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THE IMAGE OF THE TIME AND SPACE IN THE STORY "AN ENCOUNTER" OF JOYCE'S COLLECTION "DUBLINERS"

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Annotation

Маколала Жейме Жойсинг “Дублинликлар” тўпламидан ўрин олган “Учрашув” хикояси матни поэтикиси хусусида сўз боради. Хикоядаги макон ва замон хронотопи очиб берилади.

Калит сўзлар: макон ва замон, поэтика, персонаж, экспозиция, характер, интеллектуал, психологик мураккаблик.

Annotation. Статья посвящена поэтике рассказа "Встреча" из сборника "Дублинцы" Джеймса Джойса. Художественное пространство и время (хронотоп) рассказа раскрываются в статье.

Ключевые слова: пространство и время, поэтика, персонаж, экспозиция, характер, интеллектуальной, психологическая сложность.

Annotation. The article deals with the poetics of the text of the story "An Encounter" of James Joyce in short story collection "Dubliners". The Chrono tope of space and time of the story will be revealed in the article.
Key words: space and time, poetics, personality, exposition, character, intellectual, psychological complexity.

Introduction. “An Encounter” is one of the stories in James Joyce’s *Dubliners*, the 1914 collection of short stories which is now regarded as one of the landmark texts of modernist literature. “An Encounter” is not one of the best-known stories in the collection, but like many of the short stories that make up *Dubliners* the story shows Joyce addressing taboo issues, as well as the boredom and disappointment of everyday life, with consummate stylistic skill and attention to detail.

Literature review. “An Encounter”, in summary, is narrated by a man who is recalling an episode from his childhood, and specifically his schooldays in Dublin. The boy recounts how one of his school friends, Leo Dillon, introduced him and a number of other boys to the adventure and excitement of the Wild West, and how they would play cowboys and Indians together. However, the narrator yearned for real adventure, and, realizing that you have to go out and find it (rather than sitting at home and waiting for adventure to come to you), he and a couple of school friends, Leo Dillon and a boy named Mahony, decide to play truant for a day (‘miching’, as they call it), pretending to be ill and sacking off school. Leo Dillon (or ‘Fatty’, as Mahony unflatteringly refers to him) gets cold feet and bails on them, but Mahony and the narrator are quite pleased about that: each of the three of them had stumped up sixpence to pay for food and other provisions for their day off, and now they have a shilling and sixpence to spend between two of them rather than between three.

The two boys spend the morning wandering around Dublin, and cross the river Liffey on the ferry. They buy some biscuits and chocolate to eat, and some raspberry lemonade to drink. Mahony, armed with his catapult which he wants to use to attack birds, chases a cat down an alley. They then wander into a field where they meet a suspicious old man who strikes up a conversation with them. The boys are at first bored by the old man’s small talk. He asks them if they read books and tells them he
has all of the books by Sir Walter Scott and Sir Edward Bulwer-Lytton at home. The narrator pretends to have read them, which impresses the man. The man says that Mahony seems to be more into games than books.

He then asks them if they have any sweethearts, and Mahony replies that he has three girls, while the narrator says he has none.

The old man then starts talking about young girls at great length, before getting up and going to do something nearby (probably, although it is never stated, pleasing himself), much to the boys’ shock. The narrator and Mahony resolve to give false names, Murphy and Smith, if the man asks for their names. When the man returns to the boys, he talks of how wayward boys should be disciplined by being whipped, while Mahony goes chasing after the cat again and the narrator is left talking to the man. Going back on his earlier liberal sentiments, the man says that if any boy ever expresses any interest in girls, he should be whipped for it. Unsettled by this talk, the narrator gets up and leaves the man, calling out for Mahony (as the false name ‘Murphy’) to come after him. The narrator confides that he was relieved to get away from the man with Mahony safely in tow, even though he had always despised Mahony a little.

**Research Methodology.** Joyce’s title, “An Encounter”, obviously refers to the conversation the two boys have with the older man towards the end of the story. But what kind of an encounter is it? It’s difficult to analyze or pin down, because, in true modernist fashion, Joyce offers us only hints and insinuations, gaps and silences, rather than explicit description of what goes on. Partly, as in “The Sisters”, this is because the narrator was a young boy at the time of the events described, and didn’t have an adult’s knowledge of the real world.

