deficient lives, and consequently paralyzed lives of Dubliners. Through these words Joyce provides examples of paralytic lives of people. Paralysis comes in some cases with **gnomon**, the missing things in their lives, and in some cases with **simony** that is selling their loves, abilities, intellects, beliefs for material gains. Using these three words at the very beginning of the book, Joyce gives a hint about his main theme of “moral paralysis” of his country, and also gives a hint for the reasons behind the deathlike lives of Dublin people. As the little boy in “The Sisters” express in the first page referring to these three words, the words perform a deadly work on the lives of the characters and the people of Dublin.

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 to look upon its deadly work. (Joyce, 2010:7)

1.4 The Living Dead, the Concept of Death as Social Criticism in **Dubliners**

There are more dead people than living.
And their numbers are increasing. The living getting rarer.
Eugene Ionesco, **Rhinoceros**

When the little boy, the protagonist of the first story “The Sisters” sees the paralyzed priest, he points out his feeling toward the priest’s condition as “it filled me with fear, and yet I longed to be nearer to it and to look upon its deadly work.” (2010:7) The perplexity of the phrase ‘its deadly work’ falls upon the entire book, that is, all stories, in a way, try to explain that ‘deadly work.’ At the very beginning, the boy tells that “There was no hope for him this time” (2010:7) as if he gives the first explanation for ‘deadly work’ that is a situation in which there is no hope, no future, no change, in a way a kind of death. Thus, the phrase ‘deadly work’ works for the entire book with its precipitating factors such as politics, economics, religion, family; and illustrates the general atmosphere of Dublin at the time in which people can be defined as living-dead.

For the definition of ‘living-dead’, Bernard Benstock in his analysis of the story “The Dead” claims that they are “the living-dead, those who remain alive, but fail to live: the disillusioned, the self-destructive, the blighted, and wasted lives. (ed. Hart, 1969:154) For the reasons behind what makes people to remain alive but fail to live, Sigmund Freud in his book **Civilization and Its Discontents** argues that the suffering stems from three sources: one’s own body; nature, outer world; and the relations with other men. (2000-2005:8) The relations with other man, more precisely “the inadequacy of our methods of regulating human relations in the family, the community, and the state,” (Freud, 2000-2005:13) become the main underlying reasons behind the living-dead as in the cases of **Dubliners** since any family, community and state, through forcing the individual to act in certain ways, can cause one to waste his/her life, can be the reason for ‘disillusionment, self-destruction’ as Bernard Benstock gives in his definition of living-dead. Freud explains this destructive relation between individual and

the family, the community and the state under the light of individual vs culture, and argues that culture is not content with the freedom of the individual, culture condemns any kind of claims of freedom as an attack on its integrity; thus one's battle for creating a balance between oneself and the fulfilling the desires of civilization becomes the source of torture for the individual. The construction of civilization, to some extent, has been based on individual's giving up his/her capability of fulfilling his/her desires; thus civilization has to suppress individual instincts to save its integrity. (2000-2005:17-8) The suppression is being made through institutions of the society, such as family, religion, politics, and economics as in the case of **Dubliners**. When these instincts are suppressed for the sake of the integrity of civilization, individuals come to lead self-destructive lives that would mean deathlike living.

James Joyce's **Dubliners** creates a clear example of this battle between individual instincts and civilization; and shows the failure of individual against civilization or culture in this battle in the way that the characters are shown as living-dead as Bernard Benstock claims, which means they are "disillusioned, self-destructive, wasted lives." (ed. Hart, 1969:154) James R. Baker in his article "Ibsen, Joyce, and the Living-Dead: A Study of *Dubliners*" examines the meaning of living dead in **Dubliners** under the influence of Henrik Ibsen on James Joyce. According to Baker, what Joyce explores in his book is, "the problem of the artist's relationship to a spiritually mean society, the penalties of aloofness from the common stream of life, and, most pertinent for the stories shaping in his mind, a comprehensive dramatization of the pitiful failure of men to awaken from the somnolence which holds them among the living-dead." (ed. Magalaner, 1962:21) Baker further argues that this statement explains the reason for which all the characters suffer; the boys of the first three stories, Eveline, Little Chandler, Maria, Mr. Duffy, etc. are all "an outcast from life's feast" as Baker quotes from **Dubliners**, and this makes them "a member of the great host of the living-dead." (ed. Magalaner, 1962:22) Here again the battle between individual and civilization penetrates into the Baker's explanation of living-dead in **Dubliners** which comes with

the individual's failure against society. Thus, in these lives the instincts of individuals, their desire to live in the way they want are kept passive there in their lost lives.

James R. Baker claims that Joyce uses certain techniques in revealing the metaphor of living-dead. (ed. Magalaner, 1962:23) These could be compiled as the technique of epiphany, the influence of dead persons in the lives of the living ones, the parallel between the dead and the living one. The first one is the technique of 'epiphany' which was linked to James Joyce by critics for the usage in literature. For the definition of the word Richard Ellmann, through referring to Joyce's own words, gives the explanation as follows,

The epiphany was the sudden 'revelation of the whatness of a thing,' the moment in which 'the soul of the commonest object... seems to us radiant.' The artist... was charged with such revelations, and must look for them not among gods but among men, in casual, unostentatious, even unpleasant moments. He might find 'a sudden spiritual manifestation' either 'in the vulgarity of speech or of gesture or in a memorable phase of the mind itself.' (1983:83)

Based on the definition, it can be said that, living-dead conditions of some of the characters in **Dubliners** are expressed through the epiphany they have, which are the sudden realization of the reality. James R. Baker, arguing Joyce uses the same epiphanic pattern with Ibsen, in which "the central character, through the stress of some unexpected crisis, is driven to an epiphanic moment that reveals him as spiritually dead," (ed. Magalaner, 1962:23) gives examples of the protagonist of "Araby" and "A Painful Case," as "the initial vignette of paralysis is followed by an excruciating denouement in which reality rushes in upon the unprepared consciousness of the central character." (ed. Magalaner, 1962:23) In the case of "A Painful Case", for example, Mr. Duffy realizes his own loneliness when he sees the news of Mrs Sinico's death. Another example would be the case of Gabriel Conroy in which he learns that his wife Gretta is thinking about, even crying for her ex-lover Michael Furey who died years ago and Gabriel realizes that he has been deader for his wife than Michael Furey for all those years.

Another technique that is used to express the characters as living-dead is the usage of dead persons and their effects on the living ones, as James R. Baker claims, dead ones' leading the living ones or the living-dead. (ed. Magalaner, 1962:24) The first story "The Sister" begins with a dead priest which makes the boy feel freer with his death. The most proper example for this technique would be 'Eveline', in which Eveline's life is led by her deceased mother who told her to keep the house alive after her. When Eveline plans to run away with Frank, she thinks her mother and her lasting words and this makes her to rationalize staying back. The dead mother controls the living one, Eveline's life. For another example, Mrs Sinico in "A Painful Case," after her death, immensely changes Mr. Duffy's perception of himself. Another prominent example of the dead controls the livings is Charles Stewart Parnell who was an Irish nationalist and was called "the uncrowned king of Ireland" by his followers. In the story "Ivy Day in the Committee Room," even though Parnell is dead, his ardent followers who were gathered in a committee room mourn for him, compose a poem for him, and they wish Parnell was alive and led them for a better Ireland. They could not contemplate for the present, rather prefer to live under the shadow of a dead leader. James R. Baker expands the technique and adds that the parallel between living and the dead also expresses the characters' living dead conditions and gives examples from the stories "The Sisters," "Eveline," "A Painful Case;" in which the living protagonists are more "outcasts [my italics] from the life's feast." (ed. Magalaner, 1962:25) For example, according to Baker, in "Eveline", Eveline tries to break out her mothers' fate but could not be successful; in a similar example, Gabriel Conroy seems more passive in his wife's life than the dead Michael Furey. (ed. Magalaner, 1962:25) All these stories also exemplify that the characters are stuck in the past which would be taken account as another technique for expressing the living-dead positions of the people in Dublin. Eveline, the gatherers in the committee room, Gabriel Conroy are all surrounded by the past, they could not feel the present, or the feeling that they feel for the present makes them fail in the battle against society.

Through all these techniques and with some others James Joyce successfully portrayed the people of Dublin as living-dead that is failed individuals in a battle against the institutions of society which attacks in every possible way to suppress individual instincts and passions. Politics, filled with history, religion, economics, and family were the main institutions James Joyce blames for the suffering of people at the first stage. In doing so, Joyce puts forward an institution in some certain stories to blame, one another in some other certain stories. For example, in the story "Ivy Day in the Committee Room" he illustrates politics' influence on people for not living in the present; of course, politics are not confined only to "Ivy Day in the Committee Room," in "After the Race" politics are heavily mentioned and portrayed as one of the main source for the misery of Irish people; but in this story he specifically points out the politics. On the other hand, he penetrates religion's restrictions on people's lives into almost all the stories, specifically "The Sisters," "Araby," "Eveline," "An Encounter," "Grace." In addition, economics are also displayed in most of the stories, but specifically in "After the Race," "Two Gallants," "Counterparts," "A Mother," Joyce refers to economics for the misery of Dublin people. For family, he refers to in the stories like "Araby," "Eveline," "After the Race," "A Mother," "Boarding House," "Counterparts." Then he also blames the the Irish character itself for not combatting efficiently until success takes over the misery. For the Irish character, the characters in the stories like "Eveline," "Araby," "Ivy Day in the Committee Room," "Two Gallants," "Counterparts" create an example. The last story "The Dead" covers all the mentioned points above. Joyce compiles all the problems for a closure in this last story. Politics, economics, religion, family, and the Irish character itself in the deathlike conditions of Dublin people are discussed in detail in this last story.

CHAPTER 2

HISTORY, PAST, POLITICS AND THE LIVING-DEAD

“History is a nightmare from which I am trying to awake”

Stephen Dedalus in **Ulysses**

History of Ireland had affected Joyce immensely that he, in every possible way, even when he claimed he was not interested in politics, expressed this influence of history and politics upon him. In the epigraph above he demonstrates his attitude towards history through making Stephen Dedalus, his chief character in **A Portrait of the Artist as a Young Man** and in **Ulysses**, comment on history in this way. In history that he saw as “a nightmare from which he is trying to awake” (Joyce, 60) there had been the struggle for independence, rebellions against the domination of England; betrayals that disappointed him on his countrymen. What he saw in Ireland before he composed **Dubliners** was a British colony that was immature to conduct herself. He put most of the blame on his fellow countrymen whose characteristics for Joyce were unfaithfulness and betrayal which he declared in his critical writings like “Home Rules comes of Age, the Home Rule Comet.” Thus, Joyce “believed that Ireland was a dead end,” (Bulson, 2006:21) and people of Ireland are among the living-dead. To this end, Joyce put his view of history which brought Ireland to ‘a dead end’ into his literary works; specifically the stories in **Dubliners** comprise of his attitudes toward history for such an end. Among the stories, “After the Race” and “Ivy Day in the Committee Room” are the two stories Joyce specifically portrays the history and politics’ deadening role on the lives of people of Ireland. In “After the Race” he deals with Ireland in international arena mixed with economic situation of the time. Personalised in Jimmy, Ireland is portrayed among her oppressors, European countries. Mingled with economic issues, Joyce illustrates how Ireland lives distant from reality which puts her among

living-dead. In the other story “Ivy Day in the Committee Room”, Joyce deals with politics at home. Gathered around the fire, those men live in the past, and for the present they are only after money, even not the money but a bottle of stout is enough for them. Hypocrisy and betrayal become the defining characteristics for them which Joyce despises immensely in his fellow countrymen. Turning to the glories of the past, they deny the present by which they can be counted among the living-dead. In addition, Joyce, through the last story “The Dead,” as the complementary for the book, presents the politics in dead-ends. Again ignored nationalistic ideals and the glorious past in the story play the main role in present paralytic situation of politics. Therefore, in this section, politics and history’s deadening effects on the lives of Irish people will be analysed based on these two stories.

To begin with, in the opening paragraphs of the story “After the Race” the reader is confronted with a scene of international car race, the players are mostly French which are also supported by the Irish people whose “sympathy, ... for the blue cars – the cars of their friends, the French” (Joyce, 2010:56) which from the very start implies Irish people attitude toward the oppressors. Thus, the scene creates the political atmosphere through an international car race. Beside this attitude of Irish toward European countries, the other striking scene which shows the reason of Jimmy’s father’s sending his son to Cambridge that is ‘to see a little life’ (2010:58) illustrates the situation at home in which, by implication, there is no life to live in Ireland and becomes the central supportive idea of the living conditions in Ireland. Joyce puts the international friends, who have got a life that is worth to live, on the stage. As many critics claim these foreign friends representing Europe, and Jimmy representing Ireland, the story explores the Ireland’s position and situation among European countries, specifically among France and England. For the situation at home, which is heavily depressing both economically and politically, Joyce puts the corrupted businessman from upper-middle class, Jimmy’s father on the stage. Thus, through European friends who are “Charles Segouin, the owner of the car; Andrey Riviere, a young electrician of Canadian birth; a huge Hungarian named Villona,” and among them the Irish, “a neatly groomed young man

named Doyle;” (Joyce, 2010:56-7) and with money and power hungry, corrupted father of Jimmy Doyle, Joyce demonstrates the deadening predicaments of international and national politics mingled with the economic situation of Ireland at the turn of the century. The politics, which is taken into account in the story, as stated above, is illustrated by way of the international friends, specifically France and England, and Jimmy’s (Ireland) attitude among them, since as Zack Bowen claims, “their [the DoYLES] pursuit of a social position in this world is skilfully developed through the images of a social structural framework of the story into a sort of allegory of Irish history and international relations” (ed. Hart, 1969:54). Therefore, in this section, first deadening international relations of Ireland symbolized with Jimmy and his friend will be analysed; and then as the main contributor of this deathlike political situation of Ireland, the corruption in politics and economics symbolized with Jimmy’s father will be examined.

In the first event which opens the story, the car race, Joyce set the international relationship of Ireland with Europe, specifically England and France. From the very beginning the scene is set up in a land of poverty for the rich Continental cars. There seems enthusiastic cheers “of the oppressed” for the oppressors’ cars. In his analysis of the story Zack Bowen argues that these cars which represent the prosperity of Europe are there to save Jimmy, that is Ireland, from the oppression of centuries and the cheers from the bystanders for the French become the evidence for his statement. According to him, by supporting the French, people of Ireland anticipate a salvation from the oppression of centuries (ed. Hart, 1969:57). Bowen asserts that this is not a fresh thought for the Irish people, because they, “since the time of the Stuarts and particularly during the days of Wolfe Tone, have regarded the French as prospective emancipators” (ed. Hart, 1969:57). Thus, as their “prospective emancipators” the French, Charles Segouin, Andre Riviere seem happy and content with their positions; they were “in good humour” because they were “about to start a motor establishment in Paris” and “were also in good humour because of the success of the French cars.” (Joyce, 2010:57) On the other hand, Jimmy, who even though has got nothing from the race, “was too excited to be genuinely happy” (Joyce, 2010:57) because even being among these continental friend,

among French is enough to create excitement in him. Through being with them, Jimmy feels as if he is also one of them; however it is only an illusion of him, in reality, for them he is there as an oppressed through which they feel their superiority. Even though Jimmy and Segouin “were not much more than acquaintances as yet” in their Cambridge years, “Jimmy found great pleasure in the society of one who had seen so much of the world and was reputed to own some of the biggest hotels in France.” (Joyce, 2010: 58) Even though he does not much like the companion of Segouin, he befriends him knowing his father’s approval of such a friend “well worth knowing” (Joyce, 2010:58). For the DoYLES, then, Joyce asserts from the very start, the important things, worthy of knowing, are power and money which blinds them to see the real situation of their country. Jimmy likes the companion of Hungarian, the musician “but, unfortunately, very poor.” (Joyce, 2010:58) The musician, the artist, is the one that the Ireland/Jimmy actually loves and needs; however his being poor makes him unworthy in the eyes of father Doyle, consequently in the eyes of Jimmy, too. Jimmy’s inferiority against his friends is carried throughout the story with various incidents; the scene in which Jimmy sits in the car with his French and other foreign friends give the exact meaning of their relationship; the French, Seguin drives the car, is happy since he has won the race and will do business, and makes jokes out of merry; Jimmy, at the back seat endeavours to understand what Seguin says, at the same time fears to misunderstand a friend from “high wind” (Joyce, 2010:59). Jimmy, that is Ireland, does not talk for himself, just listens to European friends, fears to talk back for any chance of making mistakes. In other words, Jimmy, as it will be seen in later events, only observes the others, cannot become an active participant as history proves the same with Ireland among European countries that Ireland for centuries has not decided for herself, has not initiate the historical events by herself. For another incident, when Segouin introduces him to one of his French competitors, against Jimmy’s compliments the competitors just “disclosed a line of shining white teeth” (Joyce, 2010: 59) which explicitly declares his superior attitudes towards Jimmy. In every possible way, Jimmy and his Father demonstrate their admiration for Europe, in this case, for French, Segouin; for his favour of including “the

mite of Irish money” in the motor car investment, Jimmy’s father happily accepts and so does Jimmy who deeply trusts his father business matters, and at the same time “Segouin had the unmistakable air of wealth” (Joyce, 2010: 60) that they trust Segouin more than they trust themselves. Again Joyce gives another example of Ireland’s not having initiative for herself, but trusting on the wealthy European countries. While the dinner party Segouin will host is just “to dine together that evening in Segouin’s hotel,” (Joyce, 2010:60) it becomes an important occasion in Jimmy’s home. They feel honoured with the invitation as expected; “A certain pride mingled with his parents’ trepidation, a certain eagerness, also, to play fast and loose for the names of great foreign cities have at least this virtue.” (Joyce, 2010:61) Thus Jimmy does his best to fit in, he “looked very well when he was dressed” and his father “may have felt even commercially satisfied at having secured for his son qualities often unpurchaseable.” (Joyce, 2010:61) The joy of being among the European friends even makes the father Doyle tolerate the poor musician who usually has not welcomed by him. Later, when Englishman Routh joins the party, Jimmy feels much more refined since European atmosphere has increased with his attendance. These all suggests the explicit sense of inferiority at the side of Irish against the European countries, specifically France and England.

