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Class Consciousness in James Joyce's Selected Short Stories

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Letter of Approval

This thesis entitled Class Consciousness in James Joyce's Short Stories "The Boarding House", "Two Gallants" and "A Little Cloud" submitted to the Department of English, Ratna Rajya Laxmi Campus, Faculty of Humanities and Social Science Tribhuvan University by Yograj Chalise has been approved by the undersigned member of the Research Committee.

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Abstract

This research work on James Joyce's short stories, "The Boarding House," "Two Gallants," and "A Little Cloud" studies the existing gap between haves and have nots. Joyce presents the idea of class division of Irish society. He presents his ideas through his stories that Ireland faces many more problems during his time. The problems such as economic, gender, etc but this research work focuses on economic problems of the people. Economics is the base on which the superstructure of social political, ideological realities is built. Economic power therefore always includes social and political power as well, which is why many Marxists today refer to socioeconomic class.

In order to study class consciousness in the short stories, the theory of Marxism for addressing the lifestyle of key characters of the stories, Ms. Polly, Mr. Chandler and Corley is applied as methodological tool. Consciousness is generally constructed by the situation of character's lifestyle. At that time, Ireland is on the way to reconstruct the nation. So that through the help of key characters, Joyce presents his idea by taking the theory of Marxism. The Marxist writers whose ideas have been helpful for this research are Karl Marx, Friedrich Engels, Georg Lukacs, etc. Joyce presents the idea of class division of that society. This thesis focuses on the critical study of the Marxist ideology that highlights upper class and lower class, haves and have nots where many characters are suffering from low financial status.

Declaration

I hereby declare that the thesis entitled, Class Consciousness in James Joyce's Selected Short Stories is my own original work carried out as a Master's Student at the Department of English at Ratna Rajyalaxmi Campus except to the extent that assistance from others in this thesis's design and conception or in Presentation style and linguistic expression are duly acknowledged.

All resources used for this thesis have been fully and properly cited. It contains no material which to a substantial extent has been accepted for the award of any other degree at Tribhuvan University or any other Educational institution, except where due acknowledgement is made in the thesis.

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Class Consciousness and Humanity

Class consciousness is awareness of one's place in a system of social class. It is a Marxist term that leads to class struggle. According to *Oxford Advanced Learner's Dictionary*, "Class Consciousness" is "Very aware of belonging to a particular social class and of the differences between social classes" (267). Class consciousness is awareness of the special class. Class refers to the division of people in a society into groups according to their social and economic status. Awareness or acknowledgement of social and economic status is referred to as class consciousness which includes a person's beliefs and understanding of their own social class in a capitalist society. A person might mistreat someone of a lower class because his/her own class makes him/her superior to those below them. Although the criteria for social classes may change depending on the era or field in which it is being used, the categories tend to take into consideration a person's income, what type of employment they have and their social position within culture.

Most Western societies are familiar with three types of class-system: working class, middle class and upper class. In the 19th century in England or the United States, there are typically two classes: the bourgeoisie and the proletariat. In a modern vocabulary, the bourgeoisie are something like the upper-middle class who possess a certain degree of wealth and power. The proletariat, are those who are not wealthy but they are wage-earners who often work in factories or manual labor. Unlike the bourgeoisie, whose power is related to their ability to buy things like land or property, the proletariat's only power is derived from their ability to

work. The concept of class consciousness emerged during the early to mid-19th century when Karl Marx began to separate the concept of a social class from the meanings that people attached to those classes. Marx used his theory of class consciousness to separate the economic class an income-based category in capitalist societies from the awareness of the privilege and power that people with position afforded people.

During the 20th century, theorists built on Marx's theory in order to analyze the effect of class consciousness on society. For example, Georg Lukacs theorized that the middle class, who possessed means that they had earned, were able to appreciate the fragility of wealth and viewed their position as an achievement rather than right. Meanwhile, according to Lukacs, the upper-class perceived their social position to be a static position or an inevitability, which contributed to feelings of entitlement. In terms of class consciousness, Georg Lukacs's *History and Class Consciousness Studies in Marxist Dialectics* says:

This means that formally the class consciousness of the bourgeoisie is geared to economic consciousness. And indeed the highest degree of unconsciousness, the crassest form of 'false consciousness' always manifests itself when the conscious mastery of economic phenomena appears to be at its greatest. From the point of view of the relation of consciousness to society this contradiction is expressed as the irreconcilable antagonism between ideology and economic base. This internal dialectical contradiction in the class consciousness of the bourgeoisie is further aggravated by the fact that the objective limits of capitalism do not remain purely negative. (64)

If people ask the question 'what is class consciousness? how do people get it ? and what do we do once we have it ? The advantage of a Marxist answer to the first question is sufficient to the

other two. Furthermore, in answering the first question we get better understanding of what Marxists mean by class. Marx and Engels in *The German Ideology* writes consciousness can be explained in the same way: it comes about when people are aware of something worth communicating to like-minded others, such as making others aware of a common problem, or contesting someone's erroneous view of how capitalist society functions.

