

## Joycean Constructing of the Epiphany in Joyce's selected stories

### *Abstract*

*The present research paper attempts a modest investigation upon James Joyce's employment of 'Epiphany' in Dubliners as his distinct literary technique and argues that Joycean style of constructing the moment of epiphany is achieved through the mode of transformation among the characters, particularly his protagonists. Placing the contemporary impact of modern changes in Irish society and its subsequent consequences of cultural, spiritual and moral paralysis as the backdrop, Joyce excels a realistic reflection of Dubliners as a 'living dead' through the powerful representation of symbolic characters. The major protagonists from the selected stories reveal different nature and behave in different way. They perform different actions and shift from personal to public, egoistic to social, ideal to real, childhood to adolescence and ignorance to knowledge, so that they get disillusioned about the ultimate reality of the world they live in. Joycean epiphany is more spiritual that emerge from the external influences. The research includes the concept of Bildungsroman as a theoretical methodology which sheds a primary light on the growth and coming-of-age being of the leading characters. And it explores the findings that Joycean construction of epiphany comes from psychological transformation of the characters. In doing so, it further contributes a new perspective on Joyce's criticism of modernism in relation to the declining state of Dublin city.*

**Key Words –** epiphany, bildungsroman, psychological transformation, ultimate realization

This research paper examines James Joyce's aesthetic style of constructing the epiphany and it argues how he intends to reflect the realistic picture of twentieth century Ireland as a culturally dead, spiritually paralyzed and morally degraded under

the influence of modern changes. Joyce has been known for his representation of realism through the realistic mode of writing. *Dubliners*, his modernist masterpiece, is a collection of fifteen short stories that give the realistic glimpse of death-in-life condition of Dubliners. These stories exclusively deal with the cultural, spiritual and moral crisis as a consequence of the restraints of the contemporary Catholic Irish society and its submission to the growing modern western changes, especially Britain. Such crisis can be realized by 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. His characters are pervasively dead that they remain unable to act according to their wills, desires and determined decisions: "In *Dubliners*, then, Joyce gives the case history of a nation, he shows the Irish people as successively paralyzed in emotions, will, action and social values"(228).

The research paper explores James Joyce's technique of constructing the epiphany in his selected stories from *Dubliners* with the help of theoretical concept of Bildungsroman. In his selected stories, Joyce shows the changes in his protagonist to draw the moral, spiritual and cultural degradation "each is a story complete in itself dealing with a psychologically paralyzed character" (Florence 222) in Ireland due to the modernity and also makes them realize the ultimate reality with sudden transformation. Joycean construction of Epiphany does not occur at once but it rises to climax after a series of provocative events. The selected stories are "The Dead", "Araby" and "Eveline" in which the protagonists undergo a mode of transformation from egoistic to mutual, ideal to practical, innocence to matured, unknown to

knowledge or known, personal to public and illusion to disillusionment. These changes are more internal as caused by external circumstances which contribute to bringing the sudden realization in the protagonist. It further helps them to rescue from the sufferings and guilt of the mistakes they had done earlier unlike *Eveline* where the female protagonist reaches the state of epiphany where she invites herself back to the world of family troubles despite knowing it.

In the story “The Dead” presents its protagonist, Gabriel, as self-centered, egoistic, individualistic, ignorant of his own Irish culture under influence of western values and more western in attitudes. He has high opinion of himself just because of his western thoughts that he regards as more superior to Irish lifestyle. Later, a couple of humiliations and abuses like Lily’s insulting dialogue at his feeling of being high class male, Miss Ivor’s punch at his crisis of nationalism in life, his wife’s memory of her ex-boyfriend and his image of Michael’s death with snow falling forces him to the extreme realization of his death in living. Likewise, “Araby” has an unnamed protagonist, a young boy, whose innocence, ideal and spiritual perceptions of love and world gets devastated by the materialistic currents of the society. His innocent love for Magnan’s sister, his friend, limited his knowledge of the world as spiritually ideal within the childhood immature understanding. His promise to buy a gift for her from bazaar takes a turning point. As he goes to the market in the night, he encounters a different world. The sensual and erotic conversation between man and women, the closing of the market suddenly awakened him and he almost forgot why he came to market which symbolically refers to his transformation from ideal to real, childhood to adolescence, immaturity to maturity marks the point of epiphany towards the end. The paralyzed status of Irish society is depicted through the dark room of dead priest where the narrator prays to his object of desire, Magnan's sister instead of God, his

