

Tribhuvan University

Coming of Age in Joycean Protagonists in “The Dead”, “Araby”, and “Eveline”

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Declaration

I hereby declare that the thesis entitled “Coming of Age in Joycean Major Protagonists in “The Dead”, “Araby”, and “Eveline” is my original 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 the thesis’s design and linguistic expression are duly acknowledged.

All sources used for 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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Letter of Approval

The thesis entitled Coming of Age in Major Protagonists from “The Dead”, “Araby”, and “Eveline” submitted by Pramod Bhandari to the Department of English, Ratna Rajyalaxmi Campus, Tribhuvan University, has been approved by the undersigned members of the research committee

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Abstract

This research paper explores coming of age development in Joycean protagonists in the selected stories such as “The Dead”, “Araby” and “Eveline” from James Joyce's modern masterpiece, *Dubliners* (1914). His leading characters undergo a process of psychological transformation for the emotional and social maturation. Making the contemporary Irish history of cultural, spiritual and moral paralysis as a backdrop. His stories make portrayal of the protagonists' gradual evolution from egoism, idealism, self-centeredness, personal, unknown to the new matured being who is more social, real, enlightened and aware of one's social as well as personal responsibilities. Such psychological growth arises at the great price of the painful disillusionment that leads to the state of epiphany. For the analysis of such psychological growth, the research will incorporate the theoretical knowledge of Bildungsroman that, as a literary narrative, focuses on the progressive development towards the formation of the characters' new self.

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Introduction: “The Dead”, “Araby”, and “Eveline”

This research paper attempts to probe into the Joycean style of developing the process of maturation among the leading protagonists in stories, “The Dead”, “Araby”, and “Eveline”, from his modernist masterpiece, *Dubliners* where James Joyce presents the quality of coming of age development among his major protagonists so that they reach a new state of matured being when the characters realize the ultimate feeling of epiphany. The full maturation of his protagonists comes at the great price of the painful disillusionment. *Dubliners* is collection of the short stories through which Joyce tries to capture the ethos of the cultural deterioration, spiritual paralysis and moral degradation that pervasively overshadowed the original Irish values. Joyce's depiction of his characters who embody the characteristics of a paralyzed life such as frustrated, depressed, morally corrupted, spiritually illusive, ideally separated from real world that ends up with the painful realization, repressed psychological desires for freedom, egoistic and self-centeredness that brings the sense of meaninglessness when eventually disillusioned etc. Joyce not only portrays the egoism, self-centeredness, idealist, ignorant and immaturity as the reflection of the living dead situation of the Dubliners but also take them to the process of maturation through a numerous event, dialogue, actions and images because of which their old consciousness is shaken up and lead to their full evolution in the form of the Epiphanic revelation in which the ultimate reality is reached. Through the maturation experienced by the protagonists, Joyce intends to awaken the Dubliners about the loss of Irish values.

Coming of age is a literary genre of writing which presents the characters, especially the protagonists in the process of transformation from one stage to another. Generally, coming of age refers to the psychological, emotional growth along with the

physical change. As a literary form of narration, the stories with the progressive development of events along with the evolution of the characters involved manifests the narrative nature of the coming of age. It is often applied in the representation of the life-changing Black movements, feminists as well as the struggle of the post-colonial resistance for reasserting their uniqueness, identity and recognition. Here, coming of age is associated with the emergence of political consciousness among the oppressed groups and their subsequent struggle for fundamental rights, freedom and justice. However, the usage of coming of age concept in the field of literature holds distinctively different significance. Although the similarity is concerned with the growth of the consciousness as to the reality that they remain unaware of for long time, the employment of the coming of age in literary writing deals with the structure of the plot that moves forward in the progressive mode by the means of characters whose ideals, thoughts, behaviors, individual beliefs happen to be challenged as they grow up and visualize the actual reality of the outside world as a fully matured adult as Kenneth Millard defines, "coming of age is defined as 'to reach maturity' or 'to reach full legal adult status" (4). Here, Millard emphasizes on the process of maturation as a basic feature of the coming of age narrative in which the narration is not static at its operation while the world of the characters undergoes a number of the turbulent periods because they come up with the social world which functions differently than their preoccupied assumptions such as Gabriel's sense of high pride in his education and valorization of western lifestyle in "The Dead", the young narrator's perception of the world as spiritual and ideal as his love for friend's sister in "Araby" and Eveline's submission to her mother's domesticated life in "Eveline".

Therefore, the researcher, hereby, probe into the coming of age development in the leading protagonists from the Selected stories. Gabriel, the protagonist from

“The Dead” experiences the mode of coming of age development from his earlier state of being as egoistic, individualistic, self-centeredness and anti-Irish tradition to the new being as a social who value others’ essence and get enlightened about the origin of his Irish culture. He feels epiphany because of the thought-provoking encounters with Lily, Ms. Ivor and his wife, Gretta. Likewise, the young narrator from “Araby” undergoes a coming of age progression when he gets disillusioned from the ideal world to real world. His ideal world is seen from his idealized love towards Magnan’s sister. He believes that the world is more spiritual like his love for her. But he grows matured as he encounters the materialistic conversation between a young lady and two men in the Bazaar. His coming of age is characterized by his shift from childhood imagination of ideal world to the adolescent world of reality. Unlike Gabriel and the young narrator, Eveline, female protagonist from “*Eveline*”, experiences the point of coming of age when she realizes the commonplace domesticated life of mother and demands an action to free herself and live a new life of freedom. However, her second epiphany in which she remembers her promise to mother for looking after family as well as the unpredictable life in the new land with Frank drags her back to the same domestic life. Her coming of age is regressive because it relegates her to the inferior position of the family under the violent environment of the father. This way, the research will investigate the coming of age development in protagonists in stories, “The Dead”, “Araby” and “Eveline” and argues the protagonists’ coming of age occurs through the psychological and emotional transformation exerted from external influences.

