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THE THEME OF ESCAPE IN JAMES JOYCE'S DUBLINERS

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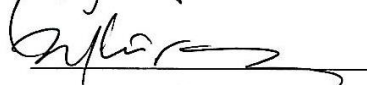

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ABSTRACT

THE THEME OF ESCAPE IN JAMES JOYCE'S *DUBLINERS*

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ABSTRACT: This study focuses on the theme of escape in James Joyce's *Dubliners*. The thesis aims to explore why Joyce's characters feel discontented with their lives in the ten short stories in *Dubliners* selected for this thesis. Of the fifteen short stories included in *Dubliners*, ten are of special importance in that they illustrate the way Joyce deals with "the theme of escape" through the predicament of his troubled characters, while implicitly reflecting his own problems and conflicts. The ten short stories in *Dubliners* selected for this thesis are divided into three categories, each representing one of the main stages of human life. The thesis, then, in chapter one, studies three stories: "The Sisters", "An Encounter" and "Araby", in terms of the analyses Joyce's characters in "Juvenile". In chapter two, contains two stories: "Eveline" and "The Boarding House", in terms of the analyses the Adolscence characters. The chapter three, which deals with "Maturity", includes the analyses of five stories: "A Little Cloud", "Counterparts", "A Painful Case", "Clay" and "The Dead", to show that these stories reflect James Joyce's life in each story. The theme of escape, which binds together these ten stories, closely associated with the author's own experiences in his country Ireland and out Ireland too. Joyce spent most of his life outside his native country, in Trieste, Paris and Zurich. There were many factors that compelled him to leave Dublin and live the rest of his life

abroad. Joyce left Ireland primarily for social, economic, religious and political reasons, and he lived in a state of self-imposed exile from 1904 until his death in 1941. Joyce's experiences find reflection in the plight of the characters in the stories selected for this study. For all their efforts to escape from Dublin or to break out of the restraints surrounding them, the characters in these stories are unable to change their fate for the better. Their Irish background as well as their failure to free themselves from the religious and social values and familial obligations prevents them from effecting any change or improvement in their lives. Having to do the same things and carry out the same routine every day, they feel bored and live as if they are paralyzed. In fact, these characters lack the courage necessary to make any notable change in their lives. Most of them dream of escaping from their monotonous lives, which they find unbearable. Some of these characters make an attempt to escape from their predicament, but they fail to do so. Ultimately, their attempt to break out of their confinement ends up with frustration as they bitterly find that they have no other choice but to turn back to their old way of life.

The aim of this thesis is to shed light on a central theme in the works of James Joyce, and indicates an interesting connection between his life and his arts.

Key Words: imagination, escape, predicament, disappointment, frustration, alienation

ÖZ

JAMES JOYCE'UN *DUBLINERS* ADLI ROMANINDA “KAÇIŞ TEMASI”

İngiliz Edebiyatı ve Kültür Araştırmaları Yüksek Lisans

Danışman: Dr. Bülent AKAT

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ÖZET: Bu çalışma James Joyce'un *Dubliners* adlı eserinde “kaçış teması” üzerine odaklanmıştır. Onbeş kısa öyküden oluşan romanda yer alan on hikayede bu temanın ön plana çıktığı görülür. Bu öykülerde, bunalım içinde olan karakterler aracılığıyla kaçış temasını işleyen James Joyce bir anlamda kendi hayatında yaşadığı sıkıntı ve çatışmaları yansıtmaktadır. Bu çalışmada *Dubliners*'dan seçilmiş olan on kısa hikaye üç ana konu başlığı altında incelenmiştir. Bu bölümlerden her biri insan hayatının üç temel evresinden birini konu alır. “Çocukluk” adını taşıyan birinci bölümde üç öykü yer almaktadır: “The Sisters”, “An Encounter” ve “Araby”. “Ergenlik” başlığı altında sunulan ikinci bölümde iki öykü seçilmiştir: “Eveline” ve “The Boarding House.” “Olgunluk” adını taşıyan üçüncü bölümde ise beş öykü bulunmaktadır: “A Little Cloud”, “Counterparts”, “A Painful Case”, “Clay” ve “The Dead”. Bu tezde incelenen on kısa hikayeyi birbirine bağlayan “kaçış teması” aslında yazarın gerek İrlanda içinde gerekse yurtdışındaki yaşantısıyla yakından ilişkilidir. Joyce, hayatının büyük bölümünü kendi ülkesinin sınırları dışında, Trieste, Paris ve Zürih'te yaşamıştır. Yazarın Dublin'den ayrılıp hayatının geri kalanını yurtdışında yaşamasının çeşitli nedenleri vardı. İrlanda'dan dini, sosyal, ekonomik ve siyasi nedenlerle ayrılmak zorunda kalan Joyce, 1904 yılından vefat ettiği 1941 yılına kadar kendi vatanının dışında kendi

iradesiyle bir tür sürgün hayatı yaşadı. Yazarın kendi hayatında yaşamış olduğu sorun ve çelişkiler ile bu çalışmada yer alan hikayelerde karşılaştığımız karakterlerin içinde buldukları sıkıntılı durumlar arasında önemli benzerlikler olduğu söylenebilir. Dublin'den kaçmak ya da içinde yaşadıkları kısıtlayıcı ortamdan kurtulmak isteyen bu karakterler, bu amaçla çeşitli yollara başvursalar da, hayatlarında olumlu yönde bir değişim yaratmayı başaramaz ve sonunda kaderlerine boyun eğmek zorunda kalırlar. Ayrıca, her gün aynı faaliyetleri yapmak durumunda olan bu insanlar adeta felç olmuş gibi yaşarlar. Çok isteseler de, bu karakterler kendi hayatlarında dikkate değer bir değişiklik yaratacak cesareti gösteremezler. Çoğu, yaşadığı monoton hayattan çıkış yolu bulabilmek için hayaller kurar. Bu insanlardan bazıları içinde buldukları sıkıntılı durumdan kurtulmak için bazı girişimlerde bulunsalar da, çok geçmeden hayal kırıklığına uğrayarak eski yaşamlarına geri dönmekten başka bir çarelerinin olmadığını anlarlar.

Bu tezin öneni James Joyce eserlerinde ana temalardan birine ışık tutarak yazarın yaşamı ile sanatı arasındaki ilginç bağlantıyı ortaya koymaktır.

Key Words: hayal, kaçış, sıkıntılı durum, hayal kırıklığı, hüsrana, yabancılaşma

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TABLE OF CONTENTS

STATEMENT OF NON-PLAGIARISM.....	iii
ABSTRACT	iv
ÖZ	v
ACKNOWLEDGEMENTS.....	vi
TABLE OF CONTENTS.....	vii
INTRODUCTION.....	1
CHAPTER I	
JOYCE'S JUVENILE CHARACTERS.....	12
CHAPTER II	
JOYCE'S ADOLESCENT CHARACTERS	28
CHAPTER III	
JOYCE'S MATURE CHARACTERS.....	43
CONCLUSION.....	68
REFERENCES.....	72
CV.....	77

INTRODUCTION

Escape from the reality of hard conditions is a common theme that dominates the stories in James Joyce's *Dubliners*. This thesis aims to explore why the characters feel discontented with their lives in ten stories. Accordingly, it concerns itself with the theme of escape as it appears in ten of the short stories in *Dubliners*, which are good examples of the way the theme of escape is reflected in James Joyce's fiction. The ten stories covered in this study are categorized into, three divisions; Juvenile ("The sisters", "An Encounter" and "Araby"), Adolescence ("Eveline" and "The Boarding House") and Maturity ("A Little Cloud," "A Painful Case", "Counterparts", "Clay" and "The Dead"). Most of the protagonists in *Dubliners* do not want to leave Ireland for a short time and return when things get better; rather, they want to leave their country forever. Their desires remain unfulfilled, however, because for none of Joyce's characters the act of escape culminates in success. Each returns to Ireland; some never leave at all. James Joyce's characters see escape as the only way they can survive. While their country is not literally forcing these characters out, its conditions have betrayed them and what they value so deeply that they have no choice but to leave. Each character has his or her own reasons to escape. Escape is a response that is designed to move away from an undesirable situation by moving to another place.

James Joyce's *Dubliners*, a book including fifteen short stories, was first published in 1914. In order to come to a clear understanding of the theme of escape as it is treated in the novel, it is necessary to look back to the social, political and economic conditions in Dublin at that time. In the early years of the 20th century, Dublin was possibly the most impoverished European city, not excluding Russia. According to contemporary reports, in Dublin, unlike other British cities, there was a slum round every corner. (Gibson, 2006, p: 69) Although Ireland became an independent nation in 1922 after the Anglo-Irish War, Joyce's works are restricted to

the first decade of the twentieth century when it was still a colony of the British Empire, and when the Roman Catholic Church still had a profound influence on religious, social, and political life. Joyce blamed these forces for Dublin's underdevelopment and the abasement and poverty. The picture of Dublin can be criticized as less than the whole truth, as can the opposite picture drawn in *Dubliners*. Dublin was paralyzed- a mere shell inhabited by ghost and the living dead of whom he was one. Most of these stories treat of very lower-middle class Dublin life. They are never enlivening and often dirty and even disgusting. There is a pale, musty odor about them. Ireland at the turn of the century was an agriculture economy dependent on England, with a single industrial region (around Belfast), and a few trading centers among which Dublin ranked mostly. Most workers, however, could not rejoice in the security of jobs in this situation, except for those who were, in skilled trades. James Fairhall mentions them in his writing: about the sketches living conditions for the city's poor Dubliners:

About thirty per cent (87,000) of the people in Dublin lived in the slums which were for the most part the worn-out shells of Georgian over 2000 families lived in single room tenements without heat or light mansins or water or adequate sanitation. Inevitably, the death rate was the highest in the country, while infant morality was the worst,not just in Ireland, but in the British Isles. Disease of every kind, especially Tuberculosis, was rife and malnutrition was endemic. (Fairhall, 1993, p. 73)

The emigrations, deaths and socioeconomic displacement of the famine years were followed by a century-long depression. The famine damaged the more populous areas, where the land had been subdivided into small pieces. Most men therefore delayed marriage until they were thirty to forty years.

If the Catholic Church had the souls of the majority in Dublin in its authority, then the British Empire had forced these same souls into political and economic dependence. The problem of the potato famine of the middle decades of the nineteenth century and the political situation imposed by the English during the later

decades assured that Ireland was the only major nation in Europe to lose population during the Industrial Revolution. Ellsworth Mason and Richard Ellmann argue, “Joyce believed, as did most of those who look at such matters, that an active and expanding population was the reason of wealth of a nation, and he sheds tears over the emigration of Ireland’s wild geese, her escape, to New Zealand, Australia and America. Every year, Ireland, reduced as she already is, loses 50,000 of her sons. From 1860 to the present day, more than 4,000,000 emigrants have left for Australia and America, and every letter brings to Ireland their inviting letters to friends and relatives at home. Joyce sees Ireland under double slavery to England, to the Catholic Church, and to its own deeply disastrous and sectarian internal politics. He considers British rule a complicated and troubled colonial relation.” (*Mason, Ellmann, 1989, p. 167*) Many simple, bourgeois Dubliners, the class depicted by Joyce, either were rural migrants themselves or were their children or grandchildren, and would have had relatives with first hand memories of the great hunger of the 1840s.

Joyce was born in Dublin from a middle-class family in 1882. In October 1904, James Joyce left Ireland with Nora Barnacle, and spent the next three years in Pola, Trieste, and Rome the capital of Italy. It was while living in Trieste, in 1905, that most of the stories in *Dubliners* were written. As a multi lingual and multi cultured city. Trieste gave Joyce not only a critical distance from which to examine Ireland but also a true political reality to Dublin: the procedure of Union in 1802 combined Ireland into the United Kingdom of Great Britain and Ireland—a state of dependency and submission that lasted until 1922. According to Leonard Orr, in this situation, the sense of disconnection that is the stylistic feature of the collection creates Joyce’s own exile from his country. In “Ireland, Island of Saints and Sages,” a lecture was given on April, 1907, at the Popolare University in Trieste, Joyce identified “the English despoiler” as belonging to an “almost entirely a temporal civilization,” but he warned:

It is well past time for Ireland to have done once and for all with failure. If she is truly capable of reviving, let her awake, or let her cover up her head and lie down decently in her grave forever. (Joyce, 1996: 173–74)

Joyce had tried to leave Dublin to study a course of medical studies in Paris late in 1902, but he returned in April of 1903 when his father sent him a telegram that his mother was about to die. (Orr, 1983, p.24) The telegram was suffered in transmission and came out “other dying, come home father,” which Joyce thought summarized the condition in Ireland to a considerable. Joyce remained in Dublin for the next two years trying to support himself and work as a musician, an essayist, a reviewer, and even, possibly, an actor. He began writing short stories with the intent of selling them one at a time and then forming them into a volume for publication. With his family life becoming worse fast, with his drinking father and on a financial collapse, Joyce had to make some decisions. For one, he escaped the immediate confines of his family by taking up temporary residence with a friend, called John Gogarty, who lived in the Martello towers built by the British along the Irish coast.

Farihall argues, Joyce needed to escape those traps of nationality, language, and religion, which to the Anglo-Irish were external problems. He had to leave Ireland, whereas Yeats and Lady Gregory and members of their circle could remain without suffering the pressures of an insufferable history and without, particularly, being caught between the conflicting demands of creative totality and those of nationalism. (Fairhall, 1993, p. 70) There are no returns to Dublin, although Dublin is always the setting of his work. He did not return when the Ireland became the Free State in 1922, and felt, no doubt correctly, that he would not be welcome in Ireland, and might even be in danger. His books were not officially available in Ireland, and he was largely either unknown or attacked by the Irish critics. During his years in Trieste, he wrote and lectured using the local accent and was recognized as Italian-Irish.

The death of his mother affected him greatly. He saw her as a victim, not only of his father’s carelessness, but of a ‘system’ that had more and more condemned her to a miserable poverty. According to what Andrew Gibson mentioned in his writing; the imagery with which Joyce presented Stephen’s mother in the novel *Ulysses* – waste, rejection, decay – is also the imagery he connected with Dublin for the characters of *Dubliners*. ‘It is not my fault’, he complained, ‘that the odor of ash and old weeds and garbage hangs around my stories’ (Joyce, p. 222) Church and state had left his mother with none of his own will to self-determination, no mental power

to resist the circumstances in which she found herself. (Gibson, 2006, p.70) The same was true of Dublin, too. He spent many hours walking in Dublin alone.

Jolanta Wawrzycka and Marlena Corcoran mention in their book Joyce's sketch in his writing" his sketch in writing including; the nobility of poverty, art, exile, sexual freedom, religious declination, social and political separation; furthermore, there is a touch of religious mockery in his depiction and escaping from his native city Dublin."(Wawrzycka, Corcoran, 1997, p. 84) *Dubliners* thus depicts the economic, religious, political, and cultural discontinuation of a colonized nation together with her struggles, often implicit and only faintly appearing, to struggle and rebel against the colonizer authority.

The characters in *Dubliners* show no awareness of what might consider their ancestry by representing them without any past or future other than in Dublin, Joyce is recalling not simply the paralysis of the permanently entrapped present, but the repression of much of the history of the city and country in Ireland. His citizens are curiously rootless and it is futile to try to fill the gaps in their history. In general, religion and class appear to have played important parts in the society's decision as to who received help and who did not.

Joyce, admittedly, wished to portray the failure and paralysis of Irish Catholicism. But he did so from his own middle class perspective, and in his writings he neglected the failings of the church with regard to Dublin's poorest citizens for the same reason that the church tended to neglect these citizens in life. Joyce in writing *Dubliners* as well as other works holds true to his belief in representing Ireland as damaged by English domination. In an important study, Richard Kain, conclude the whole of an oppressed people in Dublin:

The domination of Britain falls like a shadow across Irish history. Dublin had been a bridgehead for invaders since the time of the Danes. Crushing wars of destruction under Queen followed by punishable laws.

(Kain, 1962: 106)

There were psychological consequences as well. After centuries of foreign invasion, the Irish learned to oppress themselves. It was precisely this self-oppression that

frustrated Joyce most, and he believed that his writing could in some modest way change the way the Irish saw themselves. Before any political or religious revolution could take place, serious self-reflection was required. At an early age and with a dozen of short stories, he believed that he was just the man for the job. Everyone in Dublin seems to be caught up in an endless web of despair.