uncle's drunkenness, the exchange of erotic expression with words among the male and female in the market. In "The dead" and "Araby", he reflected the cultural and moral as well as the spiritual crisis. But in "Eveline", he deals with the paralysis of Dubliners from the gender perspective. There is, of course, moral and spiritual paralysis but it is represented from the suffering of women in male-hegemonized Dublin society. The use of epiphany in the story is a bit different for it functions to serve pessimistically. The central protagonist Eveline lives a very limited and controlled life. Her father is drunkard. She has brothers and they are busy at their world. Her mother died already. Her stay beside the window and think of past and future portrays her confinement far from the outside world. Joyce presents a woman who hungers for emancipation by fighting back the patriarchal control. But, at the end, she returns to home no matter how dominating it is. She encounters epiphany twice: when she decides to go with her lover, Frank, for her freedom and second one is, when she prepares to elope with him on boat but her feeling of insecurity in future life with him makes her return home. This brief reason shows that Joycean construction of epiphany revolves around the transformations as seen in the protagonist. Thus, the researcher, hereby, further elaborates its investigation upon those transformations in characters from the theoretical eyes of Bildungsroman which, as a mode of narrative, scrutinizes on the psychological development and growth in the protagonists.

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 center 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. (221-22)

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 concept of Catholic Irish society and its consequence. It is paralyzing deeply 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 discouraging values of modern influence.

One of the ways Joyce tried to produce the awakening message from his stories is the technique of creating an epiphanic feeling among his characters as well

as the readers. It was a powerful device that could jolt dead Dubliners' consciousness and strike it back to the reality. Epiphany, as a literary device, was heavily used by many modernist writers 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. 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" (12). The 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 depend on the preconditions that lead the character to the climax 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 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* 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.

"The Dead" is the longest and the last story from the collection of Joyce's stories, *Dubliners*. It revolves around the psychological dilemma, gradual awakening and a painful revelation of epiphanic feeling as the process of self-realization of the central hero of the story, Gabriel. He is a physical manifestation of cultural and spiritual paralysis of Dubliners. Joyce characterizes him as a representative of the living dead condition of Dubliners. Reading the story "The Dead", Bernard Benstock confirms that the story is about with "those who remain alive, but fail to live the disillusioned, the self-destructive, and the blighted and wasted lives"(qtd.in Triggs1). These lines also defend Joyce's intention to portray Dubliner's living dead life through the projection of Gabriel. Egoism, self-centeredness, arrogance, individualistic, ignorant of his own Irish culture under influence of western values and more western in attitudes position Gabriel's personality as a symbolic figure of

Dubliners' life of paralysis. He has high opinion of himself just because of his western thoughts that he regards as more superior to Irish lifestyle. However, his sense of egoism and individualism which seems a reality to him happens to be broken after his collision with a couple of humiliating incidents.

The story begins with a party organized by Gabriel's aunts who look forward to welcoming the invitees. One of the invited guests in the list was Gabriel and his wife, Gretta. Lily, the caretaker of the house, is assigned the task of extending receptive welcome and helping guests out for joining the party. There is snow falling outside. It was the celebration of Feast of epiphany program. In the meantime, Gabriel enters with Gretta following him. Throughout the party, Gabriel enjoys with a single thought that he is educated professor and is better than anyone else in the party. Wherever he goes, he dominates the conversation. Even though he is married to Gretta but he treats her as his possession. For him, she is a property that belongs to him. There is a lack of emotional feeling of oneness between them. Gabriel's idea of self-centeredness, self-indulgence and egoism distances him from building a spiritual attachment with his own wife. As the party is on, Gabriel arrogantly declares to give a speech of thankfulness. He regards that he suitable for giving speech because of 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" (Zack 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 flooded by the memory of past, her ex-boyfriend Miachel Furey. Until now, he supposed Gretta belongs to him as her 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). Joyce construction of epiphany in Gabriel results from a mode of transformations from one stage to another 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, rose to prominence after its inception from Germany. It is a mode of narrative that presents the progressive moment in the plot. The primary focus of such narrative style is on the constant change in the characters' physical and psychological dimension in which the characters, especially the protagonists are found in the gradual process of evolving in terms of their perceptions of 'self' in relation to the wider social spectrum of the public world. In another words, Bildungsroman is a style of writing that is characterized by the psychological journey of the characters from one state to another. Such journey leads the characters to 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* features the similar narrative of Bildungsroman for every story, including the selected stories for the research, conforms to the progressive narration as realized through the psychological evolution in the protagonists. Analyzing the departure in the protagonists from personal to public, childhood to adolescence, ideal to real, illusion to disillusionment, innocence to knowledge 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. 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 exemplify through Gabriel's gradual feeling of guilt about his egoism, self-centredness, individualism and his constant reformation of selfhood by acknowledging the value of other. His growth of maturity and full realization of his weakness at undermining the values of the people around and as well as his Irish values finally emerged after his comparison of self with Furey. His emotional dryness in his relation with his own wife which is the result of his egoism and self-centredness causes the epiphanic revelation of truth where he learns his new sense of self in relation with social value. Reading 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 unfold the 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 sudden