‘Notion of Coming of Age’ along with Joyce’s use of epiphany

Coming of age deals with the process in which the characters experience a journey into the transitional phase. The transitional mode of change presents the changing phenomenon of the characters from childhood to adolescence, personal to public, individual to social, ideal to real, ignorance to knowledge and immature to the psychological growth of maturity “indictment on cultural attitudes to ageing” (Lohani et al. 208). It is the spiritual process of getting enlightened about external realities. Coming of age can be taken to be a spiritual education where the characters feel emotionally developed and morally educated. It is, thus, the gradual awakening of characters' becoming by leaving behind the set of thoughts from the past. The characters enter the new world where they build up their new selfhood by accommodating themselves with the outside world: "The coming of age novel refers to any novel where a process of becoming occurs and as such, as a genre, while it may be imprecisely defined, it allows a discussion of what coming of age can actually mean; of what a coming into selfhood, into an adult interaction with the world, would look like" (Vella.3). These lines evidently advocate the fact that the coming of age as a narrative technique is concerned with the mode of transformation of the characters from old and immature being to a new selfhood with the acceptance of one's responsibility and roles in relation to the social world as an adult.

Since the coming of age narration, a kind of tradition of writing, deals with the progression, development and unstable mode of the characters' life; it shares the narrative function of another literary genre of writing known as Bildungsroman. It began from German in early twentieth century as a tradition of writing mostly adopted in the novel writing. The theory of Bildungsroman also presents the characters in the shaping of their new being. It holds the belief that the self of the characters cannot

remain unchanged. Bildungsroman, a tradition of writing, managed to earn prominence after its inception. It is, in fact, a mode of narrative that presents the progressive development in the plot. The primary objective of this narrative style centers on the constant change in the characters' physical and psychological dimension and the characters, especially the protagonists are seen in the gradual process of evolving on the account of their perceptions of 'self' in respect to the wider social spectrum of the public world. In *A Glossary of Literacy Terms*, M.H Abrahams states that the bildungsroman illustrates, "The development of the protagonist's mind and characters, in the passage from childhood through varied experiences and often through a spiritual crisis-into maturity, which usually involves recognition of one's identity and role in the world" (193). Here, Abraham's explanation of Bildungsroman as a process of maturity through encountering the different experiences characteristically relate it to the basic essence of the coming of age which also foregrounds the maturing life of the characters. To put it in another way, Bildungsroman as a style of writing is characterized by the psychological journey of the characters from one state to another. This type of journey drives the characters to an ultimate realization of their new being. The Progressive narrative of this kind is achieved through the associative events the compilation of which allows the plot to succeed the point of resolution and reconciliation. Pointing out the progressive mode of Bildungsroman, Marianne Hirsch describes it as, "a progression of connected events leading up to a definite denouement" (293). This description also stresses on the progressive mode of Bildungsroman as a style of narration.

The selected stories from *Dubliners* represent the similar narrative of Bildungsroman. The stories embody the progressive narration as discovered through the psychological evolution in the protagonists. Analyzing the transformation in the

protagonists from childhood to adolescence, illusion to disillusionment, ideal to real, innocence to knowledge, personal to public as a process of maturing, Brewster Ghiselin observes, "the episodes are arranged in careful progression from childhood to maturity, broadening from private to public scope" (36). This observation shares a close proximity to the fundamental essence of Bildungsroman narrative that is concerned with the characters' process of becoming in which the protagonists develop a new sense of self that is in good terms with the social self.

Joyce's *Dubliners* has been widely perceived as his attempt to write a history of Ireland, a history where the country encounters its dark realities. Joyce was a witness to the changes taking place in the contemporary Ireland. He was heavily annoyed by the restrictive values, beliefs and practices as imposed by the religious doctrines of Catholic Irish society as well as the loss of original Irish traditions because of the modern influences of European societies, especially Britain. Ireland was at a struggle for its emancipation from the colony of Britain. It was freed and thus, was just born. However, the British thoughts and lifestyles along with the Catholic system of teachings continue to affect the genuine morals of Ireland. Joyce himself was very nonconformist towards the confining and debilitating effects of Catholic culture that always control the free wills and desires of him in the name of religion. So, he was in a revival movement through his writing in order for reviving the original values of Irish history. The following observation by Florence L. Walzl illustrates Joyce's rebel against Catholic Irish culture and his objective behind writing *Dubliners*:

Joyce informed his publisher that his aim was to "write a chapter of the moral history of Ireland and that Dublin was the scene because it seemed "the centre of paralysis" ... Impatient at the restrictions of life in Dublin, he concluded that

Ireland was sick, and diagnosed its psychological malady as hemiplegia, a partial, unilateral paralysis. In fact, he spoke of "the special odor of corruption" floating over his stories and insisted the book held up a "looking-glass" in which Ireland could see itself. (221-222)

These lines clearly emphasize on the fact that Joyce authored *Dubliners* as his literary representation of the declining and corrupting lifestyle of Dubliners under the religious doctrines of Catholic Irish society and its consequence of paralyzing psychical state of the Dubliners. He felt a need to awaken the Dubliners from their cultural, spiritual and moral degradation. *Dubliners* is Joyce's literary therapy to revive Irish history by fighting the the deadening values of modern influence as Walzl metaphorically refers it as "looking-glass".