The story "An Encounter" has direct link with "The Sisters", which both belong to story collection "Dubliners", in which the personage of the same storyteller is the leader, both his position in relation to the text and the reader, and the place of the
events there were the same. However, the storyteller is now a teenager, who got older.

In the story "The Sisters", as in the story "An Encounter", peculiar exposition in the structure of time seems to be exaggerated: the sentence is about the criteria by which the time is accustomed to spend, the established norm; the sight of the universe is squandered, and the hero-storyteller tries to pass through.

Initially, two layers of time in the story are put opposite: in the morning and in the evening. In the morning, the time is spent at school, subordinated to social order, in the evening it is the time of the game of Indians, the free time of adolescents. In essence, this confrontation scaled in relation to: the world of the child's dreams and real life will meet.

The first appeared thanks to books about traditional, self-willed and brave beauties' society, adventure about the Wild West, which gives permission to “move away from the existing life by giving vent to desire.” The plot of the story is based on the desire to see in reality, to try to bask in the game, to face real life and try to experience true adventures.

The expansion of the space of the story space is based on this desire. The established order of the time spending forcibly loaded from the outside puts pressure on the story. He tries to break the rhythm of life in a mold and jump over these boundaries (Spatial Barriers) and find a way to freedom. "The evening war games became very boring to me, as if it were the morning hours at school: in the depths of my soul, I really dreamed of adventures. However, I thought that the adventure will not happen with the people who sit at home: the adventure must be sought in the distant from the homeland" [1, 17]. Joyce shows in a cynical way that this plan really leads to the fact that the personage missed one day from school, with a trip to the nearest sightseeing, Pidgin-House.
The main facets of the structure of space-time of the story shape the structure of adventurous narratives; a simple, habitual escape from life is carried out according to the scheme: first comes the space of house- the world of dreams, based on the births from books, stories and the older ones, the healthy – minded people, slandered adventures by the followers of social norms, then comes the path, the description of adventure "distant from the homeland", and the adventure on the way itself.

The time of events in this story – the eve of summer holiday, spring, waiting time, as always, the rhythm of the season is important for Joyce.

Instead of the rhythm of social life ("the monotony of school life"), the heroes (for one day) go under the rhythm judgment of nature. The storyteller-the hero does not forget to take into account the natural daily changes, he and his friends feel a strong physical dependence on the movement of the sun in the sky.

**Analysis and results.** Joyce points out that with a sad irony their established order could not be released anyway until the end: "We had to return home until the four, otherwise they would find out that we were escaping" [1,20]. He detailed the development of the feelings of the personages: “It was a gentle sunny morning dawn of the first week of June. All branches of high trees along the canal are tilted to cheerful light green leaves. The granite of the bridge was slowly heated, and I, with my hands, in a way suitable for the rhythm that gave the jar in my head, I slapped it. My mood was great " [1,18]; “When we reached the river, it was the same lunch break: the workers were having breakfast and we were both... we sat on the iron pipes on the river to have a snack. School and home seemed to have stayed far away from us, and we felt ourselves totally free" [1,19-20]; “The air became stuffy, the sweet ashes with mold in the window of shopkeepers' stores were burned in the sun. We both get tired hard..."[1,20]; “it was too late and we were not in a situation where we thought we would go to Pidgin-House, we were very tired. \..\
The Sun went ahead of the clouds making us sad and thinking, and left alone with our blessed breakfast,” [1,20].

The story is built on the basis of the real essence of events and the conflicting laying of their reflections. The adventure happens when heroes are overwhelmed, within the minute they give up the goal they envisioned on their journey, and at the time “the sun is falling behind the clouds...". Although this event draws attention to the word “all of a sudden”, which immediately begins to change from the box of events, but this unexpected change does not happen: meeting with an unfamiliar person is not underwent by a friend of the storyteller, he experiences only himself, neither time nor space does not turn into a “conspiratorial adventure”.

The place of the meeting is the field, "cursive slope, the river Dodder is seen hardly behind its humps [1,20], uninhabited open space. The heroes were brought to this place by a cat, one of them was running from behind the cat. The cat is not an accidental personage for Joyce: this is a creature that is a worthy guide to the hateful, risky space, a mysterious creature, an animal that does not belong to this world.