spiritual consciousness is reinforced by his discovery of old self that was very morally, spiritually and culturally paralyzed.

“Araby”, on the other hand, deals with the evolution of an unnamed young narrator from being an immature childhood with ideal view of his world to a matured adolescent with an understanding of the real world. Like Gabriel, this young narrator also go through a painful realization of epiphanic feelings at the end of the story when he gets disillusioned that the world he lives is not as ideally spiritual as his idealization of Magnan's sister, his object of love. His blindness of the real world that lies away from the world of childhood where he belongs to is symbolically indicated by Joyce when he started the story with the first sentence "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' refers to the narrator's world of illusion. The young narrator grows up in a very religious atmosphere. He studies in a Christian Brothers' School. Joyce, here, draw a picture of confining the restrictive life under the Catholic culture that forbids any sort of material desires. It regards sex as a sinful substance and imposes this conservative value upon its followers. As a result, people repress their inner desires and wills. The young narrator is a representative for Joyce's critique of repressive doctrines of Catholic belief. His repression of desire under the confining concepts of religion is sensed at the passage that reads, "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 realizes the operation of such repressive ideals of religion when he counters a real world of Bazaar, a material world where the love is changed as a material value. His innocent perception of ideal world of love breaks into pieces leading him to the

sense of self-negation. He feels the growth of his maturity after being able to distinguish the repressed world of ideal love and real world of materialistic values.

The young narrator lives with his uncle and aunt. They recently rented a house whose owner, a priest, had recently died. There is a secret cabin of the priest whose remnants including the religious books are separated around the room. The room is dirty and smelly. Its gloominess with the already death of priest was a symbol that Joyce uses as a falseness of the town. But the young narrator is young enough to realize the dark reality of the city that has already decayed with the loss of spiritual values. He develops a wise feeling of affection and love towards his friend's sister even though she is older than him. After his madness with her grew stronger, he began to distance himself from other kids of his circle. Magnan's sister was not just a human body but she was a like god whom he worshipped passionately "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). He represses his love and cannot express it. It was his erotic desire which he cannot explicitly reveal for it is sinful before his churches. 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 demand for the paralysis of the young boy's wills and desires because of the repressive religious concepts. His idealization of love becomes the major reason for his world of illusion that keeps him blinded from knowing the underlying reality of the society as symbolized by Bazaar.

His passionate love for Magnan's sister excites him to accept her request for buying a gift from Bazaar. He instantly promises to buy a gift for her. He is fully consumed by the fantasies of her. After receiving money from Uncle, he starts a journey at night when it was ten to ten. He could not wait for next day. It was about the time for the closing of the Bazaar. However dark it was, he was already determined to reach it. 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 reflects Joyce's intention of shocking the narrator with the exposure of the materialistic world that he thought was always spiritual and morally ideal. Until his journey to Bazaar, he knew he was going to buy a gift for his beloved. But once he reached Bazaar, the atmosphere of the Bazaar was so silence and dark for almost all stalls 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). He found a shop open with a

young lady who was a owner. He saw her so obsessed with other two young men. They were flirting with each other. Young boy felt neglected for the lady indulged with erotic conversation with the men. This very scene strokes the young boy's perception of spiritual and ideal world and he felt enlightened about the materialistic lifestyle of the Bazaar: "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). He finally recognized the real world that has no place for any ideal love like he used to have before. He almost forgot why he was there. His act of forgetting his promise for a gift marks the psychological shift of him from ideal to real and childhood to adolescence.