One of the ways Joyce tried to produce the awakening message from his stories is the technique of creating an Epiphanic feeling as an outcome of the full maturation among his characters. It was a powerful device that could jolt dead Dubliners' consciousness and strike it back to the reality. Epiphany via maturation, as a literary device, was heavily used by many modernist writers such as Virginia Woolf, D.H Lawrence, Joseph Conrad for different purposes. It was one of the innovative aesthetic techniques that came out as an outcome of literary experimentation. Regardless of diverse reasons for using epiphany, Joyce's employment of it remained uniquely different from that of other modernist writers. His construction of epiphany is more spiritual stimulated, however, by external factors such as social ethics. Epiphany has been defined and understood in various ways. Joyce has got his frame of it. Epiphany is a famous technique employed by James Joyce. It is seen in every story of his collection *Dubliners*. Even Theodore Spencer agrees, "*Dubliners*, we may say, is a series of epiphanies describing apparently trivial but actually crucial and

revealing moments in the lives of different characters” (10). It is defined as a state of one’s full realization of the truth that results from one’s process of maturing. It is a sublime understanding. Joyce uses it differently than is used by other modernist writers. His epiphany emerges at the spiritual level after being influenced by the external circumstances. It is the state of one's enlightenment.

Joyce defines his theory of epiphany as "sudden spiritual manifestation, whether in the vulgarity of speech or of gesture or in a memorable phase of the mind itself...a sudden revelation of the whatness of a thing" (5). The picture of epiphany appears in his characters after a kind of psychological struggles with an unexpected events and situations. It is not something to happen at once. It goes through the series of currents to finally bring the protagonist to the climax of epiphany. Talking about this gradual growth of epiphany in character’s life, Tang Xu explains, "it can be applied to any situation in which enlightenment on a problem or situation is realized a new and deeper perspective. Epiphany is generally gained after a series of dramatic psychological struggles and small alterations in awareness accumulate to form a change in nature" (133). Here, Xu insists on the preconditions that lead the character to the climax of maturation with the feeling of epiphany as can be seen in the protagonists of the stories. These views sum up that epiphany is an ultimate realization of truth. It is the process of disillusionment in which the protagonists experience a matured understanding with the painful realization of truth at the end. Taking the characters from such painful travel of reaching the eventual reality is how Joyce tricks to generate an emotional impact of awakening among his characters. Relating such style of painful journey of characters in *Dubliners*, Shen and Dong identifies, "Epiphany cannot be formed without protagonists' painful experience and reflection. Almost all characters in *Dubliners*, mainly the selected stories, “Araby”,

“The Dead”, and “Eveline” could gain insights into something in the end, and the existence of epiphany brings the stories to a climax" (31). As these critics remarked, the selected stories begin with the illusive world of the protagonists and slowly they encounter a handful of humiliating, insulting and thought-provoking events that lead them to the state of painful disillusionment.

Coming of Age in Joycean Protagonists in “*The Dead*”, “*Araby*”, and “*Eveline*”

“*The Dead*” is the last and the longest story from the anthology of stories, *Dubliners* (1914). It basically deals with the mental transformation and the self-discovery of the protagonist who often has high opinion of himself. Gabriel Conroy, the leading protagonist, is the physical manifestation of the declining state of the Dubliners who represent the spiritual, moral and cultural emptiness of the Irish history which can be realized from his valorization of western products like Galoshes, his rejection to visit the westward countryside the Ireland. MS. Ivor’s tag “Western Briton” itself testifies his inclination to the western values. He epitomizes the loss of the original Irish values due to the rampant influence of the British modern changes. Gabriel is characterized as a self-centered, egoistic, individualistic, western-centric and an ignorant of one’s own cultures, values and norms. He is a university professor who had his university education in Britain. He also works in one of the European English magazines. Being educated in Western society, he holds a superior feeling that he has more knowledge than anyone. Thus, he is self-absorbed with the superior complexity. He is an enormous admirer of western lifestyle and the values. He has no interest nor any concern towards the glorious history Ireland and its genuine traditions because of his comparative analysis of the quality of western modern standard and the old-fashioned lifestyle of Ireland. His refusal at Ms. Ivor’s proposal to make a trip towards the Westward countryside island of Ireland evidently reflects his cryptical attitudes towards the Irish heritage. However, a number of external factors, dominantly the most humiliating and insulting incidents and events increasingly break down his stubbornness and self-admiring egoism that progressively strike his illusive consciousness and drive him painfully into the mode of disillusionment where his full

maturation is achieved in the form of Epiphanic feeling of his acknowledgment to respect others value, especially his native people and culture.

