Quantitative standing, out-of-the place, and irresolution in James Joyce’s A Little Cloud, After the Race, and Eveline

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DOI: https://doi.org/10.33545/27068919.2023.v5.i5a.988

Abstract
This paper considers three of James Joyce's Dubliners short stories: Eveline, After the Race, and A Little Cloud. Shared themes are one thing that ties these various stories in Dubliners together. The concept that narratives portray paralysis, corruption, and death unites all of the stories. Characters in these stories either circle indefinitely or travel outward before turning around. Martin Heidegger coined the term "other-directedness" to describe how I often analyze how characters stand in their worldly pursuits and how the watchful concern over how they stand disturbs and controls them in their daily lives. In order to maintain their standing, these characters must follow what others command, praise, approve of, and require.

In the story of A Little Cloud, a clerk sees his successful friend and is inspired by him to dream of becoming successful. In the movie After the Race, we see a 26-year-old Irishman named Jimmy struggling to fit in with a class that is not similar to his. Jimmy is half-baked in his membership in the group. Eveline Hill, a 19-year-old who wants to leave Ireland, is constrained by norms yet is unable to do so in the novel Eveline. This study tries to demonstrate how the reality these characters experience is a societal restriction; none of these three stories have a clear resolution, and the epiphany, which is a salient feature of these works, contributes to this restriction.

Keywords: Quantitative standing, James Joyce’s A Little Cloud, After the Race, and Eveline

Introductions
Dasein, Authentic and Inauthentic Self and the Paralysis
Dasein is the colloquial word for "existence" in German, as in the phrase "I am satisfied with my existence" (Ich bin mit meinem Dasein zufrieden). Prior to Heidegger, some philosophers, in particular Georg Wilhelm Friedrich Hegel, used the term "Dasein" to refer to the "existence" or "presence" of humans. It is derived from the word da-sein, which literally translates as being-there or being-there. However, Heidegger was stubborn and believed this was an incorrect translation of dasein. Heidegger used this term to describe a type of preoccupation with and attention to the world we live in, while also constantly being conscious of the potential aspect of that participation, the importance of the world to the self, and the constantly changing nature of the self itself (Childers, 1995) [1].

The process of forsaking one's personal purpose, destiny, and longevity in favor of an interest in the commonplace, public realm—the uncharted, comparable universe of the They and the Them or Other-directedness—was its opposite (Lemay, 1994) [2].

most notably, Georg Wilhelm Heidegger distinguished Dasein from ordinary consciousness to underline the crucial role "Being" plays in our understanding of the universe and to respond to Nietzsche's critique of the idea that the subject may be defined in terms of consciousness helm Hegel, Friedrich. "We shall denote by the term "Dasein" this entity which each of us is himself" (Heidegger, trans., p.27) (Macquarrie & Robinson, 1967). "[Dasein is] that thing which has this very Being as a problem in it." Heidegger, p. 68; (ibid).

Heidegger argued with Nietzsche and Dilthey that Dasein is always a being obsessed with the world: neither a subject, nor the objective world alone, but the solidification of Being-in-the-world. Heidegger sought to utilize the notion of Dasein to demonstrate the primitive essence of "Being" (Sein). This ontological foundation in Heidegger's writings challenges the Cartesian "abstract agent" in favor of a practical focus on one's surroundings. By projecting into and engaging with a personal world, or an ongoing process of involvement with the
world as it is mediated by the projects of the self, Dasein is revealed.

Heidegger believed that the nature of Dasein is obscured by language, common longings, logical frameworks, and accepted beliefs. A genuine choice entails turning away from the collective world of Them in order to meet Dasein, one's uniqueness, their own finite lifespan, and their own being. As a result, Heidegger wanted the concept of Dasein to act as a starting point for the investigation of what it means to be — to have one's own being, one's own death, and one's own truth (ibid). Furthermore, according to Heidegger, the question of Dasein extends beyond what is made clear by advancements in both positive science and metaphysics. "Scientific investigation is not this entity's only or even closest mode of Existence. Additionally, Dasein itself differs in a special way from other entities. Its Being itself is an issue for it, which is how it is essentially distinguished from other beings. Being and Time emphasized the ontological distinction between entities and the being of entities, stating that "Being is always the Being of an entity" (ibid).

Nevertheless, some academics dispute this interpretation, claiming that for Heidegger, "Dasein" stood for a structured awareness or an institutional "way of life." Others claim that Heidegger softened his early insistence on Dasein's ontological primacy in his post-war writings (Philips, 1998) [1]. Joyce stated that his sole goal was to "write a chapter of the moral history of my country [choosing Dublin because] that city seemed to me the center of paralysis" when he finally published his collection of short stories Dubliners about eight years or so after it was finished (O'Neill, 85).

Joyce thought that while Irish people had the ability to understand their situation, they lacked genuine aspiration to do so. They were unable to open their eyes to the extremely constricting situation because they were stuck in a paralyzed state.

Eight years earlier, at the North Wall, Little Chandler said goodbye to his pal Gallagher in the book A Little Cloud. Gallagher moved to London and later became a well-known journalist. That evening, he's supposed to meet Chandler, and he's growing more and more excited. Chandler's immobility stands in stark contrast to Gallagher's spectacular career.

The fact that Gallagher has been leaving Ireland is actually the key to his problem. Little Chandler can't help but be delighted for his old friend. Gallagher's main purpose is to show how imprisoned Little Chandler really is; in this circumstance, other-directedness seems quite weak. Chandler wants to get his poems published, but his goals are hazy, and it soon becomes clear that Gallagher is not the best person to assist him. As a result, it is clear that Chandler is preoccupied with the world he is in and that the context in which he exists gives his His pondering of Gallagher's travels is also a part of Chandler's psychic confinement. He repeatedly inquires as to whether Paris is a "moral city," as if this were a straightforward inquiry and morality were a quality that could be rated from one to ten. In fact, Dublin is cited as an example of a morally upright town in his provincial standard for evaluating a city's morality. This situation is made more amusing by the recent stories we've read, which have exposed us to a wide range of deceit, deception, abuse, and unkindness.

Actually, Gallagher is not very endearing. He seems to enjoy shocking Little Chandler, and he treats Chandler with a certain amount of indifference. Even though he made the big move to London, which allowed his career to take off in ways it could never have in Dublin, becoming worldly does not always entail enormous gains in compassion or kindness. The way Little Chandler's mind is constrained makes clear what Heidegger means by the "They" or "Them." existence a particular significance.

However, Chandler's repulsive personality traits only make Gallagher more repulsive. He believes Gallagher is not deserving of the success he has achieved. Because he feels his imprisonment so acutely, he vents his frustration on his child. We learn about the various constraints on Chandler, such as the fact that the furniture is still being paid for and that his wife makes decorating decisions for the home. Chandler is unable to find time to read due to the needs of the child. Chandler realizes he won't be able to escape his responsibilities as the child soaks as he tries to read the Byron poem. Remorse is one of the inevitable negative effects that follow his abuse of his son during his brief period of freedom. Moreover, Chandler is no less trapped as a result of the brief outburst. Therefore, the idea of adopting a false image of success resulting from his viewing of Gallagher cannot solve Chandler's paralysis caused by his imprisonment in Dublin. This untrue assumption will only result in an existential bad faith.

The phrase "bad faith" (from the French, mauvaise foi) refers to the occurrence when a person, under the impact of societal pressure, accepts false values and rejects their internal liberty, thereby acting inauthentically. It was coined by the existentialist philosophers Jean-Paul Sartre and Simone de Beauvoir. (Extracted from The Columbia Dictionary of Modern Literary and Cultural Criticism, (1995, p 103). It is closely related to the ideas of resentment and self-deception (ibid, 1995.)

People are always free to make decisions and steer their lives in the direction of their own preferred goal or "project," which is a fundamental tenet of the existentialist mindset. People cannot escape this freedom, even in powerful situations, according to the claim. Even the colonized people of an empire have options, such as submitting to authority, negotiating, committing suicide, resisting nonviolently, or launching a counterattack.

Chandler may be constrained by outside factors (this external restriction is known as facticity), but they are unable to compel him to choose one of the other available courses over another. There is still some discretion available to the Chandler in this regard. People choose in agony because they are conscious of the consequences of their decision and the fact that they must make one. For Sartre, saying that one conscious option must always take precedence (for instance, "I cannot risk my life because I must support my family") is to assume the role of an object in the world, not a free agent, but merely one who is at the mercy of circumstance (a being-in-itself that is only its own facticity, i.e., it "is" within itself and serves there as a restriction). [2].

Illustration of a life devoid of quality, in which the only factor driving a person's existence is their quantitative standing, does not adequately conclude the story; further explanation and elaboration are needed to address the unreal life that one might experience in accordance with the stories. This story continues to confound epiphany rather than revealing any enlightening truth.
Out-of-the-Place in After the Race
The story's first metaphor is found in the title, "After the Race. In addition to the auto race, the term "the race" also refers to the nineteenth-century race for empire between the major European powers. This race was essentially over at the start of the 20th century. The imperialist powers decisively won over a significant portion of the globe, with France and England claiming many of the most desirable pieces of land.

By drawing an oblique comparison between the race for empire and the race for cars, Joyce effectively captures Ireland's place in the world. In the car race, no Irish-built vehicles are visible. Given that the French are fellow Catholics and a longtime ally of Ireland, the Irish are compelled to support the French cars for the time being. However, historically speaking, the French were appallingly unreliable allies for the Irish; their aid never even came close to bringing Ireland close to freedom. The Irish, who aren't competing in either the imperial or the vehicle race, are forced to back France. We view the world after the big colonial powers have established themselves more firmly, as the title suggests. So where does a young Irishman, the upwardly mobile son of a wealthy merchant, fit into the global society of wealthy elites?

Rich Irish people are always at a disadvantage when mingling with European or American elites, as Joyce makes clear. Joyce was somewhat ruthless with Jimmy's parents. We learn that Jimmy's father cares more about protecting his own interests than the political health of his nation. When he was younger, he was a skilled Nationalist, but he soon became conservative. The family's ascent begins with this compromise. And when he takes a police contract, feeding meat to the forces that defended British authority, their true riches emerges. Regardless of his affluence, Jimmy is a citizen of the colony. They are unable to coexist peacefully with other nations since his father contributes to maintaining his country a colony.

The Doyle family's emphasis on wealth is, in some ways, dishonest. According to the wealth of Jimmy's friends, they evaluate Jimmy's friendships. Jimmy is inclined to get along with Ségouin simply because of his reputed wealth. Villanova was entertaining as well a brilliant pianist but unfortunately, very poor, Joyce says in a wry tone in his description of the Doyles' assessment of Villanova (36). The crudeness of their analysis highlights how outside of Villanova's world the Doyles are. The Frenchman does not feel the need to judge people by their wealth. Despite never working for it, he has a lot of it. The Doyle family cannot concur. They only serve to highlight their provinciality in their eagerness to win over their son's friends from the Continent.

It is highlighted how different their nouveau riche Irish background is from Ségouin's old money by their inability to maintain the wealthy Frenchman's charm, ease, and pleasant detachment. Jimmy isn't particularly outstanding. He is a mediocre student who lacks any distinguishing qualities; he is somewhat amateurish. Jimmy never plans anything, despite the fact that Dublin is his city, because he is firmly assigned to a lower position among these men. The game's host and game master is Ségouin. Jimmy is merely a passenger.