Thus, Marx and Engels established a link between these two crucial capacities of human beings by describing language as practical consciousness. If language is more than merely speaking, consciousness is more than simply being awake. Marx and Engel's view of class helps to explain this. A class is comprised of people in similar social circumstances, such as living conditions, the kinds of work they do their comparable position on the larger, social division of labor. Class consciousness, in the first instance, is recognizing that the key relationship between upper and lower classes is their different interests and conditions of living. According to Marx, this means that the working class is consciousness that bourgeois class has created the conditions of labor and living for their own class. But for this to have any real impact on their lives, people who consider themselves working class need to become aware of their own, common struggle to change these conditions. For the bourgeois class, this means that the class they created to serve their own interests becomes its enemy once working people are conscious of their common interests. Those who are economically strong dominate, suppress and those who are economically weak. This domination of rich over the poor creates class conflict. When one finds oneself superior to others in terms of economy then a kind of feeling of hatred and rejection towards the poor may arise in him or her. This also could gradually lead to class conflict. Artists, scientists, philosophers as well as many ordinary people may not have resources to enable and

uplift themselves materially. However, they engage in liberal work for satisfactions that are wholly above monetary compensation.

According to Marx and Engels in *The Communist Manifesto*, “the class-consciousness of the proletariat will be elevated in such a way to understand and challenge capitalist exploitation. They will seize the means of production and will be given the dominant roles” (31). They say class-consciousness is necessary for the working class people totally across class and against capital. The white working class people must also question and commit suicide against their whiteness .

Ms Polly from the story “The Boarding House” is the female character, she is very lower class, loved by an upper class family member Mr. Doran. She is rejected by the parents and by Mr. Doran himself. Mr. Doran wants to run from that relation. It is just because of Ms. Polly’s class. She belongs to have not class. Her social status makes her difficult to survive the conjugal life and not accepted by Mr. Doran and his family. Her rejection experience was unpleasant, unexpected and unmotivated because the person whom she wants to get marry is selected by herself. Some of the relevant lines which are carried from are effective to justify to Ms. Polly’s life. Marx and Engels say in *The German Ideology*:

If a person often experience rejection, she will come to expect rejection in new situations. Because rejection is an unpleasant experience, the motivation to avoid rejection will become salient and this chronic motivation will bias processing with the goal of identifying and avoiding rejection experiences. (5)

In Marxist view the division of class-consciousness arose; and alongside the aesthetic sensitivity shifted towards class interests. The different type of division of labor resulted different type of social system, for example slavery system, feudalism, capitalism, etc, and in those different era

different aesthetic and literary activities substantiating those system and their ideology arose.

The class consciousness exists in determining beauty and aesthetic sensitivity in literature and art of those epochs. In our time, the late capitalism acting as imperialism in disguise, class-consciousness is the verified- validity in literature and artistic sphere resulting from its own division and specialization of labor.

For the first time Marx and Engels unfolded the class struggle and class-consciousness as historical driving forces in the *Communist Manifesto*:

The history of all hitherto existing society is the history of class struggle. Freeman and slave, patrician and plebian, lord and serf, guild master and journeyman, in a word, oppressor and oppressed, stood in constant opposition to one another, carried on an uninterrupted, now hidden, now open fight, a fight that each time indeed, either in a revolutionary re-constitution of society at large, or in the common ruin of the contending classes.(108-09)

According to this reality of class struggle and incessant evolution of class consciousness on this basis, people cannot isolate literature from these realities. Such isolation is impossible because of the historical mode of writer and artist, consciousness, although some do it so as to take refuge under escapism and unknowingly serve the ruling class. In terms of morality Engels defines in *The German Ideology* class basis of consciousness in the form of ideological superstructure as:

And just as society has so far moved in class antagonism, so morality has always been class morality; it has either justified the domination and the interests of the ruling class, or, as soon as the oppressed class became powerful enough, it has represented its revolt against this domination and the interests of the oppressed.
(118-19)

All the Marxist Critics and writers agree with the fact that class consciousness is always present in the literature. This presence is another way of waging class struggle and all literary activists play their part in this unceasing class struggle inherent in the society. This is by and large, if anyone likes or not, the scientific fact and resultant of concrete activities of humankind. However the class struggle is mainly fought out in politico-economic and military fronts, it is inevitable to be represented in artistic and literary works too, of and in the specific era.

Similarly in terms of class, Lois Tyson in *Critical Theory Today A User-Friendly Guide*, remarks “Thus, economics is the base on which the superstructure of social/political ideological realities is built. Economic power therefore always includes social and political power as well, which is why many Marxist today refer to socioeconomic class, rather economic class, when talking about the class” (54). Although the later works of Karl Marx focus on economics, on the working of society as a whole, rather than on the individual, it is important to remember that he began as a student of human behavior we might even say a social psychologist in his own right. His concern over the effects of factory work on people who were forced to sell their labor to the industries that were replacing independent artisans and farmers. Similarly, Marx’s concern over the rise of a capitalist economy was a concern for the effects of capitalism on human values.

Joyce as a Marxist Artist

James Joyce’s *Dubliners* is a reflection of the Irish society in a Marxist point of view. Here, James Joyce gives his readers a clear picture of the final years of the 19th century Ireland and the factors of which he thinks is the reason for the decay of people and country: religion and death of the proletariat. In his book, he presents the picture of Ireland through the eye of his protagonist, Mrs. Mooney, Lenehan and Gallager. By presenting them as a key character we also see the development of the Irish society governing them along with complexities. Putting this

story in a Marxist perspective, readers will have an idea of why Ireland had develop into such. Religion as the opiate of the masses Catholicism as a portrays in James Joyce's story, has a strong hold on the Irish government and society.

By taking Stephen as a key character in *A Portrait of an Artist as a Young Man* is a Marxist social mirror in the 19th century Ireland. It presents the readers a picture of social and political ills during their time and suggest solution for cure. As much as it is revolutionary, it is also still relevant at the present.

Joyce is one of the key players of modernism, whose works came to define the movement. Joyce published *Dubliner* in 1914, a play *Exiles* in 1918 and *Ulysses* in 1922. In 1907 Joyce had published a collection of poems, *Chamber Music*. *Dubliner* is Joyce's first publication of prose and the only collection of his short stories published during his lifetime. These fifteen stories depict the Irish middle class at the height of the Home Rule period when the Island was wrestling with its identity under British rule. *Dubliner* is a collection of fifteen short stories by James Joyce, published in 1914. They form a naturalistic depiction of Irish middle class life in and around Dublin in the early years of the 20th century. Joyce was one of the most revered writers of the 20th century, whose landmark book, *Ulysses* is often hailed as one of the finest novels ever written. His exploration of language and new literary forms showed not only his genius as a writer but spawned a fresh approach for novelist, one that drew heavily on Joyce's love of the stream-of-consciousness technique and the examination of big events through small happenings in everyday lives.

Joyce puts his accounts in "Two Gallants", the three frustrate characters planing to steal a gold coin. Lenehan and Corley goes with the yong women, while until 10:30, stopping only to eat a dinner of peas and ginger beer at a pub. Likewise, in " A Litte Cloud", a village man called

Chandler thinks himself as a loser just because of lack of money. His friend Galeher insults him because he has no money and capital. In “The Boarding House”, through the marriage talk Joyce presents the Irish class. Mrs. Polly refers to haves not and Mr. Doran refers to haves one. By presenting such stories with the idea of economic point of view, Joyce is as a Marxist. Through these stories, Joyce presents a great debate between haves and have nots family.

Poverty is one of the most pervasive themes of the stories. Joyce usually evokes it through details: use of peas and ginger beer they eat in “Two Gallants”. Lenehan in “Two Gallants” sees no future for himself and sits down to a miserable supper.

Marxism a set of theory, or a system of thought and analysis, developed by Karl Marx in the nineteenth century in response to the Western industrial revolution and the rise of industrial capitalism as the predominant economic mode. Like feminist theory, Marxist theory is directed from a social change; Marxists want to analyze social relations in order to change them; in order to alter what they see are the gross injustice and inequalities created by capitalist economic relations.