The story kicks off with a party celebration on the occasion of Christmas party organized by Gabriel's aunts who are awaiting to welcoming the invitees. Gabriel and his wife, Gretta were one of the invited guests in the list. Lily, the caretaker of the house, is handed over the job for extending receptive welcome and assisting the people out for enjoying the party. There is snow falling outside. It was the celebration of Feast of Christmas program. In the meantime, Gabriel steps in with Gretta following him. During the party, Gabriel is arrogantly consumed by a single thought that he is educated professor and is better than anyone else in the party. Anywhere he goes, he exploits the conversation to promote his own opinions and self-centered interests. In spite of the fact that he is married to Gretta but he treats her as his private possession. For him, she is a property that belongs to him, only him. This bonding of him with Gretta is more mechanical for it is devoid of spiritual togetherness. There is no sense of mutuality between them. Gretta is physically his property that he assumes to be equally spiritual but there is a lack of emotional feeling of oneness between them. Gabriel's defective thoughts such as self-centeredness, self-indulgence and egoism distances him from realizing a spiritual attachment with his own wife. After the party goes on, Gabriel arrogantly announces to give a speech of thankfulness. He has already prepared a speech script and he dominantly takes over the situation and becomes the master of ceremony without even thinking if other people agree with it or not. He does not care for others consent because he solely regards himself as a better speaker than anyone else. He shows no value towards others intellect. He regards that he is appropriate for giving speech because of his education in west and has more knowledge. When his old colleague and a history teacher, Ms. Ivor proposes a trip to

the western countryside of Ireland, he declines to accompany them for he considers Irish tradition and heritages as inferior to western values. His valorization of galoshes, fashionable European product, itself testifies his madness with western lifestyle. These instances present the cultural and spiritual crisis that Gabriel embodies. However, he comes across with a number of encounters that enlighten him and rescue him out of the illusive world.

The first and formative awakening force that he suffers is his interaction with Lily, the maid. Gabriel's attitude towards Lily was very inferior because of his class. He assumed that he could taunt any fun against Lily as he held a higher position. But Lily's response haunted his mind. When he condescends to the young girl by saying he will be going to her wedding of these days, Lily's reply makes their conversation more confrontational: "The men that is now is only all palaver and what they can get out of you. Gabriel colored, as if he felt he had made a mistake and, without looking at her, kicked off his galoshes and flicked actively with his muffler at his patent-leather shoes" (129). Gabriel even tried to cover up his feeling of high class by alluring her with a tip because he thought he could silence her with his money. Such superior complexity of him was smashed down by Lily's reactive voice. He felt humiliated and struggled to forget it. It haunted his core of egoistic feeling: When Lily says "The men that is now is only all palaver and what they can get out of you. Gabriel realizes his own patronizing treatment of the maid with its attendant palaver, and tries to buy her indulgence. Gabriel goes upstairs conscious of his own ineffectuality and of his forthcoming annual insincere hyperbolic speech and his false role at party and in life" (Bowen. 108). Later on, his conversation with Ms. Ivor further intensified the fall of his individualistic and west-centric celebration of life. Ms. Ivor, Irish nationalist, accused him of being the puppets to western when he

declined to visit Irish countryside. She blamed him for disloyalty towards Irish history and its values. Her insulting dialogue "West Briton!" for his engagement with western literary reviews burned his sense of pride and egoism to the feeling of being nothing. Measuring the intensity of Gabriel's emotional breakdown of his egoism as he faced criticism from Lily to Ms. Ivor, Zack Bowen evaluates, "The accusation that Gabriel is a West Briton crushes him and again makes him realize his own ludicrousness, bringing on even more intense feelings of his hollowness and inadequacies, this time colored with nationalistic overtones of his failure to approach the simplistic patriotism of the naïve but pure-of-heart essential Irishmen of the Western counties" (108). These lines stress on the visible change in the transformation of Gabriel from ignorance, egoism and individualistic attitude to social consciousness where he seems to realize the distance he created between him and social reality.

Joyce, by detailing a scene of thought-provoking incidents with the images of snow, galoshes, winter and Gabriel's encounters with Lily and Ms. Ivor, prepares a journey into the moment of final Epiphanic realization of truth as Bowen explains, "The images of snow, galoshes, inclement weather, the West, and death which permeate "The Dead" join with Gabriel's previous feelings of inadequacy to lead him to form artistic epiphany. Joyce prepares us for the final revelation by having Gabriel render Gretta's image" (109). Gabriel experienced a final point of shock when he comes to know that his wife, Gretta has no place for him in heart for she is devastated by the memory of past, her ex-boyfriend Miachel Furey. Until now, he supposed Gretta belongs to him as his private possession. He simply treated her as an object of his desire but never understood the need of emotional attachment with her. In spite of the atmospheric celebration, there was dead communication between them. Gretta was rather attracted by "Distant Music". As they reach hotel, she confessed how she

remembers Furey who died for her love. Gabriel felt dead because he found no meaning in his life although he was alive but Furey, though dead, has a meaning for he is still remembered by Gretta. He got a new enlightenment that his sense of pride, egoism, individualistic attitude and sense of being different from other was his illusive world. The detachment of his own wife from him stimulated his new sense of identity and learned that he should integrate himself with the outside world as Joyce symbolically indicates his full transformation with last sentence "the time had come for him to set out on his journey westward" (160). This line marks the full maturation of Gabriel whose previous perception of Irish traditions was more negating. He has now realized how wrong he was at devaluing his own cultures. This last resonates his reformatory ending and a kind of resolution to get back to his own origin. Joyce construction of epiphany in Gabriel results from a mode of transformations from one stage of mind set to another thought as a form of gradual growth and development. Such progressive growth in protagonists from a one state to another is the nature of narrative style called Bildungsroman.

Bildungsroman, a tradition of writing, earned a tremendous prominence and popularity after its advent from Germany. It is a mode of narrative that shows the progressive moment in the plot. The primary objective of this kind of narrative style is concerned with the constant change in the characters' physical and psychological aspects in which the characters, more importantly the protagonists are spotted in the gradual process of evolving on the account of their perceptions of 'self' in accordance with the wider social spectrum of the public world. To put it in another words, Bildungsroman is an aesthetic style of writing that is constituted by the psychological journey of the characters from one state to another. Such journey drives the characters into an ultimate realization of their new being. Such progressive narrative is

constituted through the associative events the connection of which enables the plot to reach the point of resolution and reconciliation. Pointing out the progressive mode of Bildungsroman, Marianne Hirsch describes it as, "a progression of connected events leading up to a definite denouement" (293). This description also stresses on the progressive mode of Bildungsroman as a style of narration.

Dubliners embodies the similar narrative of Bildungsroman in almost every story, including the selected stories for the research, aligns to the progressive narration as realized through the psychological evolution in the protagonists. Observing the departure in the protagonists from personal to public, ideal to real, illusion to disillusionment, childhood to adolescence, innocence to knowledge as the development of maturing, Brewster Ghiselin observes, "the episodes are arranged in careful progression from childhood to maturity, broadening from private to public scope" (36). This observation shares a close proximity to the fundamental essence of Bildungsroman narrative that is concerned with the characters' process of becoming in which the protagonists emerge with a new sense of self that is in good terms with the social self. Defining Bildungsroman as characters' learning process, Mikhail Bakhtin argues that Bildungsroman presents to the reader "the image of man in the process of becoming" (19). Bakhtin's perception of Bildungsroman writing as the characters' progressive process of becoming can be applied by the means of Gabriel's gradual feeling of guilt as to his egoism, self-centeredness, individualism and his constant reformation of selfhood by acknowledging the value of other. His growth of maturity and full realization of his weakness at underestimating the values of the people around and as well as his Irish values finally emerged along with his comparative feeling of self with Furey. His emotional depravity in his relation with his own wife which is the consequence of his egoism and self-centeredness brings on the Epiphanic revelation

of truth where he learns his new sense of self in relation with social value. Analyzing his realization of tragic reality as to his treatment of wife as the Other, Peter K.

Garrett argues:

Gabriel is forced to realize that his wife is not an aesthetic object, "a symbol of something", but an actual person whose individuality and otherness must be respected...The distant music to which she is listening reminds her of Michael Furey, who dies for love of her, and it is the revelation of this part of her past that exposes the shallowness of Gabriel's attitude, forcing him to recognize his wife as a person. (10)

These lines unearth the underlying reality that Gabriel was awakened to his new identity of self that is conscious of its role towards the other and the society as a whole. His abrupt spiritual consciousness is reinforced by his exploration of old self that was very paralyzed. morally, spiritually and culturally.

Unlike *The Dead*, *Araby* deals with the paralysis of the unnamed young narrator's ideal and spiritual values as he ages towards the matured analysis of the world he lives in. This story presents the essence of coming of age as a narrative development of the protagonist from the childhood to the adolescence along with the enlightening process of maturation in between at the same time. The young protagonist and his painful breakdown of ideally-held childhood feelings of the spiritual love evidently resonates the physical manifestation of the process of gradual development from being an idealist to realistic and an innocent world of childhood to the matured world of adolescence. The young narrator's failure to timely realize the materialistic human relation, values and lifestyle depicts Joyce's attempt to highlight the ignorance of the Dubliners and generate a kind of consciousness for their eventual

realization of the declining state of their land. On the other hand, the young narrator's repression of feelings of love towards his friend's sister and its consequence of restraining him from knowing the inner reality of material society is Joyce's absolute resistance against the repressive religious doctrines of the Catholic Church that controls an individual's free wills and desires. The young narrator's ultimate realization of how illusive he was at his faith upon the ideal and spiritual world as imposed by the religious environment that he grew up with.

Joyce begins the story with the symbolic description of the street the boy lives "NORTH RICHMOND STREET being blind, was a quiet street except at the hour when the Christian Brothers' School set the boys free" (25). The phrase 'being blind' foreshadows the blindfolded assumptions that the protagonist lives with. The young narrator is raised up in a very religious atmosphere. His schooling lies in a Christian Brothers' School. Joyce, here, depicts the restrictive life under the Catholic culture that rejects any sort of material desires. It undermines sex as a sinful substance and forcefully imposes this conservative value upon its followers. As a result, people repressively hold back their inner desires and wills. The young narrator is, in fact, a representative for Joyce's criticism of repressive doctrines of Catholic belief. His repression of desire under the restrictive doctrines of religion is vividly felt at the passage that says, "All my senses seemed to desire to veil themselves, and feeling that I was about to slip from them, I pressed the palms of my hands together until they trembled, murmuring: O love! O love! Many times" (31). Young narrator understands the operation of such repressive ideals of religion when he stumbles across with a real world of Bazaar, a symbolic world of materiality in which the love is exchanged in term of satisfying material value. His innocent construction of ideal world of love shatters into pieces forcing him to the level of self-negation. He senses the growth of

his maturity after succeeding to distinguish the repressive world of idealistic love and realistic world of materialistic values.