The oppressive effects of religious, political, cultural, and economic life, forces on escape from reality and, paradoxically, also a support for that reality. According to John Irwin, in real life and in fiction the notions of escape and struggle are most clearly used not for watching, self-consciousness, distancing, means of running or even the attempted movement into new world, but for such particular forms of consciousness as imagining, daydreaming, wishing, fantasy, longing. For as they go through their routines, play their roles, follow their scripts, there is always the possibility not just of rearranging the action to their sense of identity or 'real' self, but of introducing imagined elements into the action, letting the mind rush elsewhere. In theory at least, there can hardly be more essential way of escaping the flywheel of habit and the frightening dream of a repetition than by destroying realism altogether, by imagining that this world of objects and consciousness is not really where life is. (Irwin, 1970, p. 88) Boredom might be thought of as one of the conditions of Joyce's escape from Dublin and, in this respect, his role as an emigrated 'reader' of his home city may have united that perspective. Seamus Deane has written of 'the stagnancy . . . forced on the native culture by the escape position' and to some extent Joyce is guilty of this, trapped within a memory of colonial, Dublin that obliges him to recreate the period from 1902–1904 in *Dubliners*, in the last and longest chapter of *Exiles* 'A Portrait of the Artist As a Young Man', and most famously in *Ulysses*. Joyce's idea of escape, 'the high cultural form of emigration', was a particularly apt condition since the exile, by virtue of his having left, knows that at least this singular event is possible. By refusing to return permanently, Joyce kept alive the honor of his escape – even if millions of other people had escaped. (Deane, 1997, p. 166) Joyce's early interest in the study of medicine is significant. Like of the authors of "modernist" literature, he was interested partially in psychology, and his books diagnose the problems of Irish culture.

Each inhabitant of Dublin suffers from frustration and alienation and this case leads them to escape from the country as happens in *Dubliners* inside the characters.

The term alienation has a simple meaning—a condition of being estranged from someone or something—but it also has technical meanings, notably in psychology. In social psychology, alienation refers to a person's psychological retreat from society. The alienated individual becomes isolated from others; in extreme, causes psychological isolation becomes a neurosis. In critical social theory, alienation has an additional sense of separating the individual from his or her self, a fragmenting of one's personality through the influence of outside for a long time. (Hobby, 2009: 2) In literature, the alienation most often appears as the psychological isolation of an individual from the community or society.

Also Dylan Evans mentions in his Dictionary about the term frustration, it involves the failure to satisfy a biological need, it often involves precisely the opposite; a biological need is satisfied as a vain attempt to compensate for the true frustration, which is the refusal of love. Frustration plays an important role in psychoanalytic treatment. Freud noted that, to the extent that distressing symptoms disappear as the treatment progresses, the patient's motivation to continue the treatment tends to diminish accordingly. In order to avoid the risk of the patient losing motivation altogether and breaking off the treatment prematurely, Freud recommended that the analyst must 're-instate [the patient's suffering] elsewhere in the form of some appreciable privation'. This technical advice is generally known as the rule of abstinence, and implies that the analyst must continually frustrate the patient by refusing to gratify his demands for love.' (Evans, 2006, p.70)

James Joyce in 1904 sent a letter to the publisher of his collection, and declared that his short stories collection would "betray the soul of that hemiplegia or paralysis which many consider a city" (Letters I, 55) It would hold up to his fellow citizens a "nicely polished looking-glass" of moral degradation and offer an eloquent and multi-dimensional simulation of Irish decadence. In Joyce's reference to Dublin's "hemiplegia" from a psychoanalytic perspective, the Irish paralysis is diagnosed, and as a Freudian's definition of 'hemiplegia' it is the symptom of psychic hysteria—the neurotic displacement of aggression, anger, or frustrated libidinal desire.

In Joyce's city at the turn of the century, men and women are continually pitted against one another in pattern of anxiety and enmity, with each sex demanding satisfactions of imaginary needs and with for psychic integration that the other cannot possibly provide. According to Gibson, the exploitation and cruelty on which a colonial society is historically founded reproduce themselves at various different levels and in various different features of the social pyramid, in relations between husband and wife, man and woman, parents and children employer and employee, and so on. Differences in economic and social standing are in one sense unusually important. In a colonial society, the combination of oppression and powerlessness always and definitively takes away the person authority for the rest majority (Gibson, 2006, p.72), the damage has been done by the colonizer. They have offered their subjects forms of thought and feeling that have not provided them with enough spiritual nourishment. As Joyce became increasingly aware, however, the crucial problem is not the colonizers forcing of alien forms on the Irish mind. This is where he differed from those of his contemporaries who wished to see Ireland becoming free of the English. Many of the stories in *Dubliners* focus on the theme of escape from Ireland and from the constraints upon writers.

There was no doubt about it: if you wanted to succeed you had to go away. You could do nothing in Dublin. (Joyce, 1996, p.79)

Joyce presents his first image of an unsuccessful Irish writer in *Dubliners* when Little Chandler appears powerless and talentless. Seidel notes, "There are three local writers in the *Dubliners* stories, and each of them wants to escape: Farrington, the professional copyist with writer's block; James Duffy, whose best effort was a manuscript translation of the play Michael Kramer, with a "headline of an advertisement for Bile Beans" (Joyce, 1996, p. 120) and Gabriel Conroy, a nearly unknown reviewer for the conservative Daily Express given to think of himself as an "utter failure" " (Seidel, 2002, p. 19) Joyce always argued that in leaving Ireland he enabled himself to write and this is reflected in autobiographical elements in his fiction. For Joyce, who effectively left Ireland for good in 1904, returning only for three brief visits, he lives, time only recovers memories abroad, and the writer "beats" time only the way a musician might at the platform. *Dubliners* focuses on

those who are stuck in a place or condition in which their potential as human beings, as an artists, and as lovers is suppressed. Joyce portrays the stories as escape stories of mythical history.

The Dubliner spends his time talking in bars, pubs, and whorehouses never tiring of the cooking which he is served and which always is made up of the same ingredients: whiskey and Home Rule. And in the evenings when he can't stand it any longer, swollen with poison like a bugger, he feels his way out the door, and guided by an instinct for stability looking for the sides of buildings, then makes his way home. (Joyce, *Portrait of the Artist*, 1967: 28)

Many of the critics of literature who have written about Joyce's *Dubliners*, such as Brewster Ghiselin, Hugh Kenner, Marvin and Richard Kain, discerned in the stories a remarkable formal unity whose key is the theme of escape. Ghiselin, in his essay about Joyce in the book *The Unity of Joyce's Dubliners*, makes a symbolic pattern that turns the book of separate histories into one essential history, that of the soul of a people which has confused and weakened its relation to the source of spiritual life and can not restore it. As so far as this unifying action is evident in the realistic elements of the book, it appears in the struggle of certain characters to escape the constricting circumstances of existence in Ireland, and especially in Dublin "the centre of paralysis." Clearly the escape from Dublin is not to be an imaginary passage beyond a physical cage, but as an overcoming of psychic constructions, a realization of that ability to move the soul which is the reflecting of its paralysis. (Ghiselin, 1982, p. 112) The nature of Joyce's fiction supports this view. The scene is always Dublin the city, and all the works are developed in one way or another and the theme of escape, physical and spiritual, and freedom.

Dubliners have a single symbolic essential structure with a full-bodied naturalistic narrative defining at once the symbolic method of Joyce's successive masterpieces and the grounds of his mature vision. In spite of his hostility to Dublin, Joyce in fact benefited from his background, and Dublin created his unique fiction in three main ways, firstly in a city which still hold the last evening glow of the century of Swift and Burke; a city not indeed civilized, far from it, but echoing the voices of the dead. Its life in itself parody of the good old days and there is a Swiftian

humour in his style. His city was a full gallery of the past. It sways on the edge of the future. Secondly, in spite of its economic problems, the Ireland of Joyce is his loving country, and he grows up in highly expressive society. His father's memories and energetic language, the fine Georgian buildings about him, and the songs in the pubs, and the fluency of the commonest citizen, all find their reflection in his works. Thirdly, and not to be neglected the traditions of a time when not only Dublin but all Europe was still in and of Christendom.

Joyce was educated in the leading catholic school of his day. His novels show how widely his education dealt with religious topics ranging from early church controversies to classical Latin literature. His privileged education, gave Joyce a wider view than many of his contemporaries writing in English.

In fact that the plan Joyce created for *Dubliners* involved sets of stories comprising a life extension from childhood to old age created certain problems for Joyce, a highly autobiographical writer. The material derived from his childhood, youth and life experiences was turned into portraits, in 1904 Joyce was only twenty three years old. And his ambitious plan which involved not only presenting a life cycle of the Dublin citizen and a cross-section of the city, but it immediate demands on Joyce for inventive creativity in developing fictional situations differing from his own and characterizations of people older and different in type. Joyce's introductory letter to Richards presented the collection of the short stories *Dubliners* in the following terms:

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. 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. (Mason, Ellmann, 1989: 122-3)

The thesis divides the chapter according to James Joyce's division; the writer himself followed a logical division. Florence L. Walzl discusses the reason behind James

Joyce's interest in ordering his short stories in *Dubliners* according to the stages of life. Walzl says "Joyce divided his stories to childhood, adolescence and maturity, like the Roman division of human life order. Joyce is referring to this division in his stories as childhood which extends until seventeen years, adolescence from age seventeen until thirty years, and maturity from age thirty years and so on." (Walzl, 192: 183-187) Joyce's interest in arranging the phase of human life in his stories shows the importance for him the order of his work, and conveys his feeling of the insecure shape of a person's individuality. The thematic development is important to James Joyce works, as stylistic expressions, and the cohesion of the context in all of his writing and the thematic attempt become more expanded and complex.

CHAPTER I

JOYCE'S JUVENILE CHARACTERS

In this chapter of the thesis deals with juvenile stories, which open the book namely 'The Sisters', 'An Encounter' and 'Araby'. This thesis analyses the theme of escape in this stories, and focuses on the main characters and their desire to escape and freedom. The stories are presented with a child's point of view, first of the family and then of other people, shown through the eyes of the unnamed boy who narrates them. It is a world of weariness and frustration, dominated by adults, but one which also holds out the promise of escape, first in the figure of Father Flynn and then in a day's 'miching' (hiding) from school with two friends in 'An Encounter'. In 'Araby' escape is suggested through both the exotic enchantment of the bazaar and the allure of Mangan's sister, who stirs the boy's latent sexuality. In all three stories, all of which are equally disturbing, Joyce locates the source of weariness and frustration in the cramped life of the adults who stifle the spirit of childhood and trap its impulse for flight.

In "The Sisters," the narrator awakens with the fear of having no escape and being closed in a small room, enclosed within the limited confines wit such types as Old Cotter (the tiresome old red-nosed imbecile), the boy's(the main character) uncle and aunts, and Father Flynn's ignorant sisters. The story opens with the death of the priest, Father Flynn. Although Flynn is not the object of the boy's desire, he seems, to the boy, to hold a key that would allow access to this object, whatever it might be. He leads the boy toward contemplation of the system of Taboo, from a skeptical, playful and eroticizing perspective. When the boy goes to bed, he is frightened and disgusted as he thinks of the priest. This fear disappears, or rather; he sinks through it, rather than repressing its source, and begins to dream of Persia. His dream of Father Flynn arouses

an ambivalent site of fearful symmetry “I felt my soul receding into some pleasant and vicious region.” (Joyce, 1996, p. 9) This pleasant and vicious region is at once the realm of the imagination; the two become the same in the boy’s mind:

I tried to remember what had happened afterwards in the dream. I remembered that I had noticed long velvet curtains and a swinging lamp of antique fashion. I felt that I had been very far away, in some land where the customs were strange in Persia, I thought. But I could not remember the end of the dream.

(Joyce, 1996, p. 11)

Imagining Persia, the boy craves to escape to another country or place through dreams. The boy feels insecure when he dreams himself in other places of escape. As Suzette Henke mentions in her book: “The reference to Persia alludes to an Oriental, an exotic vista project by the fragmented male consciousness and fantasmatically associated with harems, licentiousness and voluptuous female flesh. The boy becomes the priest’s confessor, and traditional authority is up-ended in a magical, exotic parlor game.” (Henke, 1990, p. 17) When the word master dies, the narrator acknowledges a sudden surge of psychosomatic release. The boy feels annoyed at first by the death of Father Flynn, and on the other hand; the boy feels of freedom as if he had been freed of something by the priest’s death. The boy and Father Flynn had an important relationship connecting them as friends, which we know from the conversation between the boy’s uncle and old Cotter:

The youngster and he were great friends. The old chap taught him a great deal, mind you; and they say he had a great wish for him. (Joyce, 1996: 8)

Cotter, has his own theory about Father Flynn, but will not say what it is. Cotter sees something 'uncanny' and 'queer' about the priest; something to be kept away from the young. Old Cotter says that he is a crafty, obstinate windbag who is free with his gossiping, at least according to the image presented by the narrator.

There is a kind of cat and mouse game going on between the boy and the old Cotter, the boy pretending not to pay attention to the old man’s testing words while the

old man waits for the boy's reaction with his "beady black eyes". The boy refuses to acknowledge his own feelings for the priest in front of the adults and denies old Cotter the satisfaction of knowing he is the first to break the news about the priest's death. The boy makes clear the conflict between himself and old Cotter with his description of him as a 'Tiresome old fool". The boy refuses to rise to old Cotter's bait and to the gossip about the priest. Father Flynn is powerless to follow the rule of the priests and do his duties perfectly; he is frustrated from his situation as a priest who does not have answers for some questions. He is disappointed and trapped in daily life and the routine of his work as a priest. Father Flynn asks the boy some questions:

Sometimes he had amused himself by putting difficult questions to me, asking me what one should do in certain circumstances or whether such and such sins were mortal or venial. (Joyce, 1996, p. 10)

Also the people around the priest, like the boy and the sisters, are trapped in his daily life with him, his problems, and his suffering; because these people are responsible for taking care of the priest during his life. The boy always visits the priest and it becomes his daily routine to meet the father. And his aunt sometimes sends things to the father as a gift.

The boy used to help the father even in simple things. That proves how much the priest was depending on the boy. The priest had a hope to make the boy a priest like him one day, although the boy hates the idea of being a priest. And the boy continues his visit to the priest just to fulfill the priest's wish.

According to David Cotter; the priest, about whom so much is unmentionable, begins to represent for the boy an alternative world, a world foreign to the real world, which he is learning, with Cotter's help, to perceive as narrow, stupid and prohibitive. For the boy, the priest's quota of truth and self are increased in a direct relation to his association with secrecy and mystery. The priest, he suspects, knows of some strange light -or rather, some mysterious darkness- which compliant, unquestioning people such as the sisters and Cotter can never comprehend. The boy begins to suspect that these

people will not speak of Flynn for fear that he will search in Flynn's direction, and find something there which fascinates him, and leads him to abandon their tedious and fearful tribe. The boy feels that Father Flynn possesses a secret which he is curious to know. (Cotter, 2003: 50) As with Flynn, the narrator is simultaneously repelled by and drawn to the pervert, as an apprentice compelled to learn this strange knowledge. The pervert has gone beyond sanctioned bounds, and discovered some engrossing phantom of desire.

The boy's desire to escape from his life in the story is clearly seen in many situations. The boy is interested in adventure stories related to conquering countries. Sometimes, he sees them in his dreams:

I felt that I had been very far away, in some land where the customs were strange--in Persia, I thought. But I could not remember the end of the dream.
(Joyce, 1996, p. 11)

The boy's desire is to go "far away". He wants to live a life full of adventure; in fact, it is normal for the boy to dream of adventure in that age. But, the priest does not give the boy the chance to live in his dream of escape through adventure. The boy is afraid to become a priest like Father Flynn and remain in the church. The boy does not feel sad when he hears the death news of Father Flynn; he feels free and not will be a priest in the future. The boy wishes a natural death for the priest, and also the priest is not afraid of death: "I am not long for this world" (Joyce, 1996, p. 8)

The two sisters in the story are also trapped by the daily routine with the priest, because they are taking care of the priest and looking after him and they are following his rule, the church's rule. One of them says: "God knows we done all we could, as poor as we are..."(Joyce, 1996, p. 13) The story reveals that the economic situation of the family is not good enough because Father Flynn devoted his life to the church and failed to take care of himself and his family. The sisters in the story do not complain about their suffering; also they do not have the freedom to choose their way of life because they are tied to the priest's life.