The French win the race, and the Irish, even though their heavy cheers, could not get what they have expected from the French as the history proves (ed. Hart, 1969:57). The winners of the car race repeat the history. According to Donald T. Torchiana, the states in the car race have gained their independence in a way, but Ireland has not;

England in 1689, the United States in 1776, France in 1789, and Hungary in 1876 had all forced some kind of democratic independence. Ireland, however, had clung to her sullen dependence despite a flamboyant and paralyzed nationalism decked into idleness, commercialism, dissipation, social climbing, and dismantling drunkenness. (1986:85)

These are all the things that have constructed Jimmy, “in his high-flown wretchedness” (Torchiana, 1986:85) which are the main reasons that maintains the political failure of Ireland. Instead of working on his own failure to change the result and gain in the race, to become an independent country among others, Jimmy keeps up his father’s values

that are money and higher social position which keeps his inferiority among others and makes him an observant of others' success. Thusly, the happenings in the car race suggest the paralysis, in other words the deathlike attitudes of Ireland in politics that could not provide them any other way of living.

The second event of the day that denotes dead-ends in politics of Ireland in the story is the card game which "stands for the 'great game' of European diplomacy and high finance" (Parrinder, 2005:62). Zack Bowen, here again, argues that

History repeats itself in the struggle between France and England. Jimmy, Ireland, as in the days of Tone, having been an unimportant but involved bystander in the struggle, understands that 'he would lose, of course.'" (ed. Hart, 1969:59)

Throughout the game, Jimmy, Ireland, is not aware of who is winning, but he does not care for the moment since it is the seeing life at least. Later he understands that the real game is between Routh/England and Seguin/France and he is the loser. As in the car race, in the card game too, Jimmy stands as the passive participant of the game and of life, as well; since he does not live the life but sees a bit of it. Through the story and for the game too, Joyce put the main blame on Ireland/Jimmy himself because "he frequently mistook his cards and the other men had to calculate his I.O.U.'s for him" (2010:65). In other words, Ireland did not play the game in international relationship correctly, has not taken initiative for herself, other countries has decided for her instead. For the reasons behind this passivity, Fargnoli and Gillespe comment that Jimmy, Ireland "reflects a stark lack of faith in the ability of any standard of values to provide an accurate assessment of his life" (2006:55). Ireland does not have faith in his own abilities and possibilities which will provide the strength to deal with other countries, even to deal with its own politics at home. At last Jimmy realizes that "it was a terrible game" and "the game lay between Routh and Seguin" (Joyce, 2010:65); however, at the same time he also realizes that "Farley [American] and Jimmy were the heaviest losers" (Joyce, 2010:65). Consequently, the day which holds all the activities that would make them 'see a little life' turns instead "the image of 'motion as paralysis'" (Werner,

1988:48), and restricts Jimmy to a city which “wore the mask of a capital” (Joyce, 2010:62) just for that night. It is a mask, with Jimmy among his wealthy foreign friends like one of them; but the mask could not cover the reality that Jimmy, Ireland one of the heavy losers. Hence, Joyce implies that Dublin with its citizens who admire the Europe, power, and money, lives an illusion which takes it a dead-end in politics and in life, and the artist will save the country by making Villona interrupting the game with “Daybreak, gentlemen!” (Joyce, 2010:66).

As if to show the reasons behind this sense of inferiority and the present degraded political atmosphere of Ireland, Joyce introduces the father Doyle, since the father stands behind Jimmy and constructs the new generation. The father Doyle, as Joyce presents, “had begun life as an advanced Nationalist,” puts his political views aside; thus “had modified his views early” (Joyce, 2010:57) for the sake of success in business; that is he betrayed his country, which is the typical “pattern of betrayal that Joyce saw as the defining element of Irish politics” (Werner 1988:49). He created a successful business, as he aimed, through saving “police contracts,” accordingly he “had become rich enough to be alluded to in the Dublin newspapers as a merchant prince” (Joyce, 2010:57). Thereby, with the description of father Doyle, Joyce already portrays the corruption, a form of paralysis, among the Nationalists and businessmen which conveys dead-ends in politics and economics. After constituting himself as “merchant prince”, the father Doyle sends his son Jimmy to Cambridge/England “to see a little life” (Joyce, 2010:58). In sending his son to England “to see a little life” he already implies “the Irish sense of inferiority” (Werner, 1988:49) against European countries; he, most importantly, indicates with his statement of seeing a little life that there is no life in Ireland, the “channel of poverty and inaction” (Joyce, 2010:56). Consequently, a betrayer, corrupted businessman, the father Doyle teaches his son what to value that are money and social position among rich European friends, thusly thinks nothing for his own country to improve it, but keeps a sense of inferiority and dependence on French and English. Taken as the representative constituent of the history of Ireland, the father

holds nothing that would save Ireland from dead-ends, but pursuit of the oppressors as seen in the relationships between the son Doyle and his European friends.

After introducing the father who is the representative of the deteriorated history of Ireland which has established the present, Joyce gives a detailed account of the atmosphere that the young Doyle lives in. From the very start the reader confronts with a fanciful energetic air, since the story begins in a car race. Cheers (“of the gratefully oppressed” (Joyce, 2010:56)), dinner tables, excessive spending and consumption, yachting trip, drinks etc. all suggest a false energetic motion that is spread into Dublin in the story. However, as Hugh Kenner claims that the present atmosphere in the story is “anti-Dublin” by describing it as “the motor racing, the dress clothes, the dancing on the yacht, the drinking, the wild card games, are all versions of the anti-Dublin” (1987:55), in other words what Jimmy calls “this was seeing life, at least” is not reality but an illusion in “this channel of poverty and inaction” (Joyce, 2010:56). What Jimmy calls as “seeing life,” then, not Dublin in its actuality, in its poverty; but a mask which is supposed to cover the reality. From this point it can also be claimed that Jimmy Doyle, throughout the story, searches for an escape from his Irishness (Werner, 1988:48) towards Europe that he and his father zealously admire. It can be observed that their admiration reflects Ireland’s history of inferiority towards the oppressor, the Europe. Joyce expresses this relationship between Jimmy/Ireland and Europe in two major events in the story; car race and card game in the yachting trip. Consequently, in the story “After the Race,” Joyce portrays the deadening political situation at the time of history of Ireland symbolically through the relationships between Jimmy and his European friends in a setting of car race and card game whose winners are expectedly France and England, and Ireland is being the “heaviest loser.”

Joyce who portrays the passivity of Ireland in international relationships, thus dead-ends in international politics in the story “After the Race”, puts the drabness of politics at home on stage in the story “Ivy Day in the Committee Room”. By setting the story in the anniversary of Parnell’s death, Joyce makes the story an exact presentation

of the time's political atmosphere. (ed. Hart, 1969:116) Through a dark room setting and hypocrite, degenerate, unfaithful, pursuer of money, mourner of the past, and lastly do anything for a free beer characters, Joyce declares corruption and paralysis in the present politics. They talk, drink and especially mourn for the past which makes them to avoid the present. Thus, Joyce states that with these kinds of characters the politics in Ireland would be claimed as dead that is it cannot save the country from its despair. Therefore, Joyce asserts that the two main reasons behind the paralytic present politics are the characters' attitudes in political affairs, and the glorious past that deadens the present.

The story, as stated above, takes place in a small dark empty room which supports Joyce's implication of the dark sides of the present political atmosphere and in which moneyless men, who work for the nationalist candidate for the municipal election, talk and drink. Before analysing the characters and their speeches, it will be better to look at the historical background of the story. For historical background, Robert M. Adams gives the account below:

Parnell has been dead more than a decade, and the custom of wearing a bit of ivy on the anniversary of his death is starting to die out. Edward VII is due to visit Ireland in the near future, and in fact he did so during the summer of 1903. Home Rule, still technically a popular ideal and not easy to repudiate, is no longer –except in limited radical circles–an active faith; there is a growing tendency to be glad that the stormy age of romantic revolt is over, and to look toward prudent, and perhaps interested, compromises. (1966:77)

Thus, they basically talk about the present election not in a zealous way as in the past; and about the present politics under the shadow of the past, but in essence as C. H. Peake claims, their conversations “suggest the atmosphere of gregarious superficiality and inanity, as though nothing goes on beneath the surface behaviour.” (1977:37) Emptiness in their talks reflects their characters that shape the politics of the time. Therefore, in order to understand Joyce's presentation of the present politics of the time, it had better to analyse, for the start, his presenting the characters at first and then their speeches throughout the story. Joyce starts with portraying physical appearances of the characters when each time he presents a new comer, and the typology of the characters

gives the first hints about politics of the time. “Old” Jack, Mr. O’Connor “a grey-haired young man, whose face was disfigured by many blotches and pimples,” (Joyce, 2010:170), Mr. Hynes “a tall, slender young man,” Mr. Henchy “a bustling little man with a snuffling nose,” Father Keon “resembling a poor clergyman or a poor actor,” Mr. Crofton “a very fat man whose blue serge clothes seemed to be in danger of falling from his sloping figure” (Joyce, 2010:170-187) are all the main characters who represent the present nationalist ideals in the politics. All these distorted figures come together as if to indicate distorted ideals in Irish politics. For a general view of the characters, then, it would be said that, as M. J. C. Hodgart claims, all represent a sphere of Irish betrayal, all of them are good with one another when they are present, but when one is absent they show ill will for him which is the typical attitude as Joyce pays attention to in his fellow Irishmen (ed. Hart, 1969:121). They are ready to betray their compatriots while they are expected to be attached to each other since they seem to be engaged in the pursuit of the same ideals. When it comes to the candidate they support and work for, none of them seem reliable, dedicated and also enthusiastic. (Peake, 1977:37) For example, Mr. O’Connor just sits beside the fire and the only thing that occupies his mind is the payment that he will be paid for his supposed works for the company. Peake gives other examples and talks of Mr. Henchy, who, is seemingly in a higher position, mentions the candidate he supports as

He hasn’t got those little pigs’ eyes for nothing. Blast his soul! Couldn’t he pay up like a man” and also is sceptical about the candidate’s financial affairs. (1977:37)

The example again supports the followers’ primary concern of money rather than thinking of spreading their nationalistic ideals and improving their company’s votes. Accordingly, when the free beer comes, Mr. Henchy seems more supportive and more enthusiastic which suggests the weakness in his character that would do anything for money, here for a free beer. Their primary concern of money which canalizes their spiritual paralysis that the nationalistic ideals replaced with a bottle of free beer, affects the paralytic situation of Irish politics immensely. Therefore, in essence, Joyce places

Mr. Henchy in the centre of the paralytic political affairs, since “Mr. Henchy’s attitude is particularly mercenary and, not coincidentally, anti-Parnellite. ... Henchy clearly typifies the contemporary political hack in his hypocritical selfish manner.” (ed. Bloom, 1988:135) That hypocrisy is one of the main concerns of Joyce in his country’s political affairs that he deeply criticizes. Mr. Henchy breaks the Parnell’s nationalistic ideals by approving the King Edward VII’s coming to Dublin for the mere acquisition of money. (ed. Bloom, 1988:136) When Mr. Lyons questions the visit of the King, Mr. Henchy immediately takes a defensive pose and claims that,

What we want in this country ... is capital. The King’s coming here will mean an influx of money into this country. The citizens of Dublin will benefit by it. Look at all the factories down by the quays there, idle! Look at all the money there is in the country if we only worked the old industries, the mills, the ship-building yards and factories. It’s capital we want. (Joyce, 2010:190)

He does not care for the ideals of Parnell who refused England’s interference in any way. Accordingly, against the question of Mr. O’Connor’s “Why should we welcome the King of England? Didn’t Parnell himself...” Mr. Henchy cuts his question and state in an assertive way, “Parnell....is dead.” He goes further and compliments the King as “He’s a jolly fine decent fellow...and no damn nonsense about him.” (Joyce, 2010:190) However, his friends keep the questioning of the visit of the King, and Mr. Crofton suspiciously asks “King Edward’s life, you know, is not the very...” (Joyce, 2010:191) which indicates that their ideals disapprove of his way of living. Mr. Henchy again defensively states that,

Let bygones be bygones...I admire the man personally. He’s just an ordinary knockabout like you and me. He’s fond of his glass of grog and he’s a bit of rake, perhaps, and he’s a good sportsman. Damn it, can’t we Irish play fair? (Joyce, 2010:191)

Here, through disparaging the Irish, he rationalizes his admiration for the King, for the oppressor. Mr. Lyons reminds them the ideals of Parnell and the past,

What I mean...is we have our ideals. Why, now, would we welcome a man like that? Do you think now after what he did Parnell was a fit man to lead us? And why, then, would we do it for Edward the Seventh? (Joyce, 2010:191)

However Mr. O'Connor, siding with Mr. Henchy, claims that,

This is Parnell's anniversary...and don't let us stir up any bad blood. We all respect him now that he's dead and gone. (Joyce, 2010:191)

Even though it is the anniversary of Parnell that would emotionally stir them for their ideals, they accept that he is dead, he is gone so that his ideals are dead with him, and the important thing is now money according to Mr. Henchy. For his this attitude of ignoring nationalistic ideals for the sake of money, Thomas B. O'Grady also argues that, Mr. Henchy even does not contemplate that the coming of the King to Dublin is in a way an approval of the oppression of England in the political affairs of Ireland. (ed. Bloom, 1988:136) Thusly, concludes O'Grady, "Henchy, with his mercenary double standards, his selfish ambitions, and his narrow-minded sense of justice, is a typical of the Irishman who would like to destroy the memory of Parnell merely to assuage his own afflicted conscience." (ed. Bloom, 1988:136-7) Appropriately, Mr. Henchy becomes the exact representation of the corruption and degradation, hence the paralysis in the politics. Although he criticizes the devout patriots of the present by saying,

There's a lineal descendant of Major Sirr for you if you like! O, the heart's blood of a patriot! That's a fellow now that'd sell his country for fourpence –ay– and go down on his bended knees and thank the Almighty Christ he had a country to sell" (Joyce, 2010:180-1)

he does not aware of that he does the same thing by welcoming the King for the sake of money. The other characters also show similar attitudes as Mr. Henchy. Father Keon, for instance, as Thomas B. O'Grady claims, with his uncertain "a poor clergyman or a poor actor" appearance acts in the place of religion in Irish politics, since he comes in to room in search of Mr. Fanning, another canvasser, for "a little business matter" not for a religious interest. (ed. Bloom, 1988:137) The others question Father Keon's being a priest actually after he left, "Is he attached to any chapel or church or institution or – -" that implies the uncertainties of religion when it is expected to be the most certain institution to guide people. Later in the story Mr. Henchy's comments on the matter

reflect the exact meaning of the relationship between politics and religious institutions that is

You must owe the City Fathers money nowadays if you want to be made Lord Mayor. Then they'll make you Lord Mayor. (Joyce, 2010:184)

In other words he reflects the corrupted influence of religion over politics. The only character who seems truly devoted to the Parnell's ideals is Mr. Hynes who also recite the poem to the memory of Parnell. However, although he seems to be a devoted person, "even Hynes is a hopeless waster, whose political idealism is spilled out in bad verse." (ed. Bloom, 1988:118) Also, C. H. Peake argues that Joe Hynes, although he has an ivy leaf as an accessory, and he stands for working-class' rights and with his poem, he just sits in that room for a chance of free beer (1977:37-8). Consequently, all these characters whose political interests rely just on a free drink, emphasize the deficiency, frailty, frustration, and self-deception in human lives (Fagnoli, Gillespie, 2006:68), thus in politics. All are not successful in their lives, and do not try to get achievement in their ideals, actually they do not have real ideals as their dead leader Parnell, a free beer is enough for them to go on in their lives. As Seamus Deane claims, "those who would wish to challenge or replace traditional English or unionist authority with self-government, democracy, Home Rule or anything of that ilk are to be decried either traitors interested only in money or as caricatures of what real authority is like" (eds. Attridge and Howes, 2000:31). Thus, the present politics of the time with these kinds of supporters could not save the country from oppression or any other devastation, but brings it to dead ends as Joyce calls, a paralytic situation in which nothing changes.