The young narrator lives with his uncle and aunt in a rented house. He studies in a Christian Brother's school. He is a young and an innocent boy whose world of childhood is filled with the fun and pleasure in the company of his friends. The rented house once belonged to the priest who has already been dead. There is a secret room of the dead priest which has not been inhabited by anyone after his death. Thus, the room was smelly and musty with the religious books scattered around helplessly. With the priest already dead, Joyce may be intending to indicate the death of the divine values and spiritual doctrines. The young narrator seems curious to enter the room after his emotional feeling for Magnan's sister is uncontrollably intensified. He falls in love with his friend's sister. His behaviors began to change after his attachment with her grew stronger each day. He also isolated himself the circle of his friends assuming that he is now different and matured than them. The drastic change in his behaviors result from his deep, passionate and romantic image of Magnan's sister. He idealizes her as if she is an angelic goddesses "Her name sprang to my lips at moments in strange prayers and praises which I myself did not understand. My eyes were full of tears (I could not tell why) and at times a flood from my heart seemed to pour itself out into my bosom" (27). This line speaks the intensive idealization of Magnan's sister. He lives with the belief that there is an ideal love and spiritual feeling towards other being. His world of him and his idealized image of Magnan's sister, his object of desire limits and prevents him from realizing the innermost reality of society as a materialistic world. The narrator is young enough to understand the dark reality of materialistic city because of his idealization of love. In fact, his feelings towards Magnan's sister is erotic and sexual one. It is his physical passion

that he translates into the words of idealization and romance. It is so because of the repressive religious environment that he is living in. His erotic feelings towards Magnan's sister cannot be openly acknowledged owing to the controlling and repressive religious doctrines of the Catholic church which negates sex as a sinful material desire. The young narrator ends up being obsessively romantic and idealized that diminishes his capacity to explore the underlying reality of the material world until he reaches bazaar. Relating his repression as the cause for his idealization of Magnan's sister, Marilyn French argues:

The boy is feeling erotic desire, but like Stephen in Portrait, he heightens it by conflating it with the spiritual idealism and exalted (transcendent) language devotion to the Virgin, and with literary romanticism. For religion, sex is either sin or an act performed for the procreation of children; for romance, sex is the consummation of romantic love. The boy in "Araby" laboring under these burdensome delusions, falls "in love" with a girl he only half sees and who remained unnamed, and with whom he barely speaks. What he is feeling is desire that he has attached to a convenient object, but he cannot deal with it as desire because that is beyond the pale in both his churches. (451)

These lines stresses on the paralysis of the young boy's wills and desires due to the repressive religious doctrines. His idealization of love stands as the major obstacle for his world of illusion that binds him to blinded reality from knowing the underlying reality of the society as materially symbolized by Bazaar.

The young boy's blindness and illusive distance from the reality of bazaar can be seen from his restlessness at buying the gift for Magnan's sister. When she requests him to buy a gift from bazaar, he found it as an opportunity to express his

feelings for her. It was the first gesture of her to speak to him. Her words towards him was something he was mad to hear. Now he promised her to buy the one which he assumes as a symbol of his achievement. It was already night. It was ten to ten. The bazaar was about close. However, the young narrator is no longer ready to delay. He started his journey towards bazaar at ten to ten in spite the amount of darkness that surrounded the environment. His restless desire to get at bazaar regardless of lateness has been symbolically viewed as the psychological process of his maturation from childhood to adolescence. Pointing out the symbolic function of clocktime as point of boy's transformation from childhood to adolescence, Steven J. Doloff argues, "the large hand of the clock overtakes and passes the small hand at "ten minutes to ten", symbolizing the boy's passage from childhood into adulthood and reflecting the imagery of his having to pay a shilling admission fee to walk through a clocklike, rotating turnstile when he could not find a child's sixpenny entrance into the bazaar" (153). Here, Doloff's symbolic interpretation of clocktime as a young boy's psychological process of transformation foregrounds Joyce's politics of shocking and shaking up the narrator with the revelation of the materialistic world that he believed was always spiritual and morally ideal.

This symbolic transformation of the young boy based on clocktime gets realistic as he reaches the bazaar. It was dark and silence everywhere. All the installs in bazaar were closed "Nearly all the stalls were closed and the greater part of the hall was in darkness. I recognized a silence like that which pervades a church after a service. I walked into the centre of the Bazaar timidly" (31). Until this time, he knew he came for buying a gift to his object desire, Magnan's sister. But his entrance into the bazaar introduced his evolution into the adolescence with him forgetting the purpose of his journey. His painful growth marked by the sudden disillusionment

from his idealized world of spiritual love to the world of material value of sexuality powerfully comes to the surface when he encounters a young lady in a shop chatting with other two young men. They pervasively indulged into an erotic conversation flirting each other. The lady's ignorance of boy's presence at the shop due to her pleasurable engagement with those men stroke up the young boy's perception of ideal and spiritual world. It enlightened him as to the materialistic lifestyle of the bazaar unlike his self-created world of idealization of Magnan's sister. This incident decisively broke him into the point of maturation with his ultimate Epiphanic realization of how material outside world is: "In *Araby* presumably the boy's epiphany of the absurdity in going to the fair and in his aggrandizement of Magna's sister is brought home by the shallowness of the conversation in the confessional-gift stand at the fair" (Bowen 107). Like Bowen insists here, the young boy felt very hollow and absurd because he eventually realized how illusive he was at his faith that the world is as ideal and spiritual as his love for Magnan's sister. His psychological growth from childhood to adolescence and ideal to real is achieved from his forgetting of buying gift which indicates his acceptance of the matured world.

The coming of age in the form of new self of the protagonists occurs after crossing a range of progressive events which conforms to the style of Bildungsroman writing. After the protagonists suffer a wave of provocative events, there arises the steady change in their perception of the world. *Araby* is a story of Bildungsroman which deals with the blow of changes in its protagonist as the narrative marches forward. Like the protagonists in the story, the Bildungsroman presents the evolving, emerging and transforming the self of the young boy to the public world. According to Sidone Smith and Julia Watson:

Traditionally the bildungsroman has been regarded as the novel of development and social formation of a young man. It recounts the youth and young manhood of a sensitive protagonist who is attempting to learn the nature of the world, discover its meaning and patterns, and acquire a philosophy of life and the art of living. The plot of development may involve escape from a repressive family, schooling and a journey into the wide world of urban life where encounters with a series of mentors, romantic involvements and entrepreneurial ventures lead the protagonists to reevaluate assumptions. (189)

These lines clearly characterize the genre of bildungsroman as a journey of coming of age in the protagonists from old illusive life to maturing a new philosophy and art of living life. The young boy in *Araby* enters a new world that in comparison to his previous philosophy of life as spiritual, moral and ideal. His unexpected confrontation with the pervasively commercial and material relation between the young lady and the two men disillusioned him. Explaining his painful process of being enlightened with Epiphanic feeling of ultimate reality of the material-driven world as stimulated by the external influences of Bazaar, Florence L. Walzl says:

He realizes his environment is hostile to his illusion...at a bazaar with whose romantic name he associates his idealistic emotion for an older girl, he meets disillusionment. Its emptiness, church-like silence and commercialism strip him of illusion. As the lights go out, plunging him into darkness he realizes his blindness in mistaking puppy-love for passion. Escape was in vain. (224)

Like the majority of the characters in *Dubliners*, the new insight of the boy is self-negating. He is vehemently thrilled and paralyzed by the powerful violation of his

idealized world. He is strained and numbed by it. He is weak enough to respond to the situation. Like Gabriel, he feels dead in life which Joyce indicates by ending the story with the boy's feeling of himself as "a creature driven and derided by vanity" (35). His feeling of absurdity of his own life as an outcome of his maturation is the symbolic paralysis of Joyce's Dubliners.

While the process of coming of age in form of disillusionment in *The Dead* and *Araby* proved to be progressive since it gave a new path for the enlightened being of the protagonists. Eveline, the female protagonist of the story, eventually subjects herself to the world of domesticity that she wants to escape earlier for her own freedom and independent life. Her final decision at the end not to break the promise given to mother about looking after the family further controls her individuality. So, the coming of age works in reversal manner than its usual characteristic of being progressive. *Eveline* is entirely different from the other two stories because it has been written from the female's perspective. Joyce, by revolving the story around the domesticated oppression of Eveline within the patriarchal boundary of her father, tries to reflect the gender reality of the twentieth century Ireland. His critique of patriarchal society structured by the repressive Catholic doctrines is realized by the characterization of Eveline's sufferings, psychological dilemma, frustration, depressions and her inability to act according to her individual wills. *Dubliners* unfolds myriad realities about the subjectivity of women Dubliners. While Ms. Ivor in *The Dead* is characterized as a revolutionary and very independent woman, Joyce offers another subjectivity of woman as socially isolated via the characterization of Eveline. Discussing the Joycean representation of women characters in *Dubliners*, Suzette A. Henke argues:

"Joyce's portraits of women in *Dubliners* are usually balanced between sympathy and satire. They tacitly acknowledge the undercurrents of anger, frustration, helplessness, and aggression that pervade Irish life. Almost all the characters in *Dubliners* suffer from the "hemiplegia" of the will... Yet Irish females are even more restricted than their male counterparts". (15)

Henke's analysis vividly reveals that *Dubliners* is not only Joyce's manifestation of the paralyzed living of the male characters but equally his exploration of women's life conditions of the period. Joyce picks up the actuality of male-oriented Dublin society where women are adversely restricted and confined by the doctrines of the Catholic Irish because of which women are excluded from the mainstream activity of the society. Eveline is a material manifestation of how women's freedom and wills are squeezed by the patriarchal restriction. Gabriel and Araby are paralyzed because of their own inability to act spiritually and morally. But, Eveline's life is forced to lead a dead-like life because of the external suppression as pressurized by the male-dominated restrictive assumptions. Her psyche is conditioned by the conservative values such as being submissive, self-sacrificing and nurturing.