The account of the priest's sisters confirms what the boy sensed in his dream: Father Flynn had something on his mind he would have liked to confess. The boy feels free upon the old priest's death, but it is an open question whether or not that feeling is an illusion. Will he be able to inherit, or discover in himself, the guilt and solitude which he still does not fully understand? Will he fall victim to physical or mental paralysis?

The story "The Sisters" introduces Joyce's fundamental understanding of Dublin's social reality: common and elite culture, childhood, adolescence and maturity. The living and the dead are victims of Dublin's intricate maze. The alternatives by which Dubliners choose to free themselves are usually disguised repetitions of the rejected declination. *Dubliners* balances between two contrary positions, such as the holy of father Flynn and the local of old Cotter.

"An Encounter" seems to be a continuation of "The Sisters." In fact, there are evident connections between the two stories. Both are told in first person by the same boy, both stories are archetypal. The first employs the image of the father, lost, missed, but not yet sought. The second employs the more active archetype of the journey or, rather, of the quest, a journey with a goal. Homer's *Odyssey*, Dante's *Comedy*, Bunyan's *Pilgrim's Progress*, Melville's *Moby Dick*, and many other works owe something of their power to this.

"An Encounter" is the second story of the collection. It is a story of childhood and a desire to escape and to flee the boredom of school. And also, the boys want to escape the routine of the school, the church and the political situation. The main character, the unnamed narrator and his companion called Mahony decide to go for an adventure after being introduced to adventure stories and it ends up being their first *encounter* with the adult world.

I wanted real adventures to happen to myself. But real adventures, I reflected, do not happen to people who remain at home; they must be sought abroad.
(Joyce, 1996, p. 20)

The young narrator is the first of Joyce's many characters, who is like Joyce himself, wishes for a literal escape from the paralysis of the Irish maze. For the young boy in the story, escape can still only be achieved through imagination, through the mediation of texts. This boy reads the escapist literature from the popular boy's magazines;

It was Joe Dillon who introduced the Wild West to us. He had a little library made up of old numbers of *The Union Jack*, and *The Halfpenny Marvel*. Every evening after school we met in his back garden and arranged Indians battle.

(Joyce, 1996, p. 19)

Education has paralyzed his impulses toward boyish abandon. He wants to try something new in his life and to discover new places through his escape and the real adventure. But when the restraining influence of the school was daily routine for them, the boy begun to hunger for wild sensations for the escape, and more freedom. The boy's exchange of restraint and repression for one day's enjoyment for the spectacle of Dublin's commerce is plotted from '*The Union Jack*', '*Pluck*', '*Half Penny Marvel*', American detective stories, to open the doors into their imagination to escape the boring Irish life, and a confused notion about sailors with green eyes. The two boys run away from the day school, and they are looking for real adventure.

The boys desire 'real adventures' which can only be found 'abroad' in the fascinating world of adulthood. They play traunt for a day, enjoying their freedom from the influence of school and home, and prepare to live out their outlaw fantasies in new and unexplored places. Yet the narrator's grudging acceptance of Joe Dillon's cowboy games in 'An Encounter' clearly points to a crucial feature of such a fantasy 'escape'; For all its tempting promise of freedom for anyone who chooses to shed the limitations of mundane existence by entering an alternative reality, the scenario is in the event compromised, corrupted or distorted by a complicated individual desire, something impossible to transfer or collectivize. In other words, the alluring prospect seemingly offered by the Wild West adventures is a mere trick of perspective, whose real aim is to

make room for a compulsive, meaningless repetition, always operating in favor of only one participant in the game:

But, however well we fought, we never won a siege or battle and all our bouts ended with Joe Dillon's war dance of victory. (Joyce, 1996, p. 19)

Joe Dillon is the master of the narrative and through its repetitive structure he is able to impose upon the other children the ungoverned self-enjoyment embodied in his dance with its yelling: 'Ya! Yaka, yaka, yaka!' (Joyce, 1996, p. 19)

But the story's narrator is prepared to put up with Joe Dillon's fantasy ritual until he eventually decides that this 'mimic warfare' lacks the excitement of 'real adventures' (Joyce, 1996, p. 20). Such a real adventure, he decides, 'must be sought abroad', away from the domain of easy identification and familiar routine. The key here is Joyce's insistence on the proper name as a marker of secure identity, which finally makes characters legible.

Joe Dillon's Indian dance introduces the theme of illusion and disillusionment. The boy centers his notions of escape and adventure in "green eyes," a private symbol of his romantic ideal. His quest for green eyes is disappointed twice, first by the green eyed Norwegian sailor, who, shouting, "All right! All right!" seems commonplace, and next by the pervert with his bottle-green eyes. The romantic quest, encountering ungentle reality, proves to be as discouraging as that of the Pigeon House and, though more nearly final, no less frustrating. Paralyzing Dublin, destructive of all ideals, has intervened again. As a 'reluctant Indian' the young boy admits that, the adventures related in the literature of the Wild West were remote from his nature but, at least, they opened the doors of escape.

The adventures related in the literature of the Wild West were remote from my nature but, at least, they opened the doors of escape. (Joyce, 1996, p. 20)

There is a cultural irony behind the young boys' game, by playing at being Indians in the Wild West, by the exotic Indians, which is a European history of cultural similarity between the Indians and the Irish in which the Irish themselves functioned as the Indians. The Irish were represented as similar to Native American Indians in terms of a wide range of customs, personal habits, physical features, primitive wildness and resistance to civilizing. As Father Butler, their school teacher, says upon discovering the boys reading these Wild West stories:

What is this rubbish? He said. The Apache Chief! Is this what you read instead of studying your Roman history? Let me not find any more of this wretched stuff in this college. The man who wrote it, I suppose, was some wretched scribbler that writes these things for a drink. (Joyce, 1996, p. 20)

The boys go to the docks and look at the sea and the big ships -both of which repeatedly in *Dubliners* evoke the potential of escape into an alien, Mahony said it would be right skit to run away to sea on one of those big ships and continue their escape on the ship through the sea.

The boys made their escape along the streets near the Liffy river, and when the noon came they stopped in their journey to eat along the quays, and they even speak of running away to sea. Then they take the ferry from the North Wall Quay and cross the river. When the boys alight on the South side of the Liffy, they watch for a time a Norwegian sailor on the ship. Here Joyce makes two observations that emphasize the importance of this apparently trivial scene. First, the narrator cannot distinguish the "legend" on the ship and, second, he looks for a sailor with green eyes. The hint is that green betokens adventure and presumably escape. The only man with green eyes, however, is a sailor who amuses the crowd by uttering "All right! All right!" the repetitions of this phrase recall other triumphant voices from other ages, voices of the conqueror which take him to the Irish coast.

The encounter with a green-eyed man later has been prepared for, especially for one who is devoted to the literature of adventure and escape in his own peculiar way. These

sailors, however, are productive mercantile seamen, rather than infectious Odyssean wanderers. They are comparable to the productive stallholders of Araby, and they threaten a banal end to his adventure, and disillusion him. It is not until he meets the pervert that the boy discovers the green eyes he has sought. His wanderings will not be revering or maritime; the navigable channels that open up to him are of the mind. He crosses into the psychological current of the pervert's world. When the boys tire of the sailors, and also decide not to go to the Pigeon House, they move from the Irish town toward the train station at Lansdowne.

They enter a field and lounge on the bank of the River Dodder. The river is renowned for flooding, and the field is a floodplain. The ridge on which they lounge is a levee, a manmade construct to prevent flooding. In symbolic terms, it may be seen as an obstruction to psychological flow. As a floodplain, this field is unworked land, used mainly for pleasure, idling, wandering and encountering. These empty spaces zones lie between the freedom, chaos and potential of the feminine sea or river, and the restrictive, ordered and limiting scope of the suffering city. "Sorcerers have always held the anomalous position, at the edge of the fields or woods". (Cotter, 2003, p. 100)

The children visit the borders. But their day of escape is neither successful nor exciting. Instead they end up meeting a seedy man dressed in green carrying a stick. At first he seems appealing to the narrator, for he seems liberal, sensitive, and well-read, praising the poetry and novels of romance and adventure by such as Scott and Lytton.

He asked us whether we had read the poetry of Thomas Moore or the works of Sir Walter Scott and Lord Lytton. I pretended that I had read every book he mentioned so that in the end he said: "Ah, I can see you are a bookworm like myself. (Joyce, 1996, p. 24)

The man seems to understand love, speaking about the soft nice hair and hands of girls. But then he walks away for a few minutes –and masturbates. When he returns, his former sensitivity about love and desire, and his apparent affection for girls with 'nice white hands' and 'beautiful soft hair' have been replaced by a compulsive fantasy about

the whipping of boys. As Vincent Cheng writes: "here love has been turned into its opposite. Since love is a door of escape from isolation and from, one might add, paralysis, a vitalizing contact with another being, the closing of this door is especially pathetic. (Cheng, 1995, p.86) This man, too, was probably stirred in his youth by the spirit of unruliness. But finally the strange man seems aligned with the spirit of rule and conformity. The queer old jossler seems, an even more dramatic and pathetic example of capitulating to a systemic conformity than Joe Dillon. The boys' journey turns around eventually into a sadistic version of authoritarian rule. As such, this man with green eyes and green clothes becomes almost a figure for Irish adulthood and imagination of youth, which turns into decadence and paralysis.

At the end of Joyce's 'An Encounter', the narrator calls for Mahony as if he (the narrator) were drowning and Mahony were standing safely on land with a rope:

How my heart beat as he came running across the field to me! He ran as if to bring me aid. And I was penitent; for in my heart I had always despised him a little. (Joyce, 1996, p. 27)

The narrator retreats to Fort Masculinity to save himself from further random attacks by the Apache chief (the old jossler). The intense relief on the part of the narrator, now that he has extricated himself from the debasing effect of the old man's endlessly circular desire, is described in a manner that calls to mind the relief experienced by anyone who has emerged from an encounter which took him to the border of chaos and disorder only to discover a more familiar reality that relegates this previous encounter to the ambiguous status of having been only a dream.

The story's title suggests that the encounter with adventure is also a child's first encounter with the discovery that mystery and adventure can also be affected by decadence and corruption, as it were of the spirit of unruliness and disorder. Consequently, the young boy is disillusioned and finds himself, in the end, happy and relieved to return to the normalcy of his less imaginative friend Mahony.

As a result of this encounter, the entire search for adventure and desiring for the other becomes invested and tainted with such 'corruption'. This encounter makes the boy

repent his attitude toward Mahony; as in the first story, the boy finds himself bound again to that which he despised” He ran as if to bring me aid. And I was penitent.” (Joyce, 1996, p. 27) The boy is trapped; he cannot escape timidity through adventure, or commonness through culture. Joyce’s map for Dublin’s social reality continues to unfold; any attempt to escape the slavery, whether through an oppressive abandonment or a purification of religious detachment, only draws the bond tighter.

The boy in "An Encounter" feels himself to be alienated from Mahony, and drawn toward the pervert. The pervert causes "monsters to be aroused in the imagination." James Joyce seems to be beginning in 'An Encounter' a series of repeated 'ramblings' in which the boys long for escape from confining 'rooms'. Each boy seems to repeat the movement of his predecessor with a significant variation as well as with an advance.

The narrator who tells the story in 'Araby' is much like the narrators of the first two stories, a romantic and sensitive boy who likes to read, especially the stories of romance and adventures depicted in *The Abbot* by Sir Walter Scott (Joyce, 1996, p. 29) The boy was fond of reading detective stories. These books belong to the dead priest and the titles of these books suggest the themes of escape and adventure. The young narrator lives in a world of brown uninhabited houses, musty isolated rooms and the crass material world of the marketplace. He rejects the marketplace for a world of romantic idealism represented for him by Mangan’s sister. (Ingersol, 1996, p. 17)

'Araby' begins in an atmosphere of waste and abandonment: the former tenant of the house, a priest, has died in the house’s back drawing-room; musty air hangs throughout its rooms. The narrator attempts to escape from his suffocating domestic environment by moving into the realm of romance; he imagines himself hopelessly in love with the idealized figure of Mangan’s sister, who’s “name was like a summons to all my foolish blood.” (Joyce, 1996, p. 30) The object of the boy’s romantic obsessions is his friend Mangan’s sister, whose sensuality bewitches him:

Her dress swung as she moved her body and the soft rope of her hair
tossed from side to side...I kept her brown figure always in my eye. I had
never spoken to her, except for a few casual words, and yet her name was

like a summons to all my foolish blood. (Joyce, 1996, p. 30)

Mangan's sister arouses in the boy joyous emotions of chivalric romance and religious adoration, as he imagines her even while he wanders through the noise of city streets and markets, when the bazaar time is in the town. Araby provides a visible symbol for his romantic attitude, he vows to attend it and return with a gift for the girl as a token of his adoration.

According to John McCormack and Alistair Stead, The boy's attempt to escape the sordid emptiness of Dublin has made him a textbook case of Irish paralysis. His romantic yearning for Mangan's sister, which begins near the blind end of North Street, systematically empties his world of human contact. He seeks to escape from this room where the priest died or the high cold empty rooms to envision his love. However, the boy's situation does not admit so easily of romance and spiritualization. His uncle returns home hours late after an evening's drinking and the boy is forced to set off for the bazaar in darkness. By the time he arrives, Araby is virtually deserted and most of its stalls are closed. (McCormack & Stead, 1998, p. 14) The boy has penetrated the inner holy site of exotic and forbidden pleasure, but he has arrived too late, and the experience is useless. The echoing vault of the hall only amplifies his sense of presumption and wastefulness. Everything conspires to frustrate the boy's romantic longing: his uncle's drunken negligence, his aunt's timid moralism, which expresses itself in the hope that the bazaar was 'not some Freemason affair', his dispiriting poverty, and his impulsive promise to Mangan's sister. But romantic desire is also frustrated by romantic rhetoric.

In 'Araby' Joyce devises for his narrator a 'romantic' style that teeters upon the edge of self-parody and suspends his existence hopelessly between fantasy and reality. His adolescent infatuation with Mangan's sister recklessly transforms the mundane world into a sacred realm: carrying his aunt's parcels through the market, he "imagined that I bore my chalice safely through a throng of foes." (Joyce, 1996: 26) The boy's self-image vibrates absurdly between the two roles of priest of love and romantic hero: his eyes were often full of tears in his confused adoration of Mangan's sister and "at times a flood from my heart seemed to pour itself out into my bosom." (Joyce, 1996, p. 31) Within this self-mislead fantasy world, authentic feeling becomes indistinguishable from

literary stereotype: the boy's most profound feelings are represented in a dead language chosen from popular romance and sentimental novels. Eventually he begins to inhabit a linguistic reality entirely at odds with the drabness of his domestic conditions. 'The syllables of the word Araby,' he explains, 'were called to me through the silence in which my soul luxuriated and cast an Eastern enchantment over me.' (Joyce, 1996, p. 32) Yet this 'enchantment' represents a paralyzing self-bewilderment, not a liberating romantic escape. The 'follies' that obstruct the narrator of Joyce's ironically understated cautionary tale are not just the task of daily routine and domestic prohibitions; they appear decorated out in the fantastic style of a dream of self-transcendence that a bazaar could never hope to realize.

While the boy waits for the Saturday evening to arrive when he may begin his journey to Araby, the boy is consumed with the desire and impatience with the details of the ordinary daily life, especially at school. In the bazaar the boy's travel eastward ends in any encounter with an 'East' that is closer to 'Home' and Ireland, the east of English dominance and patriarchy. In the Araby where the boy thought to find welcome, he discovers that those in power are the English men and the Irish 'lady' she is too 'feminized' by her position of powerlessness that can do little but offer them 'her wares' as the boy watches and listens in the descending darkness. The boy is ready to let himself into the register of the symbolic.

Gazing up into the darkness I saw myself as a creature driven and derided
by vanity; and my eyes burned with anguish and anger the saurus anguish.
(Joyce, 1996: 35)

The narrator describes himself, in this confrontation with the real, in one of Joyce's most famous sentences. The boy's journey to Araby is a journey to a new world to the east, to escape to new lands, the boy wants to escape through the Mangan's sister love. The idea of travel in the first two stories in the *Dubliners* will conclude in the dead of the priest. As he proceeds on his way, the eastward direction the boy takes for his "encounter" with the dead body of Father Flynn is unmistakable.