Beside the deficiency in the characters as one of the reason behind paralytic politics, Joyce further demonstrates that blindly attaching oneself to the glorious past/history would paralyze the present as if to support Nietzsche's statement, in his book **On the Use and Abuse of History for Life**, which is "The past must be forgotten if it is not to become the gravedigger of the present" (1988:5). According to M. J. Hodgart, "the absent are in general more powerful, both politically in real life and

symbolically in the story; and the dead are more powerful than the living” (ed. Hart, 1969:119) which supports the Joyce’s usage of **gnomon** as Zack Bowen asserts, it is “the gnomonlike presence of Parnell’s absence” (eds. Beja and Norris, 1996:141). Most of the critics agree on that the paralysis in the politics in the story results from the powerful influence of an absence/dead leader, -Parnell, over the livings. They could not forget the glorious days of Parnellite era, in which, as Old Jack describes “there was some life in it then” (Joyce, 2010:176). However, as Nietzsche claims,

For with a certain excess of history, living crumbles away and degenerates. Moreover, history itself also degenerates through this decay,” (1998:10)

Joyce reflects this degeneration that comes with “a certain excess of history” in the story as well as the degeneration in history itself. Thus in the story, the paralysis which comes with the degeneration in politics and in people with “a certain excess of history” are shown through those men who have gathered in a committee room for the election and mourn for the past. Accordingly, the story starts with Old Jack character who complains about the frivolousness of the present through his son’s behaviours and dignifies the wisdom of the past with the idealization of Parnell, hence Joyce from the very start implies the powerful presence of the past. Old Jack who refers to those days as “there was some life in it then;” Mr. O’Connor who agrees with Old Jack when he says “If this man was alive....we’d have no talk of an address of welcome” (Joyce, 2010:176) (referring to the King’s expected visit) and also asks to Mr. Henchy: “Why should we welcome the King of England? Didn’t Parnell himself...” (Joyce, 2010:190); Mr. Hynes who composed a poem for the memory of Parnell, Mr. Lyons who criticizes the King’s visit on remembrance of Parnell’s ideals are all the men whom the present politics are relied on and who limit their view to the ideals of the past and could not refresh them to create new solutions. Therefore, according to Hugh Kenner, the nationalistic ideals that were once strongly kept under the Parnell’s protection, now are left to a group of paralytic/drunk men, and further “political activity in the vacuum left by his departure consists of a few futile gestures, sporadic interviews with voters, and much meditative drinking of stout by an October fire” (1987:61). In addition, C. H. Peake also claims

that, as the story set in the anniversary of Parnell's death, Parnell stands just as a name reflecting the hypocritical respect, a few nostalgic memories; however, when it comes to his ideals, they push them back immediately as it is seen in Mr. Henchy's response: "Parnell is dead," so do his ideals (1977:38). Therefore, they can welcome the King, thereby as history repeats itself, they betray Parnell one more time. Likewise, their admiration of Hynes's poem reflects their hypocrisy, as C.H. Peake states, "in this context of feeble hypocrisy, double-dealing and petty greed, Joe Hynes's poem "The Death of Parnell" has a touch of naïve sincerity, despite its labored rhetoric, and make a curiously complicated impression" (1977:38). They could not realize that they had betrayed Parnell one more time, even though they applause the poem. Beside their hypocritical manners on memory of Parnell, they are degenerate with their aims on politics. In the time of Parnell, "a man would volunteer for the cause, for the ideal; but now money is the only motivator," (ed. Bloom, 1988:135) since they wait for the money to be paid for their work, "wants [sic] to get a job or other" (Joyce, 2010:175) and most importantly they welcome the King for capital as Mr. Henchy declares:

What we want in this country, as I said to old Ward, is capital. The King's coming here will mean an influx of money to this country." (Joyce, 2010:190)

Hence, ideals change, the system changes, only the respect for Parnell keeps its place in nationalists which is, as most of the critics argue, the real paralyzing effect that hold them back in creating new ideals (ed. Bloom, 1988:140). They praise the dead/past as "there was some life in it then", so for now there is none. They could not use the past or the dead "to serve the living" they sentimentalise "the fact that the greatness which was once there all events once was possible and therefore will really be possible once again" (Nietzsche, 1988:2-12), thus they could not move forward and retain the politics in a paralytic, dead like position which is exactly resembling the dark committee room Joyce portrayed in the story.

Already setting the decaying situations of politics in preceding stories, Joyce gives the hints for the dead end of politics in the last story "The Dead." In the story, he

presents politics through Miss Ivors who is an ardent nationalist and Gabriel Conroy who is an admirer of Europe which has been the oppressor of Ireland for centuries. Joyce sets two sides of the oppression, the oppressed through the aunts and the other guests at the party and also Miss Ivors, and the oppressor through Gabriel Conroy who humiliates the others for being inferior as the relationship between Ireland and England for centuries has shown. Thus, as Vincent Cheng claim, “The Dead” becomes a story which is “profoundly political.” (Cheng, 1995:169) Politically, it does not only mention the oppressive relationship between Ireland and England, actually it “tries to analogize a number of forms of political and power relationships, suggesting and exploring their intersectionalities: imperial, racial, cultural, familial, and sexual politics.” (Cheng, 1995:169) Hence, the story attempts to visualise the dead end in politics at the time of Ireland.

Setting the Continent-admirer Gabriel Conroy as the main character of the story, who also reviews books for **The Daily Express** that is regarded as “an instrument of British domination” (ed. Schwarz, 1994:164) by Miss Ivors, Joyce eventually creates a profound political atmosphere in the story. What he criticizes for oppressive and snobby English domination over Ireland, he sets it on Gabriel’s character who throughout the story regards himself superior to the others who, by indication, represent Ireland, for instance Michael and Gretta, by being from Galway, stand for the traditional Ireland (eds. Scholes and Litz, 1976:438). Gabriel, in every possible way, expresses his superiority, and at the same time, his admiration for Europe, as in his insistence upon wearing galoshes; while the others ask “What are galoshes?” his answer of because “everyone wears them on the Continent” (Joyce, 2010:266). In her murmur of “O, on the Continent” (Joyce, 2010:266), Aunt Julia eventually indicates her annoyance against the superior, continental, more “civilized” attitudes of Gabriel above their wild, and backward Irishness. He maintains his snobbish attitudes towards others during the dinner-party in thinking of his dinner-talk that “he feared they would be above the heads of his hearers” (Joyce, 2010:263) when referring to the Browning poem. Further, while he talks about traditional Irish hospitality and praises his aunts, he thinks actually “what

did he care that his aunts were only two ignorant old women?” (Joyce, 2010:284). Therefore, as Vincent Chang argues, the story presents Gabriel Conroy “as a well-meaning patriarch who is *almost* a domestic tyrant..., a qualified representation by Joyce a potentially oppressive patriarch in symbolic collaboration with the ruling masters of the English colonial empire.” (1995:170) Thus, Joyce illustrates the one side of the medallion that is the oppressor, England that has already infiltrated into the very soul of oppressed with which they even cannot envisage changing existing wicked political situations.

On the other side there are the nationalists, namely Miss Ivors against imperialist Gabriel. Miss Ivors represent what Gabriel wants to escape, suppresses in himself, avoids that his Irishness, “that unruly, romantic, wilder, less cultured, less civilized represented, and uncolonizable self which the authorized Ego wishes to deny and which seems to be represented here by Gretta and Michael Furey and the West of Ireland.” (Cheng, 1995:173) The thing that reveals his apartness from his own culture is emerged in his talk with Miss Ivors who, contrary to shabby Parnellites in “Ivy Day in the Committee Room”, is an ardent nationalist. Miss Ivors’s being there in the party irritates Gabriel because she is the one who Gabriel avoids in his life that the uncultured, emotional, uncivilized, primitive Irishness that his civilized self cannot accept. On the other hand, Miss Ivors blames him for writing in **The Daily Express** which, as stated above, she regards as a tool for British oppression, and also blames him for “being a “West Briton”, namely one who fails to acknowledge an independent Irish identity and who regards Ireland as merely a western province of Britain” (ed. Schwarz, 1994:164). She invites him to Aran Isles where Gabriel does not want to visit for the reason of going France or Belgium “to keep in touch with the languages” (Joyce, 2010:279) for which Miss Ivors again blames him for not willing to learn his own language. Gabriel, by answering “Irish is not my language” (Joyce, 2010:279), again denies his Irishness. In his utmost resistance he cries “I’m sick of my own country, sick of it!” (Joyce, 2010:280) that the statement through which he expresses the deadening influences of Ireland for him. However, through the end of the story, the information of his wife’s

dead lover, Michael who is the representative of Ireland “-an older traditional Ireland of the Gaelic west, of Galway, and the Aran Islands,” (eds. Scholes and Litz, 1976:438) Gabriel realizes the emptiness of his dominant European character, and also realizes that “his soul had approached that region where dwell the vast hosts of the dead.” (Joyce, 2010:331) Hence, Joyce indicates that Gabriel, at the end, has become a part of that country that he is sick of, and also a country of dead in which the politics does not change anything.

The motif of “glorious past” is again illustrated here in “The Dead,” thereupon the deadness in the story is sustained by a powerful sense of the past that indicates the poor conditions of the present and at the same time takes the vitality of it. First of all, the elderly aunts has been holding the annual dinner-parties every year which also in itself suggests the repetition result in stability, that is everything in these parties have been the same for thirty years (ed. Bloom, 1988:100) which eventually indicate the paralysis and thus, these elderly aunts, with their dinner-party tradition, supports the moribund atmosphere of the story. They are Gabriel’s aunts, evidently, the sisters of Father Flynn from the first story, “The Sisters,” and now they are in their last stage of life, so that the freshness, possibility of change, thus the vitality have been gone. According to Hugh Kenner too, they are the sisters of the priest from the first story and they are the keeper of the eighteenth-century Dublin traditions, for the present and for their “vitality it is now impossible to feel much faith,” therefore, “death is written on the faces” (Kenner, 1987:63-5) of the aunts. As their ages require, they talk of good days of the past in which everything was better than the present. In their memories of the past, music take a special place as seen in Mr. Browne’s comments; “Those were the days, he said, when there was something like singing to be heard in Dublin.” (Joyce, 2010:294) Not only elderly ones talk of the past as better, but also youngsters, like Lily, the caretaker’s daughter, for example, states that “The men that is now is only all palaver and what they can get out of you.” (Joyce, 2010:262) indicatively she points to the paralyzed characters of the present. Also Gabriel, in his dinner speech, talks about Irish hospitality which again was better in the past: “the tradition of genuine warm-hearted courteous Irish

hospitality, which our forefathers have handed to us” (Joyce, 2010:300). In referring to the present he remarks that “But we are living in a sceptical and, if I may use the phrase, a thought-tormented age: and sometimes I fear that this new generation, educated or hypereducated as it is, will lack those qualities of humanity, of hospitality, of kindly humour which belong to an older day.” (Joyce, 2010:301) He continually refers the good days of the past in his speech: “there are always in gatherings such as this sadder thoughts that will recur to our minds: thoughts of the past, of youth, of changes, of absent faces that we miss here tonight” (Joyce, 2010:302). Therefore, through the story the past is indicated as more fundamental in the lives of Dubliners than the present. It is most obviously seen with a dead lover of Gretta who has kept the grief of the memory of the young Michael’s dead because of her for all these years. This memory, when revealed, takes all liveliness of Gabriel’s love for Gretta. Through the dead lovers, Gabriel presumably makes the most important judgement of his life that what he has lived is not the reality but the shadow of a dead, and the present is dead with him.

To sum up, Joyce in two stories above, “After the Race” and “Ivy Day in the Committee Room”, portrays the paralytic/deadening political situation of Ireland both at international arena and at home. In the first story, he implies that the passivity, the sense of inferiority of Ireland among European countries, and also pursuit of power and money create the paralysis in the international politics; and in the second story he indicates that hypocrisy, betrayal, and degeneration in the followers of nationalist ideals and their attaching themselves to the past ideals and a dead leader create paralysis in politics of Ireland that put them among living dead who cannot effectuate new ideals. With the last story, “The Dead,” Joyce illustrates the deadness of the presents through appreciating the past good days, and furthermore, he puts the two sides of oppression both oppressor and oppressed, into question through which he portrays the deadness in his country’s political situation. Some of them has already accepted the superiority of England and try to be part of it by insulting the fellow citizens; and some others hold on to the nationalistic ideals. However, both sides cannot escape the deadness which the history

has created on them and they become a part of “the vast hosts of the dead.” (Joyce, 2010:331)



CHAPTER 3

RELIGION AND THE LIVING DEAD

Growing in a religiously conservative society, and even getting an education in a religious school, namely Jesuit school, the religion, the Catholic Church of Ireland, had a strong impact upon Joyce's life and works, thus in every possible way Joyce declared his attitudes towards religion. The impact of religion on him was a negative one, thus he criticizes the religion's influence on the followers and its oppression on people's lives. Thereupon, in **Dubliners**, which is in his very early book, he give a huge amount to religion in Ireland in the way that he declared its "deadly work" upon the Irish people's lives.

As stated early, religion is supposed to be a guard for people against the sufferings in this world. The sole aim of people is to gain happiness, and only religion claims to answer this pursuit of people. Even though the religion is expected to relieve its followers from their sufferings, it inhibits the followers from the least pleasures of life by oppressing them with certain rules, and also, religion restrict people to definite choices which reduces them to a single way of living with its way that "consists in decrying the value of life and promulgating a view of the real world that is distorted like a delusion, and both of these imply a preliminary intimidating influence upon intelligence" (Freud, 2005:7-12) which are the exact cases with Irish people and the characters of Joyce's in **Dubliners**. Thereby, claims Freud, "the religions of humanity must be classified as mass-delusions" (2005:10) that is, it prevents people from seeing the reality in their lives, and force them to follow its rules blindly and by doing so it restrains people to a state of inactivity which put them among the living-dead. When it comes to the religion in Ireland, Freud's statement, as placed above, can be seen all over the country. As mentioned before, according to Filson Young's observations of Ireland at almost the same years with Joyce's composing **Dubliners**, religion in Ireland "helps them to submit to misery and poverty; at the same time, it prevents them from fighting

both poverty and misery,” thus, “with their religion in its present form the Irish people cannot live” (1904:69-71). This is what Joyce illustrates throughout **Dubliners**. For Joyce’s views of Irish religion clergy, his brother Stanislaus Joyce refers Joyce’s own statement in his book **My Brother’s Keeper**, hence, in his references, Joyce, too, points to the deathlike manners of clergy and religious people (Joyce, 1958:202). Therefore, throughout the book, religion is presented as one of the restrictive elements in Irish people lives, since “the Church, in Joyce’s eyes, represents a humaner [sic] and more subtle system of repression” (Parrinder, 2005:59). Before illustrating the repression of the religion, at first Joyce puts the corruption, in his own words “spiritual paralysis” in the priesthood by placing a paralytic priest as one of the main characters in the first story “The Sisters”, as though he aims to express how a paralytic system that is corrupted religion paralyzes people. He manages the stories in the way that it shows how corruption which starts with an individual priest spreads and gradually takes all over the followers through the one of the maturity stories “Grace” in which the corruption is declared in its utmost level that the Fathers change the religious rules for material gains. Between these two stories, Joyce exemplifies the religious repression over the people’s lives. Therefore in this section, the stories, specifically “The Sisters” which illustrates the present situation of Irish clergy; “Eveline” which shows the deadening influences of religion on an individual level; and “Grace” which illustrates the religious degeneration in public level, and the last story “The Dead” which depicts the total withdrawal of religion from the lives of people will be analysed beside the other minor stories that provide an example for the deadening effect of the religion.