The story begins with the confused psychological dilemma of Eveline who is torn between the two choices: accept the patriarchal oppression of father or run away with her boyfriend for leading a free-willed life. She is seen sitting at the window and look outside being consumed by the thoughts. The beginning of the story itself portrays her as someone who has no energy and no wills to act. She looks tired and pessimistic. She lives with her father and brothers. Her brothers are far for their own business while her father is addictively drunkard. She is responsible for every family chore from cooking to cleaning the house. She does not feel secure and free because

of the constant threat from her father's violent behaviors. Her father has no seriousness about her life. She has none to protect her nor is there anyone to feel her inner desires and wills:

Even now, though was over nineteen, she sometimes felt herself in danger of her father's violence. She knew it was that that had given her the palpitations. When they were growing up he had never gone for her like he used to go for Harry and Ernest, because she was a girl but latterly he had begun to threaten her and say what he would do to her only for her dead mother's sake. And no she had nobody to protect her.

(36)

These lines express the depth of physical and psychological crisis that Eveline must endure. The exploitative and oppressive behaviors of the father place and pressure Eveline's position as the slaves of the domestic spheres. Father's ignorance and suppression of Eveline symbolically represent the hegemonic authority of patriarchal system influenced by Catholic Church society in Dublin. It can be seen when she is hit by a wave of public fears of condemnation when the idea of elopement with Frank surfaced in mind "What would they say of her in the stores when they found out that she had run away with a fellow? Say she was a fool, perhaps; and her place would be filled up by advertisement" (35). It elucidates how Eveline's psyche is conditioned by the interests of the repressive Catholic Church and its operation of patriarchal discourse. In his review regarding the operation of patriarchal discourse upon Eveline through the symbolic hegemony of her father, Hazal Burcu Kislak argues:

Indeed, Dublin's paralysis is mainly caused by the patriarchal discourse of Dublin, which, as we shall see, is also connected to Eveline's mental

deterioration, her experience of the oceanic feeling, along with its related consequences. The patriarchal discourse in Dublin is apparent, firstly through the authority of the patriarchal father figure, Eveline's tyrannical drunk father who reduced the life of Eveline's deceased mother to one of lifelong servitude. (6591)

These observations reflect Joycean literary attempt to expose the female's paralysis of their wills and desires for their own individuality under the male-centric ruling of the patriarchal environment.

However, Eveline's psychical state no longer remained static. Eveline's coming of age is realized when she determines to run away with Frank, her boyfriend "She was about to explore another life with Frank" (37). She experienced a moment of epiphany when she thought of how her mother relegated herself to the domestic walls of house: "An experience of epiphany, the fear of replicating her mother's past "that life of commonplace sacrifices closing in final craziness" alters her" (Kislak. 6592). This is one part of her growth in terms of her psychological transformation as it is felt in the narration "She stood up in a sudden impulse of terror. Escape! She must escape!" (39). This marks the matured development of Eveline's psychology who refused to be subjected to historical oppression of patriarchy that cornered the whole life of her mother: "Her mother's miserable life helps her to understand suddenly that she could not live like her mother anymore. She has a right to happiness, so she decides to leave and to begin her new life" (Xiao-yan. 413). But this determination didn't sustain longer when it was time for her to escape with Frank and start a new life. While boarding on boat, Frank wanted her to join him but a new skeptical consciousness burned her hopes to ashes. She felt threatened by the idea of if she will have secure in a new land with Frank. On the other hand, her memory of mother when

she promised her that she will take care of family regardless of any circumstances pulled her back to the same world of domesticity "She felt her cheek pale and cold and, out of a maze of distress, she prayed to God to direct her, to show her what was her duty" (39). Her sincere dedication towards her family duty as promised with mother turned out to be the regressive development of her coming of age. Reading her submissiveness towards the father and family, Henke evaluates it as a reflection of Eveline's psyche that has been trained by Catholic doctrines for self-sacrificing. He points it to be the primary cause for the victimization of female Dubliners: "Educated in patterns of altruism and self-sacrifice, women in *Dubliners* about their own victimization" (15). Thus, Joyce's Eveline embodies the quality of coming of age but it counters to the impact that is seen in Gabriel and young narrator of *Araby*.

Conclusion: Coming of Age as Joyce's Style of Maturing His Protagonists

This way, the selected stories, "The Dead", "Araby", and "Eveline" of James Joyce's from *Dubliners* become the literary representation of the historical reality of twentieth century Ireland which is characterized by the moral, spiritual and cultural paralysis. However, Joyce employs the narrative style of coming of age in the aesthetic design of Bildungsroman in order to drive the characters into the progressive development in their psychological and emotional dimension and help them reach the moment of epiphany through the gradual process of maturation. Epiphany celebrates the spiritual awakening that arises at the greatest price of the painful disillusionment. The psychological and emotional transformation from the ideal to real, egoism to social, self-centeredness to public, individualistic to social, unknown to knowledge, innocent to enlightened as seen in the leading protagonists from the selected stories evidently testify the Joycean style of constructing the epiphany through the process of maturation as outlined in the spirit of coming of age narrative. In "The Dead", Gabriel's transformation from egoistic and self-centric to valuing other, young narrator's realization of the impossibility of ideal and spiritual love in the material-driven society. Similarly, Eveline's growth from "Eveline" to resist patriarchy for her freedom and again the relocating herself back to the patriarchal world and the change of the narrator from ideal to real, childhood to adolescence, immaturity to maturity in the "Araby" resonate the quintessential of coming of age narration as a literary style of writing that always presents the protagonists in the progressive mode of maturity.

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