The formation of new self of the protagonists after a series of progressive events is the aesthetic style of Bildungsroman writing. After the protagonists go through a passage of challenging events, there occurs the gradual change in their understanding of the world. "Araby" is a story of Bildungsroman which shows the flow of changes in its protagonist as the narrative moves forwards. 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:

[t]raditionally 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 define the genre of bildungsroman as a journey of the protagonists from old imaginary life to entering a new philosophy and art of living life. The young boy in “Araby” experiences a new world that in negative to his old philosophy of life as spiritual, moral and ideal. His encounter with the common commercial and material relation between the young lady and the two men discouraged him. Describing his painful process of being informed with epiphanic feeling of ultimate reality of the material-driven world. And he was encouraged 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 condition. 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 stupidity of his own life is the symbolic paralysis of Joyce's *Dubliners*.

Unlike “The Dead” and “Araby”, “Eveline” gives Joyce to raise the gender perspective prevalent in the contemporary Irish society. He deals with the

marginalized position of woman as perpetuated by the then religious and conservative doctrines. Joyce's reflection of gender reality of the Ireland exposes the oppression and domination of patriarchal norms and values existing in the society. *Dubliners* offers different realities about the subjectivity of women Dubliners. While Ms. Ivor in "The dead" is presented as a revolutionary and very independent woman, Joyce provides another subjectivity of woman as socially excluded through the characterization of Eveline. *Dubliners* is, at the same time, Joyce's exploration of women's roles and positions in the society. Analyzing 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 illustrates the fact that *Dubliners* is not only Joyce's manifestation of the paralyzed living of the male characters but is also his exploration of women's life conditions during the time. Like he concludes, Joyce highlights the actuality of male-oriented Dublin society where women are highly restricted by the concept of the Catholic Irish because of which women get confined from the mainstream activity of the society. Eveline is a physical manifestation of how women's freedom and wills are strained by the patriarchal restriction. While Gabriel and Araby are paralyzed because of their own inability to act spiritually and morally, Eveline is compelled to live 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.

Joyce begins the story "Eveline" with the female protagonist, Eveline's

domesticated placement "SHE sat at the window watching the evening invade the avenue. Her head was leaned against the window curtains and in her nostrils was the odour of dusty cretonne. She was tired" (34). The image of her in the beginning of the story shows her tiredness and lack of energy as caused by the difficult circumstances in the family. She is deep in her thoughts. She seems confused and split because of her dilemma between living with the family or escaping it. Eveline has already lost her mother, her only female companion in the family. Her brothers are far away in the course of their job. They are busy at their own world. She is left alone with her violent whose alcoholic addiction threatens her security, peace and the happiness of the family. Despite her father's ignorance of her life and his extravagant habit of wasting family income, she continues to adjust with it. Now and again, she feels threatened of her life owing to father's violent nature:

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)

This narrative lines itself speak excellent of how dangerous and terrible life Eveline has been undergoing. Even her own family has become an insecure place. Her father's treatment symbolically represents the hegemonic domination and domestication of women in the Dublin. 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 analytical lines assert that Eveline has been victimized by the dominating nature of the patriarchal values as represented by her father in the story. The historical oppression of women by the degenerating infection of patriarchal discourse can be sense from the domesticated life of her mother to Eveline herself.

However, Eveline's psychical state didn't remain the same. She was tired of living under fear and violence. Her meeting with Frank, her lover, gave a new wave of consciousness in her mind "She was about to explore another life with Frank" (37). When Frank offers her a marriage and start a new life, she feels split into eloping with him or sticks to the near ones in the family with her past memories. She undergoes a handful of confusions when the idea of choosing a new life with Frank strikes her mind. She fears the she would be condemned by the society if they get to learn about her elopement "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). This fear of social condemnation reflects how here psyche has been chained by the restrictive Catholic Church that prohibits women's freedom to choice of partner. Yet, Eveline overcomes all these external fears imposed upon her and realize a moment of epiphany when she is torn between two choices: whether to live a new life of freedom with Frank or be a domesticated creature of commonplace. Her feeling of first epiphany emerges when she recalls the painful life

of her mother who lived a life of slavery sacrificing in service to the family but never enjoyed the breath of freedom. The fear of repeating same life sparked a new flame of awareness in her mind which marks the first feeling of epiphany: "An experience of epiphany, the fear of replicating her mother's past "that life of commonplace sacrifices closing in final craziness" alters her" (Hazal 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).

No sooner was she determined to escape the walls of family and break out in the world of her personal freedom than she began to be consumed by another mental fear. No matter how hard she struggled to leave behind the legacy of the patriarchal domination of society. She is equally pulled back because of her psyche which is shaped by the religious belief of the Catholic Church. Even though Frank promised a new life, freedom with settlement in another land, Eveline is burned with the fear of insecure future with Frank in an unknown land. Her will for freedom gets paralyzed by her loyal dedication towards her mother's words. Eveline promised her dying mother to keep the family under care. The fear of unpredictable life with Frank in an unknown land and her promise given to her dead mother hits her with another feeling of epiphany "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) which is, unlike the first one, more regressive for it forces her back to the world of domination, violence and domestication. Such submissiveness towards the repressive world of patriarchy taking as her familial duty shows what Henke identifies as Catholic Irish teaching of self-sacrifice as a source of women's own victimization "Educated in patterns of altruism and self-sacrifice, women in *Dubliners* abet their own victimization" (15).

The flow of experience from childhood to present unpleasant realities in

Eveline's mind is how Joyce skills to generate the feeling of epiphany in her life. He allows her to be exploded by the memories of her childhood, mother as well as present behaviors of her violent father so that she can be mature enough to be closely observing the crisis she has been living through. Her state of being enlightened didn't take place at once. Her journey from innocence, unknown, domesticated thinking to knowledge about her right to freedom and happiness goes through the mode of transformation. Her process of evolution is similar to the ideals of bildungsroman tradition. This type of narration presents the progressive development of consciousness among the characters. Abrahams opines, Eveline in the story embodies the style of bildungsroman for her gradual rise of matured perception of the world of her freedom away from the patriarchal sphere of her father occurs in the form of her elopement with Frank. She calculated the gallery of her experiences from childhood to present and this recollection remind her of her spiritual crisis- her inability to run away for the freedom and happiness. Eventually, she felt enlightened and dared to fight back to patriarchal discourse that bind her to domesticity.

Unlike Gabriel and young boy in "Araby" the epiphany awakened them about their mistakes although they were pervasively paralyzed to take any action, Eveline's second epiphany at being loyal to her promise to mother for sacrificing life for family dehumanized her own subjectivity. This epiphany was more regressive because it conforms to the dehumanizing discourse of patriarchy. Eveline's wills and desires have been paralyzed by patriarchal view of her to serve for family:

"Eveline is trapped by society, past and present, in a promise to a dying, irrational mother and the unreasonable opposition of her father. Though she wants "to live" and decides to "escape. On the dock she is paralyzed by fear. She is caught in a death trap, doomed by paralysis of will born of timidity and

a mistaken sense of obligation." (Florence 225-27)

These lines strongly hold up the truth that Eveline is victimized by the dominance of patriarchal dehumanizing values. Her wills and desires, like that of young boy in Araby, have been paralyzed by the bitter reality of the Catholic Church. And it restricts one's free will in the name of religious doctrines. Joyce creates a moment of epiphany in Eveline through the realization of her role in the patriarchal world and intends to awaken the female Dubliners about their self-sacrificing as the basic reason for their own victimization.

This way, Joycean aesthetic style of constructing epiphanic feeling among his protagonists involves the psychological transformation. It is more spiritual for it brings a tremendous change in their inner thoughts, perception and the feelings. His protagonists feel totally transformed once they reach the full realization of the ultimate truth. Joyce creates a cycle of ups and downs in the mind of his characters with the flow of experiences. From the epiphanic feelings as experienced by the protagonists in the given stories, it is clear that Joycean epiphany is the spiritual transformation or psychological shift from one state to another but this becomes possible from the external factors that exert an emotional force for their growth and development. It shares similar tone with the narrative of bildungsroman. In fact, Joycean construction of epiphany engages the plot of bildungsroman style that move forward progressively. All the events are connected and finally lead to the emergence of awakening insight in the characters. Bildungsroman is the story of formation in which the protagonist happens to wear a new form of identity after going through the series of provocative events that penetrates the consciousness of the characters. Joycean characters in the selected stories, as explained earlier, evolve through the state of innocence, ignorance, personal, and egoism, ideal to the world of knowledge,