From the very start of the book that is from the first story “The Sisters”, Joyce presents the religion in Ireland represented by a paralytic priest, Father Flynn, through the end of the book with the story “Grace”, which was actually intended the last story of the collection, again represented by another priest, Father Purdon. Between these two representatives of the religion, Joyce illustrates the deadening influence of religion upon the people of Dublin.

The first declaration of religion comes with the fact that the priest was paralytic and by stating as the first sentence of the book that “there was no hope for him this time” (Joyce, 2010:7), Joyce from the very start implies the hopelessness that is paralytic situation of religion in Ireland. “There was no hope this time” clearly indicates that there will be no salvation, no change, no refinement, but a state of deadness. Most of the critics agree on what the old priest represents that are: “the old priest represent not God, after all, but the Irish church itself” (ed. Hart, 1969:21); “Father Flynn as somehow symbolic of God, the Pope, or the Catholic Church in Ireland” (Torchiana, 1986:18); “the paralyzed priest in his arm-chair near the fire is as Stanislaus Joyce confirms intended as ‘a symbol of Irish life, priest-ridden and semi-paralyzed’” (Kenner, 1987:51); “the priest certainly represents corrupt features of Irish Catholicism, so it goes without saying that Joyce is making a more universal comment on the servile relation of Dubliners to ecclesiastical authority” (eds. Scholes and Litz, 1976:335). All comments show that Joyce aims to portray the paralytic religion of Ireland through the old paralytic priest. Therefore, the close analysis of the priest will give the exact portrayal of the religion that Joyce intended to present. As stated early, the priest confronts the reader with a hopeless situation since “it was the third stroke” (Joyce, 2010:7), thus, by implication, it is seen that, according to Edward Brandabur, featuring his spiritual situation, the reason behind the paralysis of the priest is a hemiplegic hit which allegorically symbolizes the spiritual situation of almost all Dublin that Joyce defined as ‘hemiplegia’ (eds. Scholes and Litz, 1976:337). It is the paralytic priest who represents the religion which in its present paralytic situation cannot give a hope to its followers, cannot guide them to a better life; but leads them to a paralyzed life. In a close examination of the paralytic priest, it is seen that throughout the story, the priest is told by those who have known him, by the talks of people around him, specifically by his two sisters. Therefore, there are lots of uncertainties about him which cloud the neatness which is needed for a religion, as if Joyce, through these gnomonic descriptions, implies that religion offers to its believers uncertainties and covers the reality. From what people tell about the priest, it is learnt that he is a symbol of “the infectious corruption of a

degenerate old man” (eds. Scholes and Litz, 1976:336). According to his sisters “there was something gone wrong with him” (Joyce, 2010:21), which is the usage of *gnomon* that is not explained clearly; however, according to Edward Brandabur, he is ‘*gnomon*’ because he could not execute both himself and the priesthood properly (eds. Scholes and Litz, 1976:338). Again his sisters tell that,

He was too scrupulous always... the duties of the priesthood were too much for him. And then his life was, you might say, crossed. (Joyce, 2010:19)

This clearly indicates the priest’s failure in his responsibilities, because “he was scrupulous”, in other words “he was too nervous, fearful of doing wrong, and the fear itself is part and parcel of his failure” (ed. Hart, 1969:21). The failure of the priest symbolizes the failure of the church, therefore, for Joyce the Irish church restrained people back from gaining success in what they desire to achieve; thus the dominant factor in shadiness and degeneration of Irish people occurs in the belief what the Catholic church offers to Irish people; eventually this becomes the main concern of Joyce that he demonstrates through the priest. Beside his failure as a priest, there seems he has got too many problem in his individual life too. Most of the critics argue that the priest himself lost his faith, which indicates that the religion of Ireland, not only fails the believers, but also fails its own members. The discouragement in his belief is related to his loss of faith; and this trouble in his faith creates inactivity and misery for him; and also would be the reason of his mental disruption; thus Joyce portrays the problematical aspects of faith of Irish people that spiritually paralyzed them and take vitality away from their lives in one way or another. (Fagnoli and Gillespie, 2006:49) Furthermore, Joyce uses certain symbols to suggest shattered situation of religion of Ireland. For example, the broken chalice that the paralytic priest carries when he is found dead, is used again to illustrate the broken situation of religion according to critics. Edward Brandabur, for example, claims that “the dropping of a chalice represents the penultimate stage in a breaking of priestly commitment which relieves the priest of a species of unfulfilling behaviour: his breakdown in the confessional signals the final breaking of commitment; afterwards a series of “strokes” gradually breaks his

commitment to life itself' (eds. Scholes and Litz, 1976:338-9). For many others point the emptiness of the chalice and assert that it represents the emptied spiritual life of Irish people. The priest's holding of the empty chalice indicates also that just the appearance of the religion is kept, the obligations, and the fears are restrained; thus as the paralytic priest, the religion too is paralyzed (Peake, 1977:13). By presenting a dead priest, Joyce gradually brings the religion its final position which is essentially dead in people's lives in providing them solutions for their sufferings. The position that the priest holds as a sanctified model of the church symbolizes the perpetual indication that the sufferings of people of Dublin emerge from their imminent ties to the religion that shape their enslavement. (eds. Beja and Norris, 1996:137). Appropriately, Joyce demonstrates a priest who is a failure in his clerical duties, a believer who lost his faith, a paralytic both physically and spiritually –as represented with his mental breakdown; that is supposed to embody the church. That is the kind of priest who is supposed the guide people. Finally, the paralytic priest dies, and makes the boy narrator feels free from the unnamed restriction of religion.

After introducing the paralytic and indicatively corrupted priest, Joyce illustrates the Dublin religion with its deadening influences upon the people through mainly the narrator, the boy of "The Sisters" and the other minor characters. The intense portraying is taken place in the story with the narrator, the main character, the boy who has a close relationship with the paralytic priest. The first impression is that the boy feels something wrong with the priest by stating that

Every night as I gazed up at the window I said softly to myself the word paralysis...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 to look upon its deadly work. (Joyce, 2010:7)

The boy thinks of paralysis, that he has not known yet clearly; he has not got a neat definition of it as the sentence suggests with the words "sounded," "like;" he thinks of it something not right though, as "maleficent and sinful being." Hence, Joyce indicates the gnomonic aspects of religion, which supports the perplexity in the minds of followers

that paralyze their beliefs, by showing uncertainties first. The boy, from the very start, feels the deadening effect of the priest/religion as indicated through his defining paralysis as “maleficent and sinful being”; but for the beginning, he wants to be friend with the priest because for him the priest symbolizes an extensive knowledge which the people around him, Old Cotter, his aunt, two sisters, cannot provide because these people “personify the oppressive fate that will paralyze the grown boy” (Torchiana, 1986:29). When it is looked at the life in which the boy is growing up in more detail Joyce portrays it through Old Cotter and the boy’s aunt and uncle. Old Cotter seems to criticize the authority of the church over the children, “because their minds are so impressionable. When children see things like that, you know, it has an effect...” but, he, as the others around the boy, “will be among the uncomprehending ones that will be ensure the boy’s paralysis as a literary man or priest of the imagination in later Dublin life” (Torchiana, 1986:29). Beside these people around the boy, the sisters of the priest who also with their immense servitude to religion, become undeniable constituents of that environment. Eventually they are portrayed as the unquestioning servants of the church. Thus, their relationship with the priest actually represents the relationship between the church and the people which is the exact tableau of paralysis, disappointment (ed. Hart, 1969:22) and also the creation of deathlike life which comes with the passivity, obedience, and agreeableness. Whether the questioning the authority of religion or showing full obedience, the people around the boy, then, “represent the old priest ridden, superstitious, and decadent state of Ireland’s people” (ed. Hart, 1969:22). Among these people, the boy will be paralyzed gradually, thereby he wants to escape from this aridity of them first to the mysterious knowledge of the religion offered by the priest. However, Brandabur argues, his aim of searching for knowledge with the priest steadily degenerates and discourages him because the priest with his loss of faith, failure, and paralytic situation both physically and spiritually creates uncertainty in the boy’s mind (eds. Scholes and Litz, 1976:341). When it is looked at the religion offered to the boy, it is seen that, joy is removed from the religion, thus from the life that the religion provides as it is indicated by calling the smile on the face of the priest as

“something gone wrong;” on the other hand death is presented as something admirable (Peake, 1977:15). In addition, it is argued by most of the critics, that the priest wants to satisfy his own deficiencies through the relationship with the boy. What he could not have achieved throughout his life, the least pleasures that he could not get because of his priestly responsibilities, he wants to acquire them through the relationship with boy. Besides the priest attitudes towards the boy, the boy also realizes that he is in an irresistible relationship with the priest. (eds. Scholes and Litz, 1976:336) Even though he finds it more enjoyable than the relationship with the populace around him, he also fears from the overwhelming relationship with the priest. For him the responsibilities of the priest are too hard to undertake as he states “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” which he has always thought as “the simplest acts” (Joyce, 2010:13) however he has lately realized “how complex and mysterious were certain institutions of the Church” and that was the real attraction of the religion for him (Joyce, 2010:13). Brandabur specifically points to these “the simplest acts” through relating them to the authority of the Church which is actually the main reason behind the spiritual paralysis which leads the believers to the state of inaction, in other words, to the state of living dead. (eds. Scholes and Litz, 1976:340). Therefore, the boy rejects the offered religion to him and, as claimed by the most of the critics, his refusal of the biscuits that are offered by the sisters of the priest, indicates his rejection of the religious conventions which he would be forced to apply by the priest who, as a victim himself of this deadening oppressive authority of the Church, wanted to transplant his own deficiencies to the boy. He wants to be free from these two worlds which are supplied by either his family or the priest. Even his dream “suggests the boy’s desire for an escape from the world in which he finds himself” (Peake, 1977:15). Thereupon, he finds himself freed from something by the priest’s death, as he states “I felt even annoyed at discovering in myself a sensation of freedom as if I had been freed from something by his death” (Joyce, 2010:12). Apparently, the boy feels freed from the compelling relationship with the paralytic priest who “has enslaved and

inhibited him” (eds. Scholes and Litz, 1976:335) and also from the fears created by the overbearing conventions and customs of the religion which he finds perplexing. These oppressive rituals and the conventions have taken the liveliness from the priest too, has paralyzed him steadily, and through the priest, attempted to paralyze the boy. On one hand, there is a society which has been shaped by these conventions of the religion and has become “submissive, superstitious and ignorant laity” (Peake, 1977:13); and on the other hand, there is a paralytic priest under the overwhelming duties of the religion; hence Joyce creates the image of living dead through that society by which the boy will be expectedly shaped; and through the paralytic priest who shapes that society as the representative of the religion. Consequently, the religion, as Joyce portrays, do not just deaden its followers, but also deaden its own members by preventing them to feel the least joy of life. Joyce, by putting a dead priest at the very beginning, declares that the religion, in satisfying its followers, giving them happiness, fulfilling their ambition, is dead, too. What remains is just a dead smiling priest with an empty broken chalice.

After introducing the religion’s initial position with the paralytic and finally dead priest in the first story, and stating the spiritual paralysis through portraying a paralytic priest as metaphor for the spiritual conditions of all Dubliners, Joyce develops the paralysis in religion through the end of the book with the story “Grace” in which he shows that the religion is now used for the material gain which indicates the ultimate degeneration for a moral institution. Joyce uses the word **simony** to describe this degeneration from the first story onward, thus like paralysis, the simony connect the stories which illustrates the change from respect and affection of religion’s spirituality to the material aims in the story “Grace”; that also the one of the reasons behind the paralysis that spread all over the Dublin (Peake, 1977:14). In “Grace”, Joyce presents the religion through “vulgar Father Purdon who illustrates the wisdom of this world” (ed. Hart, 1969:136). He is a priest who composes his sermons for the businessmen, or in his own words: “He came to speak to business men and he would speak to them in a businesslike way. If he might use the metaphor, he said, he was their spiritual accountant” (Joyce, 2010:256), these are the words through which Joyce clearly

expresses the final corrupted position that the religion has reached in the public life. According to Fargnoli and Gillespe, Joyce creates the character of Father Purdon “as a figure who makes conscious efforts in his sermon to link the act of spiritual renewal to sound business practices by using commercial metaphors for spiritual transactions” (2006:72). He changes the text in the Scriptures for the benefit of business men:

It was a text which might seem to the casual observer at variance with lofty morality elsewhere preached by Jesus Christ. But, he told his hearers, the text had seemed to him specially adapted for the guidance of those whose lot it was to lead that life not in the manner of worldlings. It was a text for business men and professional men. Jesus Christ with His divine understanding of every cranny of our human nature, understood that all men were not called to the religious life, that by far the vast majority were forced to live in the world, and to a certain extent, for the world. (Joyce, 2010:256)

In the text, Father Purdon uses the religious words, calls Jesus Christ, and hence creates a religious sermon in which he rationalizes his aim of preaching businessmen for their benefit. Thus, through his sermons, according to C. H. Peake, it is felt that, there take place something irritating, loathsome, in other words, an object of corruption (1977:43). And for those who follow him, religion has been reduced to Mr. Cunningham’s exact perception that is “it’s just a little... spiritual matter” (Joyce, 2010:238) that can be subjected as a “religious twaddle” (Torchiana, 1986:213). Spirituality, by these business men, is being reduced to a state of littleness that they can use it in the way they like. Therefore, Joyce presents a religion which can be changed and can be used to comfort its business men followers for their material gains which, in Joyce’s terms, are the exact examples of simony. In other words, according to Zack Bowen, for the compensation of the wrongs and failures Dublin offers simoniac agreements with corrupted priests (eds. Beja and Norris, 1996:142). Thereupon, through these two stories with the corrupted priests; “The Sisters” and “Grace,” Joyce demonstrates the general structure of Dublin religion, its paralyzing effect on the spirituality, which means, through paralyzing the spirit, the religion paralyzes the lives of people who are accordingly lead deathlike lives.

Portraying the religion’s deadening oppressions in detail with the first story of **Dubliners**, Joyce maintains the subject throughout the collection with brief touches till

the story before the last one, "Grace" which points out the final situation of religion among the society. Therefore, before analysing degrading effect of religion on the people in the story "Grace," it will be looked at its deadening influence in the preceding stories, specifically "Araby," "Eveline," and "The Boarding House." To start with, in the story "Araby", the house in which the boy lives, had early occupied by a priest, supposedly Father Flynn, the priest of the first story as the following paragraph implies; "he had been a very charitable priest; in his will he had left all his money to institutions and the furniture of his house to his sister" (Joyce, 2010:37). By mentioning the dead priest at the first page in the story "Araby," "the former tenant of our house, a priest, had died in the back drawing-room" (Joyce, 2010:37), by implication, Joyce aims to show the continued influence of the priest from the first story. The scene presented at the first page "air, musty from having been long enclosed, hung in all the rooms, and the waste room behind the kitchen was littered with old useless papers" (Joyce, 2010:37), foreshadows the deadening effect of the religion over the people, specifically over the boy again. The boy in "An Encounter" escapes from the suffocating lessons of the fathers at his religious school. To be able to escape the restraining impact on him, the boy reads secretly the literature of Wild West, even though he declares "the adventures related in the literature of Wild West were remote from my nature but, at least, they opened doors of escape." (Joyce, 2010:23) For the fathers at school this literature of Wild West is only some trash, and whoever writes them "writes these things for a drink." (Joyce, 2010:24) The boy reads them and longs for an adventure, an escape from the dullness that the religious school creates in his life. When he starts his adventure, he immediately feels the freedom and declares "School and home seemed to recede from us and their influences upon us seemed to wane." (Joyce, 2010:28) However, the adventure gives them not the freedom but the fear of unknown, a stranger, "a queer old jossler!" (Joyce, 2010:33) Thus, Joyce implies that the environment that surrounds the boy, the people of Ireland, is already bizarre that it does not opens the door for freedom, but takes them to queerness because the society is already paralyzed. Moreover, Joyce, again, demonstrates the impact of the religion over the adolescent and from that point over all

the people through the story “Eveline” in which a young girl, Eveline, being the main character of the story, is pictured as stuck in her home life, attempts to escape with a sailor, Frank, however thinking of the family, she holds herself back. In keeping herself back she appeals to her prayers. Here, in this story too, the eye of the religion is symbolically put on the “the priest whose yellowing photograph hung of the wall above the broken beside the coloured print of the promises made to Blessed Margaret Mary Alacoque” (Joyce, 2010:49). The image gives the impression, as in the previous stories, that there is a religion which is not lively, but represented by a “yellowing photograph” that make the people’s lives old, covered with “dust” (Joyce, 2010:49) that implies the dusty religious conventions that take the freshness out of their lives. Eveline, on the verge of a decision for leaving the suffocating home life, turns to religion and “kept moving her lips in silent prayer” (Joyce, 2010:55), she wants to “God to direct her, to show her what was her duty” (Joyce, 2010:55); however she only takes as an answer “a long, mournful whistle from the boat, which looks like a sinister ‘black mass’” (ed. Hart, 1969:51), in other words no answer. Therewithal, she cannot decide on her own. As Harold Bloom argues, Eveline does not have a free will of her own; the moral history of her country that is created mostly by the Church, which Joyce continually points out, paralyzes her (ed. Bloom, 1988:3). Bloom further argues that the prayers described as “silent fervent prayers” in the story turn into an allegory of “death-in-life” (ed. Bloom, 1988:3). In another adolescence period story “The Boarding House”, Mrs Mooney, the owner of the boarding house, forces one of the resident young men to marry her daughter Polly out of the social conventions rooted in religion. She picks Mr. Doran as the proper candidate because

She did not think he would face publicity. All the lodgers in the house knew something of the affair; details had been invented by some. Besides, he had been employed for thirteen years in a great Catholic wine-merchant’s office and publicity would mean for him, perhaps, the loss of his job. (Joyce, 2010:91)

She uses the religion for her aim, the religion which paralyzes Mr. Doran's free will in his decision to marry Polly. Here again Joyce illustrates the simoniac attitudes towards religion that is Mr. Doran,

as a young man he had sown his wild oats, of course; he had boasted of his free-thinking and denied the existence of God to his companions in public-houses. But that was all passed and done with...nearly. He still bought a copy of Reynold's Newspaper every week but he attended to his religious duties and for nine-tenths of the year lived a regular life" (Joyce, 2010:92)

That is, for the sake of a regular job, he pretends to be religious. On one hand, religious conventions takes his freedom by forcing him to marriage, and on the other hand he uses religion to be employed that is the exact tableau Joyce portrays throughout the book which declares the deadening effect of the religion and the deadness of religion itself.