Jimmy's evening has cost him money. Despite being allowed to play with the wealthy, he cannot afford their expenses. Even though he has a great time early in the evening, he loses miserably at the card game, and his heavy drinking will give him a splitting headache. Jimmy's night brings back the quaintness of Dublin. This story demonstrates how a component of Irish identity is a secondary status in comparison to the global power centers. This standing also extends to her people. The Doyles follow the rules that others have established throughout the entire story, which highlights the lack of power. Though they can live well and have fun, they never do so on their own terms.

Irresolution in in Eveline
But once more, the concept of running away is at the center of this tale. Even if the younger stories' male narrators are too young to leave Ireland or fight against their poverty, Eveline has been granted a chance. But in the end, the girl realizes she is unable to depart. She has a strong reason to go, without a doubt. We don't have a really endeavoring picture of her family life. We can see that she has taken on a disproportionate amount of the burden of maintaining the family's unity, just like her mother did before her. Even though he earns bonus points for not abusing her, her abusive and unjust father makes her work and then takes her income. He mocks her and doesn't value her sacrifices. Unsavory characters frequently make fun of Irishmen who leave Ireland in Joyce's works, with the prevailing idea being that these immigrants are not appreciative citizens of their new home. In "Eveline," Joyce, who is also an immigrant, flips this insult on its head by depicting an unappreciative parent rather than an unappreciative child.

Eveline's repressive family life serves as a metaphor for Ireland's trap. We learn that her mother lived a life "of commonplace sacrifices closing in final craziness" (33) and provides as a horrifying example of what it means to be a thankful child and to obey expectations. At the end of her life, she is truly Irish, babbling in the Irish language that nationalists had been working to revive. The phrase she keeps repeating, however, is most likely nonsense or, at most, corrupt Gaelic. The phrase's meaninglessness implies, metaphorically, that the sacrifices have also been pointless. Nothing but insanity has been Eveline's mother's reward.

The structure of life's stages keeps going. Eveline is a young woman of legal age to marry. The terrible destitution and stress of her situation are succinctly described by Joyce. This young woman is heavily burdened by poverty and family obligations; her financial situation is significantly worse than that of the three boy narrators of the earlier stories. She is forced to care for her brother, sister, and their ailing father, who abuses her, in a heinous situation.

The theme of paralysis recurs frequently in Dubliners, and poor Eveline finds herself unable to proceed. She lacks the fortitude and zeal to take the risk necessary to break free from her oppressive situation. She is too terrified to leave Ireland and sees her lover as a potential threat: "A world tumbled about her heart." In order to drown her, he [Frank] was luring her into them (34). Her paralysis will cost her, though. She faces a gloomy and hopeless future instead of an undefined but promising one that might very well repeat the tragic life story of her mother.

Conclusion
Dubliners is a fantastic book in its own right, containing some of the most extraordinary short stories ever written. Joyce seamlessly transitions between concise, sparse narrative and meticulous detail. There is no stream-of-
consciousness; in fact, protagonists, like first-person narrators, sometimes almost completely avoid the narrative, leaving the reader with just the essential details of the tale. Although some readers have objected that the autobiographical illustration is preoccupied with self-indulgence, in these stories we see how Joyce demonstrates his ability to enter the souls of people who are very different from himself. Everywhere he goes, he displays a keen understanding of character, frequently with exceptional clarity and precision. His portrayal of Dublin and its residents isn’t always positive. Joyce never romanticizes poverty; instead, he explores the negative effects that need and social entrapment have on character.

According to him, every story in his hometown is surrounded by a sense of defeat and decline. He sees it as a city divided, actually turning against itself. He frequently expresses scathing criticism of Catholicism, Irish provincialism, and the country’s political scene at the time. However, Dubliners, not Dublin, is the name of the collection. Joyce does more than just describe circumstances in his writing. The strong characters Joyce portrays who live and work in this unique and desolate city give Dubliners its true power.

References