real, public, maturity and social. This journey is taken with a painful feelings and emotions. This type of psychological transformation in Joycean characters constructs the epiphanic revelation. Gabriel, in “The Dead”, experiences a growth and a formation of new selfhood when he realized his egoistic, self-centredness, ego and minimize others aspect. His epiphany results from a couple of painful external forces that threaten his inner weakness. Lily's aggressive dialogue insulted his feeling of high class. It numbed him for he felt his ineffectuality because of her reactive tone. He even felt guilty for his display of superior feelings towards her by buying her with the money. While at the party, Ms. Ivor's humiliating dialogue "West Briton" shatters his pride of having western education and western values. It pinched him for it reminded him of his ignorance towards his own national values, history and traditions. His psyche was already wounded by these two humbling incidents. His realization of epiphany close the climax when he found his own wife does not belong to him. He assumed because of his self-centredness that his wife is his physical property. There was dead communication of feelings for Gretta feels isolated emotionally. She is dragged by her past memory of Furey. Gabriel finally experiences a painful transformation from personal to public and egoism to social after his epiphanic feeling. So that he disconnected from the social world.

The young boy in “Araby” comes to embody the quality of being bildungsroman for his mode of transformation from ideal to real, childhood to adolescence and innocence to maturity shows his in a process of formation. His idealization of love as spiritual gets collided with the materialistic reality of the society. His act of going to bazaar is Joycean technique of exposing the world of his illusion. On the other hand, young boy's inability to express his emotionally erotic feelings towards her under the restrictive doctrines of Catholic religion becomes the

reason why he failed to recognize the underlying reality of the Dublin society which is spiritually decayed as seen in the erotic conversation between young lady and the two young men. This scene marks the turning point in the psychological shift of the boy who felt absurd at his belief in the spiritual world. Joyce shows the spiritual paralysis of the Dublin through the symbolic death of the priest and the dusty room of him where religious books are scattered. But the boy is young enough to sense the smell of the deadening life in Dublin. His disillusionment paralyzes his wills and he negates himself as an absurd creature. Through the young boy's epiphany, Joyce may be trying to awaken the Dubliners about material world they live in. He may be suggesting to restore the value of spirituality.

“Eveline”, on other hand, reflects Joycean exploration of female subjectivity in the Dublin city. It involves Joyce's efforts to raise the hidden realities of the female Dubliners. Eveline's epiphany is more pessimistic for it shows the protagonist accepting the world of patriarchal domination despite having wills for freedom. Joyce depicts how women's wills are paralyzed by the restrictive doctrines of Catholic Church that confine them within the family walls. Despite her consciousness about her right to freedom, happiness, Eveline gets ready to conform to the patriarchal life. Her flow of experiences from childhood to present crisis changes her state from a fearful girl to the voice for emancipation and then again back to the world of subjugation. When she encounters first epiphany, she was a brave girl to fight for her own freedom and not get subjected to domesticated life as lived by her mother. But psyche is seized by the patriarchal doctrines that she return by losing her new subjectivity. Such transformation in Eveline is Joycean style to force her experience the ultimate truth of her domesticated life. By getting her back to patriarchal world, Joyce does not suggest female Dubliners to bear the oppression but tries to teach them

how their own lack of strong wills is the reason for their own suppression.

Joyce as a master of modernist writing applies the realistic mode of representation in his masterpiece *Dubliners*. He attempts to make a sketch of the history of Ireland which is characterized by the crisis of cultural values, spiritual paralysis and moral degradation. The selected stories help him deal with the describing state of the Dubliners because of the dehumanizing effects of Catholic Church and the degenerating influences of European modernity. He depicts Dubliners' inability to act according to their wills, desires and feelings as their paralyzed state of death-in-life. Their ignorance, innocence, egoism, self-centredness, idealized world, self-sacrificing is the effects of Catholic doctrines and modernity because of which Dubliners are living the world of illusion. So, Joyce not only portrays the cultural, spiritual and moral crisis in his protagonists but also lead them through the humbling, insulting and provocative events which give them an ultimate feeling epiphany. Joycean constructing of epiphany is more spiritual which comeout from the psychological transformation of the protagonists as influenced by the external factors. Creating epiphany is one of the Joyce's aesthetic purposes to awaken the Dubliners about the mistakes they are doing and teach them to recover it on time. Joyce plans to spiritually provide the Dubliners by making them realize the actual truth through the painful discouragement of the protagonists as seen in Gabriel, Eveline and the young boy.

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