Towards the end of the book, in the story "Grace", as stated above, Joyce illustrates the religion's final corrupt position in its utmost level of the simoniac degradation. Here in the story "Grace" the religion does not prevent them from their business falsities, actually it is there to support them that suggests a dead religion which could not provide people with spiritual guidance. Essentially story is composed around Mr. Kernan who is pictured with his marked shabbiness in his all affairs; business, marriage, and faith. The first scene in which Joyce introduces Mr. Kernan could be taken into account for all the characters in the whole book as the image of the living dead. The scene goes as follows,

He lay curled up at the foot of the stairs down which he had fallen. They succeeded in turning him over. His hat had rolled a few yards away and his clothes were smeared with the filth and ooze of the floor on which he had lain, face downwards. His eyes were closed and he breathed with a grunting noise. A thin stream of blood trickled from the corner of his mouth" (Joyce, 2010:219).

Thus, Mr. Kernan confronts the reader as the one who represents the living-dead. For the role of the religion in this situation of his, Joyce, by implication, places the spiritual paralysis which comes with the simony in which commerce and religion are assigned to the same position. Mr. Kernan is "a commercial traveler" (Joyce, 2010:224) with his

“inexplicable debts” (Joyce, 2010:225), and the scene at the beginning results from his heavy drinking habit. Thus in the story, as Donald T. Torchiana asserts, “the triple theme of drink, shabby professional or business life, and routine religious observance most highly bound together” (1986:217). For Mr. Kernan and his friends, religion becomes something used for their material benefit. Actually, for Mr. Kernan it is nothing serious as he “had been converted to the Catholic faith at the time of marriage;” and “he had not been in the pale of the Church for twenty years” (Joyce, 2010:229). Relatively, for his friends too religion is something like a habit which is applied without thinking, and applied only for their interest. Thereupon, in their use of religion for their own benefit “Joyce develops the character of the retreat master, Father Purdon, as a figure who makes conscious efforts in his sermon to link the act of spiritual renewal to sound business practices by using commercial metaphors for spiritual transactions” (eds. Fagnoli and Gillespe, 2006:72). Father Purdon is just there to clear their mind from their sins so they can do as they wish again. According to C. H. Peake, these men who join the retreat are “the spiritual debtors” as they have financial debts, and they go to church being aware of what they need and they receive it (1977:42-3). Consequently, the religion Father Purdon offers, maintains the paralyzed situation they are in, while it is expected to guide them to a more decent life.

In the contemplation story, “The Dead”, Joyce again touches the deadening effects of religion, but most importantly he portrays it in a dead end that is in an almost total withdrawn from the lives of Dubliners. Religion’s deadening effect in the story is noticeably seen in Morkan sisters’ prevention from singing for the church’s choirs because women, even though they are talented, are no longer accepted for the church’s service. They are still committed to the church, but take offense at the pope’s preference of boys to sing in the choirs; as Aunt Kate states:

I know all about the honour of God...but I think it’s not at all honourable for the pope to turn out the women out of the choirs that have slaved there all their lives and put little whipper-snappers of boys over their heads. I suppose it is for the good of the Church if the pope does it. But it’s not just...it’s not right. (Joyce, 2010:287)

Thus, religion by preventing them from performing their talent and ambition takes the joy away from their lives. However, the story does not only express the deadening feature of religion, but more strikingly, the religion that is abused for the material gains in the story “Grace” now declares its own death. It is Christmas time, but as Bernard Benstock declares, the Christianity is totally removed from the Christmas parties, it is diminished to “Christmas-card shop,” nothing religious is talked before or after the dinner, not a word about Christ, not a priest or clergyman among the guests. (ed. Hart, 1969:157-166) The death of religion is most obviously declared with the image of monks who sleep in the coffins. They “never spoke, got up at two in the morning and slept in their coffins” (Joyce, 2010:297). Even though, the monks in the coffins also implies the religions’ deadening impact on the individuals’ lives that is turn the lives of people into a coffin-like lives; most profoundly, by these monks, the story present a religion “as a dead end” (ed. Hart, 1969:157).

To sum up, the religion, Joyce illustrates throughout the book, with its rituals, obligations, conventions, and expectations, creates a mass of people who cannot feel the least pleasure in life but are required to follow certain rules. The staring gaze of the religion is always there to intervene in their every step. At the same time, the religion itself is already corrupted and what it gives to the believers corrupts them, morally paralyzes them. As Zack Bowen states, “they are caught in the simoniac implications of doctrinal corruption that produce a grubby, meretricious society, paralyzed physically and psychologically by poverty, inaction, and religious sanction, and they sell the freedom of their lives and souls for survival.” (eds. Beja and Norris, 1996:138) The spiritual paralysis does not only degenerate them but also corrupts religion as in “Grace”, thus, at the end neither religion nor the people save themselves from the dead-end. Correspondingly, Joyce figures deathlike lives of people under religious authority and also the retirement of religion from the lives of people that is, in a way, death of religion which means a religion that does not provide a spiritual guidance for people.

CHAPTER 4

ECONOMICS AND THE LIVING DEAD

The time in which Joyce composed **Dubliners** was a terrible time in terms of economics; it was the time right after the Great Famine of 1800s, and adding to this, the time of political turbulences and suffocating oppressions of England and the Church that had an immense impact upon the economic situation. Most of the historians define the terms as that the poverty was its utmost level that any human being cannot lead a decent life. For example, Filson Young, as stated early, asserts that “the poverty of a great part of Ireland is so extreme as to be shocking to every sense.” (1904:50) Richard M. Kain also points to the subject through giving reasons behind this terrible situation in terms of economics as that the insufficient natural resources, long term bleeding by England, again the Great Famine, prohibitive laws, regressive industry; thus the result can be framed as a people who are lucky to get through these extreme conditions. (1990:4-12) Joseph V. O’Brien, also, draws attention to the wages of the workers which cannot provide minimum needs of the families. He mentions that the least housing needs were not accommodated by the wages of the workers of Dublin, so the degeneracy and anguish were all there to be seen. (O’Brien, 1962:161) Among these circumstances most of the population chose to immigrate. They immigrated because there was no life for them as most of the critics claim. Those who chose to remain were forced to lead a life that is paralyzed physically, psychologically, and spiritually. Therefore, Joyce, as expected, instances these deadening effects of harsh economic conditions through his stories in **Dubliners**. Joyce presents the spiritual paralysis which resulted by the economic conditions of Dublin life in some cases with degradation and emptiness in life which comes with degraded economic and financial situations as in “Two Gallants”; in some other cases with the deadening effect of a routine work life as in “Counterparts”; again corrupting state of the aim of social climbing and having a place in high society as

in “After the Race” and “A Mother”; and also using even religion for the financial gains as in “Grace” are the topics that Joyce depicts in **Dubliners** to show the economics’ deadening influence upon the lives of people of Ireland.

To begin with for the first story of this section in “Two Gallants,” Joyce presents the influence of degraded economic condition through portraying the lives of two gallants (according to **Longman Dictionary of Contemporary English**, **gallant**: a well-dressed young man who is kind and polite towards women (2003:661)) which are spiritually emptied extremely by economic condition of the time. In the story “Two Gallants” Joyce depicts the spiritual degeneration “with a disreputable sexual adventure in which money is the primary object;” money is the ultimate goal for these two men, it is the only thing that is worthy in their empty lives; and he also states that “their sin is avarice.” (Ghiselin, 1956:20) Joyce opens the story with an exhilarating depiction of the day “The grey warm evening of August had descended upon the city and a mild warm air, a memory of summer, circulated in the streets. The streets, shuttered for the repose of Sunday, swarmed with a gaily coloured crowd,” then immediately presents the two men, one is talking and the other “wore an amused listening face;” (Joyce, 2010:67) Lenahan and Corley, with their “futility, insensitivity, hypocrisy, and bitterness” (eds. Fagnoli and Gillespie, 2006:56), as if, from the very beginning he intends to show the degrading state of the people who cannot be affected by this inspiring, refreshing day, in other words, people of Dublin have reached to a state in which there can be nothing to give them a new start, refreshment. Thus, Joyce, through these two young men, makes a harsh attack on the social circumstances of Ireland. The first scene of the story, then, takes place around Corley and Lenahan, who wait for a young girl, a slavey to meet with Corley who is admired by Lenahan for his being easy in his affairs with girls. Corley is “the son of an inspector of police and he had inherited his father’s frame and gut,” (Joyce, 2010:70) in other words, he does not viable, but lives on others, mostly on his father’s name. Joyce furthers his description of Corley by stating that in his relationships with others he “spoke without listening to the speech of his companions” (Joyce, 2010:70-1) and he essentially talks only about himself, what he does and what he says to

the others. A. Walton Litz claims that Corley is “such a menacing and inhuman figure, the true embodiment of a perverted gallantry” (ed. Hart, 1969:71). In his dealing with girls, the cigarettes that the girls bring and the tram tickets again the girls pay are the things that are sufficient for him. Even though he claims that “he used to spend money them right enough,” he says it in a tone, “as if he was conscious of being disbelieved.” (Joyce, 2010:72) This consciousness of being disbelieved does not affect him a bit that he keeps the same attitude in his dealings with others. Therefore, in description of Corley, Joyce already indicates the paralysis in his character that he does not care whether he can be trusted or not. When Lenehan asks him whether he will marry that slavey girl, the answer he gives demonstrates his “perverted gallantry” that is “I told her I was out of a job...I was in Pim’s. She doesn’t know my name. I was too hairy to tell her that. But she thinks I’m a bit of class, you know.” (Joyce, 2010:69-70) He relies on his appearance; but for his spirit, and for his mind, he does not think of feeding them which would actually take the emptiness away from his life. According to A. Nicholas Fagnoli and M. P. Gillespie, he is a figure whose gallant appearance does not cover his empty spirit which prefers to live at the moment that brings them prosperity but does not provide for the real struggles; in other words, he takes advantage of anything that would satisfies him momentarily, but for a long term, or for a lifetime, he has nothing in his mind and in his spirit. Thus, he is one of the characters who are spiritually paralyzed, in this case by the avarice. Fagnoli and Gillespie also argue the same statement for the slavey girl who is also lives for the momentary satisfaction (2006:57), and even does not abstain to steal, by implication, a gold coin from the place in which she works. They represent “the brutal, ugly conditions of the lives of the lower-middle-class Dubliners, and those falling out of the middle-class” (Fagnoli and Gillespie, 2006:57). When it comes to the main character of the story Lenehan, Joyce, through defining him as “Most people considered Lenehan a leech,” (2010:68) depicts an essential emptiness in life which is assisted by the harsh economic conditions of Dublin. Lenehan is a good talker, can tell lots of “stories, limericks and riddles” but “no one knew how he achieved the stern task of living.” (Joyce, 2010:69) As stated above, Lenehan confronts the reader at

first with Corley who is waiting for the slavey girl. After Corey leaves with the slavey girl, Lenehan's wandering starts, he follows them for a while, and then he starts to walk aimlessly. His purposeless thoughts while he walks pointlessly actually delineate the real emptiness in his life. Through his walking he moans because "he had eaten nothing since breakfast-time," and for a meal he can just look at "the window of a poor-looking shop," hence he can only spare "three halfpence" for "a plate of peas and a bottle of ginger beer." (Joyce, 2010:79-80) His only stopping in front of "the window of a poor-looking shop", according to Fagnoli and Gillespie, "vividly delineates Lenehan's condition in terms of class awareness." (2006:57) Before eating his meal, he thinks all the time about Corley and the girl, then these thoughts make him to think about himself, his empty life:

This vision made him feel keenly his own poverty of purse and spirit. He was tired of knocking about, of pulling the devil by the tail, of shifts and intrigues. He would be thirty-one in November. Would he never get a job? Would he never have a home of his own? He thought how pleasant it would be to have a warm fire to sit by and a good dinner to sit down to. He had walked the streets long enough with friends and with girls....Experience had embittered his heart against the world. (Joyce, 2010:80)

Contrary to Corley, Lenehan is aware of his emptiness of his life, as the quote suggests, he questions his life. However, he does not question himself; he regrets for the possibilities of a better life, but he does not think to work for them. By indication, he accuses others and the destiny when he asks "Would he never get a job? Would he never have a home of his own?" as most of the self-pitying, ineffectual, characters do. Hence, with the shabbiness in his character, with the emptiness, and the self-pitying of himself, the only thing he can do is to dream for a better life. However, "he felt better after having eaten than he had felt before, less weary of his life, less vanquished in spirit" (Joyce, 2010:80) Eventually, all the forlorn that he shows ends with his filling the stomach that he forgets his moaning, therefore he could stay in the same state he is in now: "He might yet be able to settle down in some snug corner and live happily if he could only come across some good simple-minded girl with a little of ready" (Joyce, 2010:80). As Robert M. Adams argues, this hopes of his finding a girl with a little of ready expose the real himself that is an empty and parasitical character (1966:73) who

depends on others in every way, rather than living a life of his own. Besides his observing others' lives also suggests his not leading his own life and being mere a parasite. Just from the beginning to the end of the story Joyce implies this parasitism in his character: Lenehan, for example, says: "All I want is to have a look at her" (75), "Lenehan observed them for a few minutes" (76), "he followed them" (77), "they turned down Baggot Street and he followed them at once, taking the other footpath. When they stopped he stopped too" (Joyce, 2010:83). At the age of almost thirty-one, he has shaped his life around the others' by following them, observing them. It is eventually seen also his conversation with Corley when he wants to see, just see, the slavey girl. As Corley neatly puts it "you can pass by", he passes by life. As the story demonstrates, all he does for whole day is to think about Corley's adventure rather than making one of his own. Thus, Lenehan becomes the victim of degraded economic conditions of Dublin who just observes the others' lives. Actually he is not a mere victim, but characteristically a typical Dubliner, as Fagnoli and Gillespie argue, "in his paralyzing listlessness, Lenehan is the type of an embittered, self-pitying Dubliner" (2006:57); rather than trying to change the circumstances he is in, he just moan which exactly the living-dead ones do. Not only Lenehan, but also the other characters display the same attitudes, they maintain the shabby lives of their own. They show the aspects of degraded characters who take "account of the material gains of everyone" (Fagnoli and Gillespie, 2006:57). At the end, when he meets Corley again, he immediately forgets his self-questioning, self-pity and all he asks Corley of his adventure with the girl. Corley "with a grave gesture...extended a hand towards the light and, smiling, opened it slowly to the gaze of his disciple. A small gold coin shone in the palm." (Joyce, 2010:84) Eventually, the gold coin, which is supposedly stolen by the slavey girl from her working-place, shows the utmost spiritual paralysis which comes with degraded economic atmosphere of Dublin. Consequently, it can be said that Joyce puts these two degenerate characters onto the stage to present the deteriorating effects of harsh economic conditions.