Marxism is the theory of economics, history, society and revolution before it has to do anything with literary theory. Marxism does influence and influenced by the all social and political change in the world. It has taken its shape by scrutinizing and sharpening itself not only on its own texts but also against non-Marxist thinking.

According to Marx a class is defined by the relations of its members to the means of production. He proclaimed that history is the chronology of class struggles, wars and uprisings. He further says in *The Communist Manifesto* “The history of all hitherto existing society is the history of class struggles” (30). Under capitalism, Marx continues, the workers are paid a bare minimum wage or salary. That is not sufficient to fulfill the basic needs of their family. The

worker is alienated because he has no control over the labor or product which he produces. The capitalists sell the products produced by the workers at a proportional value as related to the labor involved. Unpaid value is the difference between that the worker is paid and the price for which the product is sold.

Class Consciousness in Joyce's Selected Short Stories

This thesis focuses on James Joyce's selected short stories "The Boarding House," "A Little Cloud" and "Two Gallants". Joyce presents the idea of class division of 20th century's Irish society. At that time, when he presents his ideas through his stories Ireland faces many problems, Social hierarchy, upper and lower class. Economic is the base on which the superstructure of social political, ideological realities is built. Economic power therefore always includes social and political power as well, which is why many marxist today refer to socioeconomics, class, rather than economic class.

"The Boarding House", Mrs. Mooney is butcher's daughter, married one of her father's foremen. Her husband descended into alcoholism, ruining the family business and becoming increasingly violent until Mrs. Mooney procure a separation:

Mr. Mooney began to the devil. He drank, plundered the till, ran headlong into debt. It was no use making him take the pledge: he was sure to break it again a few days after. By fighting his wife in the presence of customers and by buying bad meat he ruined his business. (100)

In this story, Ms. Mooney holds all the power over her children and the boarding house is like her kingdom. She governs the house cunningly and firmly, knew when to give credit, when to be stern and when to let things pass. Her tenants there consist mainly of tourists and artistes from the music hall. Her daughter Polly is nineteen and lively. She works in the boarding house,

because Mrs. Mooney wants to give her a run of the young men. She flirts with them but none of the men are serious about her. Eventually, she begins an affair with a man named Mr. Doran. Mr. Doran is a man of thirty-four or thirty-five. He has a respectable job in a great catholic wine-merchant's business. Mrs. Mooney is a close examination of Joyce's "The Boarding House" reveals Polly to be a mere ploy for Mrs. Mooney to achieve her goal and prove herself to be a real entrepreneur in finding a suitable husband for her daughter:

She was sure she would win. To begin with, she had all the weight of social opinion on her side: she was an outraged mother. She had allowed him to live beneath her roof, assuming that he was a man of honour, and he had simply abused her hospitality. He was thirty-four or thirty-five years of age, so that youth could not be pleaded as his excuse; nor could ignorance be his excuse, since he was a man who had seen something of the world. He has simply taken advantage of Polly's youth and inexperience.(103)

Due to the lack of men, Mrs. Mooney is under more pressure to get her young daughter Polly married and eliminate the possibility of her ending up an old maid. Reflecting the presence economic ideology, Mrs. Mooney understands that her ultimate goal is to get Polly "off of her hands" and to see that she is provided with some financial stability:

What could he do now but marry her or run away? He could not brazen it out. The Affair would be sure to be talked of, and his employer would be certain to hear of it. Dublin is such a small city: everyone else's business. He felt his heart leap war-mly in his throat as he heard in his excited imagination old Mr Leonard calling out in his rasping vice: 'Send Mr Doran here, please'.(105)

Mr. Doran afraid with himself and with society too. He gets confused whether he marry Polly or run away. He is sure all the citizens of Dublin knows his affair with a lower family girl. It is just because of class. He thinks all his long years of service gone for nothing if he gets married with Polly. Now he is in dilemma: his relation with Polly would remain forever or not:

But the family would look down on her. First of all there was her disreputable father, and then her mother's boarding house was beginning to get a certain fame. He had a notion that he was being had. He could imagine his friends talking of the affair and laughing. She was a little vulgar; sometimes she said 'I seen' and if I had've known.' But what would grammar matter if he really loved her? he could not make up his mind whether to like her or despise her for what she had done.

(105)

In the decade of 1990s, there is a vast gap between two classes, haves and have nots. Mr. Doran thinks himself as a haves one. Likewise, Ms. Polly refers to haves nots class. When Polly's father and mother separated each other Ms. Polly denied to go to school and college. So she is not clear in grammar because her family does not teach her grammar. Mr. Doran is conscious about Ms. Polly's class. Georg Lukas defines class consciousness counterfactually: it is what people, as occupants of a particular location within the production process, would feel and believe if they were rational. One of the striking elements of the story is Mrs. Mooney's silence. Her daughter's honor is not really a concern, because she knows about the affair from the start. What matters to her is trading on her feigned outrage to get a social arrangement that will benefit her daughter:

When he was dressed he wnet over to her to comfort her. It would be alrights, Never fear. He left her crying on the bed and moaning softly: 'O my God!' going Down the stairs his glasses became so dimmed with moisture that he had to take

Them off and polish them. He longed to ascend through the roof and fly away to
 Another country where he would never hear again of his trouble and yet a force
 Pushed him downstairs step by step. (107)

Considering himself as a upper level, Doran wants to escape from the problem. Really he is not willing to get marry with Polly because she is lower class and her background is also lower.

Love is not even a consideration, and the Mooney's seem unbothered that the marriage is based on trickery. Mrs. Mooney manipulates the weaker Mr. Doran, using his concern for his job and his fear of scandal:

She waited on patiently, almost cheerfully, without alarm, her memories gradually
 Giving place to hopes and visions of the future. Her hopes and visions were so
 Intricate that she was waiting for anything. At last she heard her mother calling
 She started to her feet and ran to the banisters. 'Polly! Polly!' 'yes, Mamma?'
 'come down, dear. Mr Doran wants, to speak to you' then she remembered what
 she had been waiting for. (108)

Mrs. Mooney's and Mr. Doran's prepositions and hesitations suggested that marriage is more about social standards, public perception, and formal sanctions than about mere feelings. So that Ms. Polly is passionately waiting for her would be husband. Mrs. Mooney's perception and thankfulness works. But Mr. Doran wants to run from that problem. Cunningly he presents there to get marry Ms. Polly.

In "The Boarding House" marriage offers promise and profit on the one hand, and entrapment and loss on the other. What begins as a similar affair becomes a tragical game of obligation and reparation. Mrs. Mooney's and Mr. Doran's hesitations suggest that marries is more about social stander. Many of the characters, experience this feeling as a result of being

tied to antiquated and limited cultural and social traditions, and it is also reflected in their relationship, where free expression is inhibited by repressing moral codes. Moreover in most of the stories in *Dubliners* a character has a desire, faces an obstacle to it, then ultimately relents and suddenly stops all actions. In 'The Boarding House' paralysis is represented by Mr. Doran whose interior conflict does not let him take a final decision. In the end he is almost obliged to accept Mrs. Mooney's offer, because he realizes he has no other choice. But in reality he lets himself be dragged along by the situation and his anxiety to ruin his reputation.

In this story, Joyce reiterates the motif of a circular path that leads nowhere, introduced by implication in "After the Race." The author is even more compulsive than usual at including actual Dublin place names in "Two Gallants" to a fault, perhaps. These events could really happen, Joyce is telling us — maybe they did! But he also does this so that readers familiar with the city's geography would recognize that Lenehan, who will reappear in Joyce's novel *Ulysses*, ends his evening's odyssey not far from where he began it. The street on which "Two Gallants" concludes is a dead end. Obviously Corley a kind of poor man's criminal mastermind and the slavey a thief, by story's end are already dead, in a spiritual sense. Lenehan, killing time on a warm summer evening merely so that he can witness a petty crime, is not far behind:

So we went for a walk round by the canal and she told me she was a slavey in a house in Baggot street. I put my arm round her and squeezed her a bit that night. I told her I was out of a job,' said Corley 'I told her I was Pim's. she does not know my name. I was too hairy to tell her that. But she thinks I'm a bit of class, you know.' Lenehan laughed again, noiselessly. 'of all the good ones ever I heard,' He said, 'that emphatically takes the biscuit.' (112)

Lenahan and Corley planned to do something wrong with Corley's girlfriend. His girlfriend works in Baggar street. She works as a slavy means she is poor class. It means there is a vast gap between two classes. One works and another takes the return of that work. Workers and profit owners are two entities of the society. So that society is always in vassal. Two boys are planning to steal something means they want to be a rich but that dream will never fulfill. A lady thinks her boyfriend as upper class. So she loves him and then love between two is also in thirst of economy:

He paused at last before the window of a poor-looking shop over which the words Refreshment Bar were two flying inscriptions: Ginger Beer and Ginger Ale. A cut ham was exposed on a great blue dish, while near it on a plate lay a segment of very light plum-pudding. He eyed this food earnestly for some time, and then after glancing warily up and down the street, went into the shop quickly. He was hungry, for, except some biscuits which he had asked two grudging curates to bring him, he had eaten nothing since breakfast time. (118)

Two boys are using Ginger Beer and peanuts in a chief restaurant. They refers to lower class family. They do not have enough money to go expensive restaurant. Their capacity and their livelihood shows that they are lower class. When they saw some food in the hotel they passionately desire to have it but they could not have much money. The sharp symbol of Irish nationhood, seems forlorn outside the kildars street club, which is redolent of ascendancy power. All these snapshots are brief but insistent reminders of Irish economy, political and above all psychological dependence, reminders too that the dominated within the colonial relationship not only exploited but also asked to pay for the privilege of being exploited. Without the possibility of development, without a future such characters can only flounder in the narrow

space allowed to them. All potentiality displaced into false consciousness, petty snowrobbery, dreams of escape, and fixation upon the past.

Likewise, they do their poverty through these lines, “ How much is a plate of peas ? he asked. ‘three halfpence, sir’, said the girl. ‘bring me a plate of peas, ‘he said, and a bottle of ginger beer,’ it means poverty and powerlessness in society reflects the human mind. Ideally they want to be a rich and rub the class of society by hook or crook.

At last, we come to know the reason of their wrong deeds. We can clear through these lines:

Can’t you tell us? He said. ‘did you try her?’

Corley halted at the first lamp and stared grimly before him. Then with a grave

Gesture he extended a hand towards the light and, smiling, opened it slowly to

The gaze of his disciple. A small gold coin shone in the palm.(122)

At the time of Joyce in Ireland, there is poverty and economic crisis so that many of the young are busy in their worthless work. Lenehan and Corley are the key character to show the then society. At last they succeeded in their plan. With help of prostitute girl, Corley get a “golden coin” is reflection of class in the society. Corley’s consciousness mind derived him to be equal by stealing a gold coin.

Moreover, “Two Gallants” continues more openly to hint at a militarized culture, since Corley is a police informer, this is not surprising. However, the presence of several words suggests that the British fattening of Irish consciousness is pervasive.

Likewise, in the early twentieth century, Ireland and more specifically Dublin, was a place defined by class distinctions. There were the wealthy, worldly upper-class who owned large, stately townhouses in the luxurious neighborhoods and the less fortunate, uneducated poor

who lived in any shack they could afford in the middle of the city. For the most part, the affluent class was protestant, while the struggling workers were overwhelmingly catholic. These distinction were the result of nearly a century of disparity in income, education, language and occupation and in turn were the fundamental bases for the internal struggle:

I've been to the isle of Man,' said Chandler. Ignatius Gallaher laughed. 'the isle of Man! He said. 'go to London or paris: Paris, for choice. That'd do you good'. 'have you seen paris?' 'I should think I have ! I've knocked about there a little'. 'and is it really so beautiful as they say? Asked little Chandler. He sipped a little Of his drink while Ignatius Gallaher finished his boldly.(88)

Little Chandler and Gallaher are in bar with their whisky. Gallaher takes Chandler as a lower class man and also he thinks him as a worthless man. When they drinking Chandler says that he visited the island of man. But Gallaher laughed because he is a haves one and he visited many of the cities of France and London. He is able to do what he wished. Chandler is a poor village boy he lived in village so his ambition are not so higher.

Gallaher compares the city where he lived and where he liked. He talks about higher people and his own business. Unknowingly in his mind brutality and feelings of haves is connected:

Why, man alive,' said Ignatius Gallaher, vehemently, 'do you know what it is? I' Ve only to say the word and tomorrow I can have the woman and the cash. You Don't believe it ? well I know it. There are hundreds what am I saying-thousands Of rich Germans and Jews, rotten with money, that'd only be too glad...you wait A while, my boy. See if I don't play my cards properly. When I go about a thing I mean business I tell you. You just wait.' (94)

Gallagher talks about the richness of people and their living. Here we can see the defamiliarization of connection between subject and objects. Connection between inner consciousness and self alienation. However, this subjects is further divided as the conflict between two entities, lower and upper class:

What is it ? what is it ? she cried. The child, hearing its mother's voice, broke out into a paroxysm of sobbing. 'It's nothing Annie...it's nothing...he began to cry...' she flung her parcels on the floor and snatched the child from him. 'What have you done to him? She cried, glaring into his face. Little Chandler sustained for one moment the gaze of her eyes and his heart closed together as he met the hatred in them. (98)

A thirty-two-year-old law clerk living in Dublin at the turn of the twentieth century dreams of being a poet although he has never written a poem and has just been belittled by Gallagher, an unmarried exfriend who is now a successful London journalist. The clerk, who appears to be trapped in a boring job, returns to his small apartment, his wife Annie, and their sleeping male infant. When Annie leaves to get the coffee he has forgotten, he tries to read an early poem of Byron's but can't because the baby starts to fuss. Little Tommy Chandler, the name which Joyce chose for the father, not for the infant, then begins to lose his temper. As the baby cries, Tommy doesn't hit or even shake it, but he does yell . The child becomes terrified and, in that cadence which all parents know, cries so violently that Chandler begins to count the seconds between screams. Joyce writes, "He tried to soothe it but it sobbed more convulsively. He looked at the contracted and quivering face of the child and began to be alarmed. He counted seven sobs without a break between them and caught the child to his breast in fright. Gallagher who belongs

to upper class and Chandler belong to lower class where Chandler is thinking about good position and better income. But finally he cries because his ambition to be upper class is not met.

James Joyce is one of the most significant names in early twentieth century writing, has achieved both critical and commercial success. His work is read and enjoyed equally by critics, academics and common readers, and it features regularly on both university syllabuses and school syllabuses. His work is highly acclaimed for being both literary and accessible, and he is regarded as one of the Irish novelist, short story writer and poets. Different critics have explained the writing of Joyce in different ways. Mark Corcoran "Identity Crisis in James Joyce's *Dubliners*" says,

The cries of the child impact only as a noise upon the action and ambition of little Chandler. The child is not thought to have a self by this male, but exists only as a hindrance: the child must stop so he can think. There is no attempt to try to understand the child. (3)

A thirty two year old law clerk living in Dublin at the turn of the twentieth century dreams of being a poet although he has never written a poem and has just been belittled by Gallaher, an unmarried friend who is now a successful London journalist. The clerk, who appears to be trapped in a boring job, returns to his small apartment, his wife Annie, and their sleeping male infant. Mary Lazar "James Joyce's "A Little Cloud" and Chandler's Tears of Remorse" says,

Although, I believe that Chandler is genuinely sorry for having frightened his son, most Joyceans insist that the protagonist cries out of self-pity, that his "epiphany" if he does experience one, is egocentric-in short, that Chandler does not change from the Bartleby-like scrivener who may dream and suffer but who will never "produce". (5)

Joyce illustrates how norms and rituals embed themselves into his characters' minds. Many of his characters live their lives like they are part of a machine. They all have their functions that are solidified through the rituals they obey. Brittany Kennedy says,

Unlike some of his other works, this collection is made up of stories that focus on a particular topic- the lifestyle of the Irish Middle class in Dublin around the late 1800s and early 1900s. The final story within this collection is entitled, "The Dead." According to Walzl, "The Dead" was written in 1907, three years after the other stories in his collection were written. It is also one of the longest pieces within *Dubliners*, which suggests its importance and complexity. (7)

Marlena G. Coran "Language, Character and Gender in the Direct Discourse of *Dubliners*" says,

Women and Irish nationalism also gives a very different picture of the tireless labour of the nationalist feminist Hanna Sheehy Skeffington than one could glean from the lighting remarks about her husband and her to be found in the writings of Joyce. (9)

In this way Joyce's writing and Irish society is similar in case of presenting the women. In "The Boarding House" Ms. Mooney is a character who holds all the power over her children. And in case of her daughter marriage she interfeers. Mr. Doran cannot speak even a single word. Joakim Larsson "False Consciousness Revisited. On Rousseau, Marx and the positive side of Negative Education" says "False consciousness as the words reverberate with an echo from the past, the reader of Marx recognizes the concept as the pitiful state of affairs when a man happens to be mistaken regarding the truth of his own motives, ideas and action." (5)

Social hierarchy is highly practiced in Joyce's short stories. The balance of power is not in the hand of lay man. When we go through the story of "The Boarding House" we found social hierarchy between Mr. Doran and Ms. Polly. Likewise in "A Little Cloud" we found social hierarchy between Galleher and Chandler. Galleher is wealthy enough and Chandler is passionate thrust of wealth and to be a haves.