In the story 'Araby', one could not miss the trajectory of the boy's movement as he walks from his home on North Richmond Street, south on Buckingham street, to the station where he boards the special train that takes him past Westmoreland Row Station and, therefore, eastward toward Araby. However, the East is even more important metaphorically to the boy, because he had thought the East would be proper place to escape, in which his desire might be consummated, he is disillusioned, as readers of "Araby" well know, by his encounter with the actuality of the empty bazaar with its "magical name". The train to Araby is deserted. Araby itself is nearly empty. The boy sees himself as a "creature driven and derided by vanity." (Joyce, 1996, p. 35) Vanity driven him, then derides him. By means of confused notions, the emptiness of Dublin life betrays itself with a false alternative to its misery. Then, Araby derides anyone who attempts to escape its grasp.

The boy's street is blind, his own house is empty, and the only truly charitable creature dead. Finally, the boy has "traveled" a longer distance than most of his fellow Dubliners in the stories to follow for he recognized the sickness of his desire, and the sickness of all, for whom desire has become so hopelessly ingrown.

Gary Leonard says: the word 'Araby' sounds like Mangan's sisters. The bazaar implies something beyond what can be named or represented, what the narrator hopes he will see is the world before it has been crossed through by the word. The actual bazaar is irrelevant; in his own mind, he has traveled beyond time and space to the, of the Other, authorized to do so by a woman who, as 'The woman', represent this land. This magical name does not exist anymore than she does. (Leonard, 1993: 89) The notion of desiring to escape and freedom are connected in these stories, and there is one expression of that repetition is the fairly obvious connections the theme of escape in the stories 'The Sisters', 'An Encounter', and 'Araby'. The main character, the boy in 'The Sisters' experiences brief moments of freedom, feels somehow free after the death of Father Flynn, but the image of the priest still haunts him and keeps him paralysed. In 'An Encounter', the boys seek freedom by going on an adventure, but they are unsuccessful, when they do not manage to reach the end of their journey and are reminded of the "real world" by meeting the stranger. In 'Araby', the main character seeks freedom in love

and tries to gain affection of a girl by buying her something at the Araby market, but in the end his intentions are spoiled by his uncle.

In the story 'The Sisters' Joyce was probing into the unpleasant aspects of the relationship between adult and child. 'The Sisters' holds a unique place in *Dubliners* in that it shows a penitent figure. Many of the other stories end with an act of formal penitence, but their subject-matter is the drama of rebellion or thwarted escape.' On the other hand, 'An Encounter' and 'Araby' explore the schoolboy attractions of the Wild West and the mysterious East respectively.

'An Encounter' opens with the description of a boy spending a day, wandering the streets and playing truant. Finally, the boy attracts the attentions of another degenerate father-figure -with sadistic interests. The man's obsession is a form of mental and emotional paralysis, a vicious cycle of feelings from which, like Father Flynn, he cannot escape.

In the final paragraph, the boy feels ashamed of calling to his companion for help, and penitent for having earlier despised him. His shame and penitence strike deeper than the obvious reasons he gives for them. These emotions suggest that the boy is learning to take on himself the guilt of the adult world, and also the cycle of a system of feeling in which sin is forever being chased by penitence.

The boy's attempt to escape the dirtiness of commonplace Dublin by assuming the scrupulous sensibility of Father Flynn has made him more vulnerable to the tyranny of the family. The title of the story and the boy's diminishing role in the story express his concession to those in power: the sisters.

Three stories in *Dubliners* –“*The Sisters*”, “*Araby*”, and “*An Encounter*” – build around the theme of escape. The boy in the story “*The Sisters*” was having a hope of escape through his dreaming in going to Persia or eastern countries, after the death of the Father Flynn, who was controlling his life, he shocked by the reality and staying in his dream to escape through the imagination. The two boys in the story “*An Encounter*” they are looking for adventure, which they wished to have , but their adventure and escape from their school, become far for them and they shocked by the reality, which forced

them to face the strange man in the story and come back again to their school and normal life. The boy in the story “*Araby*” was dreaming in escape through his romantic relationship with his friend’s sister and reading romantic stories, and dreaming to go to eastern countries such as Persia, but he shocked by the reality which make him wandering and looking for the bazar, Araby.

CHAPTER II

JOYCE'S ADOLESCENT CHARACTERS

In this chapter the thesis analyses the protagonists of two adolescent stories in terms of the theme of escape, “*Eveline*” and “*The Boarding House*”. The narrative view changes as well as the age of the characters, when compared to the Juvenile stories. The protagonists face more important, life changing decisions and their lives become more restricted. Their paralysed is growing stronger and although they can escape it. In the stories we witness young people struggling to make their own way against the influence of old generations. “*Evelin*” makes clear how strong the force exerted by the family can be in Dublin home life. On the other hand, “*The Boarding House*” reverses the gender roles by making Bob Doran the victim of the cunning Mrs. Mooney and her daughter Polly. Also Polly wants to escape to marriage from her mother and the boarding house.

‘*Eveline*’ is one of Joyce’s stories of adolescence. The story centers around a major theme found in *Dubliners*, the desire to leave Dublin. The writer focuses on the predicament of the main character, Eveline, who no longer feels at home in her environment, but is unable to exchange her situation for something liberating and new. According to Lee Spink, Eveline Hill lives an ambiguous existence caught between community and roles. Eveline, like the narrator, needs and desires to escape. Like him, she fantasizes the appeal of the other, symbolized for her by the possibility of running off to sea (new life) on a ship. Forced by her cruel widowed father to act as an alternative mother for her brothers, Eveline’s lack of experience causes her to be afraid of whatever happens in her surroundings, thus making her alienated from the adult

world. (Spink, 2009: 58) The story is narrated exclusively from the heroine's point of view, and from the opening lines of the story it is apparent that Joyce is exploring into one of the major theme of the story Eveline, that of escape. The story begins from the window through which she looks at the world around her, thinking about what happened in the past and what lies ahead of her. But this situation leads to a feeling of otherness and a desire which seduces Eveline to leave her home with its "odour of dusty cretonne." (Joyce, 1996, p. 37) The story begins with Eveline framed in her window watching the evening invade the avenue, Eveline at home looking at the figure of the regular passerby, the familiar stranger who remains inaccessible.

When she enters and looks into her home, her attention is drawn to the yellow photograph of the priest, another nameless stranger who is constantly present in her personal space. Because her mind is constantly preoccupied with Frank's proposal, asking her to leave Ireland with him, it is not surprising that she thinks about the picture of a man who left for Melbourne and was never heard from again. And even when her mind wanders to the memory of her mother, her shelter in Ireland, Eveline remembers the last night of her mother's illness in an urban setting. The Italian organ grinder outside her window had been ordered to go away by a payment of six pence. She also remembers her father's disrespect for the foreigner. It is a memory of her father's anger and the seeming indifference of the organ grinder more than it is a memory of the loss of her mother's presence.

Eveline's thoughts of home, then as she considers leaving, are made up of the regular presence of men who are strangers to her, much as her father is to her. Eveline's inner feelings in this story reveal the penetration of the public world of the street into the private sphere of the home. And it is not a coincidence that both the priest and the organ grinder are men who became foreigners. Similarly, Eveline is afraid of the prospect of leaving home, both from the perspective of becoming merely a yellowing picture for her family and from the perspective of herself becoming a foreigner on the street.

For Eveline, the concept of 'home' inspires one with a sense of security of being framed by the same circle of male strangers, far from the risk of becoming a stranger

passerby herself. Harold Bloom says: “The story reflects such a division of temporal sequence by the protagonist’s memories and private reflections with external description of the room and the avenue. By repeatedly escaping from the present into other temporal zones, the narrative decrease realism and effects a slowing of time, particularly in the first two thirds of the story.”(Bloom, 2009, p.194) Eveline’s home is characterized by this dustiness which she cleans and has cleaned every week for years, she is tired from her daily work in her house and her normal work in the shop, there is nothing make her happy, and this clear break with this sad tone indicate, that the story of *Eveline* beginning, and that the description were giving the reader a sense of place through her senses. James Joyce is using of dust in the story as a controlling symbol to reinforce our understanding of this young woman’s deression, suffocating and dry life. Dust is usually found in places that put away and forgotten.

Eveline’s character already fell abandoned and forgotten; she had been left with the responsibility of father and two younger brothers. According to Leonard Orr, the dust is set up as a sort of prison for her. Eveline’s mother and Brother Ernest are dead, while others have escaped. She would not be to be treated as her mother had been. Even now though she was over nineteen, she sometimes felt herself in danger of her father’s violence. (Orr, 1983: 49) As her mother is dying, a relationship of imaginary fullness is created through Eveline’s promise to her mother, her promise to keep the home together as long as she could. This promise, made to a woman who was in the final stages of some form of craziness, has clearly weakened Eveline’s development as an individual. Eveline is torn between the childhood promise of parental duty and a mysterious fantasy of personal happiness. This dilemma forms the background of a mental debate whose outcome has already been determined. Eveline’s relationship with her father is like master and servant, master and slave, than father and daughter. She can never free herself from the influence of words uttered by the sacred authority of the patriarchal Irish father.

The opening paragraph arranges the possibility of escape from this isolation as her thoughts move out into the street and the past and then return to home and the dust. Eveline’s consciousness continually changes from the present to the past, from her sitting room window to her shop, to the theatre, a picnic on the Hills and even to Canada

and Buenos Aires. Eveline's home is a prison characterized not only by the decay and slavery, but also by her father's brutality towards her brothers in the past and at present.

Eveline feels the threat against her; now she is being exploited by her father. She hands over her entire wages to him and is insulted into the bargain. She takes on the role of holding together the family, a role taken on from her dead mother who appears to have gone mad in the end. The implication is, of course, that the demands of the father and the family had driven Eveline to escape. She had promised her dying mother to keep the home together as long as she could, and her promise is one more compromise binding her to the home.

She would not be treated as her mother had been. Even now, though she was over nineteen, she sometimes felt herself in danger of her father's violence.

But latterly he had begun to threaten her and say what he would do to her only for her dead mother's sake. (Joyce, 1996, p. 39)

Eveline does not want to become treated like her mother badly during her life by her father. 'Eveline' is torn between too many choices, between home and away, between the routine and the exotic, between staying with the familiar and escaping to the adventurous. She is in a state of constant hesitation. On the verge of escape, Eveline is caught between the desire to flee and the fear of departing, between the familiar home, and the possible event of the new. This inner conflict is represented by another voice that speaks 'over and over again.' (Joyce, 1996, p. 39) She wonders what her family will feel if she leaves, she wonders even what they would say of her in the stores when they found out she had run away with a fellow.

According to Sheila C. Conboy, even though she can imagine herself in daydreams of the future, the image of herself as others see her dominates her imagination. She is left without guidance in a culture which normalizes the danger of her father's violence, which undervalues the "life of commonplace sacrifices." (Joyce, 1996, p. 40) She lived by her mother, who increases the value of "the promises made to Blessed Margaret Mary Alcoque" (Joyce, 1996, p. 38), who was cured of paralysis only when she sacrificed her

mundane life for a spiritual reward. Eveline's passive attitude is clearly seen in the first line of the story: She sat at the window, watching the evening invade the avenue. (Conboy, 1991, p. 408) Eveline in that case, is looking onto the avenue as if paralyzed; she can view the approach of evening only as an invasion. Her own body suggests the same laziness in her ultimate evasion of the escape made possible by Frank. At this point, for Eveline, Frank's name becomes somewhat an important, because his name means free man, and Eveline interest in Frank revolves around his ability to provide an escape from her mother's fate.

Richard Brown says: "Frank, her lover and future husband, offers her home and escape, the home offered by Frank would be better than her present one. Her decision to opt for 'escape' may lead her to escape from her father and from Dublin too." (Brown, 1992, p. 13) Eveline experiences a tough dilemma because if she chooses to leave Dublin, she will feel insecure. Frank may betray her or leave her in Liverpool or Argentina. However, if she chooses to stay in Dublin, she will betray Frank and herself, too. Also, she fears betraying her dead mother and the church may stop Eveline from achieve her dream to have good life. Frank offers a haven; escape and adventure, a baulk against the stifling repression of home would save her.

Frank is connected with the alternative life; together they see the opera 'The Bohemian Girl'. Eveline is confused in her choice between two traditional narratives, the tales and stories of Frank or the fireside ghost story of her father. Eveline can see herself as a similar vehicle for both her father's strictures against Frank, and Frank's stories and his plans for their unreal life in Argentina. Marriage is the only personal wish that Eveline can imagine: It will allow her to become the desire of the other because her social other will then have to acknowledge her personhood: But in her new home, in a distant unknown country, it would not be like that. Then she would be married to Frank, and the people will treat her with respect then, and she will not treat like her mother's treating before, she will be a lady with respect too.

Eveline remembers when she met Frank for the first time and how their relationship developed. In the first scene, he is "standing at the gate," with "the face of bronze," and

Eveline describes his character “he was very kind, manly, and openhearted.” (Joyce, 1996, p. 40) Frank will take her to a place literally means good air; she will be able to escape from the “dusty cretonne” of Dublin. She listens to his songs and to his stories, but does not herself sing, read, imagine or seek. Frank now represents the love of the father and the savior from her reality.

Escape! She must escape! Frank would save her. He would give her life, perhaps love, too. But she wanted to live. Why should she be unhappy? (Joyce, 1996: 41)

Eveline, who is over nineteen, wants to escape from family care and life, with a relatively unknown stranger who has seen the world. Eveline declares that the time of escape is arriving. Before heading to the docks to leave Ireland with her lover, Frank, Eveline’s thoughts are uncontrolled. As Eveline stands at the quayside in Dublin with Frank, preparing to board ship, she begins to think carefully about her future with Frank in a country never had been seen before, and about her own situation and her family. Also she thinks about the promise that she made to her mother that she would keep the family together.

Her distress awoke nausea in her body and she kept moving her lips in silent fervent prayer. A bell clanged upon her heart. She felt him seize her hand: Come! Come!.. No! No! No! It was impossible. Her hands clutched the iron in frenzy. Amid the seas she sent a cry of anguish! (Joyce, 1996: 41)

The narrartor suggests that Eveline doubts about her relationship with Frank, although of his good quality, his kindnss and his love of music, but never once she notes that he loves her. When the night-boat is about to go, she prys to God to guide her to better life and to show her what her duty, her doubt about her relationship with Frank, combined with her attachment to her environment and her feelings of guilt, overcome her desire to escape. Eveline’s regret can be read as ‘a strategy of self-preservation, a willful act of

self-delusion' in which she protects herself from a dreadful acknowledgement of the unreality of her escape.

In fact, Eveline is not in love with Frank, she is pretending to be in love with him in order to escape with him. In fact, she is betraying him, she is using him. In the final lines of the story, as the ship is about to move, Eveline stops in her place and back, Frank calls her three times to come with him, but she refuse to go with him with "no sign of...recognition." (Joyce, 1996, p. 42) She is leaving Frank to sail to Argentina alone without her, Eveline's dream is everything.

The scene changes suddenly to the Dublin Harbor at the critical situation of the lovers' escaping. But Eveline's mind and soul are already elsewhere. Her terror of the ambiguous makes her feel insecure:

She knew that Frank was speaking to her, but he cannot penetrate the carapace of her self-enclosure. (Joyce, 1996, p. 42)

The repression of religion, morality and father roots prevents her from escape, as she stares at the 'black mass' of the waiting boat and moves her lips in 'silent fervent prayer'. Eveline has internalized the repressive sign of her culture to the stage that life is unbelievable without them; the prospect of a romantic new life in Argentina represents to her a horrible death to herself. Eveline is finally seen trapped at the harbor place "like a helpless animal", unable to choose or take a decision of human fate.

Eveline's inability to escape Dublin is foreshadowed by the return to darker shades in the narrative. After telling us about the adventures of Frank and the increasing weakness of Eveline's father, the narrator reminds us that Eveline "continued to sit by the window" overlooking the night just like at the beginning of the story. More troublingly, though, Eveline's mind is pulled back to the memory of her mother's death "in the close dark room at the other side of the hall." (Joyce, 1996, p. 41) Eveline is presented with a literal (rather than fantasized) escape, a chance to leave for a distant unknown country, as Joyce and Nora had done in 1904. Through the wide doors of the sheds, she looked at the black mass of the boat, lying in beside the quay wall. She

answered nothing. She felt her cheek pale and cold and, out of a confusion of distress, she prayed to God to direct her, to show her what her duty was. The boat blew a long mournful whistle into the mist.

‘Eveline’ seems to be also centered on a romantic epiphany, the narrative of which is identified, mainly, with the words of the central character. The main part of the story consists of Eveline's daydream as she thinks of her plan to run away with the sailor Frank, and on the life she will leave behind. When she deserts Frank at the quayside, we can interpret her decision in terms of her promise to her [now dead] mother... to keep the home together as long as she could. Eveline is bewitched by Frank's stories of adventure, she feels equally moved by “the pitiful vision of her mother's life” a nightmare that lays it is “spell on the very quick of her being” (Joyce, 1996, p. 40) Eveline is determined to avoid her mother's slavery, she would not be treated as her mother had been.

The refusing of her own romantic life is thus presented as an act of self-sacrifice, and this is how Eveline would view it. If the final scene is read as Eveline's recollection - as a self-portrayal of passivity and helplessness - then we can see it as an expression of regret, a suggestion by the character that her family life in Dublin imprisoned her and stopped her happiness.

The shadowy Frank, rather than being the calculating figure appears to be merely somebody that Eveline scarcely knew. With wisdom, however, she has dreamily built him up into a symbol of imagined romantic possibilities, an ideal figure. Eveline's relationship with Frank is presented in a paragraph of twelve short sentences, the brevity of which underlines their status as strangers.

He was awfully fond of music and sang a little. He used to call her Poppens out of fun. He had tales of distant countries. He had started as a deck boy at a pound a month on a ship of the Allan Line going out to Canada. He told her the names of ships he had been on and the names of the different services.(Joyce, 1996: 39)

Yet the sentences appear in a list that suggests an eagerness to create an impression of intimacy. Some of the facts that Eveline sees fit to report about Frank are plainly normal. As so often occurs in *Dubliners*, when one sees the doubt surrounding the romantic option, the epiphany of Eveline as helpless animal, captive in Dublin, seems melodramatic. According to Dominic Head, the lovers' parting is presented, in the final scene, through the exaggerated language of romantic fiction, and this other discourse is implicit throughout the story, even though it only now appears overtly. Eveline is presented here as the desired, weak heroine:

All the seas of the world tumbled about her heart. He was drawing her into them: he would drown her. She gripped with both hands at the iron railing.
(Joyce, 1996, p. 42)

It is clearly important that it is Eveline's decision not to go with Frank, and, given the surface of their relationship, this suggests admirable instinct of self preservation, which is not compatible with the romanticized epiphany. (Head, 1992, p. 69 -71) Eveline finds herself unable to move forward. She lacks the courage and strength to make that decision in which will free her of her oppressive situation. She is too scared to leave Ireland, and sees her lover Frank as a possible source of danger. Yet to acknowledge the unreality of the escape would be to approach a dreadful self-knowledge: without the possibility of an alternative, Eveline would have to face the fact that her life is one of not saved hard work, and this vision of invalidity may be too much for her.

Many migrations (including that of Joyce and Nora) involve choosing to exile or escape from Dublin for a better life. But Eveline is one of the few characters in *Dubliners* offered a literal chance to escape. Eveline is afraid to take risks; she can not embrace the spirit of unruliness, and instead she suffers what is for Joyce an important failure of moral courage. She is unable to choose action over paralysis. She convicts herself to the prison of her dust-filled little brown house, avoiding the freedom of potentially “good air for the hard life and crazed fate of her own mother”. Like the other

characters in *Dubliners*, Eveline does not have enough courage to escape. Thus, she faces her difficult reality and accepts her life as it is.

Another story dealing with the theme of escape in *Dubliners* is “Boarding House”. Although the characters want to escape from their hard situation, ultimately they fail to do so. Bob Doran’s complicated situation is a good example. After including himself in Polly Mooney’s flirtatious charms, he slowly becomes aware that he has been ambushed. According to Harold Bloom, the conflict in the story among Mrs. Mooney, Polly and Mr. Doran quickly develops the juxtaposition which ensures that the reader’s sympathies are not allowed to rest on any one character, or to prefer one ‘version’ above another. The conclusion to the story further emphasizes the sense of uncertainty by allowing us access to Polly’s private daydream. (Bloom, 2009: 194) This is remarkable in that she temporarily escapes from her dubious anxiety, forgetting the empirical world and erasing the real landscape from her consciousness. Mrs. Mooney is the owner of ‘The Boarding House’; she is trying to escape from her bad luck life and her future and past through this project. Her ex-husband, who was addicted to alcohol that ruined their family and business, lives far from the boarding house.

Mrs. Mooney’s boarding house is to some extent, it is a usual residents place, its being on Hardwick Street embodies a poor level of families living in this street, and also there are some cheap hotels around. In all part of Dublin, the houses are closely alike, and there are a few houses were using by some women as a project of business, this business leading the women to take money from the residents to support their families. James Joyce in his writing focuses in the middle class appearances; boarding house keeper, clerks and small business people, the ladies who give music lessons in their own rooms, and all works which support them in living. Joyce considers these kinds of work in Dublin, possibly, to make some problems, because its result will be social decay to the poor people who are struggling for living.

Both at home (in the boarding house) and at work, Polly Mooney is a landlady serving the evening meal to her patrons. The staircase leading from her bath to her

bedroom is both a private space within her own home, and public, for it is used by the patrons as well. She and her mother use this ambiguous status of the boarding house to trap Mr. Bob Doran by emphasizing the familial aspect of the establishment (the hot punch, late dinner warmed, Polly in her bath robe) and then accusing him of having crossed by the bounds. Mrs. Mooney hopes to select a husband for her daughter, and she manages a boarding house for free inhabitants of tourists, music-hall artists and city clerks and others and Mrs. Mooney's fundamental motivation is established at the beginning is to make money. Polly in her work tries to flirt with the residents. Her mother is planning for her a good marriage from a person from a well-educated family to her daughter. She does not learn from her mistakes and lets her daughter choose a suitable husband for her; she wants her daughter to find someone from high society under all circumstances. Mrs. Mooney thinks that men should be equal to women in assuming responsibilities.

The boarding house is a place in which frankness seems to be the controlling tone, but where unprotected bachelors will be seduced and deceived. According to Spinks, Mrs. Mooney watches the situation carefully and makes up her mind to send Polly to a typist school, because the young men were only passing the time away: none of them meant business. Mrs. Mooney thinks that Mr. Doran could be a good husband for her daughter. (Spinks, 2009, p. 62) There are similarities between Polly and Eveline in terms of their way of looking at marriage. Like Eveline, Polly has decided to get married and both of them try to find an outlet from their reality and life through marriage.

Bob Doran is the main representative of paralysis in the story a grey-haired, little man his age of thirty four or thirty five, set up by landlady and her daughter Polly (who might, or might not, also be a victim). It is a story of entrapment He is totally confused by both drink and marriage. And yet, though the judgments in this event are not to be taken at face value, there is also the fascinating possibility that mild Mr. Doran was always potentially as low as the Mooney's: lowest villain in Dublin when he's under the influence of drunk. On the other hand, Bob Doran is a miserable victim or a fool. He becomes aware of the consequences of his actions, with his particular view of

the events. He is trapped, but he sees the trap in terms of his work and his family. And the shame which will emerge from both sources, rather than in terms of his ownself will. Even before he met Polly, Bob Doran had been enslaved to these two forces. His intimacy with Polly compromised his life, making him feel all the more worried. This is ironically emphasized by his pretensions to free thinking, but of course, he is only a narrow minded Dubliner. His mind is a confused mixture of contradictions and he is unable to see how exactly he got into this critical situation.

He has a notion that he scorns Polly for what she had done, but he had done it too and, a little later, “it was not altogether his fault.” Bob Doran sees sexual intercourse as a sin and he knows that sin needs to be washed away clearly, but at the same time, he wishes to escape to another country from the trap that Polly and her mother had laid for him.

These hesitations clearly represent Bob Doran’s confused and tormented mind as well as his anger at being tricked, although his pride will not allow him to reconcile the idea of being a free thinker with his being threatened on all sides . He is torn between desire and loathing, but in spite of his pride, he remembers Polly’s momentous visit. Her cherishes a sensuous fantasy of erotic scenes in which he sits close to her. Bob Doran is a victim of his own desires, but at least his fantasy is one of the few places left for him to escape. Bob Doran does not love Polly, or even like her. He feels that he has been seduced by a virgin lady:

He remembered well, with the curious patient memory, the first casual caress her dress, her breath, her fingers had given him. Then late night as he was undressing for she had tapped at his door, timidly. She wanted to relight her candle at his for hers had been blown by a gust. I was her bath night. (Joyce, 1996, p. 72)

It is no accident that Bob and Polly meet and make love. Mrs. Mooney carefully watches all the goings-on in the house; and because Polly is very lively, she is given the run of the young men. Bob reflects that the house was “beginning to get certain fame.” There is a hint that the boarding house looks like a ‘bordello’(whorehouse) or brothel run

by this cruel Madam, who monitors the guests to check if any of them is meaning business for her. This is how love is explained by the ex-butcher's wife in her hard, calculating world with its system of cunning and tyranny. Polly's brother Jack, who acts like a police officer in the boarding house, appears to have inherited his father's talent for brutality.

Mrs. Mooney's own marital history is marked by a violent failure -the failure of love in marriage. The story does not criticize female gender as a whole; rather, it attacks the false ideals of maternity that the mother figure has adopted. When the manipulative, conspiring Mrs. Mooney forces Bob Doran into a proposal of marriage to her daughter, Polly, she pretends to be following the ideals of sexual purity. Ironically, Mrs. Mooney is planning to have Polly and Doran become involved in a sexual intercourse in order to trap him. Mrs. Mooney pretends to live up to the ideal of feminine chastity and purity in order to secure an economic advantage for her daughter (and, of course, herself). According to Attridge, "the blames will be not against Mrs. Mooney, but also against the culture that produces such warped ideals of pure men and pure women and spiritual love and love for ever in the first place; Mrs. Mooney might simply be seen to be using her, and her daughter's advantage the tools most readily available to her." (Attridge, 2004, p. 202) Bob Doran echoed her phrase, asking it to himself, it was Polly who seduced me by her affection and attraction.

What am I to do? The instinct of the celibate warned him to hold back. But the sin was there; even his sense of honor told him that reparation must be made for such a sin. (Joyce, 1996: 72)

Mr. Doran sees Polly's seduction as a sin and he knows this sin comes to him by Polly, he wishes to fly a way from this situation to another country. Mr. Doran is a serious young man, and Mrs. Mooney felt sure she would win one's investment in a good moral image as a husband for her daughter, after all, is a serious business. Bob Doran suffers from a deep fear and a limited imagination. He unknowingly brings about his own victimization, and refuses to free himself from a situation of emotional entrapment. He is finally defeated by the 'Madam' as well as by a deep-seated fear of society and an

obsessive need for bourgeois respectability. Doran is a victim of repression. Fearful and passive, he can't afford to leave the boarding house. He longed to ascend through the roof and fly away to another country where he would never hear again of his trouble. Bob's problem becomes worse by awareness of Jack Mooney's fighter skills and savage threats, in this matter he begins to think seriously to escape from the boarding house and even from Dublin the city, because he was threatened by Jack Mooney by beating.

If any fellow tried that sort of a game on with his sister he'd bloody well put his teeth down his throat, so he would. (Joyce, 1996: 73)

Bob is trapped by the fire expression of his sexual drive, which in the world of Dublin really ought to have been, like the sugar and the butter, locked up, but which is taken by Polly's lively allure "I'm a ...naughty girl." (Joyce, 1996, p. 67) sex is taboo in Dublin in that time. Bob's fear of Mrs. Mooney's extreme anger intensifies his gloomy, already darkened by the fear of the "loss of his sit" (Joyce, 1996, p. 70), since he is employed by a 'great catholic'. He reflects that Dublin is such a small city, everyone knows everyone else's business, and it dawns on him that he is in checkmate to the forces of the city's social, religious and economic constrains, so wittily manipulated by Mrs. Mooney. Bob is afraid of the future marriage of Polly and become unavoidable fate that leaves Bob Doran sad and looking for a way to escape from this marriage.

In the last section of *'The Boarding House'* we find Joyce trying, but not wholly succeeding, to show Polly Mooney's thoughts as she waits upstairs for the outcome of the interview between her mother and the lodger. The conclusion to the story further emphasizes uncertainty by allowing us access to Polly's private day dream, remarkable in that she temporarily escapes from her dubious anxiety, forgetting the empirical world and erasing the real landscape from her consciousness. Polly retreats, in effect, from the proper material of the realist text:

Polly sat for a little time on the edge of the bed, crying. She dried her eyes and went to the looking glass. She dipped the end of the towel in the water jug and refreshed her eyes with the cool water. Then she went back to the

bed again and sat at the foot. She regarded the pillows for a long time and the sight of them awoke in her mind secret of memories.(Joyce,1996, p.74)

Polly's marriage's future depends on this conspiracy, she is not frightened neither regretful. Polly is Different from Doran she does not feel embarrassed about her decision. She becomes lost in her thinking, looking for a period of inner freedom which is temporary and passing, she is looking for escape through this situation. Joyce shows for the readers, what kind of ideas in Polly's mind and how she is thinking, and she is different from his other characters in *Dubliners*, they are having a lot of sins. The results presented in the adolescences stories are likely to have a long effect.

These stories are facing a significant decision their paralysis prevents them from deciding, therefore they go where they are lead, they try to fit in the crowd and keep their public image. Unlike the characters in the following stories, they can change their life direction, and they try to live in their society normally, regardless of the obstacles they are facing, in the end they fail and try to escape to another directions such as the unhappy marriage project in '*The Boarding House*' and the female unable to take decision to be independent in the story '*Eveline*'.

CHAPTER III

JOYCE'S MATURE CHARACTERS

In this chapter, the thesis analyses the main characters in the stories, "*A Little Cloud*", "*A Painful Case*", "*Counterparts*", "*Clay*" and "*The Dead*", in terms of the theme of escape and frustration, the characters suffer from problems such as the monotonous routine of work and the difficulties involved in their everyday lives, Which lead them to escape and looking for freedom.

"*A Little Cloud*" is a story that involves a character's conscious effort to turn back on himself. In the story "*A Little Cloud*," Ignatius Gallaher returns to his old country Dublin, on a visit from London. His visit awakens the main character in the story, Little Chandler's sense of the state of inability to live in Dublin anymore: "if you wanted to succeed you had to go away, you could do nothing in Dublin" (Joyce, 1996, p. 79) Little Chandler never tries to follow any of his dreams and consider it impossible, as he now has family obligations. This sentiment, which reflects the paralysis at the heart of the collection, gains from Gallaher's colonial and patronizing comments about "dear dirty Dublin" (Joyce, 1996, p. 82) Gallaher is a successful journalist whereas Chandler is a frustrated poet. Chandler's sin is envy. The mere expectation of meeting his former friend again stimulates Little Chandler's disappointment with his destiny.

Every step brought him nearer to London, farther from his own sober inartistic life. A light began to tremble on the horizon of his mind. He was not so old thirty-two. (Joyce, 1996, p. 80)

Little Chandler, in this case, feels sorry about his family connections and thinking in adventure life. Little Chandler was sure, that he could escape from his situation by the help of his friend Gallaher. He was sure that he could do something better than his friend had ever done, or could ever do something higher than mere tawdry journalism.

On his way to meet Gallaher, Chandler feels no connection with the city he lives in and his future, the “mansions in which the old nobility of Dublin had roistered” are “spectral” now and no memory of the past touches him. (Joyce, 1996, p. 81)

Little Chandler is frustrated with his life and marriage, and feels dissatisfied and stuck in his life. He believes that to succeed in life, one must leave Dublin and Ireland just like Gallaher did. Ellsworth Mason says: “The economic and psychological conditions which dominate Ireland do not permit the development of individuality. The soul of the country is weakened by centuries of useless struggle and broken treaties, and individual progress is paralyzed by the influence of the church, while its body is handcuffed by the police, the tax office, and the military post. No one who has any self-respect stays in Ireland.” (Mason, 1989, p. 171)

Gallaher’s success reinforces Little Chandler’s dream of escape and urges him to abandon Dublin and start living in another country. According to Leonard Orr, the story contains indications of Little Chandler’s own poetic style manifested as “A wistful sadness . . . The Celtic note” (Joyce, 1996, p. 80), which highlight it is disagreement with the routine reality of poor stunted houses. On the other hand, Gallaher seems to have a happy life, which becomes evident as he addresses the bar-staff familiarly as “garçon” and “François” (Joyce: 81,85) The use of foreign phrases such as “parole d’honor” (Joyce: 87) shows that Gallaher has adopted the speech habits of his new country, as can be seen in such phrases as: “Thanks awfully, old chap” (Joyce: 87) (Orr, 1983, p. 22-23) Chandler asks Gallagher "Is it true that Paris is as . . . immoral as they say?" (Joyce: 86), and then, Little Chandler listens to Gallaher telling him fascinating tales of exotic lands. David Cotter says: “Chandler suffers from an awareness of the boredom of his own condition, restrain and boring life. His desire is confined, forced into the shape of his wife. He longs to escape, to free his desire from these constraints, but he is quickly caught by ‘those nets,’ and his emotional break through becomes a

breakdown. (Cotter, 2003, p. 5) The nets of responsibility take his lines of flight into the foreign his whole life like his furniture.

Gallagher's experience in a foreign country and the sense of freedom he enjoys makes Chandler bitterly aware of his own entrapment. When Chandler looks at a photograph of his wife, he feels a strong sense of dislike toward her:

The composure of the eyes irritated him. They repelled him and defied him: there was no passion in them, no rapture. He thought of what Gallagher had said about rich Jewesses. Those dark Oriental eyes, he thought, how full they are of passion, of voluptuous longing!... Why had he married the eyes in the photograph? (Joyce, 1996, p. 80)

So, Chandler feels imprisoned in the suffocating atmosphere of his family. In fact, their marriage is a kind of investment, a mutual business adventure. The family members seem to be involved in a business transaction. Hence, Chandler feels entrapped, and he rages and hates his wife because for that matter. He has given up his own life for the sake of his family. When Chandler makes plans for going to England for a holiday, it suddenly occurs to him that he has yet to pay for the furniture, which confronts him with the reality of his pathetic situation.

Motivated by the visit of Ignatius Gallagher, Little Chandler believes that leaving Dublin is the only way to get out of his predicament and to succeed:

There was no doubt about it: if you wanted to succeed you had to go away. You could do nothing in Dublin. (Joyce, 1996, p. 79)

Chandler takes Gallagher as a role model simply because he sees Gallagher as a socially and financially successful person. Only after leaving Dublin does Gallagher achieve his goal of becoming a successful man. So, in order to be successful in life, Chandler must leave Dublin, too.

Some of the characters in *Dubliners* seek escape through imagination instead of relocation. In fact, another way Chandler seeks escape from reality is by writing poems

and prose. He reads a poem while holding his son, which reminds him of the littleness of his life. So, he blames himself for his failure to lead a successful life, like his friend Gallaher's. At the end of their meeting, Chandler "felt acutely the contrast between his own life and his friend, and it seemed to him unjust." (Joyce, 1996, p. 81) Chandler's final annoyance with Gallaher occurs when the latter tells him he is not ready to marry, supposing that being with one woman "must get a bit stale." (Joyce: 81) At the end of the story, we find Chandler sitting at home, feeling imprisoned, and taking his frustration out on his child. After a while, Chandler feels regretful for losing his temper with his son.

Chandler created a domestic life that turns out to be a prison. He envies Gallaher for the sense of freedom that he enjoys for being a bachelor. "Was it too late for him to try to live bravely like Gallaher?" he wonders (Joyce: 83) ironically, it has always been too late for Chandler to escape the paralyses of Ireland. He was equipped to deal with the challenges of the real world; but he preferred to take refuge in romantic fantasies of oriental adventure. At the end of the story, Chandler begins to cry as he struggles with his bad tempered child, thinking about his failures as a father, husband and writer. This is typical of Chandler who often creates such scenarios of heightened emotion in his literary imagination.

As his wife intervenes to calm her child, Chandler steps back into the lamplight, and his cheeks suffused with shame, and tears of remorse starting to his eyes, but this is not the first time the reader witnesses an impotent rush of sentiment in Chandler.

It was useless. He couldn't read. He couldn't do anything. The wailing of the child pierced the drum of his ear. It was useless, useless. He was a prisoner for the life. His arms Trembled with anger and suddenly bending to the child's face, he shouted...Stop. (Joyce, 1996, p. 85)

The word "useless" constantly preoccupies his mind, as we clearly see at the beginning of the story: "It was useless. He couldn't read. He couldn't do anything" (Joyce:83) But by the end of the story, the word "useless" becomes associated with Chandler himself

and with Dublin, both being disillusioned, melancholic, shy, fearful, helpless, and little. Dublin is at once the object of his frustration and an outward reflection of his desire to escape from his family and surroundings.

Adrian Hunter points out that the final scene of the story begins with Chandler's reading by his sleeping child's bedside, some accidental lines of verse by Byron, determined to experience a pleasure of strong feeling:

He felt the rhythm of the verse about him in the room. How melancholy it was! Could he, too, write like that expresses the melancholy of his soul in verse? (Joyce, 1996, p. 85)

Chandler wondered only whether he could write a poem and ask his friend Gallaher to get the poem published in some London paper for him. (Hunter, 2007, p. 58-9)

Chandler's lack of self-assertion, which Chandler so bitterly regrets, is not merely an unfortunate characteristic, but also a product of his culture. Since Irish culture has been influenced by British culture, his imaginative life is not purely Irish. *Dubliners* are very much concerned with the ways in which colonial Irish society is structured. Status and power are central elements of this social structure. As Andrew Gibson puts it, "the exploitation and brutalization on which a colonial society is historically founded reproduce themselves at various different levels and in various different features of the social pyramid, in relations between employer and employee, man and woman, husband and wife, parents and children and so on. Differences in economic and social standing are in one sense unusually important in which leads them to escape from their country and their life." (Gibson, 2006, p. 72) In this story, Little Chandler's dream of escape from Dublin has become a constant obsession for him. Although Chandler keeps making plans to leave the city once and for all, his relationship with his family and especially his affection for his son stop him from realizing his dream of escape.

Another story dealing with the theme of escape is "*A Painful Case*", one of the stories in which Joyce experimented with a number of modern narrative techniques. Michael Seidel argues, "The story begins by playing a skillful reflexive game with

narrative voices, and then moves on to bigger things. Joyce intends his character James Duffy to be depressing, so he finds the perfect image for the man in the narrative that make him strange in his behavior. (Seidel, 2002, p. 55)

Mr. Duffy had an odd autobiographical habit which led him to compose in his mind from time to time a short sentence about himself containing a subject in the third person and a predicate in the past tense. His life is one of routine, every day he travels in from the outskirts by tram, eats his meals in the same places where he eats the same things.

Lee Spinks says, “Mr. Duffy is dominated by obstruction of self-consciousness: He lived at a little distance from his body, regarding his own acts with doubtful brief look” (Spinks, 2009, p. 68) To Mr. Duffy, Dublin is nothing but an open prison; yet, he has no other choice but live there:

Chapelized because he wished to live as far as possible from the city of which he was a citizen and because he found all the other suburbs of Dublin mean, modern and pretentious. (Joyce, 1996, p. 119)

When he is alone at night, he reads books about Nietzschean philosophy and theories of social revolution. However, these are merely utopic fantasies of an imprisoned soul. Mr. Duffy’s life is constrained by the routine events of his social environment: leaving home the same hour each morning for his job at the bank, the midday break at the same pub, the same evening pleasures into which he is eventually set free. Trapped within this paralyzed existence, Mr. Duffy desperately seeks a way to escape from his monotonous life.

He is set free from work at four o’clock, which implies that his work at the bank is a trap, a hard time. Yet, after he is set free, he often spends his time walking in the districts of the city, ironically suggesting a drifting, fearful life, afraid to become involved in the activities of city life. As Morris Beja says, “Duffy likes to control himself, and his life, naked of material and social compliment, free from confusion, and also he takes this desire to an extreme, as we read through the story. He lives in a plain, dark, depressing room, empty of decoration and almost empty of colorful. His books are good arranged on bookshelves

from below upwards according to bulk. He has no social relations, no trust in anyone or anything, and represses almost all his feelings.” (Beja, 1996, p.145)

Mr. Duffy engages in social activities "for old dignity sake"(Joyce, 1996, p. 120) He tells Mrs. Sinico that he stopped accompanying meetings of the Irish Socialist Party because the workers resented an accuracy which was the product of leisure not within their reach. In fact: "Mr. Duffy abhorred anything which betokened physical or mental disorder" (Joyce: 125) To use Freudian terms, he is a perfect example of a state of neurotic. In addition, James Duffy is a man of habit. He walks in the same road to his work every day, eats the same cheap lunch at the same restaurant each day and dines at the same restaurant each night. Mr. Duffy feels no interest in entertainment; in fact, rarely does he attend any show, concert or opera. Duffy's job as a bank clerk, almost an active work, but he is not a man ready to accept risks, to look for adventure. Also, he has a strange fantasy:

He allowed himself to think that in certain circumstances, he would rob his bank but, as these circumstances never arose, his life rolled out evenly an adventure tale. (Joyce, 1996, p. 123)

We do not know which are the circumstances could be change his routine and the boring life into an adventure and, for this period in general. Mr. Duffy followed a strategy in his live, is to escape from what will be facing him, and peacefully. He looks for a situation of being that will be resistant: a life that is peacefully fine, not flexible, not violence. Freedom is his main choice, because he is convicted to be free, but the freedom he chooses is tied to restriction. He makes distances, not just between himself and others, but inside himself at same time, he lived at a little distance from his body, regarding his own acts with doubtful side glances.

In Duffy's story, we see two critical changes, both caused by Duffy's relationship with Mrs. Sinico. The first one happens when Mrs. Sinico holds his hand lovingly and pushes it to her cheek. He responds to this gesture with an attitude of shock and strong rejection. Duffy feels little regret for causing his partner to lose hopes for the future.

Mr. Duffy meets Mrs. Sinico for the first time in a musical concert. Then, they start dating each other regularly. Their affair is entirely pure, but still there is a risk involved for both in this affair: "Neither he nor she had any such adventure before" (Joyce: 125) Mr. Duffy is happy and satisfied with Mrs. Sinico because finally he has been able to find someone to share his thoughts and feelings with. But, for Mrs. Sinico, there is a risk that her relationship with Mr. Duffy can be misinterpreted, for she is already married. She has spent all her life alone, abandoned, with no company or friendship to make her feel happy. At last, she has found her savior, who will enable her to escape from her solitary confinement.

When Mr. Duffy meets Mrs. Sinico, the relationship with her husband remains secret from Mr. Duffy. She is a sensitive, passionate and brave woman. Mr. Duffy is not aware of Mrs. Sinico's loneliness; he considers her husband's business journeys and her daughter's music lessons as an opportunity to spend some time together. He has no idea about her situation before their relationship begins and develops. Mr. Duffy does not know that Mrs. Sinico's husband had dismissed his wife so sincerely from making any relation between husband and wife. In fact, there is no communication between Mrs. Sinico and her husband, nor is there any kind of affection between them.

Mr. Duffy's relationship with Mrs. Sinico has given him the chance to develop a real human relationship. Also, Mrs. Sinico has found intellectual and emotional fulfillment in this relationship. They regularly meet in Mrs. Sinico's house outside of Dublin. Gradually, the close relationship between Mr. Duffy and Mrs. Sinico becomes stronger as each one becomes more interested in the other. Their relationship reaches the climax as Mr. Duffy "attached the fervent nature of his companion to himself" (Joyce: 125) Mrs. Sinico is emotionally drawn to Mr. Duffy, and now he has the same feelings toward her; he feels increasingly attracted to her. Mr. Duffy has formed a pure relationship with a woman. He has given up his intention to escape from himself. Rather, he has decided to enter into a real relationship with a lonely woman.

Mr. Duffy delights in sharing his ideas with Mrs. Sinico, which further strengthens the bonds between them. Little by little, he involved his thoughts with hers. He lent her

books, provided her with ideas, shared his intellectual life with her. She listened to all what he said and what in his mind.

Eventually, they become so intimate that Mrs. Sinico wants to have physical contact with him, which is a reflection of their companionship.

The end of these discourses was that one night during which she has shown every sign of unusual excitement, Mrs. Sinico caught up his hand passionately and pressed it to her cheek. Mrs. Sinico's attempt to have physical contact with Mr. Duffy causes him to feel threatened by an outsider who tries to sneak into his life. Suddenly, he becomes alienated from her and steps back from this relationship.

Four years have passed, and there has been little change in Mr. Duffy's life. There have been only two changes in his life: the furniture and the death of his father. He has turned into his old routine before he met Mrs. Sinico. One day, Mr. Duffy reads the news of her death in the daily newspaper. It read:

Today at the City of Dublin Hospital, held an inquest on the body of Mrs. Emily Sinico, aged forty-three years, who was killed at Sydney Parade Station yesterday evening. 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 from Kingstown. (Joyce, 1996, p. 128)

Mr. Duffy feels guilty and considers himself responsible for her death because he left her all alone. He feels sad over the news he has read in the newspaper, having been shocked by the news of the dead woman, Mr. Duffy goes out and begins to walk alone down the street. Then, he enters a pub and drinks alcohol to get drunk completely and forget about all that happened. Afterward, he continues his walk in the Phoenix Park, imagining that Mrs. Sinico is accompanying him in the walk. He walked through the bleak alleys where they had walked four years before. She seemed to be near him in the darkness. At moments he seemed to feel her voice touch his ear, her hand touch his hand.

Mrs. Sinico touches him again, and like the attack of the cheek that caused Mr. Duffy to experience a psychological shock, this touch proves really deadly: "He felt his moral nature falling to pieces" (Joyce: 124). After that, the memory is gone and the effect of the touch

disappears gradually. He is overpowered by a feeling of loneliness: "He felt he was alone" (Joyce: 130). It is Mrs. Sinico's act of touching his cheek which has caused Mr. Duffy to decide to end their relationship and turn back to his life before meeting her. At this moment he feels very lonely. He thinks if he had continued his relationship with her, this could have caused chaos and sorrow in his life. Thus, Mr. Duffy returns to his lonely life with the idea that a man and woman should be friends.

Underlying Mr. Duffy's epiphany is an isolated life and strange mentality. His minds seem to be separated from his body. Mr. Duffy knows that he will blame himself for his failure unless he continues to believe in the ideals he cherishes. His autobiography is written in his mind only; he does not keep a journal or write anything. Mr. Duffy's shelves are filled with the works of Wordsworth, and some works of Nietzsche, besides other books, but he has apparently not ever read the Nietzsche, nor does he have any idea about the most fundamental notion of those books. If he were to read some of these books, he would probably feel less lonely.

Mr. Duffy blames himself for the accident in the railway which caused Mrs. Sinico to get killed. In fact, Mr. Duffy goes through a brief period of self-accusation until this finally turns into self-pity. If he had not abandoned her, she wouldn't have been drunk and the accident would not have occurred. Mrs. Sinico's husband testifies that "(his) wife began to be rather intemperate in her habits" (Joyce, 1996, p. 128), the husband means that his wife was drinking too much alcohol. Actually, she has started drinking alcohol because she feels depressed after being abandoned by Mr. Duffy. As Mrs. Sinico's daughter says, "(her) mother had been in the habit of going out at night to buy spirits." (Joyce: 128). The whole story is a painful case because both Mr. Duffy and Mrs. Sinico are the victims of a relationship that has ended earlier than it should.

Gradually, Mr. Duffy becomes alienated from society since he fully acknowledges personal responsibility for his friend's drunken self-destruction. He comes to realize that he has driven Mrs. Sinico to drink and despair, while feeling regret for confining himself to an empty and meaningless existence. Mr. Duffy imagines himself as "a failed savior" and "virtual executioner," as he moves from the position of arrogant to one of emotional regret. He complains that "No one wanted him; he was outcast from life's feast" (Joyce, 1996, p. 130) Mr. Duffy bravely refuses any kind of connection with others.

Acknowledging his own never-ending emotional starvation, he feels an intense desire to escape from society; he felt that he was alone.

In conclusion, Mr. Duffy has suddenly realized that his failure to understand Mrs. Sinico, which led to her death, has created a terror of emptiness in his soul; however, he feels that he is supposed to make a complete change in his life. Mrs. Sinico's unexpected death has transformed the way Mr. Duffy looks at himself because he feels at least partly responsible for her death.

Another story that deals with the theme of escape in *Dubliners* is "Counterparts". Hopelessly trapped in the destructive machinery of the life in Dublin, the protagonist feels an intense desire to escape from the requirements of his daily routine in the office. In the story, the desire to escape from reality is accompanied with a tendency toward violence, destruction and drinking alcohol. The story opens with a tone that combines anger and frustration. The protagonist is a troubled man called Farrington, who is caught in a dead-end job as a copy clerk. He feels trapped in a cycle of aggression and anger. In the story, he appears as the abuser and the abused at the same time. Humiliated by his boss, Farrington takes refuge in drink. Through alcohol, he seeks escape from reality and from his miserable life.

Mr. Alleyne, an Anglo-Irish boss, one of the partners of the firm named Crosbie & Alleyne, immediately asserts his authority over Farrington with his order: "Send Farrington here." (Joyce, 1996: 95) His imperative alerts the reader to Farrington's fragile position in the office. This incident is an expression of the first of a series of humiliations that Farrington will suffer. Consequently, he feels increasingly angry with his boss. While Farrington is not totally innocent in bringing this abuse upon him, it is also clear that his boss is an arrogant man who does not feel any empathy for the employees working in the office. At first, Mr. Alleyne tolerates Farrington's laziness and negligence. But eventually, he comes to a point where he cannot tolerate such behavior any longer. He severely criticizes Farrington for his mistakes and makes him apologize for his careless behavior.

Farrington feels humiliated when his boss condemns him for being lazy and careless. Yet, instead of completing the job in hand, Farrington cannot resist the temptation to slip out to a nearby bar. The critical point in the story comes when, in the presence of the other clerks and Miss Delacour, Alleyne loudly blames Farrington for two missing letters, and Farrington claims that he knows nothing of the letters, whereupon Mr. Alleyne says:

Tell me . . . do you take me for a fool? Do you think me an utter fool?

(Joyce, 1996: 96)

Farrington has a simple answer to this question, and without any pretending, he tells the true, because Farrington always thinking in away to sneak from the office and go to the nearest Pub to drink alcohol there.

I don't think, sir, that's a fair question to put to me... I know nothing about any other two letters, (Joyce, 1996, p. 96)

Just for a moment, Farrington experiences a feeling of victory. However, this feeling does not last long; rather, it gives way to defeat as he is forced to make an 'abject apology.' (Joyce: 97) Farrington bitterly realizes that, from now on, his life in the office would be a hell to him. So, Farrington immediately leaves the office and goes to the nearest bar, where he feels happy and regains his sense of self-respect through alcohol and the company of the other people in the bar. Thus, only by escaping from the boring work that has to be done in the office and by taking refuge in the peaceful atmosphere of the bar can Farrington find the happiness he has been looking for all through his life.

Out of a desire to break contact with reality and forget about all that happened, he indulges in drinking alcohol. In fact, Farrington's alcoholism has led his wife to escape into religion in the church seeking refuge from the bitter conditions of her life and her husband's alcoholism. Nicholas Fargnoli argues that the feeling of being humiliated has put Farrington in an extreme rage. Farrington pawns his watch to buy some cups of drink in that evening, and tries to use alcohol as a means to forget about the humiliations he was subjected to during the day. Thus, alcohol becomes a means for the protagonist to escape from his bad situation and the unbearable reality.

Farrington visits various pubs in the city; he tells others the story of his conflicts with Mr. Alleyne, deliberately changing some facts and ignoring the parts that will reveal his own weaknesses. Eventually, Farrington begins to feel unhappy despite the cups of alcohol that he has been drinking. (Fagnoli, 2006, p. 63) Carried away by his fantasies, Farrington deludes himself into thinking that he is a powerful man capable of all kinds of violence and brutality, he felt strong enough to clear out the whole office single-handed. His body ached to do something, to rush out and revel in violence.

Farrington's mind is under the control of his anger. Not knowing what to do at the moment, he dreams of using his physical strength to restore his personal identity, but ultimately, all his efforts come to nothing. In fact, he is older and weaker than he imagines. Only through his dreams, reinforced by his drunkenness, can Farrington find the chance to escape from reality.

From the beginning, Farrington is introduced as a man bent on violence. In fact, his actions reflect his aggressive personality. He responds to the harsh criticism from his boss with an implicit desire to take physical revenge. Farrington's imagination drives him to physical anger, and then to the desire to have a drink to relieve himself of the tension he is experiencing at the moment:

A spasm of rage gripped his throat for a few moments, and then passed,
leaving after it a sharp sensation of thirst. (Joyce, 1996: 101)

Farrington's imagination drives him to escape to pubs where he drinks alcohol with his friends and to escape from his responsibilities, from his family and from his work suffering. In his work, he feels suffocated and tied up to a kind of work that does not fit him. This leads him to take refuge in alcohol and violence.

Later on, Farrington gets into an arm-wrestling challenge with an Englishman, which brings out the deep-rooted conflict between the Irish Catholic culture and English Protestant culture. The people in the pub who watch the scene urge Farrington "to uphold the national honor" (Joyce, 1996, p. 105), calling attention to the cultural aspect of the challenge. Like the verbal fight with Alleyne, the arm-wrestling match with the

young fellow called Weathers ends with Farrington's defeat. Farrington feels all the more humiliated because he has lost to "a stripling," "a mere boy" (Joyce: 107) Willard Potts, says: "when the onlookers cast Farrington's match with Weathers as a matter of 'national honor' (Joyce: 103), they reveal a sense of history that Farrington lacks: he sees the match strictly as a personal matter. His pride in his size and strength dominates his perspective on his relationship with both Alleyne and Weathers. He never thinks of the former as a Protestant or Ulsterman or of the latter as an Englishman but regards the two men almost solely in terms of their physical presence. Joyce's other characters often have similarly limited perspectives, exhibiting only an ambiguous awareness and little understanding of relations between Catholics and Protestants or between England and Ireland." (Potts, 2000, p. 70) Now, Farrington is in a situation of anger and frustration. This incident also links him with Alleyne, who had been angered and humiliated by the response of Farrington, a mere employee.

Later in the Pub, Farrington gazed admiringly at an attractive woman with a London accent. She seems to be returning his look and on leaving the pub "brushed against his chair and said O, pardon!" (Joyce: 103) But in another defeat he experiences that day, the woman leaves without looking back at him. Suddenly, he gets very angry and curses his want of money.

He longed to execrate aloud, to bring his fist down on something violently. He felt strong enough to clear out. The whole office single-handed. His body ached to do something, to rush out and revel in violence. All the indignities of his life enraged him ... He felt savage, thirsty and revengeful, annoyed with himself and everyone else. (Joyce, 1996, p. 102)

The anger and humiliation he has experienced during the day leave Farrington with a feeling of revengefulness, which he reflects in his attitude toward his son. This feeling provides a striking similarity between Farrington and Alleyne, who exhibits his vengefulness when he forces Farrington to apologize and threatens him with release. Farrington returns home in a depressive and angry mood. He rages that with all the money he has spent he still cannot feel properly drunk. As Spinks argues, "All the anger

and disappointments of the day are paid by Farrington's son Tom, the only object against whom this humiliated and sadistic man can legitimately express his regressive violence. Farrington threatens and then beats his son Tom, on the grounds that the boy has let the fire place go out, though in fact his violence strikingly reflects his frustration over his own inability and making his son pleading." (Spinks, 2009, p. 65) Farrington is so exasperated that he does not care about his son's pleading that he should stop beating him:

O, pa! He cried. Don't beat me, pa! And I'll... I'll say a Hail Mary for you. . . . I'll say a Hail Mary for you, pa, if you don't beat me. I'll say a Hail Mary. (Joyce, 1996, p. 109)

The victims in this story are the Farrington's family and specially his son Tom, who never escapes from his father's punishment. Farrington's fate offers no escape from the world of emotional paralysis and social repression. There are many factors that lead him to escape from the suffocating life he is imprisoned in, to violence and alcohol. Among them are the routine works in the office, lack of money, conflicts with the boss at work, bad relationship with his family, and so on.

In the story 'Clay', the main character is an ambiguous and submissive woman named, 'Maria', who has been longing for escape from her boring life and hard situation. James Joyce presents a sensibility toward oppressed women who suffer from loneliness, depression and hard circumstances. We can understand her personality from the tone of the narrative; Maria is a bit childlike and simple-minded. Like many other characters in the stories in *Dubliners*, Maria tries to escape from her own reality by ignoring or denying the importance of her surroundings. In the story 'Clay,' 'Maria' is a lonely woman hopelessly trapped in confusion and depression.

Maria is a silent woman who does not show much reaction to what is happening to her, which is the main reason why the reader tends to sympathize with her.

In an article on 'Clay', entitled 'Narration Under a Blindfold', Margot Norris says: "Maria works long hours for a little pay as a worker in a laundry for reformed prostitutes

who make her the object of their jokes. She is ignored by everyone; including the family whose she was working with them before long time.” (Norris, 1996: 124) As Norris argues, the story is presented by a narrator who represents Maria’s desires, to attempt for escape from her life. Maria is the victim of social prejudices against unattractive old maids. Norris points out that, the ‘real’ Maria – ugly, easily confused, interfering, unsuccessful, thick-skinned – is as much a social product as the imagined Maria, who is attractive, popular, respected, admired, and influential. (Norris, 1996: 130) Maria is living in a city associated with prostitution, in Dublin by Lamplight Laundry. As a place for reformed prostitutes, the Laundry symbolizes the society’s attitude toward fallen women as they are rehabilitated by cleaning the bed sheets of those whose sexuality is devoted by illegal relations.

Maria, alone in her purity and morality, decides to celebrate a holiday. So, she travels to a “real home” where the children trick her inhumanly and where her romantic song only emphasizes the unpleasant aspects of Joe’s home. Her own sadness is reflected in the song she sings and her real life is devoid of any kind of romance. Maria has nursed the two brothers Joe and Alphy through a difficult adolescence. In fact, she has served as a maternal replacement within the family. Then, she bitterly finds herself old and unmarried, and takes refuge as a worker in a place for reformed prostitutes.

One day, while riding on the bus to celebrate the holiday with the family, Maria sees an old gentleman as “a colonel-looking gentleman” (Joyce, 1996: 114), who makes a place for her in the bus. But at this moment, Maria feels attracted to this particular gentleman, and she desires for marriage for herself. She dreams that this husband could be her savior and make her feel secure in her life,

Maria . . . favored him with demure nods and hems she thanked him and bowed, and he bowed to her and raised his hat. (Joyce, 1996, p. 114)

According to Derek Attridge, “the ‘colonel-looking gentleman’ could be a drunken man, looking for anything to eat and Maria’s expression after she leaves the bus, “how easy it

was to know a gentleman even when he has a drop taken” (Joyce: 114) Maria later discovers that her plum cake is missing, and once again she regrets her unmarried state:

Maria, remembering how confused the gentleman with the grayish moustache had made her, colored with shame and vexation and disappointment.
(Joyce, 1996: 114)

Maria feels bitterly disappointment and frustrated. This is the second time Maria has blushed. The first occurred in a more friendly environment, when she was buying a plum cake:

a stylish young lady behind the counter, who was evidently a little annoyed by her, asked her was it wedding-cake she wanted to buy. That made Maria blush, and smile at the young lady. (Joyce, 1996, p. 114)

Maria’s third and final blush happens when she is asked to sing. “(Attridge, 2004, p. 97) She sings the first sentence of the song twice, but no one tried to show her mistake, she was ignored from all the attendance in the party. Leonard Orr says, from Maria’s song, ‘I Dreamt that I Dwelt, is depicted in *‘Clay’* these words referring to the longing for escape.” (Orr, 1983, p. 39), all in the party were looking at Maria as an old spinster without husband and without family, but, Maria with this family and among the children feels happy and finds the place to escape, far from the laundry.

As Eric Bulson argues, in the first half of the story, the narrator describes Maria as an older woman, who works in Dublin by Lamplight Laundry, a place for reformed prostitutes. That night she has planned to go to the Donnelly house for the Halloween party. (Bulson, 2006, p. 39) Along the way, she stops to pick up a plum cake for the children and the parents. She never speaks directly, but the narrator tells us what she is thinking about at various points “what a nice evening they would have, all the children singing!” (Joyce: 117) When Maria arrives at the party and agrees to play the

Halloween game, the relationship between the narrator and Maria becomes more complicated. When the children put a Blindfold on her,

She moved her hand about here and there in the air and descende on one of the saucers. She felt a soft wet substance with her fingers and was surprised that nobody spoke or took off her bandage. And this time she got the prayer- book. (Joyce, 1996, p. 117)

In another incident narrated in the closing paragraph of “*Clay*”, Maria is singing “I Dreamt that I Dwelt”, a song in which a kidnapped woman remembers her old wasted life. Maria repeats the first verse and forgets the second one entirely. Actually, Maria’s habit of singing this song can be regarded as an imaginary attempt to escape from her present reality, then after that she continues the other sentences of her song, but, it is different from the first continue of her song, she imagines her self as a beautiful lady and there are a lot of suitors asking her hands and benting their knees to agree in their marriage. In Maria’s lonely life at the laundry, there are no suitors on bent knees waiting for her back home. In fact, she is trying to escape from her predicament through her imagination.

From the story we know that Maria is Joe’s replacement mother: “Mama is mama but Maria is my proper mother.” (Joyce, 1996: 114) After she omits the second verse from her song, it is unclear whether Joe is really touched by the romantic song or whether he is hurt by the contrast between the missing verse and Maria’s single life:

when she ended her song Joe was very much moved. He said that there was no time like long ago and no music for him like poor old Balfe, whatever other people might say; and his eyes filled up so much with tears that he could not find what he was looking for and in the end he had to ask his wife to tell him where the corkscrew was. (Joyce, 1996:117)

At this moment, the narrator says that Joe might be drunk. Even though Joe sheds tears upon the nostalgic song, we might assume that he is hiding something: he, like Maria, is repressing something that bothers him. And through alcohol, he tries to escape from his predicament. Joe has been blinded by tears in much the same way that Maria was blindfolded and deceived by the little children and their soft, wet, substance, earlier in the evening.

We never know what Maria put her hand in, but eventually she gets the prayer-book. As far as the holiday game is concerned, this means that she will enter a nunnery before the year come to an end. Joe, on the other hand, gets the corkscrew, an object associated with drinking alcohol, which can be interpreted as another means to escape or a sign suggesting that he can get what Maria cannot. The clay she touches may be an indication of her death or of the death-in-life that characterizes her service in the Protestant church. In fact, she is hopelessly trapped in bachelorhood without the spiritual consolations of religious commitment. Maria is innocent, gentle, but confused, ineffective, and essentially unconscious. She is looking for a place to escape and to settle her life. She has no life; as a matter of fact; she exists as a point of mediation in a world in which there is nothing left to mediate. In final scene, the whole action turns sad when the children slip a lump of clay.

James Joyce leads us to think that Maria's ambition is to search for a way to escape to another world. She celebrates in song the aristocratic life of feudal style which she has been secretly longing for. No suitors will want to hold the spinster's trembling hand, no knight will attempt to break in her maiden heart. Maria knows she is destined to return to the institutional feudalism and will never be rescued by the mythic suitor she imagines in the landscape of romantic escape. Maria is the victim of a deep-rooted fear and shyness. She proves to be an ineffective woman in dealing with the outer world, but she does not have a normal husband to take care of her and fill the gap in her empty life.

By the time James Joyce came to write "*The Dead*" in 1907, his feelings about Dublin had changed. Although *Dubliners* conclude with a moment of spiritual emptiness, in the

story, *'The Dead'* presents an example of good old-fashioned Irish hospitality. The story is concerned not only with 'the living and the dead', but also with the living dead. The writer deals with many ideas such as frustration, alienation and escape from reality and from society. The characters in this story have a strong desire to escape their boring daily routine and the burden of the past.

Most characters in the story desire to have a better life free from the rules and constraints of Irish society as well as from the obligations and restrictions of religion. They feel that they are superior to the others and capable of doing something different from their usual routine. On the other hand, the characters in "*The Dead*" cannot stop themselves from doing the same things again and again and living in same routine; they are trapped in the routine of life. The guests arrive at Julia Morkan's house to celebrate the annual Christmas party. Tradition is not necessarily a bad thing, but in this instance there is the feeling that these characters are merely caught up in the seasonal routine. Although they come together to celebrate the Feast of the Epiphany, which marks the visit of the Magi to the newly born Christ, there is no religious ceremony. In fact, no one ever mentions exactly what it is they are there to celebrate. In his speech, Gabriel Conroy talks about Irish hospitality and intimacy, and he pauses for a moment into thoughts of the past, of youth, of changes, or absent faces.

Every character has some kind of preoccupation with the past: for the aged Aunt Julia, there is no greater trend than Parkinson. Miss Ivors is an Irish nationalist with a strong desire to improve a lost history and language. She asks if Gabriel Conroy would visit different parts of Ireland but Gabriel answers this question saying, "Well, we usually go to France or Belgium or perhaps Germany" (Joyce, 1996, p. 215) She asks him again why he wants to visit these countries, whereupon he answers "It's partly to keep in touch with the languages and partly for a change." (Joyce 215) Actually, his answer refers to his search for adventure and to the change he wants to make in his life by escaping from his routine life. In fact, it is the conservative culture of Ireland which he is trying to escape from. He is similar to the men in the first three stories – "*A Little Cloud*", "*Counterparts*" and "*A Painful Case*".

According to Patrick Parrinder, Gretta Conroy is destroyed by the memory of a dead boy. On the other hand, she is blinded by her past and her love for Michael Furey. She is unaware of Gabriel's passionate love for her. Haunted by the image of her dead lover, Gretta becomes the symbol of a woman who wants to go back to her "distant" lover in the past. Just as Gretta cannot escape from the past, Freddy Malins cannot escape from alcohol. (Parrinder, 1984: 69) Gabriel takes annual trips to the Continent, but his trips are only temporary. A university teacher, Gabriel claims that he is not involved in politics or nationalist movements, but he writes book reviews for a pro-British newspaper, *The Daily Express*, about literature. Much of his conversation before dinner reveals his desire to leave Ireland behind and go to the Continent, whose languages he teaches and whose cities are his favorite holiday destinations. In fact, Gabriel refuses Emily's invitation to a journey to the west, for 'travel' can be meaningful for him only if it is directed toward the East, which stands for the England of Robert Browning, whose poetry Gabriel has written commentaries on to earn the title of 'West Briton'. This entire story seems to deal with physical and mental escape from an intellectually stifling environment. Gabriel seeks refuge from his everyday routine in poetry and writing. When Miss Ivors confronts him with his book reviews, he suddenly loses his composure and says, "I'm sick of my own country, sick of it!" (Joyce, 1996, p. 210) When she asks him the reasons, he does not respond at all, and keeps silent; he prefers not telling her about the reasons behind his wishing to escape from his country.

Gabriel's social interactions are not very successful. In a matter of a few hours, he accidentally offends Lily, the caretaker's daughter, by inquiring about her marriage prospects and Miss Ivors satirizes his lack of interest in all things about Irish. These disappointments prepare him for the final blow when Gretta tells him that a seventeen-year-old boy called Michael Furey, who is afflicted with a serious disease, may have died because his situation got worse after he visited her in the rain to see her for the last time before she left the town.

Gabriel is physically present at the party, but his mind is elsewhere. Because the third-person narrator closely keeps track of his thoughts, we are able to gain a clear insight into his deepest fears, desires, and insecurities. Gabriel seems to think that he is

intellectually superior to everyone else and worries that his speech could sound too sophisticated for those attending the party.

Gabriel wants to run away and escape from his routine life, but he must content himself with imagining what it must be like outside. In one interesting scene, as the party is drawing to a close, he has a moment of daydream when he sees ‘a woman’ on the staircase listening to music. Later, the woman turns out to be his wife, Gretta. This scene sets the background for what will happen at the end of the story. Instead of seeing his wife at the top of the stairs, Gabriel attempts to turn her into a beautiful picture:

He asked himself what a woman is standing on the stairs in the shadow listening to distant music, a symbol of, if he were a painter, he would paint her in that attitude. Distant Music he would call the picture if he were a painter. (Joyce, 1996: 234)

At this moment, Gabriel fails to realize the fact that Gretta is not listening to the music coming from afar. She is totally enchanted by Bartell D’Arcy’s recitation of the ‘‘Lass of Aughrim’’, a song that Michael Furey once sang to her shortly before he died. Gretta remains still, just like a statue. She craves to go back to her ex-lover, but she cannot.

The effects of this incident are revealed later when Gretta and Gabriel arrive back at the hotel after the party. Although Gabriel has hopes of a love evening together, he soon realizes that Gretta has receded far from him. It is at this climactic point that she tells him about Michael Furey. The memory of the young boy has confronted Gabriel with a bitter reality, in this incident, Gabriel felt humiliated by the failure of his relationship with his wife for years ago, and in same time, he feels as a cheating husband by his wife, he discovers that his wife has a secret relation with ex-lover, with a dead young boy and a gasworker. While he had been full of memories of their secret life together, full of tenderness and joy and desire she had been comparing him in her mind with another. A shameful consciousness of his own person assailed him. Gabriel has never loved Gretta with the same strength as the young boy did. Also, he painfully discovers that Gretta has never loved him as much as she has loved the young man.

As Gretta falls asleep on the bed, Gabriel reflects on how he has rejected the Irish things: 'his own people' and 'his own country'. The final paragraph, however, does not clarify the uncertainty of Gabriel's future: It remains uncertain whether this sudden discovery of a lost love will help bring him and Gretta closer together. Also, it is not clear whether he has accepted the possibility that they will live together in middle age as pleasant, passionless companions.

The symbolism of the "snow" and his acknowledgment that "the time had come for him to set out on his journey westward" are often read as Gabriel's acceptance of forgetfulness (Joyce: 225), Gabriel is alone again, absorbed in thoughts. Even when he is at the party he feels alone, often longing to escape to the snow-covered Phoenix Park.

Gabriel learns from the memory of a dead boy that a brief passionate life can be more meaningful than a long life devoid of passion. Such an insight does not imply that he wants to end up buried "on the hill" next to Michael Furey, nor does it suggest that Gabriel is ready to accept an Irish cultural revival. The last paragraph of the story, noted for the writer's subtle use of alliteration reads as follows:

His soul swooned slowly as he 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, 1996: 256)

These lines reveal that Gabriel has started to see himself not just in terms of the larger cycle of life and death, but also in his relationship to Ireland and its place in the wider universe. On his way with Gretta to their room in the hotel, he imagines themselves running to their honeymoon. Ironically however, what is awaiting him there is an indication of his emotional isolation. The years may not have calmed down Gretta's soul because part of her soul stays in the memory of Furey. Gabriel enters unwillingly into his epiphany, he saw himself as a very silly figure, acting as a penny boy for his aunts, a nervous, well-meaning sentimentalist.

As he experiences complex feelings of sadness, guilt, disappointment and betrayal, he finds some peace at last, a more satisfying escape from the reality which has continually tortured his thoughts all through the evening. Gabriel's loneliness, and his distance from people and events, leaves him with the unmistakable impression that he is not a willing participant, but a disengaged observer of what is going on around him. He has been nervous almost the whole evening, starting with the aunt's anxiety over his arrival, and Lily's words reminding him that he is late. He has unsettling encounters with some women and is made to confront his Irish past, almost as if he were a metaphor of national identity, which is ironic since, on the whole, he feels alienated from the rest of the people by his culture as well as by his intellect.

Gabriel's worries lead him, as a result of these unbearable emotions, to seek escape, to seek solitude in the midst of the deathly paralyzing snow which is "general all over Ireland". In reality, he will be driven abroad by what Ireland represents, the trap of the past. Gabriel's bad romanticism is a condition which gives no escape from his own predicament: Gabriel's "generous tears" are also for himself. In the story's last lines, Joyce's ironic stance becomes manifested in the distance between Gabriel's partial understanding of his own condition and the reader's full insight into his pathetic situation. In the end, Gabriel feels that his soul "had approached that region where dwell the vast hosts of the dead" (Joyce, 1996, p. 228), but part of his soul has already crossed the border that separates the dead from the living. He can hardly realize the unstable and hesitant existence of the dead, because their decay symbolizes one part of his own being, of Ireland where its youthful passion lies buried. (Spinks, 2009, p. 76)

'The Dead' ends outside the city of Dublin, as the snow falls blindly on the city and country, and Gabriel's thoughts go away as he begins to ask himself questions about his wife's attitudes. In Gretta's memory of Michael Furey's song, she truly hears the "distant music". Gretta alone knows that the song is just for her rather than for the others, as is characteristic of city life. In front of a paralyzed and paralyzing Dublin, Gabriel resigns that life by waiting for death as the only possible way to escape from his condition and find peace for his tormented soul. Gabriel looks at the lamplight from his hotel room. He no longer looks at the street scenes that remind him of his secret

moments with his wife. A victim of his society, his aunt, and his wife, Gabriel is unable to face the challenge and the fears of the unknown. Gabriel is the only character who is able to understand what is wrong with the Dubliners. He finally becomes conscious about the mental paralysis of the Dubliners and the failure of their attempt to break out of their paralytic lives. In each of the stories under the title of maturity, the characters have a common problem: to escape from the routine life they feel trapped in and from the society in which they live. Although they try hard to escape from their reality, ultimately they fail to do so, and this leads them to feel frustrated and disappointed.

CONCLUSION

James Joyce, through his collection of short stories *Dubliners*, presents characters who suffer from bad conditions and live in the routine of life without accepting the challenges surrounding them, and these characters try hard to escape from these bad conditions and to escape from Dublin the city which becomes a symbol of the challenge surrounding them, but the characters faced the bad reality in their situations which stop their dreams to be true. The way James Joyce presents his short stories gives us a chance to enter into his characters minds and their thinking and to know how they were trapped in their routine of life and in Dublin which is reflected as the paralyzed city. These characters are trapped in daily routine, in social norms, in bad economic situations and religious suppression.

The dramatic ending of the characters show the common human desire of escape. In fact the entire collection of *Dubliners*, can almost be seen as not a collection of short stories, but as a novel itself, because it has a one universal theme for all of its characters, regardless of age and sex, and this one theme is escape from their reality.

Every story in the collection is different from the other story in presenting the idea of suffering and failure that the characters suffered inside their live and in the events of the stories, the paralytic life they suffered preventing them to fill their wishes and unable them to move forward in their lives and remain trapped in their bad situations. James Joyce opens his short stories by a sentence in '*The Sisters*' explain the situations of frustrations, failure and hopeless. "There was no hope for him this time" (Joyce, 1996, 3), this sentence explains the mood of the characters in the stories in general, as we read and how the characters inside the stories fight this sentence hardly. The thesis tries to show the reasons that lead to the characters to escape from their city and their reality,

and the stories which the thesis analyses and deal with the common theme of escape, and the chapters are divided into, the juvenile, adolescence and maturity.

In the stories of juvenile which open the book, 'The Sisters', 'An Encounter' and 'Araby', are presented with a child's point of view, first of the family and then of other people, shown through the eyes of unnamed boy who narrates them. It is a world of weariness and frustration, dominated by adults, but one which also resists the promise of escape, first in figure of Father Flynn and then in a day's 'miching' from school with two friends, in 'An Encounter'. In 'Araby', escape is suggested through both the exotic adoration of the bazaar and the attraction of Mangan's sister, who stirs the boy's hidden sexuality. In all three stories Joyce locates the source of weariness and frustration in the oppressed life of the adults who suffocate the spirit of childhood and trap it is impulse for escape. In each case of the stories their imaginations have to rearrange to the experiences that they see. The city Dublin and the surrounding environment of the boys in the stories appear boring and normal life full of routine and they feel alienated in their society and there is no changes will happen in their future and they decide to escape from their reality.

In the first story 'The Sisters,' the characters are trapped in their routine of life and the Irish social conditions towards their society, and also the catholic religious rules which control their lives as we see that in the character of Father Flynn and the role of the priest which trapping the young boy and the sisters in the story. The sisters of the priest have some hope to escape from their prison by their brother the priest. In 'An Encounter', the boys looking for real adventure that will take them far from their city and will change the daily routine of their life and their school and at last they shocked by the reality and they decide to return to their normal life. In 'Araby' the main character looking for a romantic relationship with his friend's sister to escape from his city Dublin and the bad reality and becomes dreaming in eastern countries, and after that his journey to the bazaar shocked him and return back to his reality. Finally, the characters in the three stories feel regret with their fate and the hope of escape decreased although of their hard try of escape.

In adolescence stories the thesis focuses on two stories 'Eveline' and 'The Boarding House'. The frustration of these opening stories become more clear, although the frustration are still distinct, in the two stories we see young people struggling to make their own way against the paralyzing influence of the older generation. The characters in the two stories are different in their background and the social commitment which surrounding them. Eveline in the story 'Eveline' seeks escape from her hard conditions because of the economic and social affairs which connect with the family by representing by her drinking father. Finally she refuses to escape with her lover Frank, because of her lack of experiences and she afraid from the ambiguous and also she does not want to be just a picture for her family and she remembers the promises for her mother to keep her family unite.

In the story 'The Boarding House' the characters are caught in bad conditions which make them looking for escape from these hard conditions, Polly looking for a good marriage to escape from the service of the place of 'The Boarding House' and from her tyranny mother. Bob Doran in the story also looking for a way to escape from the bad situation he puts himself in, with two choices, accepting the marriage or escape far from this surrounding environment.

In last chapter titled Joyce's mature characters have most of the central characters in the five stories, are quite lonely, 'A Little Cloud', 'Counterparts', 'A Painful Case', 'Clay' and 'The Dead' are the stories of absolute desperation and despair reflecting how Joyce plays with our perception of escape, which we generally assume to be a joyous event, and into something unsettling at best and shocking at worst. In 'A Little Cloud,' Little Chandler is trapped in the daily routine and in a boring city and hopeless life, and seeks refuge from his bad situations to escape out of Dublin to better country, but his family's responsibility not allow to continue his escape. In 'Counterparts' Mr. Farrington tries to escape through violence and alcohol and in the same time his wife escapes to the church and religious, Mr. Farrington feels humiliated from his boss in the work and puts this humiliation on his son Tom in the house, he destroys his live and his family by escaping to alcohol and violence. In the story 'Clay', Maria escapes to religious "would enter a convent before the year was out because she had got the prayer-book" (Joyce, p.98).

Maria after the clay chooses the prayer book; she finds escape in a quiet life in a convent, her journey to the northward could be as journey to the death. James Duffy in 'A Painful Case' is isolated by both, physically by his self-forced escape on the border of Dublin, and spiritually by his equally self-forced emotional separation. Mr. Duffy can be described as a self-made isolationist. In the last Mr. Duffy knowing his mistakes of leaving Mrs. Sinico who was the only one listen to him and shares the feeling with him, he realized he was alone all his life, and will be lonely without any company even in future.

In the last of *Dubliners* 'The Dead,' James Joyce presents characters paralyzed in the routine of daily life and trapped in their society, Gabriel Conroy is the main character who feels sick of his country and seeks to escape from his country and the routine, when he uses his summer holidays to travel outside Ireland and in same time James Joyce presenting Dublin the city as a prison house no one can live in. Gabriel lives fantasizing with chances of escape: he uses his summer to spend his holidays to the east of Ireland, in Europe, fleeing the land in which he feels trapped and not proud of it. During most of the story, the west of Ireland is connected in Gabriel's mind with a dark and rather painful primitivism, an aspect of his country which he has given up leave the continent. Gabriel feels in extreme loneliness when he shocked of his reality, by his wife which living in the past of her ex-lover relationship and the desire for escape becomes increasing. Consequently, James Joyce is considered as an exile as a way of freedom, freedom from the pressure of the church, freedom from the difficult social conditions, freedom from unwelcome pressure of the British rule, freedom from the pressure of the press which prevent his books to print, he finds the freedom as an artist, in order to feel in this freedom should escape from this repressive situations.

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