In another story, Joyce keeps deadening effects of the harsh economic conditions on the people's lives through picturing the routine working days of Dubliners with the

story “Counterparts”. The story opens with a routine office hours of Farrington, actually called ‘the man’ during his office hours to indicate the standardising effect of monotonous employment. He has not finished what is required from him, and will be scolded for that by his chief. His “heavy steps” towards the chief’s office, from the very start, implies his doneness. Not only his ‘heavy steps’ but also his appearance, specifically his eyes which “bulged forward slightly and the whites of them were dirty” (Joyce, 2010:122) suggest the signs of his exhaustion. From the first scene onward ‘the man’ holds up an anger in him which, according to Fagnoli and Gillespie, signifies Farrington’s slight attachment to the work (2006:62). Although he promise to finish copying after rebuke, he does not fulfil his aim, rather gets more and more angry for the responsibilities and his need of money. When he sits for work, “the man listened to the clicking of the machine for a few minutes and then set to work to finish his copy” (Joyce, 2010:128), as if Joyce indicates the machinery dullness of the work. Essentially, most of the critics associate Farrington as “the man” to a cogwheel in machinery. For example, according to Robert Scholes, the shallow regularities in Farrington’s work make him “merely a replaceable cog in a mechanical operation – that sort of counterpart” (eds. Scholes and Litz, 1976:384). He also points to Joyce referring Farrington “the man” during the work hours as to underline shallowness in his work (eds. Scholes and Litz, 1976:384). The only thing he has kept his mind is to drink in a public-house. After he sets to work with the sounds of “the clicking of the machine”, he realizes that he cannot continue because “his head was not clear and his mind wandered away to the glare and rattle of the public-house” (Joyce, 2010:128). Irish habit of drinking here, as in many other stories, presents itself as if to show the character’s deficiencies by which he cannot cope with a day’s responsibilities. To be able to escape as soon as possible from the work, ‘the man’ lies for the letters that he has to finish copying. This lie of him does not just indicates his escape from the dullness of the work, but also the effect of ethical degeneration on his business life that has been changed with pressures of employment, frustration with comes with financial stagnation and most obtrusively the deathlike routines of work days. After the missing letters are revealed by

Mr. Alleyne, the chief; the man is forced to leave since he has mocked the chief in front of the other employees, he immediately leaves the work for a drink that he has longed for all the day. However, there he has to be faced with his financial problems since he has not enough to afford for a drink. According to Robert Scholes, the problem of cash takes place in many stories of **Dubliners**, thereupon “the pettiness of Dublin life as Joyce presents it here is in part a response to the pressures of financial distress on a pretentious gentility” (eds. Scholes and Litz, 1976:380). He further argues that the decaying atmosphere which comes with this financial problems in which most of the Dubliners find themselves contributes to the spiritual paralysis which spread all over the Dublin. (eds. Scholes and Litz, 1976:381). Then Farrington put his watch to ransom for the drink. In his dying for a drink, at first sight it is seen that he wants to avoid the humiliation that he felt at work. However, not only he drinks for an escape from the humiliation at work, but also he wants to forget his inabilities that are the part of the main reasons behind his financial distress. For the reasons behind his want of drink, David Lloyd, claiming that his drinking indicates Farrington’s resistance of economic and cultural enslavement, also argues that it is “as if in revolt against the clock that has marked his entrapment.” (eds. Attridge and Howes, 2000:144) Later, during his drinking at a bar, he shows he continues to show the spiritual degeneration in him. While he drinks at the bar with his friends, he catches an eye on a young woman, but as his friend O’Halloran says “Farrington wouldn’t go because he was a married man” but his “heavy dirty eyes leered at the company in token that he understood he was being chaffed,” thus, he keeps his “eyes wandered at every moment in the direction of one of the young women.” (Joyce, 2010:134-5) However, the reason his not persuading the young woman is not his being married, but poor financial situation as the story shows, then he “cursed he cursed his want of money and cursed all the rounds he had stood, particularly all the whiskies.” (Joyce, 2010:136) On the other hand, the humiliation that he felt at work changes the face, now at the bar he feels humiliated by the lack of strength. When they start to wrist-wrestle, they underestimate his friend’s Weathers’ weakness. But, when Weathers “brought his opponent’s hand slowly down on the table” Farrington’s “dark

wine-coloured face flushed darker still with anger and humiliation at having been defeated by such a stripling.” (Joyce, 2010:136-7) Thereupon, the day ends as a total failure for him,

He was full of smouldering anger and revengefulness. He felt humiliated and discontented; he did not even feel drunk; and he had only twopence in his pocket. He cursed everything. He had done for himself in the office, pawned his watch, spent all his money; and he had not even got drunk. He began to feel thirsty again and he longed to be back again in the hot reeking public-house. He had lost his reputation as a strong man, having been defeated twice by a mere boy. His heart swelled with fury and, when he thought of the woman in the big hat who had brushed against him and said Pardon! his fury nearly choked him. (Joyce, 2010: 138)

He failed in everything; he failed as a worker, as a strong man, as a drunk, and also failed in chasing the women. At the centre of all these, his being moneyless affects him most since if he had the money everything would go smoothly as he desired. The woman would be interested in her, he would drink as much as he wants; more importantly he would not need to endure that monotonous and humiliating job. All these improve his anger. As stated above, he drinks mostly to forget the day’s humiliation that he felt at work; however, when he comes to home, the want of drink is replaced with violence, this time he uses violence to forget all day’s happenings. He questions his little son for his mum, and for food with anger in his voice. He goes further and reflects the violence resulted from the day’s humiliation to his son by beating him. According to Fagnoli and Gillespie, “the savagery of Farrington’s actions at the end of the story reflects the viciousness Farrington himself experiences in the world in which he lives” (2006:63). The main reason for his dehumanization can be seen in the shabby regularities of workdays. The life he leads paralyzes him, turns him into a violent savage then. Therefore, it can be said that the machinery mechanism of employment and financial stagnation creates a people which are brutalized, cannot think thorough, lead a dehumanized life and pass it through the next generation.

Mostly issuing the subjects of both women’s social position in a much conventional society and nationalism through Irish Revival, the story “A Mother”, as the

title indicates, pictures a mother who has been well-brought up according to the ladylike manners, but when it comes to the financial issues, abandons all the etiquette that she has as a lady, to be paid, and thusly shows simoniac attitudes by which she prefers money over art which clearly imply the spiritual paralysis that resulted from the economic situation of the time and also from the character's own greed. Mrs Kearney is a woman who has been well brought up, well educated, "learned French and music" (Joyce, 2010:197), and well behaved according to ladylike manners that determined by social convention, and she is also "shrewdly aware if the sober values of respectability and financial stability, and reserving her romantic inclination as a secret luxury" (Peake, 1977:39). She marries since society expects her to do so, raises her children in accordance with the values of society and also as the society expects "she never weakened in her religion and was a good wife to" her husband. (Joyce, 2010:198) After her daughters grow up as much as needed, she has placed one of her daughters, Kathleen, into the Irish Revival's series of concerts as an accompanist, "When the Irish Revival began to be appreciable Mrs Kearney determined to take advantage of her daughter's name and brought an Irish teacher to the house." (Joyce, 2010:199) Everything can become a tool for her ambitions, for a high social status, including nationalistic ideals of Irish Literary Revival movement. Then, she made her daughter's name be heard of among the nationalistic social circles, "Therefore she was not surprised when one day Mr. Holohan came to her and proposed that her daughter should be the accompanist at a series of four grand concerts which his Society was going to give in the Ancient Concert Rooms." (Joyce, 2010: 200) Mrs Kearney happily agreed, as this was her aim from the start, and started to organise everything in her own way; "As Mr. Holohan was a novice in such a delicate matter as the wording of bills and the disposing of items for a programme." She even bought tickets for her friends "who could not be trusted to come otherwise." (Joyce, 2010:200) All her ambitious work at first sight seems she really gives importance to the Revival, to the art and to her daughter's musical career. However, as Brewster Ghiselin argues, when the financial problems occur during the concert, she reflects more interest in money than the concert/music/art,

and damages her daughter's career (1956:25) and does not think about any public opinions which have shaped her life. When she realizes that her daughter is not going to be paid, Mrs Kearney insists on that her daughter "won't go on. She must get her eight guineas." (Joyce, 2010: 212) However things do not come out as she expects,

Mr. Holohan pointed desperately towards the hall where the audience was clapping and stamping. He appealed to Mr. Kearney and to Kathleen. But Mr. Kearney continued to stroke his beard and Kathleen looked down, moving the point of her new shoe: it was not her fault. Mrs Kearney repeated: "She won't go on without her money." (Joyce, 2010:212)

Accordingly, she does not take into consideration the performance, other artistes and their efforts, Mr. Holohan, the Revivalist ideals; as C. H. Peake argues, "nationalism and music are forgotten when Mrs Kearney fears that two of the promised eight guineas will not be forthcoming" (1977:40). She even does not take her daughter's artistic career into consideration. As one of the gentlemen around puts it neatly "it was the most scandalous exhibition he had ever witnessed. Miss Kathleen Kearney's musical career was ended in Dublin." (Joyce, 2010:214) Accordingly, finance overweighs the art as a "symptom of a degraded culture" (ed. Hart, 1976:123) and also as a symptom of spiritual paralysis in which the only thing that people give importance becomes money to save the day not the spirit.

Joyce, as stated before, put his criticism on degrading economic situation in most of his stories in **Dubliners**. As it is shown in the politics section, the story "After the Race," portrays the Doyle family whose ultimate aim is to gain money, power, and higher social position among European friends. The sense of inferiority makes them admire the wealthy European friends. For them "to see a little life" means to be in Europe or to be with them. This sense of inferiority, and their zealous admiration for Europe, prevents them to see the actual Ireland that suffers from the harsh economic conditions. Thus, the wealth of Europe blinds them to see the poverty of their country. The admiration of the wealthy and money and power deadens them, thereupon they do not even take into consideration of doing something to change their country's deadening

economic conditions. Moreover, as it is analysed in religion section, Joyce criticizes the simoniac attitudes of his fellow countrymen in the story “Grace” in which religion becomes a thing that they can use for material gains. Father Purdon acts as a businessman when he composes his sermons. He even changes the holy script for his businessmen follower. Thus, the degeneration in the religion, the corruption of clergymen are portrayed in their utmost level in the story. The religion does not reinforce spirituality anymore, but they support their greed. Accordingly, Joyce neatly presents his aim to show “moral paralysis” in his fellow countrymen.

As a consequence, the economic conditions of the time were too harsh and Joyce felt that immensely in his own personal life, thus subjected it in his stories. These harsh conditions created a group of people that are disillusioned of their dreams, emptied their lives, and also become degenerated that they sacrifice everything for the sake of money. Without any moral attitudes in the face of degraded economic conditions, these people are spiritually paralyzed; thus they, with their simoniac attitudes, sold religion for material gains as in the story “Grace,” sold the art again for money as in “A Mother.” Among these circumstances, the only thing left for them was aimless wanderings as in “Two Gallants” which actually meant a life like a dead.

CHAPTER 5

FAMILY, MARRIAGE AND THE LIVING DEAD

“Every bond is a bond to sorrow”

Mr. Duffy/ “A Painful Case”

James Joyce, who had grown up in a large family with ten siblings, parents and aunts; and who had been married early and worked to provide the family of his own by sacrificing his literary ambition temporarily, took the family matters seriously and made it one of the main subjects in almost all his works. In the story “A Painful Case” he declared his attitudes towards the relations in family or the relation between man and woman by stating that “Every bond is a bond to sorrow.” (2010:160) For Joyce, the main focus in these kinds of relations is their obstructive attribute which prevents the individual from doing what they desire to do, as his biographers, namely Richard Ellmann and Herbert Gorman, point out. For the obstructive feature of the family relation, Sigmund Freud gives a huge account in his book **Civilization and Its Discontents**, and claims that there are three reasons that restrain people from happiness that are the human body itself, nature, and relations with family and society members. If the individual wants to maintain his/her life he/she has to accept the rules of the family or the community which is, in essence, opposed to the individual liberty since the individual freedom is not useful for the community. The family never leaves the individual alone, and the more relations strengthens the obstruction grows more in the means of preventing the individual more and more to achieve his/her ambitions, and from experiencing new lives (2005:13-21) as in exactly exemplified in the story “Eveline” and many other stories in **Dubliners**. Although Freud claims that “in the primal family only the head of it enjoyed this instinctual freedom; the other members lived in slavish thralldom” (2005:26), it can be argued that modern family members also

experience the same situation as it is exemplified in the families of **Dubliners** like “A Mother”, “The Boarding House”, and again “Eveline”. In his another book, **The Future of an Illusion**, Freud also states that “little as men are able to exist in isolation, they should nevertheless feel as a heavy burden the sacrifices which civilization expect of them in order to make communal life possible” (1961:6) which can be entirely applied to the family life that Joyce prominently suggests as his brother Stanislaus Joyce mentions in his book about his brother. Stanislaus Joyce claims that marriage for Joyce “was to pour cold scorn on the sexual morality which that confederacy of morbid bachelors, the Catholic hierarchy, has striven rather unsuccessfully for ages to impose on reluctant males” (1958:162), he also perceives the marriage as a heavy burden (1958:161) which put certain rules over the individual’s life. Beside the preventing side of the family and marriage, the economic conditions of families of the time is also another matter that deepens the heavy burden more and more over the individual. For example, Joseph V. O’Brien mentions the houses which consists of one room that one or two large families live. The poverty of these large families in one-room tenements devours the health of the family members, even he claims that “hardly a member of the family would be alive in five years” (O’Brien, 1962:112). Thus, the compulsory relationships between family members and the conditions of the families destroy the joy of life in the individual, creates a people who just strive to survive. Not only terrible conditions of the families and forced marriages, but also he introduces deceptive marriages too, as in the story “The Dead” in which the couple seems to have a happy marriage but later they realize that they live under the shadow of a lover from the past which eventually influence their present. Accordingly, Joyce presents all the impacts of these compulsory relations and the conditions of the families on the individual by showing the characters in most of the stories of **Dubliners**, namely “Eveline”, “The Boarding House”, “A Little Cloud”, “A Mother”, “A Painful Case”, “Clay”, and lastly “The Dead,” as those who lead deathlike lives as a result of aforesaid reasons.

To start with, Joyce, in the most profound way, presents the oppressions of the family life with the story “Eveline”. Before “Eveline”, in the previous three story, he

also shows the situation slightly through the boys and their family lives; especially by “Araby” in which the boy cannot go to the bazaar, which he promised Mangan’s sisters to get something, because of his drunk uncle’s being late to give him money. In “Eveline” though, Joyce heavily puts the oppressive family relations in stage and creates a story of a girl who wants to escape from a despicable, depressive and hopeless life, but cannot do so because of her paralyzed will by the family life. In the very beginning he confronts the reader with the prisoner-like home life of Eveline by the scene in which

She sat at the window watching the evening invade the avenue. Her head was leaned against the window curtains and in her nostrils was the odour of dusty cretonne. She was tired. (Joyce, 2010:48)

She sits behind the window curtains like a prisoner who just watches the life behind the walls. During this time that she watches the avenue, she thinks of the past in which she and her brother were happy, her father was good to them, and her mother was alive; after that her thoughts come back to the present and her home life; she sits

considering life with her family, and decrying the tedium of her own drab existence. Eveline feels trapped and conflicted (Fargnoli and Gillespie, 2006:53)

because the life Eveline lives has an paralyzing effect, it takes the least remains of happiness with these burdensome houses that are built in that avenue once there were bare lands; thus these changes have actually taken the habitants to a state of inactivity, in essence towards deadness (ed. Hart, 1969:48). While she is looking around the home, to “it’s all familiar objects;” however, after a while thinking that “she had consented to go away, to leave her home” (Joyce, 2010:49). She wants to escape from this home of her own since it represents all the oppressions in her life; her father and his violence, the job which bring no material gains since her father takes all her earnings, duties that she has to undertake. Thus, before she goes out to escape with his fiancé, Frank to Buenos Aires, she looks back to her family life, focusing on her father’s brutality towards her, and the entanglement about her mother’s death and wishes. During her introspect, she first thinks of her father, and how he takes all the money claiming that “she used to squander

the money, that she had no head, that he wasn't going to give her his hard-earned money to throw about the streets" (Joyce, 2010:51). Besides, she has to do marketing since her father asks her to do, and at the same time, she "has hard work to keep the house together" (Joyce, 2010:51). All that means "it was a hard work – a hard life" (Joyce, 2010:51) that now she wants to escape from. When remembering her mother's miserable life, "she stood up in a sudden impulse of terror. Escape! She must escape! Frank would save her. He would give her life, perhaps love, too. But she wanted to live" (Joyce, 2010:54). She thinks that she will find happiness in a life far away, she will be respected when she get married; however, as most of the critics claims, Dublin life and family life have been such an influence over her feelings and thoughts that she is paralyzed both physically and spiritually and thus kept back. As Clive Hart claims, the home, the houses as she watches through the window in the avenue, mean prisons; and also the promise that she made in her mother's death puts her into that prison, that oppressive family life; she has two choices, one staying at that depressing home and the other a new life with Frank in Buenos Aires; however, as stated before, her feelings and her mind have been so paralyzed and she cannot leave that prison (ed. Hart, 1969:52) even though "there is little peace in the family" (Torchiana, 1986:73). At the same time, the dead from the past, her mother, is so powerful, even more than the living and hence captures her and immobilizes her. As a result of these forces, of living and dead, Eveline has gradually become inactive (ed. Hart, 1969:48), through the end of the story, the paralysis overcomes her and she cannot leave that paralyzing family life, she stands there where Frank waits for her to board the ship, "she set her white face to him, passive, like a helpless animal. Her eyes gave him no sign of love or farewell or recognition" (Joyce, 2010:55). The life that she has to live has lowered her to the rank of animal (ed. Hart, 1969:51), hence her feelings have become shallow, that is "as she is loveless, so she must continue to be lifeless" (ed. Hart, 1969:51). Consequently, Joyce, particularly with the last scene creates the exact image of living dead as a result of the oppressive and paralyzing influence of family life in Dublin.