Thus, in the open field, heroes who are overwhelmed and whose spirits are drowning come across someone unfamiliar. "He would have walked slowly. His one hand is in his shink, in his second hand, there is a rod and he would beat the ground slowly with a rod. He was wearing greenish black suit, and on his head there is a high hat, when we call the night canvas. He seemed to me as he became older, because he had a white middle on his mustache" [1, 20-21]. An unfamiliar person who is stressed by the storyteller is said to have been reduced to even in details of his clothing, undoubtedly realistic, household plan. However, in the European (German) Romantic tradition, Satan is distinguished by such details. That's exactly what he says from the famous story of Adelbert Chamisso. The fact is that this man, whose heroes met during the whole story, was called “unfamiliar”, also serves in favor of this comparison. The “teeth of the Unfamiliar "are sparse yellow”, “eyes are green like
glass”, in the words of which there is already an "abstract mystery". The scale of those dreams that actually gave birth to the reader, referring to the path of the heroes, apparently seems to be related to this stranger: "He said that in his house there were all the works of Lord Litton and that reading them over and over again will never make him be fed up” [1,21], he also talks about books, including books that “boys cannot read” [1,21]. The green eyes like glass of an unfamiliar person underscore his aquatic romance in the context of the story, the tendency to the distant travelling. It seems as if he was born to play the role of a seductive devil.

However, this role is not performed by the stranger: he does not mislead anyone, and his speech is too abstract, his personal monologue satisfies only himself: I had such an impression that he repeated the rumors that he allegedly memorized, or a magnetized mind with his own words slowly circled around the orbit already motionless [1, 22]. “His mind revolves around a new center, as if his words were magnetized” [1, 23]. In front of the storyteller- hero, a mentally unhealthy person appears in place of a seductive devil. Instead of joining the world of adventures, interesting events, trials, he becomes a witness to the mind that has become nauseated, stuck in his shell, and gets acquainted with the sphere of mental illness.

The friends of the storyteller Leo Dillon and Mahony with an unfamiliar person in the story are compared. In search of adventure, they were all three (a lucky number in fairy tales) should come out together, but they turned out to be two people, and as a result of this disappointment, bad luck is inevitable.

The "frightened escaped" boy was given a beautiful name as Leo, and he was relative with Joe Dillon, who introduced that same, group of children to the Wild West, and the battle in the yard ended with his victorious dance. This heroic wreath of honor around the personage, highlighted in the narrative exposition, and the sharp difference between his cowardice, described in the story itself, arose from the inconsistency of children with the real life world of freedom and the game world of
the children. (Joe Dillon, brother of Leo decides to become a priest and tries to experience a real adventure. At the moment he “...addicted to the game by excessive hysteria” [1, 16].

Mahony, who is presented in the games, on the tramp with slingshot, does not like intellectual interests, is the representative of "ordinary people". The character who is fearing the world of mental illness, asks him for help: "I once again had to scream, and only the Mahony noticed me and responded to my call and answer. My heart beat so resounding when he ran through the field to the side I was standing! I was a bit ashamed, because I hated him somehow in the depth of my heart [1, 24]. In this respect, the psychological complexity that is typical for the style of Joyce, is revealed: salvation comes from the help of the expected one that he does not respect.

**Conclusion.** The image in the structure of the personality, acting in the story, Mahony is a rough, physically present, an image of an incompetent person to show some kind of spiritual influence. For this reason, even a meeting with an unfamiliar person for Mahony becomes inconclusive: he escapes from the stranger running behind the cat. [1, 33]; the necessity for physical activity is stronger for him than enthusiasm. In general, Leo Dillon avoids being faced with a mentally ill patient, he is fearful and he is addicted to a game of children and the world of Dreams, which does not turn into a real reality. among three personages, only the storyteller acts with the spiritual need for "real adventures "to move forward and for this reason the real world of mental illness is manifested in him.

Thus, in the story "An Encounter", the next stage of biological growth of the hero of the book, his adolescence is shown. It is represented the structure of risky adventurous story and trying to get out of the boundaries of social norms (peculiar to school and children's game). This movement leads to the discovery of a broken world of mental illness, which is wrapped in its own shell.
References:


