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RESEARCH ARTICLE

EVALUATION ON JAMES JOYCE'S SELECTED TWO SHORT STORIES

Subhajit Ghosh*

Post Graduate (PG) Student, Department of English, Kalinga University, Kotni, Near
Mantralaya, Naya Raipur - 492101, Chhattisgarh, India.

* **Corresponding Author:** Subhajit Ghosh, Post Graduate (PG) Student, Department of English, Kalinga University, Kotni, Near Mantralaya, Naya Raipur - 492101, Chhattisgarh, India. Email: subhajit2054@gmail.com

ABSTRACT:

James Joyce is innovative, and it starts with his amazing language. In addition to recovering archaic terms from his language, he has also coined new terms in his writings. He combines several different words and letters to form a single word, thereby creating a multitude of senses and emotions. It has not been widely noted that, in addition to other artistic commonalities, artists can be compared based on their psychological and historical backgrounds. Artists' mental and spiritual states, along with their social and historical backgrounds, seem to have a direct impact on their creative output. Indeed, one may argue that the mental, psychological, historical, and sociological aspects of the artist's home nation can influence both literal and artistic works. In this article, James Joyce's selected two short stories has been analysed.

KEYWORDS: James Joyce, Short Stories, Language.

INTRODUCTION:

Joyce's stories typically combine a lot of disparate aspects, such as naturalism and lyrical mysticism, sophisticated imagination that takes into account rhythm and intonation, severe paltriness, and omnipresent compassion. [1] Joyce frequently uses situational irony in his writings, as well as allusions to mythology and Holly literature. Joyce's unique perspective on words and language as constituent cells of the narrative is so profound and inventive that reviewers are still looking for ways to delve deeper into the story's murky underbelly. [2] Joyce has concealed the details in new and inventive words. This allows for a variety of interpretations of a work such as "Olli's," akin to religious texts, resulting in two distinctly different conclusions about Joyce. Some people think he is a crazy and la-di-da person and that his use of language has led him in an aimless direction. Some think he is a special, talented individual who has transcended the senses of the modern world. [3] The main aim and rationale of the study was to analyse the James Joyce's selected short stories.

REVIEW OF LITERATURE:

Reema Sukhija (2012). James Joyce (1882–1941) is one of the most studied and examined writers in English literature. There are many different ways to interpret his work. He replaced the traditional narrative style with a stream of consciousness and an unusual use of language, revolutionizing the novel in the twentieth century. In this sense, it regards Joyce's *Ulysses* and *Finnegan's Wake* (1939) as the pinnacle of literary achievement. Among Joyce's technical novel writing advances are his wide use of interior monologue, his intricate web of symbolic parallels taken from literature, mythology, and history, and his invention of a distinct language of puns, allusions, and coined words. His inventive use of language and his investigation of novel literary techniques, specifically related to *Ulysses*, make the research noteworthy. Additionally, to showcase his inventive and creative use of words, which consistently piques the curiosity of literary experts. [4]

Daneshzadeh, A. (2015). A collection of James Joyce's short stories published under the title "Dubliners" (1914) consists of fifteen pieces, all of which have as their central theme life in Dublin (tales of love, dying, attending school, etc.). The short story "Sisters" portrays the boy's feelings

about the death of a priest. The first woman, a mother-in-law who talks about ambition and ruins her daughter, is terrified of love. The story is heartbreaking: a solitary guy abandons the lady he loves, and the woman discovers at the moment of her death that he has been alone for his entire life. Flaubert helped define the style the author chose for his short stories. As a result, the *Dubliners* collection's stories have relied less on narrative deeds and more on images. (Stein and others, 2008) This study has examined two short stories from the aforementioned collection, titled "The Dead Persons" and "The Sisters." The author has taken into account the story's characters' inner thoughts and emotions in this analysis. The process of studying the two works involved first analyzing each piece independently, followed by analyzing the objectives and fates of the work's creator as well as the entirety of his collection of short stories. Lastly, the study looked into the examination and analysis of James Joyce's short stories, which critics and analysts have offered, and concluded that *Dubliners* should be viewed as a starting point and a generalization. A competent work cannot evaluate the stories of this artist independently since, as this collection makes clear, the author has a tendency to achieve a particular purpose by organizing the stories in a particular order. [5]

Safoura Eskandari (2020). The purpose of this study is to examine, within the context of cultural materialism, how the idea of language as cultural practices that create social and cultural goods functions in two short tales by James Joyce: *The Grace* and *The Araby*. Cultural studies place a strong emphasis on language, and language is a sign of power. Literary texts rely heavily on language to convey meaning and convey the author's goal. James Joyce is one of the most well-known writers of popular culture, whose themes include the material world, social class, social identity, and cultural crises. Joyce is a superb writer who is renowned for his realistic portrayal, use of melodic embellishment, and adherence to appropriate cultural and societal materials and themes, including religious subjects. His collection of short stories about *Dubliners* centers on the way of life of the Irish middle class in Dublin in the late 19th and early 20th centuries. James Joyce is more of a word painter than a writer. His writings may seem straightforward at first, but upon closer inspection, they use symbolism, metaphors, and sensory analysis to show the inner world of a character as well as the realities of the average man. Dublin, known as the city of silence, permeates the lives of *Dubliners*, presenting Joyce's characters in a hushed state. Such silence indicates a lack of conversational skills and sterility in communication. The majority of *Dubliners*' characters are depicted as being able to communicate verbally and speak, but most of the time this capacity fails them, and they become speechless. Their last remaining option is to communicate in

hushed tones. Life has completely changed in the contemporary era, and the city has evolved into a modern one. This final transition, the culmination of changes that significantly influence modern living, brings about the agony and frustration of contemporary failure. One may argue that Joyce's writing's efforts to control language's effects and, over time, the effects of languages are what mostly influenced the technical changes in his work. Language is just one of the behaviors linked to the signs of late capitalism's breakdown in society. Raymond Williams, confronted with the ideological mystification of personal life, emphasized the need for connections and the role that communication tools play in fostering "productive communication in shaping community." [6]

Girsang, M. et al. (2023). The writer or author conveys the message, which might be expressed openly or implicitly. James Joyce penned the short story "Eveline." James Joyce published this short story in 1904, the same year and decade as the novel. The short story "Eveline" is believed to embody feminist principles. Feminism means being conscious of the gender inequality that women experience in the home and in society. A descriptive research methodology is used in this study. The James Joyce short story "Eveline" served as the research's data source. Published in Dublin, Ireland, in 1904. The words, phrases, sentences, and paragraphs from James Joyce's short novel "Eveline" that highlight feminism serve as the study's source of data. The presentation of Eveline as a young woman who cleans the house most of the time is characteristic of women's domestic responsibilities. Eveline contemplates whether to flee with her boyfriend or stick with her cruel father and their demanding schedule. This short story also demonstrates how the boy was the only one who initially witnessed her father's abusive behavior. Eveline decides to stay instead of going with her boyfriend, and the story comes to an end with that. This is a decision that is clouded by doubt. But Eveline comes to understand that her role in the family goes beyond that of a typical housewife—rather, she is a carrier who upholds the family's values. A literary work coexists with societal norms and ideals. James Joyce's 1904 short tale "Eveline" focuses more on the viewpoint of the female character. The short story effectively emphasizes a number of feminist ideals and the role of women, who are frequently ignored by society, through the lens of Eveline, a woman. [7]

RESEARCH METHODOLOGY:

The term "research methodology" refers to the specific steps or methods used to find, select, organize, and evaluate data. It includes the whole research strategy, which includes formulating the hypothesis, choosing the study methods, gathering and analyzing data, and interpreting and disseminating the results.

Selected Short Stories: *The Dead, Sisters*.

Hypothesis:

Hypothesis 1 (H_1): It is hypothesized that *The Dead* is correlated to the modernist-classic text.

Hypothesis 2 (H_2): It is hypothesized that *Sisters* is correlated to the accomplished tales and elusive.

Research Design:

The framework of research methodologies and techniques selected by a researcher to carry out a study is known as the research design. The design enables researchers to focus on the most effective research techniques for the topic at hand and organize their investigations for success. The goal of a descriptive research design is to gather data in a methodical manner in order to characterize a population, circumstance, or phenomenon. In this research, descriptive research design has been used.

Primary and Secondary Data:

The original data obtained from the research projects is known as primary data. Primary data are those that the researcher himself collected directly from the source. Another party has already gathered secondary data. A party other than the primary user gathers data known as secondary data. The example of the secondary data sources includes books, journals, documentary evidences, e-resources etc. In this research, primary and secondary data sources has been used.

Research tools for Analysis:

The analyze of non-numerical data in qualitative analysis to better understand ideas, viewpoints, or experiences. It can be applied to provide fresh research ideas or obtain an in-depth understanding of an issue. In this research, qualitative analysis has been used as a research tools.

ANALYSIS, FINDINGS AND RESULTS:

The Dead:

Out of the fifteen stories in "Dubliners," "The Dead" is the most exquisite story. Joyce has gathered every detail from his earlier stories and recreated them. Readers should take care to read every word and scene in the novel as it begins with a party. In a party, everything happens effortlessly. There are no odd or weird events during the gathering. Every guest talks to each other, eats dinner, drinks, and dances. So what makes this story unique? Joyce has taken this into consideration and shown his audiences more kindness. As the story comes to a close, the guests return to their houses, and Gabriel and his wife check into a hotel. While traveling, they converse with one another, and when his wife talks about some memories for the first time, Gabriel is barely alarmed by what she says. In his opinion, everything is destroyed, and he even acts as though he and his wife have never been together. Here, the veils are lifted from the reality for both Gabriel and the readers, enabling Gabriel to comprehend the mysteries of his own life and for others to comprehend the tale of "The Dead." Now that everything is more evident, it's time to take off the masks and comprehend all of the unclear information that has left readers perplexed. [8] Images reflected in the mirror are a symbol of virtual character that demonstrates factual confidence in oneself as well as mendacious self-captivation. Gabriel is hardly engrossed in the story. His self-captivation was produced with other people—aunts, guests, and servants—in mind. Joyce continues the narrative by illustrating self-captivation through Gabriel's glasses and gaze. His small, restless eyes are fixed on the room's bright, flat surface. Put another way, the intense light of the place causes him to become self-captivated and blocks his conscious perception of the outside world.

So, the "Hypothesis 1 (H_1): It is hypothesized that *The Dead* is correlated to the modernist-classic text" has been accepted.

Sisters:

In this narrative, a small child who was close to Father Flynn, the priest, dies, and his family deals with his grief in a shallow way. Speaking of his friend, a man who has suffered his third stroke, is the young, unnamed narrator. Every day, the young narrator waits outside his friend's window to see two candles in the dark. This is an indication that his friend has passed away because two candles are placed at a corpse's head. The friend of the narrator has been disabled for a while. The narrator finds the word to sound odd. Actually, this kind of cognition is the basis for the story's

high point. According to some academics, the priest's mental disorder was actually the last stages of syphilis, a sexually transmitted infection. If so, the priest's previous transgressions would likewise seem to deprive him of any unique or sacred position. Recall that the insane priest is located in the confessional, where Catholics go to make amends for past transgressions; this position implies that the mental illness may, in fact, be the result of a previous sexual offense. Mother of the narrator inquires as to whether he got the last sacrament, Extreme Unction. The fact that she even asked the question implies that Father Flynn did something wrong; the Church would only refuse to give a priest access to the sacrament in the most dire of situations. From this straightforward pattern, Joyce deduces a complex mental action that is ingrained in the hero and the priest's warped visage. In addition to giving other short tales a domain, he infuses Joyce's novels with a style and purpose. Readers should think about the priest's internal senses as well as the boy's in order to understand the small boy's ultimate aim. The boy tries, but believes he is unable, to grieve. Even with the priest's passing, the boy nevertheless feels a sense of freedom now that school is out. He feels irritated with himself for having this feeling because the priest taught him a lot about Latin, history, and the rituals and responsibilities of the priesthood. Joyce obviously has a broader concept that includes Dubliners' relationships with ecclesiastical authorities. Here, however, the study tends to take into account the boy's searches for specific purposes and assess this investigation in light of his direct interaction with the priest.

However, as the novel comes to a close, we see less of the character's analysis of his circumstances. The boy seems unable to fully articulate what has transpired, possibly due to his preoccupation with recounting the essential details. By the time the story ends, the narrative has the objectivity of a third-person narrative. [9] The reader is forced to focus on the priest and his story as a result of the subjective opinions and sentiments being removed. The growing distance also seems to indicate that the youngster is still attempting to make sense of what he has witnessed; the reader is encouraged to interpret the situation independently, just like the boy does. Without the presence of an obtrusive narrator to temper the events, his sister speaks the last horrifying images of the insane priest.

So, the “Hypothesis 2 ($^0\text{H}_2$): It is hypothesized that *Sisters* is correlated to the accomplished tales and elusive” has been accepted.

DISCUSSION:

The idea that James Joyce's short works, which were often assumed to be episodic and unintegrated, actually have a unit and linked structure is not new. Its boundary structure's high order denotes flawless story continuity. The arrangement alludes to the grace of Joyce's later years. He claims in his short tales that each one represents a period in his nation's ethical history and that Dublin serves as a "paralysis point"; this point of view influenced his novels in the future. Many critics and analysts think that the naturalist body of the two stories in this study clearly demonstrates the organized use of codes. Additionally, it appears that the relationships between the pieces separate the narrative. The description of the narrative "The Dead," for instance, makes it evident that the silent snow sculptures evoke the same spiritual sensations as Gabriel's transformation back to ice windows at the story's conclusion, as does the paralyzed priest's fatal quiet. Meaningfully arranged images have the power to stabilize two narratives and enable the stories to emerge as a cohesive whole. But each story stands alone in terms of reality from the others, and each might offer an ideal framework for another. The metaphorical paralysis to which Joyce has alluded in both works complicates the idea of movement. There has been no external influence; this paralysis is a stillness that has been imposed due to an internal lack of drive and strength. Even in cases of genuine paralysis, it appears that ethical paralysis has been described in terms of physical silence. A glaring illustration of this problem is the boy's emotional state in "The Sisters." Because of his teacher's persistent persuasion, he never reaches his target. At the same time, he despises city life and longs to visit an eastern nation. From the start of the two storylines until the finish, other aspects discover a clear perspective and conclude that the true goals are not achievable. In this tale, the priest's sisters break a glass, paralyzing and killing him. He places an empty glass on his breast as he passes away and is unable to pour the wine into the mouths of decent people. In "The Dead," a table laden with food and drink signifies that he has a wine that can strengthen his body and soul, enabling him to find love and use it as a remedy for his loneliness. Pictures that depict graves, such as coffins, admittance points, rooms, cities, and surrounding surroundings, take on a strange quality in both stories. These images have been conventional

secrets from the start due to their repetition. The pictures show how quiet and limited life is in Ireland overall.

The Dead:

In the most exquisite scene of Gabriel's tale, Joyce forces Greta to look in the mirror. Greta looks around, her expression solemn and melancholy, so it's unclear what she initially perceives. This response has a subtle ambiguity that subtly challenges Gabriel's logical query while confirming love's self-orientation. Greta's husband kissed her without feeling anything since she was filled with regret about her deceased lover. Perhaps there are still memories of the deceased partner. Her remarks ignite his husband's passion. However, Gabriel also has other concerns on his mind, such as his disagreement with Miss Evers over his request for her national identification and his desire to spend his vacation in the southern part of Ireland (the location of her date with the deceased lover). Everything aims to blind Gabriel. He peers out the window where, in his imagination, his rival formerly stood. He believes that his love for Greta is the reason he has died. For Greta's devotion, Michel gave his life. He consequently develops jealousy due to his selflessness in loving a lady. They are now rivals to one another and involved in a romantic triangle. Gabriel's imagined meeting with Michel sets up a conflicting mode: one is a dead lover standing outside in the rain, pleased to be joining, while the other is a live husband, watching snow fall in a gloomy hotel room, unhappy. The window in this scenario transforms into a symbolic reflected mirror that shows actual vision. Put another way, Joyce sets up two lovers to pursue a woman at midnight. But the living spouse moves like a deceased person, and the deceased lover appears to be alive. Gabriel discovers that, unlike Michel, he has never had true love and that, as a result, he has been denied the gift of life. He then makes an effort to put aside the self-captivation he had acquired from partygoers and cultivate patience and love for his wife in order to allow compassion to act as a thin chain connecting them. Since they have transcended the boundaries of youth, beauty, and happiness, the chain is not love. At this point, he overcomes his pride and self-captivation to identify with himself and others and to feel compassion for them. Following that, Gabriel has a sense of unity with his wife's deceased lover, like to a lamb sacrificed on the altar of love. He gradually surrenders to his deceased lover and develops an interest in his feelings—a realm beyond his comprehension. He believes that dying fearlessly and out of love is preferable to dying old and

losing your happiness and youth. In the end, he experiences compassion as well as hate, victimizing himself in order to see the melancholy connection of the living and the dead. [10]

Sisters:

Joyce was obviously enthralled with the extraordinary spiritual strength bestowed upon its priests by the Catholic Church. Priests are people who carry a great deal of spiritual obligation. The Church maintains that sin is atoned for through the priest acting as an intermediary. They are masters of the numerous arcane and esoteric elements of Catholic theology, as well as custodians of men's souls. However, this priest's mental illness has rendered him utterly vulnerable and human. His intellect is in ruins; it was once a storehouse of knowledge about many theological and liturgical details. The sisters are straightforward, moral, impoverished, and modest, yet they have an absurd and self-delusional reason for their brother's condition. Joyce portrays an Ireland under the rule of a mental, as opposed to a political, dictatorship in them and the naive young narrator. The stories frequently deal with paralysis. The illness that paralyzes the priest during his final days can be interpreted as a metaphor for the Catholic Church's backwardness and regressive politics. Joyce's approach involves integrating elements to uncover hidden searches, which informs his assessment and interpretation of the narrative. "An old man's paralyzed face, angry" sums up every scenario in the narrative. The most terrifying image of a search is a face. This child thinks this face is the scariest thing he has ever seen. In his fantasy world, he attempts—though unsuccessfully—to erase his grumpy, aged visage while he is asleep and think about Christmas. The reader would experience a sudden spiritual apparition when he assessed this story's imaginative potential. Readers will discover that the fundamental issue has been linked to Dubliners' constantly shifting perceptions of one another when Lisa says in the conclusion, "When people looked at him, they found that he is suspicious." The survey also examined Dubliners' way of life. After carefully examining Joyce's mirror, the investigation concluded that there is a problem with this matter.

CONCLUSION:

Joyce has successfully reclaimed one of the trickiest narrative techniques for his stories. Joyce uses language in his stories in a way that distorts time. Words have unclear forms and tend to interfere with one another. Additionally, citations are not incorporated, and his stories clearly include a

large number of borrowed words. Sometimes Joyce overdoes the details in his writing, turning it into a surface piece. In certain situations, the thread that ought to bind the various subjects together becomes so tangled that it becomes difficult to tell them apart and even presents issues for readers of short stories. In this sense, the existence of words that readers find difficult to understand can exacerbate this difficulty. The concept of Fluid Flow of the Mind, which has been mentioned in two of James Joyce's collections of stories, is unmistakably a symbolic language for psychological and mental investigations as well as the use of the author's mental imagery to construct stories from shared samples.

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