In another story “The Boarding House”, Joyce presents the deadening influences of forced marriage over young Dubliners and states the social conventions and religion as the roots of it. In the general overview of the story, representing the social conventions, since it is claimed by most of the critics, “in many respects the ideal Dubliner” (eds. Beja and Norris, 1996:140), Mrs Mooney, the owner of the boarding house, forces one of the lodgers, Mr. Doran, to marry her daughter, Polly because of the affair between them which would ruin Mrs Mooney who has a certain etiquette of “the ostentatiously respectable, churchgoing, butcher’s daughter, is referred by her lodgers as “*The Madam*”, and her house is “beginning to get a certain fame”” (Peake, 1977:25) which all together make her a trustworthy woman among fellow Irishmen. In describing Mrs Mooney Joyce states also that she “was a determined woman...was a big imposing woman” through which from the very beginning Joyce indicates the kind of oppression that this “imposing woman” creates over both Joyce himself and the other young people of Dublin that restrain them from having a relationship which they choose with their own free will (ed. Hart, 1969:78). Essentially based on her own faulty marriage, Mrs Mooney wants to plan her daughter Polly’s marriage with her own rules. She intervenes all affairs of Polly, such as, she decides when and where Polly will work, whom she will have affairs as in her affair with Bob Doran who is one of the lodgers in the boarding house. From the beginning she realizes the affair and restrains herself back, just observes, since Bob Doran is a suitable candidate for her daughter because marriage for Mrs Mooney is not establishing a meaningful relationship but “the words, the document.” (ed. Hart, 1969:78) When the time comes which she thinks she needs to intrude, she

was sure she would win. To begin with she had all the weight of social opinion on her side: she was an outraged mother. She had allowed him to live beneath her roof, assuming that she was a man of honour and he had simply abused her hospitality. (Joyce, 2010:90)

Thusly, she uses all the cards –social conventions, publicity, religion, she has against Bob Doran, since she knows she will conclude her plan successfully because Bob Doran

was a serious young man, not rakish or loud-voiced like the others... She did not think he would face publicity. Besides, he had been employed for thirteen years in a great Catholic wine-merchant's office and publicity would mean for him, perhaps, the loss of his job. (Joyce, 2010:91)

As Mrs Mooney cleverly presumes all her so called concerns are equally important for Bob Doran. As Mrs Mooney thinks, Bob also accepts that "there must be a reparation" (Joyce, 2010:90) because again he also knows he is "a man of honour" (ed. Hart, 1969:74). When he contemplates about the affair, the first thing that occurs to him is public opinion, what will others say, especially what will his employer say since "Dublin is such a small city: everyone knows everyone else's business" (Joyce, 2010:92) that is the statement through which Joyce expresses the power of social conventions over the individual. Besides, the employer's being a Catholic makes the situation harder for Bob Doran, which Joyce again indicates the religious oppressions over the marriage decisions of the individuals. Therefore, if he flew away and not marry Polly, "all his long years of service gone for nothing" (Joyce, 2010:92). Accordingly, Bob has been trapped with the fears of all these public opinions, "the recollection of his confession of the night before," (Joyce, 2010:91) facing Mrs Mooney and his employer, and also fears of losing the job that he has worked to earned. The anxiety of these fears is depicted with his inability to shave which also indicates that the fear of Mrs Mooney affects his simple acts, thereupon Bob Doran's passivity makes him to obey the imposing woman, Mrs Mooney. Besides, according to C. H. Peake, Bob Doran's despair displays his misery; however the reason behind his despair is actually his absolute consent for "nets" of society and religion, of public opinion (1977:28). Throughout his thinking

his instinct urged him to remain free, not to marry. Once you are married you are done for, it said. (Joyce, 2010:93)

However, the social conventions that he voluntarily conforms because of social etiquette he cares for, paralyzes him. He uses this etiquette of his as a "man of honour" to cover his cowardliness against Mrs Mooney. On the other side, there is Polly who is also "the victim of the system" (Torchiana, 1986:116) in which if the affairs were revealed her

position would be different because of those social norms which create that system. Throughout the story Polly does not have a voice of her own, but re-echoes her mothers. For Polly, marriage means securing a social position, as her mother thinks the same. Like Bob, she is passive against her mother's determination; through the end, she sat in Bob's bed, crying for the unknown fate of her; but then as she trusts her mother determination that she gets whatever she wants, Polly "waited on patiently, almost cheerfully, without alarm, her memories gradually giving place to hopes and visions of the future" (Joyce, 2010:96). However, Joyce states that her visions are so complicated that, by indication, she does not know what she really wants, thus these "hopes" would never be achieved (Torchiana, 1986:116). Appropriately, the story portrays the marriage decisions of people of Ireland which are actually not decided with free will, but with according to social norms; the characters do not have a free choice of their own; but exercise what society impose them. The social conventions annihilate free will that the individuals are trapped with the conventions' strict rules. Consequently, Joyce, with the story "The Boarding House", exposes the social conventions' deadening effect on the marriage institute of Ireland, by which people are forced to marry not with their own free choices, thusly these marriages prevent them "to remain free" that their "instinct urge".

In another story, "A Little Cloud", Joyce presents a married man's, Little Chandler's, "failure to live" (ed. Hart, 1969:84) because of the marriage's obstacles in the way of his artistic ambitions. The story presents, Little Chandler, an artist would-be, torn apart between his present melancholic life which has mostly resulted of his marriage and his ambition to be a well-known poet, which is portrayed in the story through his meeting with his old friend, Ignatius Gallaher who has everything that Chandler desires. Chandler's relationship with his wife and baby at home is also portrayed to suggest preventing aspects of marriage. At the very start, Joyce states the reasons of naming Chandler as Little in the story, and says that "He was called Little Chandler because, though he was but slightly under the average stature, he gave one the idea of being a little man" (Joyce, 2010:98) that implies the littleness of Chandler

against life. Later in the story, Little Chandler is about to meet with his old friend, Ignatius Gallaher “on the London Press!” (Joyce, 2010:101). Before the meeting, Little Chandler looks upon his environment, his office, his life, but when he thinks of his life

and (as always happened when he thought of life) he became sad. A gentle melancholy took possession of him” because he has come to believe “how useless it was to struggle against fortune, this being the burden of wisdom which the ages has bequeathed to him. (Joyce, 2010:99)

In his acceptance of his unfortunate life, Chandler’s character plays an important role; according to Robert Boyle, S. J., Chandler’s is mentally dead, his mind is not active, again Dublin paralysis has taken possession of his mind, and thus wherever he looks, garden, streets, etc. he notices something gloomy in everything; thereby he accepts that his fortune “has shut him off from ‘life’” (ed. Hart, 1969:86). Joyce indicates that this “something” would be his marriage since during his thoughts about his life he thinks about the books that he bought when he was a bachelor, that is at least he could buy poetry books and read them freely, but now with the marriage “shyness had always held him back; and so the books had remained on their shelves.” (Joyce, 2010:99) While he is thinking of his life and becoming sad; at the same time his thoughts are being engaged with the meeting which gives him the utmost excitement since his friend Gallaher, “a man whose life stands as the antithesis of Chandler’s” (Fagnoli and Gillespie, 2006:60), will dignify him with his presence. On the way to meet Gallaher, he thinks that “every step brought him nearer to London, farther from his own sober inartistic life” (Joyce, 2010:103). He idolizes Gallaher because he is successful journalist in London Press which makes Chandler to think of the possibility of his becoming a well-known poet. Also Gallaher’s comfortable life-style reminds him his suffocating predicaments of home life. On the way to meet Gallaher, he feels superior to others on the street because of the meeting and at the same time he thinks that he is certain about that

“if you wanted to succeed you had to go away. You could do nothing in Dublin.” (Joyce, 2010:102)

The meeting gives him “an infant hope” that he dreams of writing poems even though “he was not sure what the idea he wished to express.” (Joyce, 2010:102) However, all these good feelings and hope vanishes when they get together because after exciting course of waiting his friend, Little Chandler realizes his confined and dull life (Fargnoli and Gillespie, 2006:62). During the meeting Gallaher despises life in Dublin and, by indication, marriage too that when Chandler asks about marriage he neatly states that

No blooming fear of that, my boy. I’m going to have my fling first and see a bit of life and the world before I put my head in the sack –if I ever do (Joyce, 2010:114)

by which Joyce, too, declares the deadening influence of marriage on Dublin people who cannot see “a bit life” when they are married. In addition, according to C. H. Peake, Chandler’s repeating Gallaher’s words on marriage, he also displays his feeling about his marriage that he has stuck his “head in the sack” (1977:29). Besides, Chandler also thinks that Gallaher is actually living the life because “he had seen the world” (Joyce, 2010:108) unlike himself who has been entrapped in his life. Hence, Gallaher’s snobbish attitude toward Dublin life and marriage during the meeting increases Chandler’s awareness of his trapped life and his melancholy, there makes him more envious toward his friend and also his own life. The immediate scene after the meeting presents Little Chandler in his house with his baby, as if Joyce manifests the reasons in his changing temperament from melancholy, excitement, and envy to resentment during and after the meeting with Gallaher and also he illustrates the reasons of his not living like Gallaher. In the scene, he is left with his baby to look after and his wife goes out to buy some tea when he is needed to do it. While baby is sleeping, he looks at his wife’s, Annie’s photograph. Even though the eyes in the photograph “were pretty” (Joyce, 2010:117), the eyes he sees now “are filled with a glare of hatred” (Torchiana, 1986:133). Chandler “found something mean in it...the composure of the eyes irritated him...there was no passion in them, no rapture” (Joyce, 2010:117-8). Then he thinks of the eyes of Jewesses that Gallaher spoke, this makes him more resentful towards his marriage; accordingly he begins to question “Why had he married the eyes in the photograph?” (Joyce, 2010:118). The wife, the room, the furniture that he has not finished to pay for, all create “a dull

resentment against his life;” hence he thinks the possibility of an escape and “live bravely like Gallaher” (Joyce, 2010:118). However, he realizes that he cannot escape, the marriage holds him back since he has to pay for the furniture. C. H. Peake also argues that his desire to escape is actually a desire to escape from his own nature (1977:29) that is one of the main sources in his failure to live the life that he wants. Peake further argues that his resentment towards his marriage and his life is rooted on his fear of it is being “too late for him to try to live bravely like Gallaher” (1977:30). To console his melancholy, he wants to read Byron’s poem, but this time the baby interrupts with his cry as if to imply that everything that he wants to live is over for him as Joyce also states,

It was useless. He couldn’t read. He couldn’t do anything... It was useless, useless! He was a prisoner for life. (Joyce, 2010:119)

Thus, Joyce neatly indicates the marriage’s deadening effects on individuals, specifically on an artist, that is this marriage has taken the freedom of Little Chandler and made him “a prisoner for life”.

Joyce does not only explores the married people’s paralyzed lives, but also puts the individual who has not get married on stage and thus shows the circumstances in their lives that also make them living dead, as in the stories “Clay” and “A Painful Case”. In the story “Clay”, Joyce concentrates on a middle-aged woman, Maria, as C. H. Peake argues, the only character in the entire collection who seems content with her life, however, “her insistence that everything is ‘nice’ hides fundamental frustration” (1977:32). She works as a maid in “the Dublin by Lamplight laundry” with other women, and time to time she becomes their main focus in their talks of marriage. She always answers with a laugh that “she didn’t want any ring or man either”, but this self-contentment of her about being lonely is a cover of her frustration (Peake, 1977:32). Although she, as the nanny of Joe, consoles herself by his statement “Mamma is mamma but Maria is my proper mother.” (Joyce, 2010:142) she cannot help but is affected by the man on the tram who is actually interested in her just for her cake. She goes to Joe’s

home for Christmas evening, there the girls offer her to play a game with saucers, in which she is expected to choose a saucer with eyes blinded and what is in there will be her destiny. The girls trick Maria and she chooses the saucer with clay while she anticipates picking the saucer with a ring. Most of the critics agree on that the clay symbolizes the death in life, as C. H. Peake argues, the clay in the saucer “symbolizes for her is not real death, but a return to the place to which she has been removed out of the circulation of life,” thus, “to this extent “Clay” foreshadows the replacement of paralysis as the metaphor for Dublin life by the image of living death” (Peake, 1977:33). In addition, the song which she mistakenly repeats the same part at the end of the evening, also indicates her expectations and disappointment. The verses she repeats are as follows,

I dreamt that I dwelt 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 reaches too great to count; could boast/ Of a high ancestral name, / But also dreamt, which pleased me most, / That you loved me still the same. (Joyce, 2010:151)

As the passage, which she repeats, suggests, she dreams of a happy life with a lover, with parties, etc. But for the presents, these are just a dream for her deathlike life. Consequently, it can be said that Maria represents one of the actual living dead as a result of lack of any familial relationships, and of a life which “is circumscribed by a lack of options and opportunities” (Fagnoli and Gillespie, 2006:64).

In the story “A Painful Case”, Joyce this time presents two sides of a marriage, not as a couple, but on one side Mr. Duffy who will never marry since he thinks “every bond is a bond to sorrow” (Joyce, 2010:160), and on the other side Mrs Sinico who has been in a unhappy marriage for twenty years as her tentative approach to Mr. Duffy indicates. Joyce starts the story with detailed description of Mr. Duffy’s stick to order and colourless life through describing his colourless room and monotonous work and home routines as if he intends to show one’s dull life with no one around. Joyce directly states that Mr. Duffy “wished to live as far as possible from the city of which he was a

citizen because he found all the other suburbs of Dublin mean, modern and pretentious” (Joyce, 2010:153). He does not only live far from the city, but also “lived at a little distance from his body, regarding his own acts with doubtful side-glasses” (Joyce, 2010:155). Thus, Joyce, with the description of Mr. Duffy’s home and life, “establishes him as an isolated man living without direction or convictions” (Fagnoli and Gillespie, 2006:66). According to C. H. Peake, Mr. Duffy’s living far from city and everything is meant essentially, his escape from the leading silliness of his fellow citizens that result from the social instruments which create the paralysis in their lives. However, in his escape from “scrupulous avoidance of all traps – religion, family ties, love, friendship, marriage, politics, art and the rest – he avoids, as well, life itself” (Peake, 1977:36). Therefore, it can be said that Mr. Duffy, with his being far from everything, becomes the personification of living dead that Joyce presents in every story throughout the book. On the other hand, in the same story, Joyce maintains the presentation of marriage that results in Mrs Sinico’s becoming a living dead. Mrs Sinico appears in the story as “the alienated and isolated wife of Captain Sinico” (Fagnoli and Gillespie, 2006:67) because of Captain Sinico’s continued voyages, his negligence of his wife; at the same time Captain Sinico, himself “had dismissed his wife so sincerely from his gallery of pleasures” (Joyce, 2010:157). Hence, Mr. Duffy and Mrs Sinico starts a relationship and Captain Sinico “encouraged his visits that he did not suspect that anyone else would take an interest” (Joyce, 2010:157-8) in his wife that Joyce evidently indicates that it is a painful marriage for Mrs Sinico. When Mr. Duffy and Mrs Sinico become more intimate, Mr. Duffy’s “aloofness from the rest of humanity” (Fagnoli and Gillespie, 2006:67) holds him back. Four years later, after Mr. Duffy ended the relationship, he sees in the evening paper that Mrs Sinico is dead, “the evidence showed that the deceased lady, while attempting to cross the line, was knocked down by the engine of the ten o’clock slow train” (Joyce, 2010:163) which would be suspected as a suicide for which Mr. Duffy blames himself. In his contemplation of her death, “he understood how lonely her life must have been, sitting night after night alone in that room;” not only she was alone, but also, he realizes that “His life would be lonely too until he, too, died,

ceased to exist, became a memory – if anyone remembered him” (Joyce, 2010:167). During his contemplation, he deeply feels his loneliness. And the thoughts make him depressive that he “felt that he had been outcast from life’s feast” (Joyce, 2010:168). Consequently, Joyce, through presenting two characters, one with no family ties, the other is married, again explores the paralysis that penetrated into every aspects of lives of people in Dublin. Essentially, with Mrs Sinico’s death like living and also with her death at the end of the story, Joyce highlights the deadening effect of marriage over the individuals; but at the same time, explores the paralysis in the lives of individual without any family ties as it is clearly seen through Mr. Duffy’s death like existence.

In the story “The Dead,” the marriage, which is presented in its deadening aspects in the preceding stories, is brought to its final phase that is portrayed as a deceptive one, not an actual marriage, even though it is perceived so. The marriage of Gabriel and Gretta which is, at first sight, seen as built on a real love but in essence it is a shadow of the past, a dead boy, Michael whose love has been striking the present of Gretta and eventually Gabriel’s as well. The revelation that Gabriel and Gretta have a deceptive marriage comes with Gretta’s recalling her youthful romance with Michael and exterminates the present marriage. Gretta, with the hearing of the song in the party that used to remind her Michael, turns to her painful memories of Michael who died for her love. As Ross Chambers states, she is “an exile – from the West, from the past, from the love of Michael” (ed. Bloom, 1988:115) that the life she has been living is actually a dead life, therefore, the real life and love that she felt thus is in the past. For Gabriel, this revelation comes at the moment when he thinks of Gretta passionately. At first he “felt humiliated... by the evocation of this figure from the dead, a boy in the gasworks” (Joyce, 2010:325), a way inferior comparing to himself. However, then through his reflection in the mirror, he has his epiphany with which he realizes himself:

A shameful consciousness of his own person assailed him. He saw himself as a ludicrous figure, acting as a pennyboy for his aunts, a nervous, well-meaning sentimentalist, orating to vulgarians and idealizing his own clownish lusts, the pitiable fatuous fellow. (Joyce, 2010:326).

All the things he trust in making him superior, “material comfort, intellectual superiority, an important position, and distinction as a reviewer of books” (ed. Hart, 1969:159) do not save him from the paralysis of the city, actually he becomes the paralytic himself. He further realizes that he has never experienced a love like the young boy’s that eventually he has never experienced life to the full extent, thus the young boy is more real than himself for his wife. This realization

hardly pained him now to think how poor a part he, her husband, had played in her life. He watched her while she slept, as though he and she had never lived together as man and wife.” (Joyce, 2010:329)

Hence, while they think they live a happy and real marriage, it is in essence a dead marriage that is experienced by two dead persons under the shadow of the real love from the past. With “the discovery that he has never lived to the full depth of being” (eds. Scholes and Litz, 1976:436), Gabriel understands that

his soul had approached that region where dwell the vast hosts of the dead...His own identity was fading out into a grey impalpable world: the solid world itself, which these dead had one time reared and lived in, was dissolving and dwindling. (Joyce, 2010:331)

Through the dead relationship between Gabriel and Gretta, and also Gabriel’s individual experience of comprehending his deadness, Joyce portrays the dead that spread all over the city and its inhabitants. Consequently, putting a deceptive marriage at the last story of the book, Joyce indicates the ultimate deadness in the people of Dublin. As C. H. Peake states, “the deadness of the city and its inhabitants is chiefly perceived through the relationship between Gabriel and his wife” (1977:45) with which Joyce portrays the emptiness in the lives of Dublin people like the emptiness in the marriage of Gabriel and Gretta. The marriage they have does not prevent them from doing what they desire, mostly in the case of Gabriel; however, it is the marriage itself the prevented one, prevented from a real love, from the present. The past plays an important role in the present situation of Gabriel and Gretta’s marriage. Presenting the power of the past over the present in the preceding stories such as in “Ivy Day in the Committee Room” and in “Eveline” by illustrating the characters stuck to the past, thus cannot live the present,

Joyce finalizes it with the last story and present it in its utmost deadening effect. In the story, even though the power of the past is provided by many incidents, the most profound one is seen in Gabriel Conroy's realization, caused by a dead lover of his wife from the past, that he has not been actually living till now, he realizes emptiness of his marriage and emptiness inside himself, as well. Thus the past deadens the present for Gabriel Conroy and also for his wife Gretta too who thinks that her real love was in the past. Accordingly, through the emptiness in their marriage, Gabriel comes to realize his own shabbiness, his own emptiness, his being dead in a dead city.

In conclusion, Joyce, in the stories, depicts many aspects of the family life and of marriage; such as the obstructive aspects of family life; in which the freedom of doing whatever the individual wants is taken away forced marriages that make the individuals prisoners, and finally deceptive and actually dead marriages. The family prevents the individual from fulfilling his/her own desires in life. The family relations bond the individual to live in a certain way, give him/her certain responsibilities, based on the social norms want him/her to behave in certain ways. Thus, Joyce puts these matters into the stories and pictures the oppressive attitudes of family life over the characters. In some stories, the parents become obstacle to fulfilling desires, in some other stories the marriage suffocate the individuals. Accordingly, these obstacles and oppression of family relations creates a people who do not live but pretend to be alive, that is, they become the living-dead. The forced marriages based on social conventions also prevent the individuals to act on their own free will. Furthermore, a deceptive marriage, even though it seems happy on the surface, can take the vitality away when it is realized. Thus, Joyce puts all these deadening effects of family and marriage in his stories and creates a people who are actually living-dead.

CONCLUSION

Throughout this dissertation the attempt has been to analyze the deathlike lives of Irish people through the stories of James Joyce's **Dubliners**. The oppressive effects of history and politics, religion, economics, family relations and marriage are counted as the prominent forces behind the deathlike lives of Irish people. Accordingly, the stories are thematically divided under these deadening forces.

At the age of twenty-four, James Joyce wrote to his publisher Grant Richards in one of his letters dated 5 May 1906 that "My intention was to write a chapter of the moral history of my country and I chose Dublin for the scene because that city seemed to me the centre of paralysis....I have written it for the most part in a style of scrupulous meanness." (1966:134) Therefore, in his book **Dubliners**, the main focus is Dublin, a European city that has not been mentioned in literature before; the subject is to present the moral paralysis in Ireland, and the intention is to liberate the individuals who have been spiritually paralyzed; in doing so he used the style of scrupulous meanness through the collection of short stories which are divided into the stages of human life, from childhood to maturity including public life of the citizens of Ireland. (Peake, 1977:2) Furthermore, with his book, he thought that "people might be willing to pay for the special odour of corruption which... floats over ... the stories." (Joyce, 1966:123) To achieve his aim of presenting moral paralysis of his country, he created the image of paralysis in every possible way throughout the book. Physically, psychologically, emotionally, and most profoundly spiritually paralyzed characters provided an immense picture of paralysis with the motifs of frustration, entrapment, immobilization, disillusionment. This heavily issued theme of paralysis created the image of deathlike lives of people of Ireland.

Joyce tried to picture the lives of people of Ireland as much realistically as possible in the stories and portrayed the harsh conditions of Dublin life that he also experienced as a citizen. The prominent reasons behind the paralytic lives of Irish people, according to him, as he presented in the stories, are "the oppressive effects of

religious, political, cultural, and economic forces on the lives of lower-middle-class Dubliners,” in addition to these forces, the family relations and the marriage has had oppressive effects on the Irish people; thus, these forces “provided Joyce the raw material for a piercingly objective, psychologically realistic picture of Dubliners as an afflicted people.” (Fagnoli and Gillespie, 2006:46) Appropriately, Joyce in the stories illustrated deadening influences of history, politics, economic, religion, family and marriage by portraying paralytic characters.

Therefore, in order to grasp both Joyce’s intention of writing his country’s moral paralysis, and deathlike lives; and the atmosphere of the time which forced Joyce to write this book, the historical background for the time that Joyce composed the book has to be comprehended, thus, has been summarized in the introduction part. Appropriately, the political turbulences, nationalistic movements with which James Joyce were also engaged by supporting or attacking; the harsh economic condition that hardens the lives of people in Ireland; the time’s religious belief and its heavy effects on Irish people’s live; family relations, families’ harsh life conditions, forced marriages based on social norms, and lastly the Irish character who helps in sustaining the ongoing paralytic situation have been taken into account in their deadening effects. Later, a detailed information about the book, why and how Joyce wrote it, what devices and motifs he used in composition, and the unifying elements have been studied. Accordingly, the three words that take place at the opening page of the book and penetrated into all stories, **paralysis**, **simony**, and **gnomon** have been studied in detail, specifically to provide an explanation for the moral paralysis.

The deadening effect of history and politics over the people of Dublin has been shown through the stories “After the Race,” “Ivy Day in the Committee Room,” and lastly “The Dead.” In these stories, Joyce explores the Ireland’s underwhelming political affairs in international arena and at home. In the story “After the Race” he questions the international relation, specifically with European countries, France and England. The situation is put through a relationship between oppressors and oppressed; the oppressor

out of sense of inferiority admires the oppressor, here in the story, Jimmy and his father, especially the father, Mr. Doyle, as a corrupted businessman, appreciates power and wealth which, he supposes, are held by European countries. He has raised his son Jimmy with these assumptions of his, hence Jimmy, too, gives worth to his wealthy friends and thinks that the life is being among them. Therefore, Joyce criticizes the accepted inferiority of Ireland's position among the European countries which influences the citizens and immobilize them, thus they do nothing to change the situation, in a way they are at the dead ends in international relations. When it comes to the politics at home, in the story "Ivy Day in the Committee Room," Joyce criticizes this time nationalists, who stick to the glorious past, to the memory of John Stuart Parnell, but for the present the only thing they do is to sit in a committee room and have empty talks. Joyce expresses here the power of past and of the dead over the present and the living. At the same time shabbiness of the present followers of the nationalist ideals. The glory of the past deadens them, but also their degenerated characters prevents them to invent new ideals for the present degraded political situations. The power of the past is also explored in the story "Eveline." Even though Eveline is aware of the deadening effect of her home life, cannot escape because of the promise she gave her dead mother and also because of her happy childhood memories. In the last story "The Dead," shows again puts the oppression by providing two sides through Gabriel Conroy, representing Europe, the superior, the oppressor, and the rest, his wife, his aunts and the guests in the party, representing Ireland, the oppressed, the inferior. Politics in the story is shown through the talk between Miss Ivors who is an ardent nationalist, and Gabriel Conroy who is "sick of his country." Politics is reduced to party talks, even though Miss Ivors claims to be a zealous ideals. With Gabriel Conroy, who represses his Irishness by perceiving it as backward, inferior, and wild, Joyce again presents the sense of inferiority in the Irish who, thusly, cannot change their country's political situation, and brings it to a dead-end. Thus, Joyce puts deadening effects of politics and past into the stage through these stories.

The deadening effect of religion has been another concern that Joyce expressed in his stories. Putting a paralytic priest at the opening of the book in the first story "The Sister," from the very start, he declared his intention which is to show paralytic influence of the religion over the Irish people. Under the heavy influence of the priest, the narrator little boy already feels suffocated with the religion. And Joyce keeps the influence of religion through succeeding stories with Eveline's "silent prayers" that kept her back, or with the pictures of priests hanging on the walls that gaze the people in their every movement. In "An Encounter," the boy wants to escape religion's monotonous and oppressive influence and goes for an adventure; however as Joyce criticizes the society for already being corrupted, thus the boy encounters with a frightening stranger. The paralytic effect of religion ends with its utmost corruption with the story "Grace" in which religion is used for material gains. In the last story, "The Dead," religion is shown totally withdrawn from the lives of people, and symbolized with the monks who sleep in their coffins. Concisely, the religion that Joyce had experienced in Dublin acted like a wall between the individual and his/her desires. In some cases put the individual into the prison like lives, it told the individuals what to do which was not desired by the individual. In some other cases, like in "The Boarding House" forced the individual marry against his/her own free will. Hence, the religion, even though it has been expected to guide the individuals for happiness, it has created a group of people who are spiritually paralyzed. And finally he presents a religion that has gradually come to a dead end.

The harsh economic conditions of the time had also deadening effect upon the Irish people and Joyce seriously paid attention and expressed it in his stories like "Two Gallants," "Counterparts," "A Mother," "Grace." Focusing on money, "Two Gallants" portrays the emptied spirits of two young men who live at the moment and manipulate everything to gain money, even the affairs with girls. The harsh economic conditions, thus, are shown in their most profoundly degraded effects in the story. In another story, "Counterparts," Joyce put the deadening routine of working life on the stage. He even called the protagonist "the man" to illustrate the monotonous work life. The

responsibilities of the job that the man does not want to fulfil, corrupt him, degenerate his soul and finally make him engaged in violence, and because of that he shouts his son. In "A Mother," Joyce criticizes the degrading economic situation of Ireland in its simoniac attitudes and shows how the art is sacrificed for the little amount of money. Mrs. Kearney intervenes her daughter's musical career just for the money that is unpaid. Finally, in "Grace," religion has become a thing which can be bought and sold. Hence, the money corrupts the individuals, paralyzes them spiritually, and empties their lives; everything has become a thing that can be measured by its material value, including art and religion which are supposed to guide people.

Family relations and marriage issues were also Joyce's another concern and he showed again in their deadening effects. In the stories "Eveline," "The Boarding House," "Little Cloud," "A Mother," "A Painful Case," and "Clay" he portrayed this deadening side of the relations, especially preventing side of them. In "Eveline" and "A Little Cloud" he expressed the family's oppressive attitudes over the individual's fulfilling his/her desires. Even though her home life suffocates Eveline, she feels that she does not live, Eveline cannot escape that prison because the promise she made to her dead mother, and some happy childhood memories, keep her back. Besides, her characters that has been shaped by that paralytic home life, fears from the unknown and from adventure that actually fears from life itself. Thus, she stays back "like a helpless animal." Little Chandler of "A Little Cloud" is also one of these characters whose marriage responsibilities restrain him back from being a poet that he desired zealously. Mrs. Kearney in "A Mother" ruins her daughter's musical career for money. On the other hand, Mr. Duffy in "A Painful Case" and Maria in "Clay" without any family relations become the counter of those who have families. They become also living dead with no family ties. In the last story, "The Dead," Joyce depicts a marriage that in essence not a real one but the shadow of a dead lover from the past. In realization of his wife's still thinking of the young Michael Furey, Gabriel Conroy understands that he has not been loved till this time like Michael has been, thus has not lived essentially.

Consequently, Joyce portrays the deadening aspects of family relations and marriage through all his stories in **Dubliners**.

To sum up, through all the stories of **Dubliners**, Joyce portrays the deadness of all Dubliners caused by moral paralysis and also with the last story, depicts the deadness of institutions; politics, religion, family and marriage, the reasons of that moral paralysis. Thus the theme of paralysis that dominates the preceding stories has been gradually developed into the theme of death in life in the last story, since Gabriel's realization suggests that "all the activities of the 'living' are as shadowy and purposeless as those of the dead" (Peake, 1977:50). For this emptiness and purposeless in action Joyce uses the image of Johnny the horse who walks round and round the statue of King Billy that Gabriel imitates, as if to symbolize the Irish turning round and round in the circle of paralysis, the state of death in life. And the last story portrays "the final fate of **Dubliners** everyman is a death in life, and Gabriel Conroy's illumination is that he is dead" (eds Scholes and Litz, 1976:442). The snow image, all over Ireland, suggests the state of deadness penetrating into all Dubliners. Thus, with the snow image Joyce completes the theme of death in life of Dubliners, as Gabriel "heard the snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead." (Joyce, 2010:332)

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