The key intension of this research is to make a question why the then society corrupted just because of class. In "The Boarding House", why Mr. Doran disagrees to get marry to Ms. Polly, have a charm and beautiful enough? Mr. Doran thinks himself as a bourgeoisie, is he really? Likewise, in "A Little Cloud", why Mr. Galleher dominates and hates his own intimate friend? Why Mr. Chandler takes himself as a weak and lowest? Why Chandler cry like a child? Why Lenehan and Corley steels a gold coin?

This study focus on Marxist ideology. Class consciousness, haves and have not, bourgeois and proletariat, aristocracy as well. Here, in the story we come to trace out the different class of the then society. As a philosopher Marx, Hegel and Rousseau digs deep into the human nature. Mr. Doran belongs the haves and Ms. Polly belongs the haves not. So Doran easily denies to get marry her. Galleher also belongs to bourgeois and Chandler belongs to proletarian. So Galleher easily dominates and hates Chandler. Class division is highly practiced in Irish society at that time. The affect is a young people guided to do worthless job. Lenehan and Corley are key characters, they steels a gold coin just because they have a passionate thirst to be a haves one.

Conclusion: Class Consciousness as the Basis of Revolution

Karl Marx says society is divided into two classes, haves and have-nots. Those who are economically strong they are upper class and those who are economically weak they are lower

class. This domination of rich over the poor creates class conflict. When one finds oneself superior to others in terms of economy then a kind of feeling of hatred and rejection towards the poor may arise in them. This also could gradually lead to a class conflict. Class-consciousness is necessary for the working class people and against capitalist.

This thesis focuses on James Joyce's selected short stories "The Boarding House, 'A Little Cloud'" and "Two Gallants". Joyce presents the idea of class division of that society. In that time, when he presents his ideas through his stories Ireland faces many more problems, Social hierarchy, upper and lower class. Economics is the base on which the superstructure of social political, ideological realities is built. Economic power therefore always includes social and political power as well, which is why many Marxist today refer to socioeconomics, class, rather than economic class.

The proposed thesis focuses upon the critical study of the communist ideology that highlights classless society. State will provide each and every need of an individual. Communist system is one of the superior system in the world. But in those stories, there are many circumstances and events which illuminate the suppressive and dominative nature of communism. Few Marxists today believe, as Marx did, that the proletariat will one day spontaneously develop the class-consciousness needed to rise up in violent revolution against their oppressors and create a classless society.

Both stories are guided by class consciousness, which is established by the society. In "The Boarding House" the relationship between Mr. Doran and Polly is getting confused, just because of their class. Mr. Doran takes her as low woman, uneducated, manner less and so on. Doran, thinks himself as a winner of the society and Polly as a losers. But in perfect society there

is no such thing as winners and losers because everyone is equal to matter their sex, ethnicity, or religion.

The reader of Marx recognizes the concept as the pitiful step of affairs when a man happens to be mistaken regarding the truth of his own motives, ideas and actions. Guided by a false ideology the unlucky Chandler has slipped into illusion, has indulged in abstractions, or simply failed to understand the real motivations behind his own actions or actions done by Galleher.

In “Two Gallants” the three frustrated characters planned to stole a gold coin. Lenehan and Corley goes off with the young women, while Lenehan walks ideally around Dublin until 10:30, stopping only two eat a dinner of peas and ginger beer at a pub. Mentally they forced to stole a gold coin at any cost. Society is divided into bourgeois and proletariat. They belongs to proletariat and there is a necessary needs to get something.

Likewise, in “A Little Cloud”, a village man called Chandler thinks himself as a loser just because of lack of money. His friend Galleher insults him because he has no more money nor good capacity. Galleher compares the city where he liked and living. He declines Chandler’s invitation to come to his house. In this way Galleher takes himself as a bourgeois and Chandler as a proletariat. There is a vast gap between them just because class consciousness.

Karl Marx focuses on economics, on the workings of society as a whole, rather on the individual, it is important to remember that he began as a student of human behavior. Marx’s concern over the rise of a capitalist economy is a concern for the effects of capitalism on human values. Classicism is an ideology that equates one’s value as human beings with the social class to which one belongs: the higher one’s social class, the better one is assumed to be because quality is in the blood, that is inborn.

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