DUBLINERS - THE JOURNEY WESTWARD

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Submitted in partial fulfillment
of the requirements for the
degree of

MESTRE EM INGLÊS

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FACULDADE DE LETRAS
UNIVERSIDADE FEDERAL DE MINAS GERAIS
Belo Horizonte, February, 1989

UNIVERSIDADE FEDERAL DE MINAS GERAIS

FACULDADE DE LETRAS

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DUBLINERS - THE JOURNEY WESTWARD

complies with the University regulations and that it meets the accepted standards of this Faculty with respect to style and content for the degree of

MESTRE EM INGLÊS

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da FALE/UFMG

Belo Horizonte, 31 de março de 1989

To

my father, the artist who first introduced me to the world of words and who forged, in the smithy of my soul, an undying admiration for Joyce and his work;

my mother, the driving force behind the artist;

my children Raquel, Maria Cristina, Paula, Daniel and Jonathan, with whom I learned what the heart is and what it feels, and without whom there would have been no drive to go on with my work;

and

my late husband, for his forbearance toward a part of my life he took no part in.

Acknowledgements

I am especially indebted to:

Professor Ian Linklater, who took over where my father had left off and introduced me to the language of literary criticism;

Professor Solange Ribeiro de Oliveira, who believed in my academic work long before I believed in it myself, and who guided me in the elaboration of my project;

Professor Thomas LaBorie Burns, the fabulous artificer who sharpened my interest in Joyce and finally led me through the strenuous task of giving shape to my ideas;

CAPES and the British Council, under whose aegis I was allowed to pursue the greatest part of my research at the University of London and the British Library, without which this thesis would not have had the necessary bibliographical support;

Dr. Steven Connor, who guided my steps and opened doors for me during my London research interlude;

Professor Derek Attridge, of the University of Strathclyde, Glasgow, who so kindly gave me hours of his precious working time to discuss my work with me;

Professor Ana Lúcia A. Gazolla for her stimulation and practical help in making academic and formal contacts with the University of London.

My deepest gratitude is due to my friend and colleague Vera Lúcia Menezes O. e Paiva for her unfailing friendly support.

I would like to thank the vasts hosts of teachers, colleagues, and friends who helped through the very difficult time while my work was in progress; especially Professor Eneida Maria de Souza, Herzila Maria Bastos, Aimara da Cunha Resende, and Alan Durant.

I must also acknowledge the help of those who disputed the passage with me for, after all,

> *Have you learned lessons only of those who admired you, and were tender with you, and stood aside for you?*
>
> *Have you not learned great lessons from those who braced themselves against you, and disputed the passage with you?*
>
> Walt Whitman

Abstract

This work aims at a study of James Joyce's *Dubliners* as a collection of stories with a unity of theme, scene and characters. The stories are seen here in their depiction of childhood, adolescence, adulthood and public life as a progression of one to the other, leading to a final blending of subject in the last story, "The Dead".

The path that leads to the understanding of this blending goes through diverse by-ways, all of them oriented by the study of transtextual relations – Joyce's style, the relationship between his life and work, and the inescapable internal allusions within his fiction and his letters.

Contents

ABBREVIATIONS

Unless otherwise noted, all references to Joyce's own writing will be abbreviated and cited parenthetically in the text, with page numbers cited, from the following editions:

D *Dubliners. Text, Criticism and Notes*. Ed. Robert Scholes and A. Walton Litz. England, Penguin Books, 1986.

E *Exiles*. London, Granada, 1983.

P *A Portrait of the Artist as a Young Man. Text, Criticism and Notes*. Ed. Chester G. Anderson. England, Penguin Books, 1986.

U *Ulysses*, The corrected text. Ed. Hans Walter Gabler & Others. New York, Vintage Books, 1986.

The two other major works cited will also be abbreviated and cited parenthetically, with page number cited, from the following editions:

JJ Ellmann, Richard. *James Joyce*, New and Revision Edition. Oxford, Oxford University Press, 1983.

L *Selected Joyce letters*. Ed. Richard Ellmann. New York, The Viking Press, 1976.

INTRODUCTION

A linha consta de um número infinito de pontos, o plano, de um número infinito de linhas; o volume, de um número infinito de planos, de um número infinito de volumes...

Jorge Luis Borges

Out of James Joyce's outstanding oeuvre, this thesis concentrates on *Dubliners*, and more specifically on its last story "The Dead"; the point I try to make, however, encompasses all his works. All along, what Joyce tried to do was to recreate life out of life, and in many instances reshape life out of his fiction. When choosing Leopold Bloom in his characterization of *Ulysses* – a common man who is representative of all stances of man: husband, father, lover, cuckold, worker, citizen – he epitomized his choice of subject in all his works: everyman. This choice starts as early as his first book, Joyce's initial plunging into literary work, his short stories.

His character is, then, common man, depicted in his different classes and surroundings, and often mirrored in himself. His attempt was to make a fiction that would image the whole of life. He did not set much store by events, as he knew the bulk of life does not comprise of events, but rather of everyday strugglings, and desires, and routine. What he did was depict everyday life resorting to his own way of dealing with language, without any concessions to the ordinary conventions of speech. Words were his weapon, whether in silence, exile, or cunning. In each of his successive works he plunged more deeply into variations in the use of words, and one wonders what else could have been done with them after *Finnegans Wake*. He fitted form to content in such a way that one cannot be separated from the other. Ifor Evans says that "*he stretched language beyond rational containment until ceasing to be English it became a fantasy of his own creation.*"[1]

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[1] EVANS, Ifor. A Short History of English Literature. England, Penguin Books Ltd., 1976. p. 345.

The narrator in the first story of *Dubliners* dreams of a strange, far away land to the East – Persia, he thought. Gabriel Conroy, in the last story, is repeatedly reminded of the West of Ireland and finally decides "*the time had come for him to set out on his journey westward*" (D, 223). Between one character and the other, or one story and the other, lie thirteen other stories in which the journey motif, either eastward of westward, is recurrent. One finds, when reading Joyce's *Dubliners*, that theme, scene and characters do not vary all that much from story to story. In the collection, as I strive to show, even if each story can be read as a universe of its own, the group of stories can be understood as a unity, with recurrent motifs and paradigmatic characters, as well as a syntagmatic progression. This is the idea that steered my reasoning, and led me to a reading of "The Dead" as a summing up of all the other stories, characters and events of the whole collection. I would dare to say that not only *Dubliners* makes a unity within itself, but the whole of Joyce's work is a unity in its representation of life.

In his *Palimpsestes*[2], Genette discusses the textual transcendence of the text and calls it transtextuality; he explains transtextuality as any kind of existing relationship, be it secret or manifest, between one text and another. It includes all kinds of transtextual relations and he lists them in five categories, although he assures us that his listing is neither definitive nor exhaustive. The relations are: intertextuality, paratextuality, metatextuality, architextuality and hypertextuality.

There are no better examples of transtextual relations, in

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[2] GENETTE, Gerard. Palimpsestes: la littérature au second degreé. Paris, Ed. du Seuil, 1982. p. 7-32.

all the five modes distinguished by Genette, than Joyce's works. One must not consider the five types of transtextuality presented as completely separate, with no intercommunication or intermingling. On the contrary, their inter-relations are numerous and often decisive.

Intertextual relations, a word used by Julia Kristeva, indicates the relation of co-presence between two or more texts, or the presence of one text in another. Quotations, with or without inverted commas, are an explicit mode of intertextuality, but there are other less explicit ones, such as plagiarism, which is nothing but an undeclared loan, and the allusion, whose understanding presupposes the perception of a relation between a present enunciation and a pre-existing one, towards which the receiver of the information is directed.

Quotations are plentiful in *Dubliners*, not only in the reproduction of lyrics of traditional songs but also in repeating lines from books that are mentioned. For example, in "An Encounter" the teacher reads some lines from a book he has surprised one of the boys with, and in "A Little Cloud" Byron's lines are reproduced through Chandler's reading of them while he holds the baby.

As for allusions, Joyce's works provide an infinite scope of exploitation. The *Princeton Encyclopedia of Poetry and Poetics* defines allusion as

> *Tacit reference to another literary work, to another art, to contemporary figures, or the like. Allusion may be used merely to display knowledge (...); to appeal to a reader or audience sharing some experience of knowledge with the writer; or to enrich a literary work by merging the echoed material with the new poetic context. Allusion differs from mere source-borrowing, because it requires the reader's familiarity with the original for full understanding and appreciation; and from mere reference, because it is tacit and fused with*

> *the context in which it appears.*
> *The technique of allusion assumes: (1) an established literary tradition as a source of value; (2) an audience sharing the tradition with the poet; (3) an echo of sufficiently familiar yet distinctive and meaningful elements; and (4) a fusion of the echo with elements in the new context.*[3]

Cuddon's *Dictionary of Literary Terms* agrees with the *Princeton Encyclopedia* as to the "*appeal to a reader to share some experience with the writer*" and the assumption the writer has of an established literary tradition, a body of common knowledge with an audience sharing that tradition and an ability on the part of the audience to pick up the reference[4].

Weldon Thornton has a book of allusions in *Ulysses* as well as an essay called Some Modes of Allusion in the Works of James Joyce which gives some examples from all his works, without covering them all. And the Charles Peake Seminar, at the University of London, has been meeting regularly for over two years studying the allusions in the Circe episode of *Ulysses* , and is not half finished yet*. As Thornton points out in his essay, not all allusions in James Joyce appeal to an audience to share the same experience with him, because many of them are restricted to Irish history and to geographical points in Dublin. More than sharing an experience, they appeal to the reader to learn the references, or sometimes to help delineate a character's

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[3] Princeton Encyclopedia of Poetry and Poetics. Ed. Alex Preminger. Princeton, New Jersey, Princeton University Press, 1974. p. 18.

[4] CUDDON, J.A. A Dictionary of Literary Terms. England, Penguin, 1982. p. 31.

* I attended two sessions of the Charles Peake Seminar, in March and April 1988, while in London for my research work on Joyce.

personality.

In this thesis, the kind of allusions highlighted are the ones I call internal allusions, that is to say, references within Joyce's own fiction, as well as to his life and letters. Just as an illustrative example, however, one can refer to the greatest Joycean allusion of all, which is the novel *Ulysses*, whose title refers the reader directly to Homer's *Odyssey*. The novel itself is a veritable treatise on allusions – historical, political, religious, literary, personal.

Genette's second type of transtextuality is the paratextual relation, which is a more distant and less explicit relation to the whole of a literary work. Compagnon[5] gives it the name of perigraphy, which consists of titles, sub-titles,"intertitles", prefaces, epilogues, afterwords, acknowledgements, footnotes, epigraphs, illustrations, binding bands, bibliographies and other kinds of signs which give the text complementary ideas or even a brief commentary. Early drafts of a text and notes can also function as paratexts. It is well known that when it was being serialised in the *Little Review*, each episode in *Ulysses* received the name of an episode from the *Odyssey* – Telemachus, Sirens, Nausikaa, Penelope, etc., evocative of the adventures of the classical hero. The names of the episodes were suppressed when *Ulysses* was published as one volume in 1922, on the advice of Ezra Pound, but they were not forgotten by the critics, who continued studying the analogies in the two texts. Genette himself poses a question in reference to these titles: do they or do they not belong to the text of the novel?

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[5] COMPAGNON, Antoine. "La Perigraphie." In:—. La Seconde Main: ou le travail de la citation. Paris, Ed. du Seuil, 1979. p. 328-56.

Another example of paratext that can be presented in *Stephen Hero*, or what was left of its drafts, as very important pieces in the making of the *Portrait*. Here we have a longer piece of work that serves as the basis of a shorter novel, instead of the usual schematic notes being enlarged into a book. Likewise, Joyce's letters are important elements for the understanding of his works. It is by dint of his letters that readers realized that with *Dubliners* he meant to have written "*a chapter of the moral history of [his] country*" and that he considered Dublin "*the center of paralysis.*" It was also in a letter that he caracterized the division of the short stories into tales of "*childhood, adolescence, maturity and public life*" (L, 83).

Genette calls the third type of textual transcendence metatextual – and by that he means a comment or other kind of relation linking one text to another without necessarily citing it. Criticism is, par excellence, a metatextual relation, as well as any other kind of commentary, even within a work of fiction. Stephen's discussion of Hamlet and Shakespeare in the Aeolus episode of *Ulysses* is an open example of metatext as Genette devises it.

The fourth type is architextuality, implying the most abstract, mute and implicit of relations which articulates, at most, not more than a paratextual mention, be it in a title, like for example Henry Fielding's *The History of Tom Jones, a Foundling*, or in subtitles that give the explanation A Novel, A Collection of Stories, Poems. This is but a taxonomic mention, for it is not a name that makes a text belong to a certain genre. After all, what's in a name? One realizes that in *Tom Jones* Fielding's use of the word history in place of story does not turn the book into a historical narrative; it is, in fact, a novel. By the same token,

one can ask to which genre *The Divine Comedy* belongs. The Viking editions of the *Portrait* and *Dubliners* bring the word The Text as subtitle for the novel and short stories. Although not untrue, the subtitle does not clarify what kind of text the reader is going to encounter.

The fifth type of transtextuality listed by Genette is hypertextuality. He himself numbers it fourth, but discusses it last, in order to do so at length. He understands by it all relations that link text B (which he calls the hypertext) to text A (hypotext), giving the latter a different treatment. One can say that one text derives from another text, insomuch as text B would not exist without text A. The latter is not even mentioned, but it is the basis of the former, although transformed one way or another, simply or indirectly. Genette then calls hypertext every text derived from an existing text by simple or indirect transformation. He calls the latter imitation.

As an example, he cites *Ulysses* and Virgil's *Aeneid* as two hypertexts derived from a single hypotext *The Odyssey*. As a matter of fact, only the first six books of the *Aeneid* are based on the *Odyssey*; books seven to ten are based on the *Iliad*, but Genette does not mention this. According to him, Ulysses can be described as a simple or direct transformation, which consists in transporting the action of the *Odyssey* to Dublin of the twentieth century. The transformation that leads from the *Iliad* and the *Odyssey* to the *Aeneid* is more complex and indirect, despite appearances and historical proximity, because Virgil does not transpose Ogygie to Carthage or Ithaca to Latium, nor does he use the action of the *Odyssey*. Instead, he recounts a completely different story (the adventures of Aeneas, not Ulysses), but he takes his inspiration from the *Odyssey* to create the type (generic, at the same time

formal and thematic) established by Homer. This is seen by Genette as imitation.

Taking the *Odyssey* as hipotext, Joyce extracts from it a scheme of action and of relationship between characters to which he gives a different style, while Virgil extracts from it a certain style that he applies to a different action. To put it succintly, Joyce recounts the story of Ulysses in a different way from Homer, while Virgil recounts the story of Aeneas in the same way as Homer[6]. Of course, *Ulysses* and *The Aeneid* cannot be reduced to a mere direct or indirect transformation of the *Odyssey*, but this category is one aspect of these works that can be taken into consideration for the illustration of Genette's point.

In *Ulysses* alone one can find examples of both kinds of transformation described by Genette: simple and complex or indirect. Simple transformation has already been exemplified, when *Ulysses* was cited as a transposition of the *Odyssey* to a different time and place. Complex transformation consists of recounting a different story, using the same style or genre of another text; a good example is the Oxen of the Sun episode, in which Joyce parodies the style of different authors in English literature, from very early centuries up to contemporary literature, passing through Mandeville, Malory, Bunyan, Pepys, Defoe, Swift, Addison, Sterne, Gibbon, De Quincy, Ruskin, Carlyle, and even echoing the authorized version of the Bible.

Much more could be said about transtextuality in Joyce's works. What has been said is but a minimum of the multitude of types and modes he explores, and has been given here in order to frame his works in the way I will argue here. This thesis is

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[6] GENETTE, Gerard. Op. cit. p. 7-19.

going to study the transtextuality of Joyce's works, with his letters included in the process. What concerns this study is the intermingling of facts and characters in *Dubliners* from one book to another, including *Exiles* and the novels. I am also concerned with the blending of literary characters and real people from Joyce's life, including Joyce himself as the source for most of the protagonists in the stories. A major preoccupation is to show the nearness of the characters and events in *Dubliners*, the way in which many protagonists can be a representative of one character and how Gabriel Conroy of the final story,"The Dead", the male protagonist of *Dubliners*, redeems the other male protagonists in their paralyses and failures.

This note of redemption and optimism is repeated in Joyce's later works, and may stem from his irrepressible energy, which was too great to be inhibited by a contrary experience. After all, the *Portrait*'s last passage begins with the words "*Welcome, O life!*", *Ulysses* ends in Molly's "*yes I said yes I will Yes.*", the last YES taking a capital letter; and *Finnegans Wake* ends with THE, the most promising of all words.

I - The Artificer

To live, to err, to fall, to triumph, to recreate life out of life!

A Portrait

Bernard Benstock, in an overall study of James Joyce and his work, affirms that

> *His own life for Joyce had been the base metals from which he alchemically made gold, and fashioned that gold into artifacts that at first gave the illusion of realistic portraiture but later took on complex and exotic shapes. The Stephen Dedalus who matures from infancy to early adulthood in* A Portrait of The Artist as a Young Man *and is frozen in time at age twenty-two in* Ulysses *parallels in his life that of the young James Joyce, while the Shem the Penman of* Finnegans Wake *carries the parallel into futuristic caricature.*[1]

Hugh Kenner in his essay The Cubist Portrait[2] makes an analogy of Joyce's A *Portrait* with Rembrandt's self-portraits, painted nearly every year from his twentieth year. But whereas a portrait of Rembrandt at 22 is painted by the man of 22 and interpreted by the wisdom of that age, Joyce's A *Portrait* is "painted" from memory by an older man. All in all, it took Joyce ten years to write the novel, and he was already a grown man when he started it. On the other hand, where the painter looked into a mirror to paint his portrait, the writer had to resort to the "mirror" of his memory to paint his. Joyce's portrait is not necessarily a self-portrait. The definite article in the title *A Portrait of the Artist as a Young Man* indicates that the artist may be either himself or the generic artist, the artist type. The indefinite article, in its turn, shows that the portrait may be one of a number of possible portraits.

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[1] BENSTOCK, Bernard. James Joyce. New York, Frederick Ungar Publishing Co., 1985. p. 8.

[2] KENNER, Hugh. "The Cubist Portrait". In: BENSTOCK, Bernard. Critical Essays on James Joyce. Boston, Ma., G.K. Hall & Co., 1985.

It may be said, similarly, of the characters in *Dubliners*, that Joyce portrayed three boys — or one boy in three circumstances — of the time when he was a boy; adolescents of the time he was an adolescent, but adults as he observed them, more or less contemporaneously: men he might become or men he had not become — but all of them potentialities contained within himself. So Stephen Dedalus in *A Portrait*, Richard Rowan in *Exiles* and all the *Dubliners* characters are a typical Joyce character, in the sense that they are not Joyce himself, but are woven out of himself, self-referential in a more intimate way than in most fiction. The backgrounds for the stories are all closely related to Joyce's personal history. The first, larger background is Dublin itself, so much a part of Joyce's mind that distance from the city, as of 1904, after the writing of some of the stories in *Dubliners* but before many of them, remained purely geographical — never did Joyce falter in his faithfulness to Dublin as the setting for all of his works. He could never escape from being a Dubliner, irrespective of his varied European residences. Joyce did what Stephen, in his sensitiveness, saw was so important: escape. But he found out that Dublin is a city that cannot be escaped from. He celebrated it all his life; he found he was much more a Dubliner away from Dublin. He eulogized Dublin even while he condemned it. Although he lived from the age of twenty-one outside Ireland nearly his entire life, all of his fiction has Dublin as its setting. He displays in this way the self-exile's love/hate relationship to his place of origin. Letters and fiction both display this ambiguous dichotomy. In his letters to his wife Nora, while in Ireland in 1909, he plainly states: "*How sick, sick, sick I am of Dublin! It is the city of failure, of rancour and of unhappiness. I long to be out of it*" (L, 163). "*Dublin is a*

detestable city and the people are most repulsive to me"(L, 166), while Gabriel, in "The Dead", hotly responds to Miss Ivors' questions with the words "*Irish is not my language (...) O, to tell you the truth, I'm sick of my own country*" (D, 203), and Stephen bitterly retorts "*Ireland is the old sow that eats her farrow*" (P, 203).

The love is expressed in Joyce's detailed depiction of Dublin in all his works, in his obsessively accurate description of streets, parks, statues, houses, public places and even in Gabriel's praising of Irish hospitality in his speech in The Dead:

> *I feel more strongly with every recurring year that our country has no tradition which does it so much honour and which it should guard so jealously as that of its hospitality. It is a tradition that is unique as far as my experience goes (and I have visited not a few places abroad) among the modern nations. Some would say, perhaps, that with us it is rather a failing than anything to be boasted of. But granted even that, it is, to my mind, a princely failing, and one that I trust will long be cultivated among us.* (D, 202-3)

As for the setting and episodes in the stories, some examples can be given: the house Joyce describes in "Araby" is the house at 17 North Richmond Street where John Joyce, his father, moved with the family late in 1894 (JJ, 42). One of the neighbours there was a girl called Eveline for whom the story in *Dubliners* is named, and who probably served as inspiration for her fictional namesake years later. He even based the story on the fact that the girl was in love with a sailor, but he gave a different outcome to the affair (JJ, 43). The episode depicted in "An Encounter" was developed from a first-hand experience he and his brother Stanislaus had one afternoon when they met a homosexual while playing truant from Belvedere School (JJ, 47). The house at 15 Usher's Island where

the Misses Morkan live in "The Dead" is a house which belonged to Joyce's great-aunts Mrs. Callanan and Mrs. Lyons. Mrs. Callanan's daughter Mary Ellen also lived there, and the house was also known as the "*Misses Flynn school*", a circumstance he brought to the novella.

The use of the Martello Tower, where Joyce lived with Gogarty and Samuel Trench for a few weeks in 1904, occurs in the opening chapter of *Ulysses*; the itinerary followed by the two boys in "An Encounter", including the Liffey, the North Strand Bridge over the Royal Canal, the Pigeon House Road; all his background as a student used in the *Portrait* – Clongowes Wood College, Belvedere College, University College, Dublin; his portrayal of college friends in his works, either using their real names (Thomas Kettle in *Finnegans Wake*) or surrogate names (J.F. Byrne appears as Cranly in the *Portrait*, Gogarty as Buck Mulligan in *Ulysses*, to cite but a few); these are examples that could be multiplied. In fact, it is very likely that all incidents and places in all the stories are closely related to Joyce's experiences or observations. He himself stated once that he could never "invent" fictional material, so he looked for models among his own as well as his father's acquaintances[3].

It is perhaps impossible to list in one single work all the analogies that link Joyce's life and work, though Ellmann's monumental biography goes a good way in this direction. Only the relevant points to my argument are being highlighted here, and, in any case, the person/character analogies are manifold. James Duffy, of "A Painful Case", has a very close resemblance to the man Joyce might have become had he stayed in Dublin. The

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[3] BENSTOCK, Bernard. Op. cit.

similarity of names (James in both cases and the surname having the same number of letters) suggests that James Duffy may well be a surrogate name for Joyce. When Joyce wrote this story, to which he first gave the name of "A Painful Incident", he had already left Ireland, and uppermost in his mind, as some of the stories written in the year 1905 show, was his preoccupation with the *"soul's incurable loneliness"*, of the incapacity of Dubliners to escape paralysis, perhaps in contrast with his own successful attempt to leave Ireland behind.

Duffy is a man living in an outlying district of Dublin, *"as far as possible from the city of which he was a citizen"* (D, 107), in an old sombre house, as sombre as his mood, having *"neither companions nor friends, church nor creed"* (D, 109), seeing his relatives only at Christmas or when they died. A man set apart from family life, politics, religion,he has no links with the outside world nor does he indulge in any pleasures except for an occasional concert or opera. Joyce depicted in Duffy the apex of the Dubliner paradigm in his paralysis and incapacity to make a move towards changing his way of life, establishing bonds with the rest of humanity or, to sum it in one word, integrating. He makes Duffy realize his detachment though, and become acutely aware of having been *"outcast from life's feast"* (D, 117). And yet realization does not bring change. Duffy is – and remains – alone.

In "A Little Cloud" , both Little Chandler and Gallaher are a projection of Joyce, in opposite ways, as much as they are opposite characters. In depicting Gallaher as the successful man of the London Press, he is unveiling the old belief that one had to escape in order to become someone of importance. In Little Chandler's thoughts the idea is clear: *"if you wanted to succeed*

you had to go away. You could do nothing in Dublin" (D, 73). Joyce himself had left Dublin two years before he wrote this story in 1906 "*to encounter for the millionth time the reality of experience and to forge in the smithy of [his] soul the uncreated conscience of [his] race*" (P, 253). So Gallaher is a projection of Joyce in his achieved escape, in his career as a newspaper writer, admired as a man of the word/world by the timid companion who had stayed behind. At the same time, Little Chandler is also a projection of Joyce as he would have become had he not left: the melancholy dreamer, admiror of Byron, prospective verse writer held back at home by his relentless bonds, married to a simple girl and tied to an ordinary job through the necessity of making ends meet. However, when Joyce built his character, he had already lived away from Ireland long enough to have realized, perhaps, that geographical aloofness does not of itself break bonds. Also he might have begun to see Ireland and the Dubliners under a more generous light. At the same time that Little Chandler sees Gallaher as the hero of the triumphant return, he begins to discern in his friend characteristics that displease him. "*There was something vulgar in his friend which he had not observed before*" (D, 77). This is Joyce grown more understanding. There are more similarities between Joyce and Chandler than mere personal appearance and circumstances (both wear glasses, write verses and are married to simple females) – Joyce married to Nora in Dublin might have undergone the same experiences and feelings as Little Chandler. And Joyce's present awakening generosity towards the Dubliners makes Chandler wish Gallaher might "*put his head in the sack (...) if he could find the girl*" (D, 81). He had found his girl, simple and "*country cute*" (Gabriel's mother's description of Gretta), but warm and fiery and motherly at the same time. Annie's warmth is

shown in her kissing her husband after the bestowal of a gift; her fiery temper in her shouting at him at the baby's crying; her motherliness in her fondling the baby to quiet him; which all point to characteristics of Joyce's wife Nora. At the end of "A Little Cloud" there remains a doubt as to whether the soothing words uttered by Annie are actually directed at the baby alone or at both the baby and her husband.

So Joyce had a touch of Gallaher — the condescendent outsider — and of Little Chandler — the paralytic Dubliner, torn between diffidence and joy at being what he was and having what he had: "*Melancholy was the dominant note of his temperament, he thought, but it was a melancholy tempered by recurrences of faith and resignation and joy*" (D, 73).

Gabriel Conroy in "The Dead" is also a projection of Joyce the man. Ellmann, in "The Backgrounds of 'The Dead'" (JJ, 243-53), points out the various links between the novella "The Dead" and Joyce's life. The setting — the house at 15 Usher's Island; the characters — Gabriel, part Joyce, part John Joyce; Gretta, the nearest representation of Nora Barnacle in Joyce's works, except perhaps for Bertha in *Exiles*; the circumstances — the party, the speech, Gabriel's realization of Gretta's interest in another man before him; the persons, the songs, all are closely connected to Joyce's life.

Gabriel's similarity to Joyce begins with their physical appearance and activities — both wear their hair parted in the middle and gilt-rimmed glasses; both write reviews for the Dublin *Daily Express*. Both are proud and jealous of their wives and are stunned when they learn of the young tuberculous boy who died for love of the girl. Both have an academic education. But Gabriel is not all Joyce. Besides some differences in appearance to

counterpart their similarities – while Joyce was lean, Gabriel was a "*stout tallish young man*", for example – Joyce was the one who left for the Continent, while Gabriel stayed behind, always looking to the Continent, but only able to enjoy it on holiday trips. Besides, Gabriel's after-dinner speech is John Joyce's, not James', as was the habit of staying overnight in a hotel and leaving the children behind when they were too young to attend the Misses Flynn's party. In the same way, Gabriel's resentment towards his mother's assessment of Gretta recalls John Joyce's quarrel with his own mother, who was never reconciled to his marrying a girl of lower social station.

Through Gabriel's musings at the end of "The Dead", as well as through Richard Rowan's final acceptance of doubt in *Exiles*, Joyce acknowledges the fact that a woman is not an extension of a man, but an independent being, with independent thoughts and desires.

Chester Anderson says of Joyce's wife:

> *Nora gave Joyce many of the qualities he needed in a woman: faithfulness, trust, tenderness, dominance, wit. She combined innocence and earthiness in proportions that nearly fulfilled his longing for purity and desecration: he recalled their encounter of 16 June as "a sacrament which left me a final sense of sorrow and degradation". She was maternal enough to play Circe to his swine, unformed enough to be his Galatea, faithful enough to be his Penelope. She provided the "reality of experience" which helped him form Gretta Conroy in "The Dead", Bertha Rowan in Exiles, Molly Bloom in Ulysses and Anna Livia Plurabelle in Finnegans Wake. The only roles she could not play were those of intellectual companion ... and of betrayer, an essential part that Joyce invented for her, five years after their first meeting.*[4]

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[4] ANDERSON, Chester G. James Joyce and his World. London, Thames and Hudson, 1967. p. 49-50.

This creation of unfaithfulness shows that Joyce reconstructed his life to conform to his art, not just borrowed from it. As Stephen Dedalus later states: "*Bosh! A man of genius makes no mistakes. His errors are volitional and are the portals of discovery*" (U, 156).

The doubt at the end of "The Dead" and of *Exiles* is a doubt never to be dissipated. Gabriel will never know to what extent Gretta was involved with Michael Furey. Richard Rowan will never be sure whether Bertha surrendered to Robert Hand in his cottage at Ranelagh. But the doubt is created by Joyce/Richard/Gabriel himself. He chooses to live in doubt. Richard pushes Bertha towards Robert in order to test her, but he does not want to be persuaded of her faithfulness, in the same way Joyce indulges in his own creation of doubt. He has Robert Hand refer to the core of the question when he says to Richard:

> *A battle of both our souls (...) against all that is false in them and in the world. A battle of your soul against the spectre of fidelity, of mine against the spectre of friendship.* (E, 88)

Both *Exiles* and "The Dead" were written after Joyce had left Dublin and the driving impulse behind "The Dead" was his wife Nora's remembrance of Michael (Sonny) Bodkin, who had died of tuberculosis after ignoring his illness to sing to her one rainy night. For the theme of *Exiles*, he drew on the character of his friend Cosgrave, who had failed to secure Nora's favours in 1904 but tried later to convince Joyce that he had succeeded, when Joyce visited Dublin alone in 1909. At the time Joyce heard Cosgrave's account, long before he was persuaded of Nora's faithfulness by his brother Stanislaus and before he turned the account and his feelings about it into fiction, he was so immersed

in doubt and self-pity that he wrote Nora:

> *I have heard this only an hour ago from his lips. My eyes are full of tears, tears of sorrow and mortification. My heart is full of bitterness and despair. I can see nothing but your face as it was when raised to meet another's. O, Nora, pity me for what I suffer now. I shall cry for days. My faith in that face I loved is broken. O, Nora, Nora have pity for my poor wretched love. I cannot call you any dear name because tonight I have learnt that the only being I believed in was not loyal to me.* (L, 158)

as he later made Richard Rowan say to Bertha:

> *I have a deep, deep wound of doubt in my soul (...) – a deep wound of doubt which can never be healed. I can never know, never in this world.* (E, 144),

notwithstanding Bertha's own words *"Do you believe now that I have been true to you? last night and always"* (E, 142).

Gabriel Conroy never questions that Gretta has been true to him. Nevertheless her confession of a dead lover takes him by surprise and fills him with doubt:

> *A vague terror seized Gabriel ... as if, at that hour when he had hoped to triumph, some impalpable and vindictive being was coming against him, gathering forces against him in its vague world.* (D, 220)

Gabriel's jealousy smoulders, but he refrains from asking questions. He is afraid to know that he has not been the most important person in Gretta's life. At first *"Gabriel was silent. He did not wish her to think that he was interested in this delicate boy"* (D, 219). Then he accepts the revelation of the story but still *"He did not question her again for he felt that she would tell*

him of herself" (D, 220). And after hearing the whole tale, what remains is a feeling of despondency: "*It hardly pained him now to think how poor a part he, her husband, had played in her life*" (D, 222). He had not willingly heard Gretta's disclosure. He would rather have remained ignorant of this past love, in the way Joyce himself felt, as he clearly states in his letter to Nora of 21 August 1909:

> *I wrote today to your mother but really I don't want to go (to Galway). They will speak of you and of things unknown to me. I dread to be shown even a picture of you as a girl for I shall think "I did not know her then nor she me. When she sauntered to mass in the morning she gave her long glances sometimes to some boy along the road. To others but not to me".* (L, 161)

As Chester Anderson says, Nora helped Joyce shape his feminine characters. When I say that Gretta is directly drawn from Nora, I mean firstly the similarities between the two: Gretta is a "*country cute*" from Galway, as Nora is; both are intellectually inferior to their husbands, but both are straight and down-to-earth. Gretta mocks Gabriel's ways and defies him:

> *— Goloshes! said Mrs. Conroy. That's the latest. Whenever it's wet underfoot I must put on my goloshes. To-night even he wanted me to put them on, but I wouldn't. The next thing he'll buy me will be a diving suit.* (D, 180)

While Nora, not being an intellectual companion, accepted Joyce matter-of-factly:

> *Her immediate response to him, however, was not befuddled but self-possessed, and afterwards Joyce liked to think of her as "sauntering" into his life, a careless acceptance of him which came to seem an essential part of the female temperament.* (JJ, 159)

Nora and Gretta share their intellectual inferiority with Bertha, in *Exiles*:

> *When I do not understand anything that he writes, when I cannot help him in any way, when I don't even understand half of what he says to me sometimes!* (E, 125)

The Michael Furey episode in "The Dead" is a recounting of Nora's early love remembrances. Gabriel's feelings for Gretta echo those of Joyce for Nora. Joyce writes her in a letter of 26 September 1904:

> *And yet why should I be ashamed of words? Why should I not call you what in my heart I continually call you? What is it that prevents me unless it be that no word is tender enough to be your name?* (L, 31)

and a few years later he reproduces his words in a letter from Gabriel to Gretta: "*Why is it that words like these seem to me so dull and cold? Is it because there is no word tender enough to be your name?*" (D, 214). Joyce himself explicitly blends life and fiction when he writes Nora in August 1909: "*Do you remember the three adjectives I have used in "The Dead" in speaking of your body. They are these: "musical and strange and perfumed"* (L, 163). So he owns to a description of Nora while creating Gretta. No clearer indication can be given of the close connection between Nora and Gretta.

As Hugh Kenner reiterates in his essay,

> *Joyce contained, then, within him, multitudes. All the men in Dubliners are men he might have been, all imprisoned in devious ways by the city, all come to terms of some sort with it, all meeting or refusing shadow selves who taunt them*

> *with the specter of another course once possible but now possible no longer. Dubliners is a portrait of the artist as many terminated men. And it foreshadows the more famous Portrait in another way, having one subject who does not stay still in time. The boy in "The Sisters" does not become Gabriel Conroy, but he might. Eveline does not become the Maria of "Clay", but she might. Bob Doran does not become Little Chandler, but he might. And none of the men become James Joyce, nor none of the women Nora, but they contain the possibilities also.*[5]

Although concentrating on the study of *Dubliners*, one cannot disregard the other works even while scrutinizing the stories, with more reason when the study is transtextual; and still more when the writer is James Joyce. The *Portrait* draws on his life for characterization and events; so does *Exiles*, but that does not make either of these works autobiographies. What is being shown here is how his life and work intermingle more than most writers' life and work, and how each of his works infiltrates into the others, making a whole of the parts, even when each part can be seen as an independent piece.

Life itself is a great text, and Joyce's own life a text within this great one, which plays with his fiction in such a way that one borrows from the other constantly. One might say that his life is the hypotext from which the hypertexts of his fiction are forged. Harry Stone says that"Araby" is a portrait of the artist as a young boy, and Kenner completes this observation by saying that *Dubliners* is the portrait of the artist as many terminated men.

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[5] KENNER, Hugh. Op. cit. p. 108.

II - Paradigms and Epiphanies: The Unity of Dubliners

One God, one law, one element,
And one far-off divine event,
To which the whole creation moves.

Tennyson, The Two Voices

Dubliners can be – and has been – read exhaustively. Each story has been read and dissected, each character studied, titles interpreted, symbols taken up, minute studies of each aspect made. I intend to see the stories – with respect to motifs, style and character – as a whole, and point to the intersections, repetitions of patterns and re-evaluation of prototypical characters.

To collect fifteen stories under one title gives these stories much more in common than just geographic inclusiveness. There is more than one common denominator for the stories, and to list them as examples of paralysis, disappointments, epiphanies, and misery would be an oversimplification. These elements are to be discussed, and we can try to trace some at least of the points that make of the collection a whole, and of the last story a just finale.

Each story has one or more protagonists and each of these can be seen as a discrete person. But the characters in *Dubliners* are paradigmatic characters, and we might narrow the number down to fewer than are actually presented in the stories. In calling the characters paradigmatic I refer to the linguistic terms of Ducrot and Todorov, who state that there is no uttering in a language without associations of various unities, be they consecutive or simultaneous. These associations can be syntagmatic or paradigmatic. Syntagmatic associations or relations refer to the way in which different elements combine with respect to the places each one can take in the linear chain of discourse. The syntagmatic study of an element is the indication of the different environments it can be influenced by, that is, the indication of the elements which can precede or follow it, the order in which they appear and, if they do not come in succession, the distance

between them. Paradigmatic relations refer to the elements linked by association of ideas in which, one element being similar to another, it can occupy the place of the other[1].

Saussure says that in a language everything is based on relations, and goes on to explain that

> *The relations and differences between linguistic terms develop in two distinctive spheres, each of which creates a certain class of values; the opposition between these two classes helps in the understanding of the nature of each one. They correspond to two modes of our mental activity, both indispensable to the life of language.*[2]

On one hand, Saussure says, within discourse, the terms establish among themselves relations based on the linear characteristic of the language, which excludes the possibility of pronouncing two elements at the same time (syntagmatic associations). One term only acquires meaning because of the other term which precedes or follows it, or because of both.

On the other hand, outside discourse, words that have something in common become associated in memory and thus form groups inside which different relations occur. Saussure calls these relations associative (Todorov and Greimas paradigmatic).

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[1] DUCROT, Oswald e Tzvetan Todorov. Dicionário das Ciências da Linguagem. Ed. portuguesa orientada por Eduardo Prado Coelho. Lisboa, Publicações Dom Quixote, 1982. p. 135-41.

[2] SAUSSURE, Ferdinand de. Curso de Lingüística Geral. São Paulo, Editora Cultrix, 1987. p. 142 - my translation into English. "As relações e as diferenças entre termos lingüísticos se desenvolvem em duas etapas distintas, cada uma das quais é geradora de certa ordem de valores; a oposição entre essas duas ordens faz compreender melhor a natureza de cada uma. Correspondem a duas formas de nossa atividade mental, ambas indispensáveis para a vida da língua."

Saussure goes on to say that the idea of syntagmatic relations is applicable not only to words but to groups of words and complex unities of all dimensions and kinds. It is not enough to think of the relations which bring together the different parts of a phrase; one must take into consideration the relation which links the whole to the parts. The groups formed by mental association not only bring together the terms which have something in common, but also absorb the nature of the relations which bring them together in each case, so there is something in common both in form and in meaning. A simple word, for example, can evoke anything likely to be associated with it one way or another[3].

For Jakobson, the interpretation of any linguistic unity brings into action, at every moment, two independent intellectual mechanisms; comparison with similar unities (paradigmatic relations) and the establishing of relations with coexisting unities (syntagmatic relations). So the meaning of a word, or in our case a character, or a story, etc. is determined simultaneously by the influence of those words, characters, stories, etc., which surround it and by the evocation of those that could have replaced it.

Both syntagmatic and paradigmatic relations can be found in *Dubliners*. Syntagmatic relation can be illustrated in the order Joyce gave in the final assembling of the different stories: stories of boyhood being followed by stories of adolescence, adulthood, and public life, and all of these given a neat close in the last story, "The Dead". Paradigmatic relation is seen in the exchangeability of characters in the different stories and in the repetition of patterns and situations. Experiences and

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[3] SAUSSURE, Ferdinand de. Op. cit. p. 142-77.

feelings recur, even in different degrees or circumstances. The women characters are fewer than numbered.Mangan's sister in"Araby" might be Eveline, and Eveline might be Maria of Clay.

Taking the three first stories in the order they are presented in the collection: "The Sisters", "An Encounter" and "Araby", stories of childhood as Joyce himself called them (L, 77). The three boys could have been but three experiences undergone by one boy. This boy could have developed into a number of adult characters in *Dubliners*, if not into all of them.

None of the three boys in the first three stories lived with their parents. The boy in "The Sisters" and the one in "Araby"both state that they live with uncle and aunt. In "An Encounter" , it is not mentioned, but he is likely not to live with his parents either, for he mentions his classmate Leo Dillon's parents' going to mass every morning and says nothing of his own. The three boys might be but one in different moments of life, maturing in one aspect of his personality in each circumstance.

There are, to be sure, more similarities between the three boys in the first three stories than meets the eye. The narrative of the boy in "The Sisters" is about the dead priest who had been his mentor. The boy in "Araby" lives in a house at North Richmond Street whose former tenant had been a priest who had died in the back drawing-room. Although not his direct mentor, he had left the waste room littered with *"old useless papers"*, through which the boy shuffled, looking for something interesting. He found some books which interested him. Among them *The Abbot*, by Walter Scott, an author referred to by the *"old josser"* of "An Encounter".

Religion is a pervading force in all the stories, but it is overtly present with the boys. Father Flynn explains to the boy in "The Sisters" *"the meaning of the different ceremonies of the*

mass and of the different vestments worn by the priest"(D, 13). The whole of the first story hovers around the mysteries and rituals of the Church: from the secrecy of the confessional to an unspoken communion with wine and cream crackers in the dead priest's house. Joe Dillon, in "An Encounter", is reported to have a vocation for the priesthood, and his parents go to eight-o'clock mass every morning in Gardiner Street. The boy in "Araby" speaks of "*shrill litanies of shop-boys*" (D, 31), and the name of the girl he worships springs to his lips "*at moments in strange prayers and praises*" (d, 31). Father Flynn's decay starts when he breaks a chalice, and "*they say it was the boy's fault*" (D, 17), while the boy in "Araby" bears his "*chalice safely through a throng of foes*" (D, 31). The boy in "The Sisters" puzzles his head "*to extract meaning from* [*Cotter's*] *unfinished sentences*" (D, 11), and the boy in "Araby" "*could interpret these signs*" (D, 33). One "*studied the lighted square of window*" to discern the reflection of candles as a sign of the priest's death, the other hears the rain "*through one of the broken panes*" while "*some distant lamp or lighted window gleamed below* [*him*]" (D, 31). There is always a window between the boy and his target, as there is always a window separating Gabriel in "The Dead" from the world outside.

The three stories of childhood are the only stories in the collection told from a first person narrator's point of view. All three of them depict an adult mind probing into the depth of a boyish consciousness. The narrative is adult, both in language and in thought. No young boy of the age portrayed in the stories would use the kind of language the narrators/narrator use. Take illustrative sentences from each story:

> *Night after night I had passed the house (it was vacation time) and studied the lighted square of window: and night after night I had found it lighted in the same way, faintly and evenly.* (The Sisters, D, 9)

> *A spirit of unruliness diffused itself among us and, under its influence, differences of culture and constitution were waived. We banded ourselves together, some boldly, some in jest and some almost in fear: and of the number of these latter, the reluctant Indians who were afraid to seem studious or lacking in robustness, I was one.* (An Encounter, D, 20)

> *What innumerable follies laid waste my waking and sleeping thoughts after that evening! I wished to annihilate the tedious intervening days. I chafed against the work of school. At night in my bedroom and by day in the classroom her image came between me and the page I strove to read.* (Araby, D, 32)

To start with, the words used are not likely to come out of a boy's mouth. Adjectives like faintly, evenly, reluctant, studious, innumerable, waste, tedious intervening; verbs like diffuse, waive, brand, annihilate, chafe, strive; and substantives like square of window, unruliness, jest, follies, do not belong to the vocabulary of a schoolboy, but rather to an adult matured into the use of the language.

To give an example of language as used by a young person in a literary work in contrast to the adult language used by the three boys, we might have a look at a paragraph from the American novel *The Catcher in the Rye*, where J.D. Salinger reproduces the jargon of a high-school adolescent:

> *You'd like her. I mean if you tell old Phoebe something, she knows exactly what the hell you're talking about. I mean you can even take her anywhere with you. If you take her to a lousy movie, for instance, she knows it's a lousy movie. If you take her to a pretty good movie, she knows it's a pretty good movie. D.B. and I took her to*

> *see this French movie,* The Baker's Wife, *with Raimu in it. It killed her. Her favourite is* The Thirty-nine Steps *though, with Robert Donat. She knows the whole goddam movie by heart, because I've taken her to see it about ten times. When old Donat comes up to his Scotch farm-house, for instance, when he's running away from the cops and all, Phoebe'll say right out loud in the movie — right when the Scotch guy in the picture says it — "Can you eat the herring?" She knows all the talk by heart.*[4]

Even taking into consideration differences of time and culture — Joyce depicting young Irish boys of the early years of the 20th century and Salinger portraying an American adolescent of the fifties — the choice of language becomes clear: there is an immediacy in Holden Caulfield's recounting of his experiences in his own adolescent language, whereas Joyce's boys' experiences are recounted in a reminiscing tone from a distant point of view by older narrators.

On the other hand, the narrator in the three stories, and this point is illustrated even in the small sample paragraphs reproduced above, present a critical view of the boy/boys and his/their relation with the world. Had the boy been recounting the stories at the time they occurred, he would not have had the insight to evaluate in which spirit he joined his companions in "An Encounter", or review like an outsider his feelings towards the girl or the image of the girl, and depict it as calf-love in "Araby".

The I/me/mine of the three stories of childhood, as opposed to third person narrative of the other twelve in the collection, is one indication that the protagonist is one person. What the

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[4] SALINGER, J.D. The Catcher in the Rye. Harmondsworth, Middlesex, England, Penguin Books, 1975. p. 72.

reader has is the utterance of an adult mind through the meanderings of a boyish consciousness striving for reassurance and understanding; to put it another way, romantic language shown through mature reflection. The boy, or rather the consciousness of the boy, works around words, in an attempt to draw significance out of them.

The language of "The Dead", although narrated in the third person, is very similar to that of the boyhood stories. The narrative in the first person distances the narration from the events, although it brings together narrator and protagonist. The third person narration in the last story brings together both facts and time. The first stories convey a reminiscing mood, whereas the third person in "The Dead" shows the simultaneity of facts in relation to what goes on in the character's mind. The childhood stories are tales of a boy seen through his adult mind. "The Dead" is a tale of this boy grown adult undergoing mature experiences and still groping for full understanding.

From the first paragraph of the first story we are acquainted with the paralysis that pervades *Dubliners*. The last paragraph of the last story implies the likelihood of Gabriel's shaking off that paralysis through his awakening to a westward movement. The boy in "The Sisters" starts his recollection in front of a window from the outside. He is an outsider, seeking understanding. The narrator has gone through the years carrying his burden of paralysis and perplexity, and at the moment of narration he is once more back in childhood. He reccounts his experiences and his impressionistic view of the episode of the priest and of those months in his early life in this attempt at understanding. Perhaps by occasionally repeating the story, using all the words that to his mind have some connection with

his perplexity, he may come to a complete realization of their meaning.

Gabriel of "The Dead" ends his musings in front of a window, this time from the inside. The young pupil of the priest has walked a long way in life, and has finally come to the full realization of his true identity. He has dived deeply into his self-discovery, prompted in the end by the revelations of his wife Gretta against all his lust and tender feelings. The boy who felt an outsider, looking from the outside, trying to penetrate into the depth of understanding, has finally come inside into the illumination of his epiphany.

Epiphany is an intuitive and sudden insight into the reality and basic meaning of an event. The term was transformed by Joyce from its biblical origin of divine manifestation into a literary technique. But whereas a religious epiphany always brings salvation to those upon whom it is manifested, a Joycean epiphany is a moment of revelation, of ecstasy one would like to hold but which escapes through one's fingers; it remains nevertheless as something valuable gained, so that the experience becomes an end in itself.

In *Stephen Hero*, the fragmentary first draft of *A Portrait*, Stephen expanded his idea of an epiphany into his aesthetic theory to describe the final and climatic moment in the apprehension of the beautiful.

> *By an epiphany he meant a sudden spiritual manifestation, whether in the vulgarity of speech or of gesture or in a memorable phase of the mind itself. He believed that it was for the man of letters to record these epiphanies with extreme care, seeing that they themselves are the most delicate and evanescent of moments.* (P, 288)

Stephen's theory of epiphanies is related to the three cardinal aesthetic principles, or conditions of beauty, as he expounds them in the *Portrait*; they have their origin in Aquinas' principles of Integritas, Consonantia and Claritas. Integritas is explained as wholeness or integrity — the perception of an aesthetic image as one thing, "*self-bounded and self-contained upon the immeasurable background of space or time which is not it*". Consonantia is symmetry, the rhythm of structure, the aesthetic image apprehended as "*complex, multiple, divisible, separable, made up of its parts, and the result of its parts and their sum, harmonious*". And finally, Claritas is the radiance, the whatness of a thing, or as Aquinas calls it — Quidditas (P, 212-3).

The definition in *Stephen Hero* explains this principle of whatness more clearly:

> *After the analysis which discovers the second quality the mind makes the only logically possible synthesis and discovers the third quality. This is the moment which I call epiphany. First we recognize that the object is one integral thing, then we recognize that it is an organised composite structure, a thing in fact: finally, when the relation of the parts is exquisite, when the parts are adjusted to the special point, we recognize that it is that thing which it is. Its soul, its whatness, leaps to us from the vestment of its appearance. The soul of the commonest object, the structure of which is so adjusted, seems to us radiant. The object achieves its epiphany...* (P, 289)

In *Dubliners*, Joyce did not use the word epiphany, but the stories conform to Stephen's idea of revelation and dramatic art. Joyce tried to expose the same paralysis he showed in some

of the surviving epiphanies[5], some of which are used in *Dubliners* (for example, the conversation betweem the girl in the bazaar and the two English gentlemen in Araby), some in *A Portrait* and some are never used at all.

Joyce, before starting on short-story writing, had planned, like Stephen, to gather the epiphanies he had collected in a volume. In *Ulysses* Stephen self-mockingly recalls:

> *Remember your epiphanies written on green oval leaves, deeply deep, copies to be sent if you died to all the great libraries of the world, including Alexandria?* (U, 34)

These remaining epiphanies tend to fall into two categories: some are in the form of a brief dramatic dialogue, others are lyrical narratives, somewhat like prose poems. Joyce seems to have used the two kinds in *Dubliners*: the first kind in "Araby", as already mentioned, the second in "The Dead", in Gabriel's final musings.

Epiphanies in *Dubliners*, according to Irene Hendry Chayes, are achieved through a trivial incident, action or single detail

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5 There still exist, in Joyce's own handwriting, twenty-two epiphanies, none of which occupy a whole page. These manuscripts are in the Poetry Collection at the State University of New York at Buffalo. Back of these manuscripts there are numbers ranging from 1 to 71, which atest to the collection having reached more than seventy epiphanies. There are twenty-five others at Cornell University, one of which in Joyce's handwriting, and the other copies made by Stanislaus Joyce in his collection "Selections in Prose from Various Authors".

* BEJA, Morris. "Epiphany and the Epiphanies". In: A Companion to Joyce Studies. Ed. Zack Bowen and James F. Carens. Westport, Connecticut, Greenwood Press. p. 707-8.

> *... which differs from the others making up the story only in that it illuminates them, integrates them and gives them meaning. It is like the final piece which is added to the child's pile of lettered blocks and completes the spelling of a word or gives form to the "house" or "tower" he is building.*[6]

But an epiphany can also be achieved through the means of the reader's integrating discovery of the whatness of a thing in the stories, of this added block which illuminates the whole. Beck says that

> *As there are in Joyce's early experimental fragments two kinds of epiphany, the naturalistic-objective and the subjective psychological, so too with* Dubliners. *In some stories the habit-ridden characters may exemplify chiefly their own unresponsiveness, and since for them self-knowledge is largely paralyzed, any epiphany must accrete in the reader's recognitions. In other stories characters themselves experience a crisis of emotion under stress of a further realization, which they demonstrate.*[7]

The boys in the first three stories are being seen here as a projection of one paradigmatic character, and as boys that could have developed into any number of Dubliners, including Gabriel in "The Dead". Their epiphanies go from one to the other of the two types categorized by Beck. I shall exemplify the two types later on.

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[6] CHAYES, Irene Hendry. "Joyce's Epiphanies". In: A Portrait of the Artist as a Young Man: Text, Criticism, and Notes. Ed. Chester G. Anderson. England, Penguin Books, 1986. p. 361.

[7] BECK, Warren. James Joyce: Vision, Substance and Art. Durham N.C., Duke University Press, 1969. p. 24.

III - Joyce's "Scrupulous Meanness"

(Letters, 83)

> *I will try to express myself in some mode of life or art as freely as I can and as wholly as I can using for my defence the only arms I allow myself to use – silence, exile, and cunning.*
>
> (*A Portrait*)

A - Exile and Cunning

There is a movement in the narrative of *Dubliners*, both in the gradual change of the characters' groping for understanding and in the mode of narration. "The Sisters" was the first story to be written, when Joyce was asked, in 1904, to write something to be published in "*The Irish Homestead*", The story can be seen, in Joyce's life work, as the beginning of an entire trajectory of literary accomplishment in prose from *Dubliners* to *Finnegans Wake*. As early as in this first story the reader can detect Joyce's exploration of the resources of language and his method of construction that show the direction of his art.

> *The first paragraph of "The Sisters" is more than the narrative event which opens the story; it draws the initial line of a larger narrative enclosure, and is every bit as much the beginning of the first movement in the orchestration of* Dubliners *itself.*[1]

The first sentence of the story – "*There was no hope for him this time: it was the third stroke.*" – introduces the idea of death, which makes a full circle to the last story The Dead. The circle is closed with the last words "*like the descent of their last end, upon all the living and the dead*". The story that was to be the final one in the collection, before Joyce finally wrote "The Dead", was "Grace", and it does not escape the prevailing idea of closing the circle with death. Father Purdon, in his sermon at the end of the story, is exhorting his hearers

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[1] STALEY, Thomas F. "A Beginning: Signification, Story and Discourse in Joyce's 'The Sisters'". In: Bernard Benstock. Critical Essays on James Joyce. Boston, Ma., G.K.Hall & Co., 1985.

to be prepared to die, and in order to be ready they should *"set right their accounts"* with God.

If the first sentence represents the starting point in a circle, the first paragraph is a clue to the pervading theme and subject of the collection. The boy who starts the narrative does not know exactly the meaning of the words he uses – paralysis, gnomon, simony – nor does the reader at this stage. The words sound strange in the boy's ears, not their meaning. Independently, each word may not have sufficient meaning in the single story, though we understand why the words are there as we progress in our reading. But as a beginning for the whole collection of stories, these words have a great significance – their appearing in the first paragraph is like a Greek chorus telling the audience what the performance is about. So this is what the stories in *Dubliners* are about: (1) paralysis, or the impossibility of breaking free. (2) Unity, disguised in the word gnomon. In geometry, a gnomon is that part of a parallelogram which remains when a similar parallelogram is taken away from one of its corners. If any part of the stories is detached from the whole, what remains still bears the same characteristics: one or all Dubliners are alike. The title itself is representative of the life of the Irish capital. And (3) religion, present in all the stories as a commanding force, represented by the word simony, which means worldly traffic in spiritual things, such as the medieval practice of selling ecclesiastical preferments.

So the opening paragraph is an overture for the themes, conflicts and tensions that are to be evoked again and again in the story and in *Dubliners* as a whole. Although the story was written in 1904, and revised in 1905 as one of *"a series of epicleti... to betray the soul of that hemiplegia of paralysis*

which may consider a city", as Joyce wrote in a letter to his brother, it was revised again in 1909. The Viking edition of *Dubliners* has the early version of "The Sisters", as well as the final one. Joyce patently redesigned the story to introduce the major themes and motifs of *Dubliners*. It was this later revision that brought into the story the boy's preoccupation with the sound and meaning of the three outstanding words of the first paragraph. Joyce's care with words is reflected in the boy's attitude of attentive listener rather than of talker throughout the story, in his endeavour to understand the words, and in his groping for meaning in the fragmented sentences of old Cotter and the two sisters.

The three words – paralysis, gnomon, simony – are each preceded by the word word, stressing the word rather than the meaning. It is a fitting beginning for the story, the collection, and Joyce's prose: in each consequent work he would play differently with words: The *Portrait* begins with baby talk and ends with philosophical observation. *Ulysses* varies registers, like the use of mock romantic language in the Nausikaa episode, the parodying of English prose styles in the Oxen of the Sun episode, the use of stream of consciousness, culminating in Molly Bloom's uninterrupted flow of thoughts in the Penelope episode, to cite just some examples. And in *Finnegans Wake*, there is the creation of a new world with words, or of new words to form a different world. Harry Levin says that *Ulysses* may be studied as a comprehensive book of verbal techniques, and that in *Finnegans Wake* "*a universe of discourse, seemingly unlimited in space and time, is spanned by associations of thought and play upon words*"[2].

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[2] LEVIN, Harry. Introduction to The Essential James Joyce. London, Granada, 1981. p. 16.

It is not only in the presentation of the themes of the collection, however, that Joyce's use of language is outstanding in *Dubliners*. With him, form and content always go together. For example, Joyce's narrative technique sets the tone of his presentation of characters. The attitude he adopts towards his fellow citizens in *Dubliners* is one of friendly pity, even while exposing their defects. This is depicted in the feelings Gabriel experiences towards his sleeping wife at the end of "The Dead": *"a strange, friendly pity entered his soul"* (D, 222). Joyce never condemns or ridicules the characters in the stories: he rather presents them for what they are. Even when he seems to expose some people to ridicule, he does so sympathetically. This can be verified in "After the Race", for example, where Jimmy Doyle is described as a foolish young man with money and a driving need to belong to better circles and to mix with other young men from abroad, showing the common idea that what is good is outside Dublin. Even though Jimmy and his father are depicted as foolish and vain, the reader has towards them a feeling of sympathetic understanding, which is transmitted through the narrator's presentation of them. Joyce's narrative, as we progress in the stories, relies more and more on a sympathetic narrator, or even on several narrators, as in the case of "The Dead". In all *Dubliners*, Joyce employs different voices. He does not depict heroes, but what is constant in human experience. His task is not to chastise his protagonists but to understand them. There is no contempt in his presentation of low characters. The voices he uses are those of the characters themselves. The text of *Dubliners* appears to have been woven out of the characters' minds, not Joyce's. This is clearly a successful attempt on Joyce's part to use Flaubert's authorial distance from the text. He chooses the

words carefully to present the text from the characters' point of view even when the narrative is the third person. But all the stories are depicted from one or another of the characters' point of view.

Hugh Kenner calls this narrative device the "Uncle Charles principle"—the use of words in a third person narrative in which the words are not those a narrator would really choose from his wide range of vocabulary, but those the character himself would probably use. Kenner named the principle from the paragraph in the *Portrait* where Uncle Charles "*repaired to his outhouse but not before he had greased and brushed scrupulously his back hair and brushed and put on his tall hat*" (P, 60). Kenner's argument is that words like repaired, for example, would not be used by the narrator, but by Uncle Charles himself[3].

This principle is widely used in *Dubliners*. The opening paragraph of "Eveline", for example, starts with she, but clearly shows the protagonist's way of seeing things:

> *She sat at the window watching the evening invade the avenue. Her head leaned against the window curtains and in her nostrils was the odour of dusty cretonne.* (D, 36)

The awareness of the odour of the cretonne is Eveline's. This paragraph shows, through the "Uncle Charles principle", Joyce's sympathetic presentation of the shortcomings of Dubliners: there is no judgement of values in the existence of the odour: it is something the character herself is aware of. One can well imagine Eliot's condescension toward Eveline, if

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[3] KENNER, Hugh. Joyce's Voices. Berkeley, LA, London, University of California Press, 1978.

one considers how the characters in his early poems are looked down on. He would consider the *"odour of dusty cretonne"* window curtains with fastidiousness rather than with Joyce's sense of the girl's plight. And Becket might have taken note of Eveline's final catatonic state, but he would probably have stressed the absurdity of her having come to that state.

This focus on the mind of the character pervades the few pages of the story:

> *Home! She looked round the room, reviewing all its familiar objects which she had dusted once a week for so many years, wondering where on earth all the dust came from.*
> (D, 37)

The expression *"where on earth"* inserted in the reflection is clearly Eveline's. As Robert Scholes says:

> *In choosing Eveline as a focus, Joyce (...) has selected a central intelligence who is not very intelligent (...) and favoured (...) an internal perspective fixed in a mind which is not only deprived of certain knowledge about the events of the story but which is absolutely limited in education and intelligence.*[4],

thus showing that Joyce is as concerned with the operation of cowed and undeveloped minds as with superior and delicate ones.

The first words of "The Dead" prove these two points — Joyce's sympathetic understanding towards Dubliners and the Uncle Charles principle, which often come together:

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[4] SCHOLES, Robert. "Semiotic Approaches to a Fictional Text: Joyce's 'Eveline'". In: James Joyce Quarterly, 16 (1/2): 65-80, Fall/Winter, 1979.

> *Lily, the caretaker's daughter, was literally run off her feet. Hardly had she brought one gentleman into the little pantry behind the office on the ground floor and helped him off with his overcoat than the wheezy hall-door bell clanged again and she had to scamper along the bare hallway to let in another guest.*
> (D, 175)

One can easily visualize Lily later recounting the episode to a companion and exclaiming, after describing her incessant rushing to and fro: "*I was literally run off my feet!*", as well as her using the word gentleman to refer to the Misses Morkan's male guests.

"The Dead" is narrated in many voices, and often the shift of narrative is so swift and unannounced that it takes the reader some prying into the text to realize it has taken place. There are also some touches of an outside narrator, even if scattered through the story, such as the paragraph descriptive of Gabriel, in between Lily's and Gabriel's shifting views. The first four pages of the story present, like the movement of a camera in a film, the narrative moving from Lily's point of view in the first paragraph to a description in the second one of the Misses Morkan's circumstances and guests as the hostesses themselves would have thought of them. Then, after a brief exchange of conversation, the narrative shifts back to Lily's mind, then to Gabriel's, to the narrator's, and to Gabriel's again. The perception of the shift is the reader's, as the narrative does not explicitly state the changes. This movement goes from one character to another all through the story, finally concentrating exclusively on Gabriel from the moment the party ends and the guests leave the house. Although the shifting is not explicit, many clues are given for the perception of the different voices in the text. In Lily's flow of thoughts, the Misses Morkan are

"Miss Julia" and *"Miss Kate"*; for Gabriel they are *"Aunt Julia"* and *"Aunt Kate"*. The Misses Morkan's own narrative is being presented when they are referred to simply as *"Julia"* and *"Kate"*. Likewise are the other members of the family named in different ways: Kate and Julia think of them as*"Pat"*(Mary Jane's father) and*"Ellen"*(Gabriel's mother); when Gabriel himself thinks of Ellen, she is referred to as *"his mother"*. The narrator speaks of Gretta as *"Mrs. Conroy"*; when she is called *"Gretta"*, the voice is Gabriel's.

I am concentrating on examples in the first and last stories of the collection, but all the *Dubliners* stories are illustrative of the Uncle Charles principle. *Dubliners* is a book of many voices. "The Boarding House" , for example, goes from Mrs. Mooney's mind to Polly's, to her tenants', to Doran's. The shift of one to the other is swift and unannounced, like in the other stories. *Dubliners* is a book of narrative rather than of dialogue. The few dialogues there are are broken into indirect speech or flow of thoughts. See, for example, this interchange between Polly and Doran in "The Boarding House":

> *She cried and threw her arms round his neck, saying:*
> *- O, Bob! What am I to do? What am I to do at all?*
> *She would put an end to herself, she said.*
> (D, 66)

The shift from direct speech to indirect discourse conveys a rhetorical shift of emphasis, from what Polly is saying to what Doran is hearing. And the narrative goes on from the young man's flow of thoughts, until it comes back to Polly's, only this time with asterisks breaking up the narrative. Doran's musings end the moment he is going down the stairs to face Mrs. Mooney, with the words:

> *... but Jack kept shouting at him that if any fellow tried that sort of a game with HIS sister he'd bloody well put his teeth down his throat, so he would.* (D, 68)

and asterisks separate his words from the beginning of the next paragraph, which introduces Polly's narrative:

> .....
> *Polly sat for a little time on the side of the bed, crying...* (D, 68)

The asterisks at this point have a clear objective. They represent a break in circumstances. Where there was uncertainty and despair, now there is solution and calm. The fear of facing a situation and the hope of escaping have been replaced by hard fact and inexorable entrapment. Whether favourably or unfavourably, things have been settled. Anxiety disappears where other feelings prevail. For Mrs. Mooney, there remains the feeling of something accomplished — she has achieved a respectful marriage for her daughter. For Doran, the unhappiness of having been entrapped into a situation he had not really desired. For Polly, an ambiguous mixture of relief at the happy outcome and misgiving as to the validity of having secured a husband through dubious means.

But one is not sure Polly has reached this realization, while the reader himself is aware of it. This ambiguity of realization points to Joyce's two kinds of epiphany — those the characters themselves experience under the stress of an illumination, and those that appear in the reader's recognitions.

In "A Little Cloud" , the shift of voices goes from Little Chandler to a narrator, but the reader is not very sure when the narrator takes charge, if ever he does. The voice might well

be Little Chandler's the whole time, varying from acute observer to sentimentally involved protagonist. The reader is not sure it is one or the other in sentences like:

> *Ignatious Gallaher puffed thoughtfully at his cigar and then, in a calm historian's tone, he proceeded to sketch for his friend some pictures of the corruption which was rife abroad.* (D, 78)
>
> *Little Chandler ordered the drinks. The blush which had risen to his face a few moments before was establishing itself.* (D, 80)

In the first example given, what we notice is that the first part may be the narrator's, but the second part is either Chandler's, reproducing Gallaher's words, or belongs to Gallaher's own mind.

"Counterparts" reveals Joyce's compassionate feelings toward Dubliners in spite of his unsparing and satirical presentation of his characters. Farrington is a brute and a bully; he is strong towards the weak (his family) but weak towards the strong (his boss, socially his superior; Weathers, physically stronger). Nevertheless, there is not a hint of judgement in Farrington's depiction. He is presented as he is, as a representative of a class of Dubliners, and the reader cannot but feel for him in the rash circumstances he has to undergo, through his successive failures to secure dignity, money, drink, intoxicated oblivion, respect. He is ground down by successive humiliations until he cruelly beats his son. One feels sympathy for them both: for Farrington, in his incapacity to break up a chain of failures, taking it out on his defenceless son; for the boy Tom, in his incapacity to break free from a trucculent father in his need to exorcise his frustrations.

Again in this story, as in "A Little Coud" , there is a play

of voices between Farrington and an occasionally interfering narrator, for example in the paragraph:

> *There was a pause in the very breathing of the clerks. Everyone was astounded (the author of the witticism no less than his neighbours) and Miss Delacour, who was a stout amiable person, began to smile broadly. Mr. Alleyne flushed to the hue of a wild rose and his mouth twitched with a dwarf's passion. He shook his fist in the man's face till it seemed to vibrate like the knob of some electric machine.* (D, 91)

There is a moment in the story where the voice in neither Farrington's nor a narrator's, but rather that of a collective conscience, to use Jung's expression. It comprises of the scenes at the Temple Bar, the Scotch House and Mulligan's, where Farrington joins his companions in drink and play. The narrative does not go from one mind to the other, but belongs to all of them at the same time. During this period the protagonist, who had been referred to as the man from the beginning of the story, becomes Farrington, named the same way his companions are — Nosey Flynn, O'Halloran, Paddy Leonard, Higgins, Weathers. When he leaves his friends, he becomes not only the man again, but a man, as his son becomes the boy, which, in Beck's appraisal, makes of them "*generic figures enacting a typical inhumanity and a typical human attempt to appease fate*"[5].

In "Clay", we can clearly hear Maria's voice in the first paragraph:

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[5] BECK, Warren, Joyce's Dubliners: Substance, Vision and Art. Durham N.C., Duke University Press, 1969. p. 189.

> *The matron had given her leave to go out as soon as the women's tea was over and Maria looked forward to her evening out. The kitchen was spick and span: the cook said you could see yourself in the big copper boilers.* (D, 99)

Had the voice been a narrator's there would have been an inversion of name and pronoun thus: "*The matron had given* Maria *leave to go out as soon as the women's tea was over and* she *looked forward to her evening out*". The pronoun before the noun makes it clear that the person referred to is the one whose voice is being heard through the text.

All these examples show that it is not the device of first-person narrative that personifies a narrator. The use of third-person does not by itself make the narrator omniscient, nor does it distance the character from the narrative. Joyce mastered the art of presenting different characters and different voices in the same text, as well as the ability of removing himself from it. The narrator, when he surreptitiously enters the text, is unannounced,impersonal and detached.

Sydney Bolt summarizes Joyce's sympathetic understanding in the paragraph:

> *In* Dubliners *he produced a text which does not appear to come from himself, but from his characters. The style is not a parody. It is not a caricature, set up for ridicule. Its object is sympathetic understanding. Instead of mocking the style appropriate to his characters, he forges it meticulously and faithfully.*[6]

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[6] BOLT, Sydney. A Preface to James Joyce. London and New York, Longman, 1981. p. 49.

B - SILENCE

As I mentioned above, the bulk of the *Dubliners* text is not dialogue but narrative. For example, the only words the boy in "The Sisters" utters in direct speech are

> - *Who?*
> (...)
> - *Is he dead?* (D, 10)

although the narrative is his, explicitly depicted here in the first person. The scarcity of dialogue is not only the boy's, however, for even when dialogue is reproduced, it is fragmented and often has no linear continuity. Old Cotter's words, to begin with, lead to conclusions not openly stated, but liable to be interpreted:

> - *I have my own theory about it, he said. I think it was one of those... peculiar cases. ... But it's hard to say...* (D, 10)
>
> - *What I mean is, said old Cotter, it's bad for children. My idea is: let a young lad run about and play with young lads of his own age and not be... Am I right, Jack?* (D, 10)
>
> - *It's bad for children, said old Cotter, because their minds are so impressionable. When children see things like that, you know, it has an effect...* (D, 11)

There is fragmentation in the uncle's words, too, when he fails to complete his sentence, leaving the boy – and the reader, for that matter – free to interpret what lies beyond his words: "*Education is all very fine and large...*" (D, 11). The final dialogue between the boy's aunt and the two sisters is also full of silences:

> *- Did he... peacefully? my aunt asked.*
> ...
> *- And everything...?* (D, 15)
> .....
> *- And was that it? said my aunt. I heard something...* (D, 17)

Likewise, Eliza's speeches, in the same story, are full of interruptions and speculation. Her final statement ends in a speculative tone:

> *- Wide-awake and laughing-like to himself... So then, of course, when they saw that, that made them think that there was something gone wrong with him...* (D, 18)

The silences in the text, or the reproduction of them by the narrator, reveal the preoccupation of the boy, or of the boy grown adult, with the meaning behind the words. This makes of the boy not only a narrator, but also an interpreter, although no one is sure he has arrived at any correct interpretation. When he visits the dead priest's house with his aunt, the house and its inhabitants are full of silence. So is the text: "*A silence took possession of the little room and, under cover of it, I approached the table and tasted my sherry*" (D, 17).

The only thing he meets at the end of his narrative is again silence, counterpointing the silence that is expected of a priest in the confessional. The confessional had been part of Father Flynn's life, as it had been part of the boy's dream earlier in the story. So in the end Eliza "*stopped suddenly as if to listen. I too listened; but there was no sound in the house*" (D, 18). The boy even refuses the cream crackers offered him, lest he makes noise eating them. He is seen but not heard.

In Joyce, form and content are one. The reader must rely

on guesswork to make sense out of the narrative, which mirrors the narrator's relation to Cotter's – and the others' – discourse. The boy goes to bed puzzling his head *"to extract meaning from [Cotter's] unfinished sentences"* (D, 11). Reader and boy alike must puzzle out the meaning from sentences that are, in different ways, unfinished. There is ellipsis, for example, in the sentences uttered by the aunt, reproduced above. (*"Did he... peacefully?"*, etc.). Halliday and Hasan say that

> *The starting point of the discussion of ellipsis can be the familiar notion that it is "something left unsaid". There is no implication here that what is unsaid is not understood; on the contrary, "unsaid" implies "but understood nevertheless", and another way of referring to ellipsis is in fact as* something understood, *where "understood" is used in the special sense of "going without saying".(...) Where there is ellipsis, there is presupposition, in the structure, that something is to be supplied, or "understood".*[7]

We know then that something is to be supplied in the silences of the text. In the case of "The Sisters", the narrator is showing us how to read his own text. He himself, as he recounts the episode, seems to be trying to extract meaning from the words as well as from their absence.

Joseph Chadwick says, about the same story, that Father Flynn's discourse, which is also full of silences,

> *like Flynn'n body and spirit, is paralyzed, unable to fulfill its linguistic function just as he is unable to perform his priestly offices.*[8]

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[7] HALLIDAY, M.A.K. & R. Hasan. Cohesion in English. London, Longman, 1976. p. 142.

[8] CHADWICK, Joseph. "Silence in 'The Sisters'". In: James Joyce Quarterly, 21 (3): 247, Spring 1984.

Brown and Yule quote Labov on the question of interpretation and say that he

> *argues that there are "rules of interpretation which relate what is said to what is done" and it is on the basis of such social, but not linguistic, rules that we interpret some conversational sequences as coherent and others as non-coherent.*[9]

Silence is constitutive of the narrative in *Dubliners*, not simply revealed by it. Silence is what James Duffy faces at the end of "A Painful Case", after Mrs. Sinico's death:

> *He waited for some minutes listening. He could hear nothing: the night was perfectly silent. He listened again: perfectly silent. He felt that he was alone.* (D, 117)

This final silence in the story is the outcome of Duffy's attempts to explain his theories to the attentive listener that Mrs. Sinico was, her attempts to act out the implications of what he left unsaid, and his response to what he saw as a misinterpretation of his words. He was glad when she "*became his confessor*", but broke away from her when she "*caught his hand passionately and pressed it to her cheek*": "*Her interpretation of his words disillusioned him*" (D, 111). As a consequence he chooses silence and the dull routine of his former life. Duffy reads the paper where the news of Mrs. Sinico's death is printed "*not aloud, but moving his lips as a priest does when he reads the prayers* Secreto" (D, 113).

In "Araby", the boy's soul luxuriates in silence (D, 32) and

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[9] BROWN, Gillian & George Yule. Discourse Analysis. Cambridge, Cambridge University Press, 1983. p. 226.

he meets nothing but silence after his mounting expectation of going to the bazaar: *"I recognized a silence like that which pervades a church after a service"* (D, 34). Eveline does not utter a single word throughout her narrative, and her speechlessness reaches its apex at the end, when her lover urges her to board the ship and she *"kept moving her lips in silent fervent prayer"* (D, 41). Eveline's silence echoes the silence of the text: recognition is lost, no sign is given, the narrative is broken off. Corley, one of the "Two Galants", silently answers his friend's insistent questioning with a gesture, merely exhibiting the gold coin in his hand. His silence is not directed to his friend only. He never tells the slavey girl his name. He is *"too hairy to tell her that"* (D, 51).

In "The Boarding House" , there is a tacit understanding between mother and daughter, and their complicity is woven in *"persistent silence"* (D, 63). Annie's aim is to silence the child, at the end of "A Little Cloud" , and behind the attempt there may be the wish to appease Little Chandler's incipient revolt against family life. Farrington, in "Counterparts" , is constantly silenced by authority, and the only time he breaks his silence at a *"felicitous moment"*, he is made to regret it with the demand for an apology. The text is silent here – whether he apologizes or not is not stated, but left for the reader to surmise. What we witness is Farrington's reflections: *"He had made a proper fool of himself this time. Could he not keep his tongue in his cheek?"* (D, 92).

Maria's silence, in "Clay", is depicted in her refusal to sing the second verse of the song I Dreamt that I Dwelt. The refusal is probably subconscious, as this second verse tells of experiences which have not been a part of her actual life.

"The Dead", too, is full of silence. Gabriel is silent after Lily's bitter retort about *"the men that is now"* (D, 178), and is equally silent when Miss Ivors questions him as to why he is sick of his own country. *"Gabriel did not answer for his retort had heated him"* (D, 189). The three young ladies, at Mr.Browne's rallying tone, *"received his speech in silence"* (D, 183). The subject of the monks sleeping in their coffins at dinner-table *"had grown lugubrious"* and *"was buried in a silence of the table"* (D, 201). *"A few gentlemen patted the table gently as a signal for silence"* and *"the silence came"* (D, 201) at the end of dinner, as a prelude to Gabriel's speech. Gabriel silently beholds his wife in the stairs while she listens to a male voice singing. *"Under cover of her silence"* his erotic fantasies emerge. In one single paragraph *"they followed the porter in silence"* and *"... in the silence Gabriel could hear the falling of the molten wax into the tray and the thumping of his own heart against his ribs"* (D, 215).

"Gabriel was silent" when Gretta starts telling him about Michael Furey. He contemplates his future silence at Aunt Julia's death, when words would be inadequate for the occasion. And it is in the silence of the hotel room that he faces his epiphany.

But there is another kind of silence in the *Dubliners* text, of which "The Boarding House" is an apt example – the silence of deeds that are not explicit. Not much "happens" in *Dubliners*. Joyce deliberately avoids anything like an event. The important events are the deeds NOT done, the inaction, the failure to respond. The careful critical compilation of all the drafts of Joyce's works, plus a detailed study made by Hugh Kenner[10], show

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[10] Hugh Kenner is cited by Warren Beck in Joyce's Dubliners. Substance, Vision and Art. Durham N.C., Duke University Press, 1969.

clearly that Joyce's care in the choice of words is not only the result of his desire for an aesthetic effect. With *"scrupulous meanness"*, he manages to build his stories with no waste of words so that not only "The Boarding House" but all the stories are examples of a technique in which the readers are not even presented with the main scenes of the events in the story but are rather shown the outcome of these events.

In "The Boarding House", the tacit agreement between mother and daughter is not put into words; nor is the relationship of Doran and Polly – the reader does not witness their coming together, but is left to infer what happened between them through the silences of the text. *"It was not altogether his fault that it had happened"* (D, 67). Here *"it"* has to be guessed at by the reader. Polly's interview with her mother, when Mrs. Mooney decides it is time to intervene, is not shown in the text, either. Nor is Doran's interview with Mrs. Mooney at the end, nor the bulk of his confession to the priest the night before.

So what the reader has to do is what the boy-narrator of the first story does – to try to extract meaning from whatever words he has. Sydney Bolt states that for many writers, before Joyce and since,

> *Style is a means of sharing their deepest perceptions with the reader. For Joyce, style is a means of presenting the reader with a problem: why is the text written in this particular way? (...)*
>
> *It is to cater for such a reader – the reader who pores over a text – that Joyce loaded his sentences with meaning, to the point of burying it, so that finally, in* Finnegans Wake, *reading becomes an exercise in excavation.*[11]

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[11] BOLT, Sydney. Op. cit. p. 49-50.

To discuss style is very natural when one studies Joyce's works, but his style is not discussed here for its own sake. Every point raised is an argument that reinforces the study of *Dubliners* as a unit, and leads us to Gabriel and "The Dead". To grasp the narrative technique in *Dubliners* is essential to bring the reader to an understanding of Gabriel's gradual awakening at the end of the story, as well as making the reader aware that the form is an indication of the content in each circumstance in the stories.

IV - GABRIEL

A - What is a Woman... A Symbol Of?

> *La femme est plus liée que l'homme, à l'âme du monde, aux premières forces élémentales.*
>
> Nicolas Berdiaeff

There is clearly a movement throughout "The Dead" towards Gabriel's self-discovery, as there are different moments to Gabriel's generosity. Taken at face value, Gabriel's actions and gestures are those of a firm man who knows what he is about. He comes into the story as the expected guest, the reassuring presence, the man-of-the-house figure, the nephew looked up to to take charge of things, to manage the *"screwed"* relative, to carve the goose, to make the annual speech. Several clues are given to show his desired arrival even before we are acquainted with him:

> *And then it was long after ten o'clock and yet there was no sign of Gabriel and his wife (...) Freddy Malins always came late but they wondered what could be keeping Gabriel: and that was what brought them every two minutes to the banisters to ask Lily had Gabriel or Freddy come.* (D, 176)

And as soon as he arrives: *"- O, Mr. Conroy, said Lily to Gabriel when she opened the door for him, Miss Kate and Miss Julia thought you were never coming"* (D, 176-7).

And: *"- It's such a relief, said Aunt Kate to Mrs. Conroy, that Gabriel is here. I always feel easier in my mind when he's here..."* (D, 182). *"They both kissed Gabriel frankly. He was their favourite nephew, the son of their dead elder sister, Ellen"* (D, 179).

And the anxiety towards Gabriel's presence goes on throughout the party. At dinner Aunt Kate, "*almost wringing her hands in despair*", cries: "- *Where is Gabriel?... Where on earth is Gabriel? There's everyone waiting in there, stage to let, and nobody to carve the goose!*" (D, 196). But it does not take the reader long to realize Gabriel is not the strong personality he is thought to be, and to discern in his awkwardness and nervous attitude the unsureness of the boy of "The Sisters".

Gabriel hovers between arrogance and diffidence. The preoccupation he feels towards the speech he is to make at the dinner table is constant from the moment he finds himself inside the house up to the moment of the delivery of the speech, and even afterwards in his reflections before the window at the end. His consciousness of his superiority is clearly indicated in his thoughts about the speech. In the same flow of thoughts, however, his insecurity can be discerned:

> *Then he took from his waistcoat pocket a little paper and glanced at the headings he had made for his speech. He was undecided about the lines from Robert Browning for he feared they would be above the heads of his hearers. Some quotation that they could recognize from Shakespeare or from the Melodies would be better. The indelicate clacking of the men's heels and the shuffling of their soles reminded him that their grade of culture differed from his. He would only make himself ridiculous by quoting poetry to them which they could not understand. They would think that he was airing his superior education. He would fail with them just as he had failed with the girl in the pantry. He had taken up a wrong tone. His whole speech was a mistake from first to last, an utter failure.* (D, 179)

Various elements become clear in these thoughts: his self-assessment as a man of superior education in contrast with his lack of confidence in himself; his contempt for men of his

rank in strong contrast with his respect for the servant, a girl socially his inferior. His last sentences "*He had taken up a wrong tone. His whole speech was a mistake from first to last, an utter failure*" might refer either to the speech he was preparing to make after dinner or to the conversation he had held with the servant at his arrival. This brings us to Gabriel's dealings with women, an apt illustration of the ambiguity of his attitudes and feelings.

To start with, they usually begin in a patronizing tone and end on a false note. The first woman he faces in the narrative is Lily, the caretaker's daughter, who helps the Misses Morkan. Gabriel's attitude towards her is one of condescension, from the smiling look he gives her to his remark about school and, failing that as a topic for conversation, her probable oncoming wedding, to his act of giving her a coin to cover his own embarrassment at her rebuke.

As much as we realize that Lily is Gabriel's inferior socially, he is the one who comes out of the encounter the worse for wear. "*He was still discomposed by the girl's bitter and sudden retort*" (D, 179). He had tried to cover his embarrassment at his unfortunate choice of subject by giving Lily a coin, but that had only reinforced their social difference and deepened his feeling of diffidence. He responds to Lily's thankfulness with a patronizing gesture and an attitude of dismissal, the same attitude he outwardly takes towards everybody in order to disguise his uncomfortableness. He is somehow stung by Lily's words: "*The men that is now is only all palaver and what they can get out of you*" (D, 178). By giving her the coin he tries to subvert the truth that lies below her words – he gives her something instead of taking something from her. It should be

obvious that the servant's words are not directed at him, that she is not talking about him, but what seems obvious is that he accepts her rebuke very personally, as if he were a representative of all men, including the one/ones Lily was so bitter about, as if what she had said was the universal truth for all men and he were also guilty of such base behaviour.

The next paragraph in the story, reproduced above, depicts Gabriel at his barest – between diffident and arrogant. The third person narrator probes into Gabriel's mind and gives a glimpse of his true feelings – not the self-assured man the aunts adore and rely on, but a man torn between doubts as to where he had gone wrong with the girl and a sense of intellectual superiority towards the group gathered at his aunts' house.

He was soon to be discomposed again by other women. In the next minutes by his wife Gretta, who makes fun of him in regard to his unduly worries with the children and with herself, with the cold and the snow. It is very clear that Gretta does not blindly obey Gabriel's wishes, that he does not have all the saying in their relationship. One can see that in his attitude: *"Gabriel laughed nervously and patted his tie reassuringly"* (D, 180). It shows the repetition of the pattern of his dealings with Lily – he is discomfited by Gretta's attitude, but outwardly makes reassuring gestures.

Not very long after that Gabriel has to face another woman – Miss Ivors, who has *"a crow to pluck"* with him. He starts his interaction with her in the same patronizing tone he used with Lily, even *"... smiling at her solemn manner"* (D, 187). But very soon he is made uncomfortable by her words and her demands on him. Gabriel has chosen his way of life as a man of letters, academic-minded, looking to the Continent for his entertainment

and source of learning, turning his back on Ireland as often as he can; but he has no argument to support his ideas. When confronted with the question as to why he is sick of his own country, he has no answer and is thus teased by Miss Ivors. It is easy for him to feel superior to his simple-minded relatives, but is is not as easy to face someone who shares his academic world and belongs to the same level of understanding as he. Before Miss Ivors he colours, becomes perplex,"*[does] not know how to meet her charge*", "*cannot risk a grandiose phrase with her*", blinks his eyes, tries to smile, attempts a lame explanation of his views on literature and politics and ends up mute. But again he outwardly tries to hide his discomfiture: "*Gabriel tried to cover his agitation by taking part in the dance with great energy*" (D, 190).

Later, when he thinks back about her, he never questions her being right. The only thing he wonders at is her sincerity at praising his review. It is clear that her opinion is important to him, it can either help make him feel good at what he does or debase his literary activity: "*It unnerved him to think that she would be at the supper-table, looking up at him while he spoke with her critical quizzing eyes*" (D, 192).

During his after-dinner speech, his confidence grows when he becomes aware of her absence.

His relationship with his wife Gretta, repeating the pattern, is constantly highlighted throughout the evening. As soon as they come into the old ladies' house Gretta banters with him about his fretting, while the two aunts admire his solicitude. Later he tries to make light of his encounter with Miss Ivors when Gretta asks him about it. When the action subsides and the narrative is concentrated on the couple, and narrows down to Gabriel's flow

of thoughts, a wide range of feelings parade inside Gabriel's mind in relation to his wife – from admiration to affection, to lust, to tenderness, to anger, to irony, to pity, to envy, to generosity. But pervading all remains his respect towards her, and embarrassment, insecurity, humility, shame.

Although the narrative is third person, it mostly depicts what goes on inside Gabriel's mind and his feelings, listed above, can be detected from different paragraphs in the story:

Affection:

> *She was walking on before him so lightly and so erect that he longed to run after her noiselessly, catch her by the shoulders and say something foolish and affectionate into her ear.* (D, 213)

Admiration and Pride:

> *There was grace and mystery in her attitude as if she were a symbol of something. (...) If he were a painter he would paint her in that attitude.* (D, 210)
>
> *He had felt proud and happy then, happy that she was his, proud of her grace and wifely carriage.*

Lust and Admiration:

> *She had no longer any grace of attitude but Gabriel's eyes were still bright with happiness. The blood went bounding along his veins; and the thoughts went rioting through his brain, proud, joyful, tender, valorous.* (D, 213)

Lust:

> *But now, after the kindling again of so many memories, the first touch of her body, musical and strange and perfumed, sent through him a keen pang of lust.* (D, 215)

Protectiveness:

> *She seemed to him so frail that he longed to defend her against something and then to be alone with her.* (D, 213)

Tenderness:

> *Gabriel, trembling with delight at her sudden kiss and at the quaintness of her phrase, put his hands on her hair and began smoothing it back, scarcely touching it with his fingers.* (D, 217)

Lust and Anger:

> *He was in such a fever of rage and desire that he did not hear her come from the window.* (D, 217)
>
> *The smile passed away from Gabriel's face. A dull anger began to gather again at the back of his mind and the dull fires of his lust began to glow angrily in his veins.* (D, 218-9)

Anger:

> *He was trembling now with annoyance.* (D, 217)

Respect:

> *Her face looked so serious and weary that the words would not pass Gabriel's lips. No, it was not the moment yet.* (D, 216)

Diffidence:

> *He did not know how he could begin. (...) If she would only turn to him or come to him of her own accord! To take her as she was would be brutal.* (D, 217)

Irony:

> *Someone you were in love with? he asked ironically.* (D, 219)

> *What was he? asks Gabriel, still ironically.* (D, 219)

Humility and Shame:

> *Gabriel felt humiliated by the failure of his irony and by the evocation of this figure from the dead. (...)*
>
> *Instinctively he turned his back more to the light lest she might see the shame that burned upon his forehead.* (D,219-20)

Insecurity:

> *A vague terror seized Gabriel at this answer as if, at that hour when he had hoped to triumph, some impalpable and vindictive being was coming against him, gathering forces against him in its vague world.* (D, 220)

Generosity:

> *A kinder note than he had intended went into his voice.*
>
> *... and, as he thought of what she must have been then, in that time of her first girlish beauty, a strange friendly pity for her entered his soul.* (D, 222)

What is particularly noticeable is that Gabriel's personality is shown exclusively through his dealings with the women in his life. Not even his managing of Freddy Malins at his aunts' request, when the latter comes into the house a little intoxicated is overtly shown in the narrative. Gabriel is described as going down the stairs to meet Freddy, and seen again as "*piloting him across the landing*" but the reader does not witness their interaction. Even Gabriel's lending of a sovereign to Freddy is not a first-hand presentation, but recounted to Gretta as a past episode. The only direct interactions between Gabriel and other

men throughout the story is his after-dinner speech and his telling the joke of Grandfather Patrick Morkan's horse going round and round King Billy's Statue. But even in these instances he is not addressing a male audience, but rather a mixed one. And they are not personal interactions; no private issue is at stake, no intimate relationship is apparent, whereas his dealings with women are very revealing and there is always a probing thought in his mind in relation to them.

His successive encounters with Lily, Miss Ivors and Gretta have been discussed. We have seen that they reveal more about his personality than Gabriel himself would care to see exposed. But there are other women whose opinion matter a lot to Gabriel. His mother, for one. He had had great respect for her, and still had for her memory. In his mind, his mother and Gretta occupied two distinct demanding sides to his life – his attachment to Gretta made him try to disregard her origin, for it was not in accord with his academic position and his mother's expectancy, and his flow of thoughts clearly indicates his great pride in his mother:

> *It was she who had chosen the names for her sons for she was very sensible of the dignity of family life. Thanks to her, Constantine was now senior curate in Balbriggan and, thanks to her, Gabriel himself had taken his degree in the Royal University. A shadow passed over his face as he remembered her sullen opposition to his marriage. Some slighting phrases she had used still rankled in his memory; she had once spoken of Gretta as being country cute and that was not true of Gretta at all. It was Gretta who had nursed her during all her last long illness in their house at Monkstown.* (D, 186-7)

The last sentences also reveal Gabriel's equal pride in his wife Gretta, and an attempt at justifying the unfairness of his

mother's reading of Gretta as "*country cute*". But the principal feelings apparent in his musings are respect for his mother and annoyance at the discomfort caused by his choice of wife.

There is still one other group of women with whom Gabriel relates very closely – his aunts and cousin. We have seen already how they trust him and count on him to support them through the party in various circumstances – to look after Freddy, to enliven the party, to carve the goose, to make the annual speech. Their unfailing admiration for him is an indispensable pillar to his self-esteem. Over the party, whenever his feelings of insecurity surface, they never come in relation to the aunts.

The description of the aunts, clearly presented from Gabriel's point of view, despite the third person narrative, shows his superior attitude towards them, a tender patronizing way of seeing them:

> *His aunts were two small plainly dressed old women. Aunt Julia was an inch or so the taller. Her hair, drawn low over the tops of her ears, was grey; and grey also, with darker shadows, was her large flaccid face. Though she was stout in build and stood erect her slow eyes and parted lips gave her the appearance of a woman who did not know where she was or where she was going. Aunt Kate was more vivacious. Her face, healthier than her sister's, was all puckers and creases, like a shrivelled red apple, and her hair braided in the same old-fashioned way, had not lost its ripe nut colour.* (D, 179)

Later, when going over the speech in his mind he thinks "*What did he care that his aunts were only two ignorant old women?*" (D, 192). It is only towards these women that he harbours this feeling of superiority, for the other women of his acquaintance disconcert him. When he speaks at the dinner-table, the terms he uses towards the three ladies are kind and tender, yet

patronizing and even superior. Likewise does he tell the joke of Patrick Morkan's horse, for the audience consists of some of the guests and his aunts and Mary Jane. None of the strong women that disconcert him are present: neither Gretta, nor Lily, nor Miss Ivors.

And yet, at the end, after his final illumination and recognition of himself as just one cog in the engine of his wife Gretta's life, and not the main one at that, Gabriel has this feeling of despondency towards his aunts too. It downs on him that all he has been is "... *a ludicrous figure, acting as a pennyboy for his aunts*" (D, 220).

Thus, not even towards the "*two ignorant old women*" does Gabriel's aplomb remain unruffled. All the women with whom he interacts become, one way or another, vehicles of his self-discovery. They all help to strip him of his egoism and self-assurance.

B - Gabriel's Generosity

> *Pity is the feeling which arrests the mind in the presence of whatsoever is grave and constant in human sufferings and unites it with the human sufferer.*
>
> (*A Portrait*)

Before disclosing her tender memories of youth to Gabriel, Gretta calls him "*a very generous person*" (D, 217). But there are nuances to his generosity as the text of "The Dead" unravels. The first hint we have of it is the coin he gives Lily as soon as he enters the house. His gesture, taken at face value, might be considered generous, the bestowal of a gift at Christmas time. But, as we have seen in part A, his gesture is a cover-up for his embarrassment at having his kindly-meant words rebuked by the girl. He is only making amends for what he concludes was a clumsy remark. There is no real generosity.

Aunt Julia and Aunt Kate see "*Gabriel's solicitude*" to Gretta as proof of his generosity; they admire it, as they admire everything about him. His solicitude, however, is not directed only toward Gretta, but toward every woman of his relation. He helps the aunts in everything they expect of him, always very polite, smiling, amiable. But there is no generosity in his attitude towards his aunts, or, at least, not only generosity, or no pure generosity. What prompts him is the need to be valued by them, to be looked up to, to be considered a man of consequence in their midst. His attitude is not overtly arrogant, but one can perceive how much it is important for him to stand out among family and friends. When he "*boldly*" takes his seat at the head

of the table, "*He felt quite at ease now for he was an expert carver and liked nothing better than to find himself at the head of a well-laden table*" (D, 197). He uses a slightly patronizing tone towards the party at the table: "- *Very well, said Gabriel amiably, as he took another preparatory draught, kindly forget my existence, ladies and gentlemen, for a few minutes*" (D, 198).

At this point, however, the reader has already witnessed many of Gabriel's uncertainties and doubts as to his speech, to Miss Ivors' playful questioning, to his mother's opinions, to Lily's rebuke, to Gretta's bantering. What one feels is that all his good-will does not spring from generosity alone, but rather from his own deep need to be reassured.

He recovers quickly enough from his encounter with Miss Ivors in time to offer to take her home when she insists on leaving before dinner is served. His gentlemanliness does not allow him to think it fit for a woman to walk the streets of Dublin alone at night. He is only kept behind because Miss Ivors will not hear of it. But again his offer is not born of generosity, although it may appear so. He does not look kindly on Miss Ivors; his feelings are rather of relief at her not being present to criticize his speech. His offer springs from mere politeness.

He is polite to Mrs. Malins, but not generous; he "*hardly heard what she said*" (D, 191). Worried about his speech, he leaves her as soon as her son Freddy's approach permits. His generosity to Freddy Malins is also more of a façade than anything else – he assists him on his arrival, but at the aunts' request; and his lending Freddy a pound is not actually depicted in the story – Gabriel tells Gretta of the episode in an attempt to keep his spirits up. The words which introduce the telling of the episode are: "*Gabriel waited and then, fearing that*

diffidence was about to conquer him, he said abruptly:" (D, 216). It seems Gabriel chooses to tell Gretta about the lending of the pound in order to make an impression on her. There is no real feeling of generosity in him toward Freddy, as these words attest: "*Gabriel strove to restrain himself from breaking out into brutal language about the sottish Malins and his pound*" (D, 217). But he seems satisfied with the outcome, when Gretta kisses him and remarks:

> *- You are a very generous person, Gabriel, she said.*
> *Gabriel, trembling with delight at her sudden kiss and at the quaintness of her phrase...*
> (D, 217)

So, up to this moment, in spite of Gretta's words, Gabriel has not been generous at all. He has been attentive and solicitous – to women mainly. When this attitude has been directed toward a man, there is a woman to be impressed by it. Gretta's own words seem ambiguous when closely scrutinized: is she being sincere? ironic? does she see through Gabriel and realize he is telling her the episode of the coin in order to impress her – and so gives him back the answer he expects? If so, is she playing the perfect wife? Or do her words aim at bringing to the surface the generosity that she knows exists at the core of his heart?

But alone in the dimly-lighted hotel room with Gretta, a new light begins to dawn on Gabriel. With a heart full of lust and desire, he approaches her, but does so tentatively, because he feels her abstracted, and he wants her to come to him willingly. "*He longed to be master of her strange mood*" (D, 217). Instead, as his urging, she blurts out all her past story to him, the love of a boy which she had kept locked up for so long. A young boy

had died of love for her. The song the tenor singer Bartell D'Arcy had sung at the end of the aunts' party, The Lass of Aughrim, had reminded her of this boy, who also used to sing the same song. Michael Furey had defied tuberculosis to sing for her under heavy rain on the eve of her departure for a convent in Dublin. After only a week in the convent she heard he had died.

Gretta's remembrances are passionate, her recounting of them emotional and fiery, the aftermath sad and weary, she herself spent. She describes Michael as "*a young boy I used to know*" (D, 219). When Gabriel asks if she had been in love with him, she answers "*I used to go out walking with him*" (D, 219). Later Gabriel harps on the question:

> *- I suppose you were in love with this Michael Furey, Gretta, he said.*
> *- I was great with him at that time, she said.*
> (D, 220)

Gabriel does not learn the depth of Gretta's feelings for Michael, either through her words or her tears. Her words are reticent as to that. Her tears may be accounted for by love, if ever there was any, but also by pity for a boy dying so young or for the realization that passion for her is past and gone. But along with Gretta's revelation, Gabriel undergoes a swift change of feelings, which pass from lust to anger to fake indifference to embarrassment to irony to humiliation to shame to humility to pity, as was previously depicted.

When he first hears of Michael, his lust starts to turn into anger: "*A dull anger began to gather again at the back of his mind*" (D, 219). Then he tries to show indifference: "*He did not wish her to think that he was interested in this delicate boy*"

(D, 219). At Gabriel's suggestion that Gretta's wish to go to Galway may have something to do with Michael, Gretta's answer *"What for?"* embarrasses him. Irony filters twice in his words, then he feels humiliated, humiliation also lying in Gabriel's comparing his own education with Michael's commonness, and his perception of the importance of the boy for Gretta, notwithstanding. Then shame takes over: *"A shameful consciousness of his own person assailed him"*(D, 220), before humility dominates: *"He tried to keep up his tone of cold interrogation but his voice when he spoke was humble and indifferent"* (D, 220). And then, finally, pity overcomes the other feelings: *"a strange friendly pity for her entered his soul"* (D, 222). This is where Gabriel's real generosity sets in.

To reach this state, to face his epiphany, Gabriel has to listen to and apprehend Gretta's former experience. Little by little, step by step, he approaches the illumination that comes with *"the vast hosts of the dead"*. To arrive there he first has to achieve a sense of otherness. The easy intercourse between Gabriel and Gretta at the party show that they have a steady comraderie in their marriage. Even Gretta's exclamation: *"O, do go, Gabriel"* when she learns of the intended trip to the west of Ireland, which implies that the decision is Gabriel's, does not exclude her from the enterprise. The decision may be his, but if he goes she will go too.

It is at the moment the party is breaking up that we notice a distance between the two. While Gabriel is in a dark part of the hall, he gazes up and sees *"a woman"*. He recognizes her as *"his wife"* only by her clothes. He wonders what a woman listening to distant music is a symbol of. On the way to the hotel he is filled with desire for her and he starts to remember their past

moments: "*moments of their secret life together burst like stars upon his memory*" (D, 213), and the expression "*moments of their life together*" is repeated a few paragraphs later. They are still a couple. Allen Tate says that "*Gabriel has never acknowledged her spirit, her identity, as a person; he knows only her body*"[1]. But after her passionate recital, during which he learns he has played the role of the Other in his wife's life, he comes to the realization of Gretta as a separate being, with her memories, her dead lover, her past of which he had no part. Loomis Jr. reiterates this idea: "*Gabriel 'discovers' Gretta: suddenly she becomes more than a mere appendage to his ego*"[2].

After undergoing so many different and opposite feelings, Gabriel comes to an awareness of the world as something of which he is a part without being it; he discovers a new involvement of himself with others. He moves from dialogue with Gretta to dialogue with himself; from egoism and arrogance to "*friendly pity*" and "*generous tears*". Florence L. Walzl states that

> "*The Dead*" *is a story of maturation, tracing the spiritual development of a man from insularity and egotism to humanitarianism and love (...) Gabriel moves from blindness and conceit to self-knowledge and sympathy for others.*[3]

And Beck says of Gabriel's last gesture in the story, when he refrains from "*intruding on* [*Gretta's*] *grief*", lets her hand "*fall gently*" and walks "*quietly to the window*".

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[1] TATE, Allen. "The Dead". In: Dubliners: Text, Criticism and Notes. Ed. Robert Scholes and A. Walton Litz. England, Penguin, 1986. p. 404-9.

[2] LOOMIS Jr., C.C. "Structure and Sympathy in Joyce's 'The Dead'". In: Dubliners: Text, Criticism and Notes. Op. cit. p. 417-22.

[3] WALZL, Florence L. "Gabriel and Michael: The Conclusion of 'The Dead'". In: Op. cit. p. 423-43.

> *These are not gestures of withdrawal out of considerateness, and of approach to a larger outlook. Between this woman asleep after her grief and the hotel window looking out on the falling snow Gabriel completed his journey toward epiphany.*[4]

It was necessary to bring to life a dead youth from Gretta's past to make Gabriel realize he had been leading a dead life, and realize also how great (notice the pun on the name Gretta) were the things he had missed. Hence his conclusion "*Better pass bodly into that other world, in the full glory of some passion, than fade and wither dismally with age*" (D, 223). In Walzl's words,

> *The sudden realization that for his wife the memory of a dead lover has greater reality than does the physical presence of her living husband precipitates a crisis of self-evaluation in Gabriel.*[5]

He goes from contemptuous irony to identification with his rival, and, consequently, with "*the vast hosts of the dead*". He trully reaches caritas at the end – true, unselfish love. It comes at the same time, or as a consequence of, his new-found humility. The generosity that comes over him then is overreaching – it engulfs the past dead (Patrick Morkan and all the other shades); the present dead (Michael Furey, dead long ago but present as a driving force); and the future dead (poor Aunt Julia, who would soon become a shade too). His vision and his new-found generosity expand to include not only himself, Gretta

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[4] BECK, Warren. Joyce's Dubliners: Substance, Vision and Art. Durham N.C., Duke University Press, 1969. p. 353.

[5] WALZL, Florence L. Op. cit. p. 429.

and his aunts, but Ireland as well and all humanity.

Mirrors play an important part in his discovery. The first time he approaches a window, he taps the cold pane, but the glass does not reflect anything yet — Gabriel looks out and thinks how pleasant it must be outside. This is an indication that inside — whether it be inside the room or within himself — he is not very comfortable. In the hotel room Gretta is the first to look in a mirror, when she starts to undress. But it is not long before Gabriel himself catches a glimpse of his image in the mirror. Full of desire, he cannot understand why Gretta is so detached. When he asks her what the matter is, he expects a different answer and is surprised at the one he gets and at her emotional reaction. At this moment

> *As he passed in the way of the cheval-glass he caught sight of himself in full length, his broad, well-filled shirt-front, the face whose expression always puzzled him when he saw it in a mirror and his glimmering gilt-rimmed eyeglasses.* (D, 218)

The eyeglasses facing a mirror convey the idea of an infinite reflection of one upon the other: Gabriel looking at himself in the mirror and being reflected back in the eyeglasses, seeing himself again. The word puzzled gives a clue to his changing mood — from one of ambivalent arrogance and insecurity to that of not understanding, thus being open to new awareness. It may be accounted for by his not having yet come to terms with himself.

When he learns about the boy back in Galway in Gretta's past, and how he still stirs in her breast feelings repressed for so long, he compares the dead boy with the live husband, himself, and

> *He saw himself as a ludicrous figure, acting as a penny-boy for his aunts, a nervous well-meaning sentimentalist, orating to vulgarians and idealising his own clownish lusts, the pitiable fatuous fellow he had caught a glimpse of in the mirror. Instinctively he turned his back more to the light...* (D, 220)

Like the boy in"Araby", "*Gazing up into the darkness [he] saw [himself] as a creature driven and derided by vanity; and [his] eyes burned with anguish and anger*" (D, 35). And like James Duffy, "*he felt that he had been outcast from life's feast*" (D, 117).

At the end, in the last paragraph, he turns again to the window, attracted by light taps on the pane. He looks out again, this time aware of himself and of the vast world outside, in an all inclusiveness of the living and the dead.

His new acquired generosity is reflected in his words – they flow now in lyric cadence, through long low-toned periods, repetition and alliteration balancing the rhythm, equating it to the weak sound of snow falling faintly everywhere, in a hypnotic effect of repetition. David Lodge describes the change in the tone of Gabriel's flow of thoughts saying that

> *the prose becomes much more "poetic": metaphor is overt, and the progress of the syntagm is deliberately impeded by repetition of key words and elaborate rythmical patterning, which together impart a spiralling, rather than a linear movement to the prose.*[6]

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[6] LODGE, David. The Modes of Modern Writing. London, Edward Arnold, 1977. p. 132.

V - Gabriel - The Journey Westward

Oh, East is East and West is West,
and never the twain shall meet.

Rudyard Kipling

Brave footsore Haun! Work your progress! Hold to! Now! Win out, ye divil ye! The silent cock shall crow at last. The west shall shake the east awake. Walk while ye have the night for morn, lightbreak-fastbringer, morroweth whereon every past shall full fost steep. Amain.

Finnegans Wake

The relation of *Dubliners*' last story "The Dead" to all the others is of some critical dispute. Warren Beck distinguishes the collection from Joyce's other works saying that

> *The art of* Dubliners *is all its own, not merely by more severe technical practice but in its unduplicated immediacy and commitment, unique even in each story, and asking a reading as such.*[1]

He also chooses to study each story as a universe of its own, and states that

> *For all their containment by the city itself and by Joyce's view of a confining Irish "paralysis", the stories remarkably differ from each other as to theme, scene and characters.*[2]

Bernard Benstock, in one essay, points out two opposite aspects of "The Dead" in relation to the rest of the collection. At one moment, he says that

> *The placing of "The Dead" at the end of this progression of balanced tales is anomalous in that it is a novella far longer than any of the others, and presumably outside the sequence.*[3]

But at the next, he concludes that

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[1] BECK, Warren. Joyce's Dubliners: Substance, Vision and Art. Durham N.C., Duke University Press, 1969. p. 40.

[2] BECK, Warren. Op. cit. p. 13.

[3] BENSTOCK, Bernard. James Joyce. New York, Frederick Ungar Publishing Co., 1985. p. 32.

> *... although "The Dead" seems out of proportion and even out of kilter with the rest of* Dubliners, *that novella in many ways recapitulates many of the themes and patterns of the preceeding fourteen stories and carries the collection into a further dimension.*[4]

Although I agree with Beck as to the reading of each story and, from a broader perspective, of *Dubliners* as a distinguished and complete piece in relation to Joyce's whole oeuvre, I should contradict his second statement as to theme, scene and characters. The theme of the stories is summarized in the three words presented in the first paragraph of the first story – paralysis, simony, gnomon. The motifs are recurrent and intermingled in the stories. The scene is but one – Dublin depicted in its different surroundings and aspects. And finally, the characters are paradigmatic, as I hope I have shown in part II. As for the word anomalous Benstock uses, this part will try to show that it is not so, though I am in agreement with his second assertion, in which he implies that "The Dead" closes the collection as far as theme, scene and characters are involved – to appropriate Beck's words.

As there is a movement in the stories in *Dubliners* from childhood to maturity, there is also a movement in the narrative style. In writing his stories, Joyce rejected O. Henry's and Maupassants's technique of the eventual story with beginning, middle and end, and their repeated use of surprises and coincidences. Joyce chose the Checkovian type of short-story writing – often with no beginning or end, but all middle. The stories begin in media res. Let us take for example the first sentences of some of the stories:

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[4] BENSTOCK, Bernard. Op. cit. p. 27.

> *There was no hope for him this time: it was the third stroke.* (The Sisters, D, 9)
>
> *She sat at the window watching the evening invade the avenue.* (Eveline, D, 36)
>
> *The cars came scudding in towards Dublin.* (After the Race, D, 42)

These sentences are only an indication, however, of Joyce's not following the technique of the well-made story. The bulk of each story depicts a detached moment out of the life of a character, from which the reader can build his own idea of this character. As Harry Levin says, "*As the part, significantly chosen, reveals the whole, a word or detail may be enough to exhibit a character or convey a situation*"[5].

The features in the stories include hints, false clues, things left unsaid, inference, lack of action, banality of events. Form and content are identified. Father Flynn, in "The Sisters", "*was too scrupulous always*" (D, 17), as Joyce himself was in his "*scrupulous meanness*". Language is harsh when the characters are harsh, as we can verify in the first words of "Counterparts": "*The bell rang furiously and, when Miss Parker went to the tube, a furious voice called out in a piercing North of Ireland accent: - Send Farrington here!*" (D, 86).

The reader can hear the stridence of these first words setting the tone of the story.

An atmosphere of gloom pervades the stories, and most of them take place in the evening, when the contour of things is not clearly seen. Sight is replaced by insight. This technique may stem from Joyce's near-sightedness. During his whole life

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[5] LEVIN, Harry. In his introduction to The Essential James Joyce. London Toronto Sydney New York, Granada, 1981. p. 21-2.

he was threatened with blindness, and underwent a score of eye operations. In the *Portrait*, he tells of Stephen's humiliation at school when he has his glasses broken (P, 49-50). This difficulty may partly account for Joyce's stress on stream of consciousness, and on his preference for what happens in the mind rather than for actual events.

There is no need of light, as the characters do not actually want to see things. Eveline sits at the window *"watching the evening invade the avenue"* (D, 36) but she is not actually seeing anything outside, but looking within herself. The boy in "Araby" one evening goes into the back drawing-room in which the priest had died and *"was thankful that [he] could see so little"*, because all his senses *"seemed to desire to veil themselves"* (D, 31). At the end, he gazes *"up into the darkness"* to see himself as *"a creature driven and derided by vanity"* (D, 35). The "Two Gallants" roamed around Dublin after *"the grey warm evening of August had descended upon the city"*. In "A Little Cloud" , while Chandler is waiting for Gallaher at the King's Inns, *"the glow of a late autumn sunset covered the grass plots and walks"*. He watched the scene and thought of life, and at the end *"he stood back out of the lamplight"*, because he didn't need any light — his illumination came from within.

In "A Painful Case" , Mr. Duffy's relationship with Mrs. Sinico is conducted in an atmosphere of falling light, as if Mr. Duffy were unveiling himself in a darkened silence:

> *Many times she allowed the dark to fall upon them, refraining from lighting the lamp. The dark discreet room, their relationship, the music that still vibrated in their ears united them... Sometimes he caught himself listening to the sound of his own voice. He thought that in her eyes he would ascend to an angelical stature...* (D, 111)

Later, when he reads of Mrs. Sinico's death, he "*raised his eyes from the paper and gazed out of his window on the cheerless evening landscape*" (D, 115), but he is not looking at anything — he is playing with his memories.

It is past ten o'clock when Gabriel, in "The Dead", "*retired into the embrasure of the window*" (D, 191) to run over the headings of the speech in his mind and he does need a light in the hotel room at the end, for what he is about to see there stems from inside. The words Joyce uses do not only describe what is going on, they are part of it. Harry Levin says of the *Portrait* that

> *Joyce's efforts to achieve immediacy lead him to equate form and content, to ignore the distinction between the things he is describing and the words he is using to describe them* [,][6]

which is true too not only of *Dubliners* but also of his other works. Levin raises another important point as to Joyce's style:

> *Joyce's slow-motion narrative is timed to his paralysed subject. Both are synchronized with his strangely apocalyptic doctrine, which assigns to both author and characters a passive part. The author merely watches, the characters are merely revealed, and the emphasis is on the technique of exposure.*[7]

What he says here sort of summarizes what has been said about form and content; Levin's use of the expression "*slow-motion*", however, brings up an important point about Joyce's works — they

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[6] LEVIN, Harry. James Joyce. A Critical Introduction. London, Faber and Faber, 1960. p. 81.

[7] LEVIN, Harry. Op. cit. p. 39.

all have a lot of motion-picture techniques, in his method of construction, in the use of montage, in flash-back.

In 1909 Joyce tried to establish the first motion-picture theatre in Dublin, which shows how he understood the technical possibilities of the new method. He greatly admired Eisenstein, the great master of film-making. Joyce perceived that the cinema is both a science and an art, and he seems to have assimilated some of its techniques. John Huston's film adaptation of "The Dead" recaptures this slow-motion movement Levin talks about in relation to Joyce's works. The film is a hymn of love to James Joyce and to the West of Ireland. It captures the uneventfulness of the *Dubliners* stories and, as Michael Mason points out *"Huston has, in effect, assimilated it to the mode of the majority of the collection, investing it with their unity of tone and, to an extent, with their sour puritanism"*[8].

We could say that the film makes a synthesis of the slow-motion technique so widely found in *Dubliners*.

There is a change in some aspects of the narrative style in the story "The Dead". The story is closer to the Maupassant style in which there is a chronological organization, in spite of recurring flash-backs and flash-forwards. It is more dramatic that most, and the dry, court, and often fragmented language of the early stories is transformed into lyrical prose in Gabriel's reflections at the end; the tone in the story is muted, mellower, less satirical; Irish hospitality is praised. The movement eastwards undergoes a half-circle movement and steers towards the opposite direction – West. Denis Donoghue wrote that the film "The Dead" recalled to

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[8] MASON, Michael. "Distant Music". In: The James Joyce Broadsheet, number 25, February 1988.

his mind Wallace Steven's poem *Our Stars Come from Ireland*, the second section of which is called *The Westwardness of Everything*, containing these lines:

> *These Gaeled and fitful-fangled darkness*
> *Made suddenly luminous, themselves a change,*
> *An east in their compelling westwardness.*[9]

The movement eastward and later the westward turn is one of the motifs in *Dubliners*, though not only in that work.

There is, in many of the stories, a mild attempt to shake the paralysis that pervades the Dubliners. At a given point each character faces the opportunity of breaking free from restraining bonds or, at most, of realizing that the possibility exists or has existed and escaped through his/her fingers. The dreams of escape to exotic places is a constant. The east and west axis is ever present. The boy in "The Sisters", for example, falls asleep trying to make sense out of Cotter's words, and dreams of an inversion of Father Flynn and himself in the confessional. But he also dreams of an escape: "*I felt that I had been very far away, in some land where the customs were strange – in Persia, I thought...*" (D, 13-4). In "An Encounter", the two boys' miching leads them eastwards of Dublin, although the narrator is bewitched by the Wild West, known to him through the literature his companion brings to class. In "Araby", the name of the bazaar evokes in the boy dreams of a faraway land: "*The syllables of the word ARABY were called to me through the silence in which my soul luxuriated and cast an Eastern enchantment over me*"(D, 32).

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[9] DONOGHUE, Denis. "Huston's Joyce". In: The New York Review, March 3,1988. p. 18.

Eveline dreams of escape to distinct South America. The ship her lover Frank boards at the quay in the North Wall leaves southeast to Liverpool. Eveline never finds out whether she would board the ship there to Buenos Aires, or whether Frank was luring her outside Dublin to seduce and later abandon her. But the movement is eastward, as is the dream. In "The Boarding House", Doran, when cornered by Mrs. Mooney and Polly, torn between religious necessity of *"reparation"*, reluctance *"to be had"*, as he himself puts it, fear of losing his situation, and desire to escape, *"longed to ascend through the roof and fly away to another country where he would never hear again of his trouble"* (D, 67-8). Little Chandler dreams of fleeing Dublin: *"if you wanted to succeed you had to go away. You could do nothing in Dublin"* (D, 73).

But dreams remain dreams. The balance of frustrated journeys in *Dubliners* is enormous: Father Flynn's often talked-of drive to the old house where he and his sisters had been born in Irishtown is never accomplished. The two boys in "An Encounter", who set out for the Pigeon House, wander around on the way and, when they come to their senses, they realize *"it was too late and [they] were too tired to carry out [their] project of visiting the Pigeon House"*. They never reach their destination. In "Araby" the boy, after an evening of palpitations and expectancy, reaches the bazaar to find disappointment, anguish and anger. Eveline's escape can only be achieved through the dreamt journey with Frank – at the last moment something holds her back: paralysis takes charge, and she does not follow her lover on board the ship. Doran's urge to escape does not go beyond a fleeting thought. Little Chandler is too shy to try life outside Dublin.

Gabriel, in "The Dead", repeats the movement eastwards through

most of the story. He looks up to the Continent for sophisticated habits, he goes on cycling tours to France or Belgium or Germany, he remembers an east wind of the year before "*blowing in after [they] passed Merrion*" (D, 180), he writes for an English newspaper. His inclination is eastward during most of the story. But something happens to him at the end, his movement changes. Throughout the festive evening Gabriel's past and present cluster round him and he recapitulates the important moments and events of his life. After the scene in the hotel room, in which Gretta's past also reaches out to him, he reaches his epiphany and the future also becomes part of the overall intermingling of time. And here Gabriel is struck by the illumination that "*the time had come for him to set out on his journey westward*" (D, 223). Escape is at an end. He does an about-face and heads west.

One can better understand Gabriel's "volte-face" if we know the circumstances under which he was created as a character. The collection of stories had been on the point of publication for a considerable length of time when "The Dead" was written. Joyce had gone far in his writings. He had depicted Dubliners, in the preceding stories, in a negative aspect, though not with contempt. The stories show expectant boys meeting disappointment, frustrated women, arrogant or vagrant young men, isolated grown people; unsatisfactory bits of public life; a petit-bourgeois, lower middle-class environment; people dreaming of escape being held back by unescapable bonds. Paralysis pervades all. There came a point in which Joyce might have felt that he had been too harsh on the Irish. He writes in a letter to his brother Stanislaus in 1906: "*Sometimes thinking of Ireland it seems to me that I have been unecessarily harsh (...) I have not reproduced its ingenuous insularity and hospitality...*" (L, 109). As he had

matured, so had his writing. When he wrote "The Dead", in the Spring of 1907, after a nearly two-month stay in the city hospital at Trieste with a bout of rheumatic fever, he probably had learned "*in [his] own life and away from home and friends what the heart is and what it feels*" (P, 252). He and Nora were having a very difficult time. In the same city hospital, Nora had given birth to their daughter Lucia Anna, on 26 July, in the pauper's ward. At the same time he was writing "The Dead", Joyce re-conceived *Stephen Hero* as a five-chapter novel to be called *A Portrait of the Artist as a Young Man*.

"The Dead", as I see it, is a tale of redemption and hope for the Dubliners. It is a requiem for the dead and dying in the whole collection, but at the same time a tale of awakening. That is what is meant when Gabriel realizes "*The time had come for him to start on his journey westward*" (D, 223) – towards self-recognition, his origins, passion. As Florence L. Walzl puts it, "*'The Dead' is a story of maturation, tracing the spiritual development of a man from insularity and egotism to humanitarianism and love*"[10].

The stories are presented in the book in the order which Joyce himself gave them in a letter to his brother Stanislaus on 24 September 1905, before all the stories had been devised:

> *The order of the stories is as follow: "The Sisters", "An Encounter", and another story which are stories of my childhood: "The Boarding House", "After the Race" and "Eveline", which*

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10 WALZL, Florence L. "Gabriel and Michael: The Conclusion of 'The Dead'". In: Dubliners: Text, Criticism, and Notes. Robert Scholes and A. Walton Litz (ed.). England, Penguin Books, 1986. p. 430.

> *are stories of adolescence: "The Clay", "Counterparts", and "A Painful Case", which are stories of mature life: "Ivy Day in the Committee Room", "A Mother" and the last story of the book which are stories of public life in Dublin.* (L, 77-8)

The story that fills the first gap ("*another story*") is "Araby", and the "*last story*" of public life he refers to is "Grace", which made a collection of twelve stories. One may notice that he refers to the first group as "*stories of MY childhood*", which brings the stories still closer to his own experiences.

Joyce later wrote "Two Gallants", which was inserted between "After the Race" and "The Boarding House" as another story of adolescence, and "A Little Cloud", placed before "Counterparts" as the first story of mature life. The first two of this category tell of married men, following "The Boarding House", which introduces man to the married state. The two other stories of mature life depict two celibates, a woman and a man.

The appraisal of the two stories written later by Joyce himself, as stated in his letters, shown how by this time, he was more satisfied with his work, how more mature it was. He says of "Two Gallants" that

> *it is one of the most important stories in the book. I would rather sacrifice FIVE of the other stories (which I could name) than this one. It is the story (after "Ivy Day in the Committee Room") which pleases me most.* (L, 88)

Of "A Little Cloud" he says later that a page of it "*gives me more pleasure than all my verses*" (L, 121). All this is important for an awareness of the development of Joyce's work towards the writing of "The Dead".

In "A Little Cloud", Joyce's appraisal of his characters had

undergone a slight change. Although he makes the character Little Chandler idealize life outside Dublin, and look up to his friend Gallaher as a model of success, at the same time he introduces a hint of criticism into Chandler's mind. Like an unwelcome thought, it starts to dawn on Chandler that Gallaher is an arrogant boaster, and that his own life is not as bad as the encounter with his ex-companion made him feel. He begins to realize that he has "*simple joys*" in life and that he had found "*the girl*". When he foretells that Gallaher will put his head in the sack as he did, if he too "*can find the girl*", the next paragraph discloses his hidden contentment:

> *He had slightly emphasised his tone and he was aware that he had betrayed himself; but, though the colour had heightened in his cheek, he did not flinch from his friend's gaze.* (D, 81)

In which way had he betrayed himself? He had betrayed his quiet satisfaction with his kind of life, with what he had. For a moment his meeting with Gallaher and hearing all his friend's triumphs and adventures had "*upset the equipoise of his sensitive nature*" (D, 80). His not flinching from his friend's gaze shows that he stood his ground when the true nature of Gallaher started to be unveiled to him in contrast to his idealization of the other's success. The word betrayed is the initial clue the reader gets of Little Chandler's awakening to the bare facts of life and to an acceptance of them. Chandler awakes as his son awakes.

Chandler's trajectory goes through the same steps as the boy's in "Araby". They both tread a path of anticipation, memory and discovery,and reassessment. There is a repetition of patterns in the two characters, or perhaps one can say that it is the

same character repeating his youthful experience as an adult.

Beck calls attention to the pattern of oscillations in the ambivalent Chandler and shows three movements, each containing "*conflicts of illusion and reality, in alternating preponderancies*"[11]: (1) Chandler going to meet Gallaher at Corless's, torn between the monotony of his life and job and extravagant reveries; (2) Chandler meeting Gallaher – at first subject to Gallaher's pretensions, then asserting himself and his values; and (3) Chandler at home, in a recurrent ambivalence between escapist illusion and domestic realities, resolved finally and positively, as a sentiment, in a fundamental realization. At the end,

> *Little Chandler felt his cheeks suffused with shame and he stood back out of the lamplight. He listened while the paroxysm of the child's sobbing grew less and less; and tears of remorse started to his eyes.* (D, 85)

His remorse may have manifold implications. One may think it refers to his inability to break with Dublin life, like Gallaher did, or to the direction his life and career had taken. But the use of the word remorse instead of regret indicates something else. Regret is "*unhappiness at the loss of something, or because something has or has not happened*", whereas remorse is "*sorrow for having done wrong*"[12]. So Chandler's tears are not being shed for what has or has not happened in his life, but for some wrong of his own doing. It all points to his shame and regret coming from his enthusiasm at meeting Gallaher and consequently coming home late for tea and forgetting "*to bring Annie home the parcel*

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11 BECK, Warren. Op. cit. p. 177.

12 Longman Dictionary of Contenporary English. Harlow and London, Longman, 1978.

of coffee from Bewly's" (D, 82); from his dreamt escape from home life to London; from his clumsiness with the baby and his escapism through Byron's poems. Contrary to some critics' readings which consider Chandler's tears as being shed for his inability to escape, I see his remorse as a moment of awakening, of recognition of the true worth of what he has, and consequently of his coming to terms with life.

Chandler's epiphany is not as profound or as complex as Gabriel's. His remorse comes suddenly and acutely, while Gabriel's illumination comes only gradually. But he might have been a younger Gabriel, who later followed his literary inclinations by writing reviews for the *Daily Express*, and much later coming to a fuller realization of life's passion. In his confrontation between daydreaming and the facts of life and family, Little Chandler realizes that in having found "the girl" he can go on making discoveries. In this he foreshadows Gabriel Conroy, as if Joyce, in depicting Chandler, were readying himself for "The Dead". There also may be this caricaturized depiction of Gallaher through a new perspective in Joyce's view of a man's leaving Dublin and going abroad. He may have started to realize the over-idealization he himself had been making of the prospects of someone who escaped Dublin.

I have compared Little Chandler to the boy in "Araby", but there is one other parallel to be made — Little Chandler and Gallaher and the two boys in "An Encounter". Chandler might well have been the narrator of "An Encounter", who bravely faced things, even if his heart thumped, and Gallaher might be the boasting Leo Dillon, the *"idler"* who read stories of the Wild West in class and fought like an Indian, but shied from real adventure. He did not dare the day's miching, but later escaped to London. The

boy narrator also comes to a feeling of remorse at the end, even if the word is not mentioned. "*And I was penitent*" are the words he uses. Chandler undergoes once more the same sentiments of the boy. The boy's penitence was directed at his play-mate Mahony, at having earlier "*despised him a little*" (D, 28). Like Chandler, he feels remorse for the feelings he had harboured in his breast.

Gabriel's final decision to start on his journey westward does not come suddenly to him. The east and west axis has been a by-word in the collection of stories, and in "The Dead" one can look for further implications in the choice of direction. The east has been a representation of escape, either to exotic lands or to more civilized ones. East of Ireland is where educated men make for, where success is at hand, careers bloom. Gabriel himself turns his back to the west and looks east for intellectual orientation and his civilized habits. Ellmann remarks that "*the west of Ireland is connected in Gabriel's mind with a dark and rather painful primitivism*" (JJ, 248). His refusal to accept the west is manifested in various instances: he remembers grudgingly his mother calling Gretta "*country cute*", and thinks "*that was not true of Gretta at all*" (D, 187). His fencing with Miss Ivors highlights the opposition east/west: she invites him for an excursion to the Aran Isles, he refuses; she remarks Gretta is from Connacht, he denies it, only admitting that "*her people are*"; she teases him about keeping in touch with his own language — Irish — and he denies it as his language; when pressed, he exclaims that he is sick of his country. At Gretta's enthusiasm over the prospective journey west, Gabriel becomes cold and gives her a sharp answer.

The Continent to the east is for him a representative of civilized people who wear goloshes to protect their feet from damp and the place he goes on cycling tours, partly for a change, or an escape, "*partly to keep in touch with the languages*" (D, 189). The opposition, although not explicit, is clear: the civilized east of educated people versus the wildness of the west. Halfway through the story, however, one starts to find a deeper analogy to the west — that of sanguine people, primitive feelings, passion.

As early as in "An Encounter" one can find clues to this analogy. The boy-narrator has a hint as to where adventures, passion, and wild sensations lie — in the Wild West. Where others only dreamt, he wanted to try; he wanted, he says "*real adventures to happen to myself. But real adventures, I reflected, do not happen to people who remain at home. They must be sought abroad*" (D, 21). He shares with other characters the desire to escape the drabness of life and the belief that away from Dublin is where opportunities are. But, different from the others, he perceives that the west is warm and passionate, and that there is where he should go.

Joyce links the feeling with the place: the narrator talks of "*the adventures related in the literature of the Wild West*" in one moment, while in the next he begins "*to hunger again for wild sensations*" (D, 21-21). One can extract from the boy's words the analogy:

Wild West ——— wild sensations

West = sensations

West = passion

As "The Dead" progresses, more indications are given to this

analogy. The song that Gretta listens to "*standing on the stairs in the shadow*" (D, 210), is a song of passion, a ballad which tells of a young lass who is seduced and abandoned; it is a song of the West, and it triggers in Gretta the awakening of a dormant passionate tale. Passion is present in Gretta's words when she tells Gabriel about Michael Furey, as well as in the episode itself. The young man had died for her, out of love. "*He said he did not want to live*" when she was going away. And Gretta and Michael, both capable of passion, he in his dying for her, she in the recounting of the affair, are from the west of Ireland. Here is the wild west representing for Gabriel origin and nature, in opposition to culture. The west of the Aron Isles and the Bog of Allen and the Shannon Waves. As Anthony Burgess says, "*The west is where passion takes place and boys die for love; the graveyard where Michael Furey lies buried is, in a sense, a place of life*"[13].

So when Gabriel decides on his journey westward, he is not only communicating the choice of a place for a different holiday: the journey is symbolically toward the primary, the essential, and a search for passion. Essentially he has already started on his journey westward in his slow but steady growing awareness of things. In Ellmann's words, he "*recognizes in the west of Ireland, in Michael Furey, a passion he has himself always lacked*" (JJ, 249).

Donald Torchiana sums up the east-west axis and Gabriel's change of direction, while linking "The Dead" to the former stories:

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[13] Anthony Burgess is cited by Warren Beck. Op. cit. p. 357.

> *Curious enough, the movement of [The Dead] runs counter to the first three [stories]. The movement east is now translated into one toward the west of Ireland, the sacred Ireland of a peasantry thought by both Joyce and Yeats to be Asiatic. In other words, Gabriel's eyes are directed to the real locus of the literary and moral imagination, the most Irish part of Ireland, Connacht beyond the Shannon, not without its oriental mysteries, and not without its dead singer still alive in Gretta's heart.*[14]

And goes on to say:

> *Like the descent of grace that hovers over the final pages, Gabriel's proposed trip westward is prepared for from the very start. The answer to the paralysis in the story and the book lies in the West of Ireland, survives a destruction, finds its example at Mount Melleray, not in the anglicized Ireland of the eastern seaboard but in the Joyce country itself.*[15]

This is how "*the silent cock shall crow at last*". The Dubliners upon whom silence and paralysis have pervaded, have finally arrived at a full realization of the possibilities of life through Gabriel's apprehension of a wider universe.

The west has shaken the east awake.

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[14] TORCHIANA, Donald. Backgrounds for Joyce's Dubliners. Boston, Allen & Unwin, 1986. p. 31-2.

[15] TORCHIANA, Donald. Op. cit. p. 226.

VI - The Final Blending

A - The Dead

And what the dead had no speech for, when living,
They can tell you being dead: the communication
Of the dead is tongued with fire beyond the language of the living.
.....
We die with the dying:
See, they depart, and we go with them.
We are born with the dead:
See, they return, and bring us with them.

T.S.Eliot: Little Gidding

If we see Gabriel, as I am prepared to see him, as the central male character in *Dubliners*, a summing up of the other male characters, or rather a representative of the possibilities in all of them, we have come to the point where he redeems them all. All the stories deal with paralysis, disappointment, disillusion, loneliness, incapacity; and we meet all these elements in "The Dead", but not as the ultimate point. They are there in the story as stages of development for the character to reach his last epiphany and from there start again with a renewed insight into life.

The narrator in the first and last stories, as well as the main character, can be seen as one, as I have reapeatedly pointed out. The workings of his mind and his use of language are exactly the same. Both narrators, or the same narrator twice, probe into the minds of the outstanding character and talk for him, through him. The opening paragraph and the closing paragraph of *Dubliners*, as we have seen, might well be the first and last of the same short

story, the one presenting the perplexities of an inexperienced youth, the other the final conclusions of a recently discovered oneness. The moment for both is the night. From outside, the boy of "The Sisters" watches the lighted square of window, from the inside Gabriel in "The Dead" does not need a light to see inside himself. The boy expects to see the reflection of candles as a sign of death, Gabriel dismisses the candle the hotel porter offers him. This is one indication Gabriel is advancing towards the act of shaking the boy's paralysis and with an open breast facing life from now on, westward bound, passionbound.

The boy starts by expecting to see the priest dead; Gabriel ends in a note of hope, facing all the vast hosts of the dead, those that have paraded through his life and through this Epiphany night, and through all the stories in *Dubliners*.

The narrator uses similar phrases in the first paragraph of "The Sisters" and the last of "The Dead":

"The Sisters"	"The Dead"
faintly and evenly	falling faintly... and faintly falling
I said softly to myself	falling softly upon the Bog of Allen
If he was dead	Upon all the living and the dead
lighted square of window	made him turn to the window
darkened blind	dark mutinous Shannon waves

The first paragraph presents the limited world of a young boy; the last spreads this world into a wider universe. The observation of a single room in the first becomes the generalization of places in an observed country, as we see through the mention of the Bog of Allen, the Shannon waves, the churchyard on the hill in

Oughterard, the central plain and the treeless hills, all over Ireland. The *"world"* (D, 9) becomes *"the universe"* (D, 224).

We can trace Gabriel's and all Dubliners' final expanding view to the words Stephen wrote on a page of his Geography book, stating the range of his position in the world:

Stephen Dedalus
Class of Elements
Conglowes Wood College
Sallins
County Kildare
Ireland
Europe
The World
The Universe. (P, 15)

What Harry Levin says of the last paragraph of "The Dead", in this connection, makes sense:

> *The final paragraph, in slow, spectral sentences, cadenced with alliteration and repetition, takes a receding view of the book itself. It sets up, like most departures, a disturbing tension between the warm and familiar and the cold and remote. In one direction lies the Class of Elements at Conglowes Wood, in the other the Universe.*[1]

The dead are present from first to last. They cannot be forgotten or left behind. They have played their part, and their presence is indelible. It does not mean, though , that Gabriel must forcibly head towards them. It means rather that he can accept them as part of his and Gretta's lives and push forward toward a fuller life. Not in spite of, but because of them and the lesson he has learned from them.

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[1] LEVIN, Harry. James Joyce. A Critical Introduction. London, Faber and Faber, 1960. p. 81.

The collection starts with a dead priest, who will reappear in "Araby", and death and the dead will parade through the stories in-between. The force that keeps Eveline rooted to the quay at the North Wall and precludes her following her lover and her dreams of escape is a promise to her dead mother *"to keep the home together"*, mixed with promises made to Blessed Margaret Mary Alacoque. Among the dead that people her world are her brother Ernest and her friend Tizzie Dunn. The other people she remembers, if they are not dead, they are gone.

Maria, in "Clay", belongs with Aunt Julia to the group that *"would soon be a shade with the shade of Patrick Morkan and his horse"* (D, 222)."A Painful Case" deals with the same theme of "The Dead"— the relationship between the living and the dead. In Grace the priest is preparing people to die."Ivy Day in the Committee Room"shares with "The Dead" a common point: the central ebullience derives from a dead character — Parnell in one story, Michael Furey in the other.

The last story recalls in one way or another every preceding story in *Dubliners*. The title "The Dead" is metonymic, in which a part stands for the whole. The word is ambiguous in the English language, for it may have either a singular or a plural reference. At one point one thinks it is plural, at the other one knows it is a reference to a single person — Michael Furey. Torchiana says that the story *"not only brings together most of the themes of paralysis in* Dubliners *but also shows off Joyce's method of insinuating these themes more conclusively"*[2].

The language Joyce uses throughout the story is reiterative

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[2] TORCHIANA, Donald T. "The Ending of 'The Dead': I follow Saint Patrick". In: James Joyce Quarterly, 18 (2): 123-32, Winter 1981.

of the idea of death: for example, Gretta "*takes three mortal hours to dress herself*" (D, 177), and the aunts exclaim that she must be "*perished alive*" , expressions used in the beginning of the story to suit the language to the theme.

Everybody who should attend the Misses Morkan's party is there:

> *It was always a great affair, the Misses Morkan's annual dance. Everybody who knew them came to it, members of the family, old friends of the family, the members of Julia's choir, any of Kate's pupils that were grown up enough and even some of Mary Jane's pupils too.* (D, 175)

The dead are there too: dead members of the family are present, including the old ladies' brother Pat, their sister Ellen, Grandfather Patrick Morkan; old friends of the family, singers. Death and the dead are present at the dinner table, with talk of the Melleray Monks who sleep in their coffins "*to remind them of their last end*" (D, 201). They are present in Gabriel's after-dinner speech:

> *... let us hope, at least, that in gatherings such as this we shall still speak of them with pride and affection, still cherish in our hearts the memory of those dead and gone great ones whose fame the world will not willingly let die. (...) But yet (...) there are always in gatherings such as this sadder thoughts that will recur to our minds: thoughts os the past, of youth, of changes, of absent faces that we miss here tonight.* (D, 203-4)

His words foreshadow the forthcoming appearance of the most important dead person in the story: the youth from the past, whose face Gretta misses, who is going to bring a change to Gabriel's outlook on life. Beck says that

> *"The Dead" is not primarily about death but about a living person's enlarging identification with the whole mortal life of man, a life which has some endurance as works and records, and may engender more of life through transitory remembrance by those who follow after, whereby reminding them of mortality.*[3]

In Gabriel's final unifying of the living and the dead, the story is a summing up of all the other stories, as to theme, scene and characters, to recapture Beck's words. As to scene, Dublin, which had been presented in its various geographical points and social aspects, is redeemed in its final presentation of generous hospitality. Thematically "The Dead" blends the other stories, in which it contains the key elements of all of them. The cumulative sequence in which they are arranged – stories of childhood, adolescence, maturity and public life – culminate in the story of an adult who, I have tried to show, could have been any of the boys and many of the adolescents and younger men. As for the stories of public life, they isolate politics ("Ivy Day in the Committee Room"), art ("A Mother"), and religion ("Grace") as areas of focus, and these themes are also summarized in "The Dead". The episode with Miss Ivors accounts for the first. The second, art, is inherent to the story in manifold ways: Julia sings in the choir of the Adam and Eve Church; Kate and Mary Jane give music lessons; music is played all through the party; Aunt Julia gives a singing performance of an old song, *"Arrayed for the Bridal"*, with a voice still *"strong and clear in tone"* (D, 193); they discuss singers and singing at dinner-table; the party sings to the hostesses after Gabriel's speech; and it is a ballad sung

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[3] BECK, Warren. Joyce's Dubliners. Substance, Vision and Art. Durham N.C., Duke University Press, 1969. p. 354.

at the end of the rout that triggers Gretta's remembrances. Religion, the third area of focus, is brought up in Aunt Kate's anger at the Pope for "*[turning] out the women out of the choirs that have slaved there all their lives and [putting] little whipper-snappers of boys over their heads*" (D, 194); it is also discussed in the repeated references to the monks, as well as in the introduction of a man "*of the other persuasion*", Mr. Browne (D, 194).

Religion is not a prerrogative of the third story of public life, however, as none of the other themes are of any story in particular. It is a pervading force in most of them. It is the background for "The Sisters", the point of reference for the boy's thoughts and words. As examples we can pick his preoccupation with the word simony in the Cathechism and with the Confessional; the lessons he has from Father Flynn, which include all about the duties and rites of the Church; the surrogate Communion with sherry and cream crackers at the priest's house; the endeavour to understand what the broken chalice symbolizes – these are random illustrations from a perfunctory study of this aspect in the story. Religion is also part of Eveline's life. Doran, in "The Boarding House", as a young man had "*denied the existence of God to his companions in public-houses. But that was all passed and done with...*" (D, 66). In his present crisis he succumbs to religious fear, confesses his sins to a priest and accepts the reparation the Church expects of him. Maria, in "Clay", carries religion in her name. She is received at Joe's house with the exclamation "*O, here's Maria!*", a variation of the first phrase of the prayer, "*Hail Mary*".

As for the characters, if we see all of them as projections of one paradigmatic character, we accept that Gabriel redeems all

the others. In arriving at his final understanding and acceptance, he justifies Doris T. Wights's words when she says

> *A Dubliner has finally broken Dublin's brown spell. Nature's deaths, nature's elements like snow , nature's wild treasures like Ireland's west, women, and lovers like Michael Furey are now admitted into Gabriel's picture of life, and the MAGICAL AGENT, wisdom, becomes his -- and ours — at story's, stories' end.*[4]

Gabriel has undergone growth, enlargement of outlook, increase in knowledge, access to vision, and in consequence decides to break paralysis and dare a journey westward toward the primitive and the essential. In his decision he shakes James Duffy's "*soul's incurable loneliness*", which at one moment had threatened to overcome Gabriel too. He finds the answers the first boy was looking for, he overpowers the anguish and anger the boy in "Araby" felt, he advances one step further in Little Chandler's coming to terms with life. Torchiana sums it up beautifully:

> *I take it that the spell is broken. Gabriel — conceivably the boy of "The Sisters" grown older — devotes himself to teaching and reviewing (...), to something very like the criticism and comment that stand in lieu of imaginative creation. Yet one sees him as at least morally reborn by an act of imagination that gets him outside himself in his sympathy for Michael Furey. In doing so, Gabriel completes Father Flynn's prospective trip to Irishtown, that depised, run-down, non-English part of Dublin. And Gabriel's quest is charitable, the Word has not been lost after all. The scrupulous Father Flynn, ruinous as he may have become, shines through Gabriel's selfless feelings for a boy from Oughterard.*[5]

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[4] WIGHT, Doris T. "Vladmir Propp and Dubliners". In: James Joyce Quarterly.

[5] TORCHIANA, Donald T. Op. cit. p. 31-2.

B - The Snow

It had begun to snow again.

The Dead

In the same way that the last story in the collection is seen as a blending of all the other stories in *Dubliners*, there is a blending element within "The Dead": snow. The word is not common to the other stories; it only appears or is referred to in this story, but here it is repeated eighteen times, plus some variations in compound words and verb tenses. Allen Tate sees the snow as the symbol of the revelation of Gabriel's inner life and says that

> *from naturalistic COLDNESS it develops into a symbol of warmth, of expanded consciousness; it stands for Gabriel's escape from his own ego into the larger world of humanity, including "all the living and the dead".*[6]

The word is present throughout the story. Unlike the quantity of people present at the party at Usher's Island and in the story, which dwindle down to the couple Gabriel and Gretta, snow comes into the story in little flakes on Gabriel's goloshes as he enters the hall of his aunts' and it gathers shape as the story develops, becoming an overall blanket over men and things by the end of the story. According to Florence Walzl, Joyce had to find a way of integrating The Dead into *Dubliners*, for the story, though designed to provide an appropriate conclusion for the collection, is

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[6] TATE, Allen. "The Dead". In: Dubliners: Text, Criticism and Notes. Robert Scholes and A. Walton Litz (ed.). England, Penguin Books, 1986. p. 404-9.

markedly different from the earlier ones. It is longer, the narrative is more fully developed, and it presents a more kindly view of Ireland. The chief means by which Joyce effects this integration, as she sees it, is through Gabriel's epiphany and his vision of the snow. She discusses the ambiguities of the symbols and says that

> *Paradoxical images of arrest and movement, darkeness and light, cold and warmth, blindness and sight, are used in this conclusion to recall both the central paralysis-death theme of* Dubliners *as a collection and the rebirth-life theme of "The Dead" as a narrative.*[7]

Snow is first presented as blender when Gabriel comes into the room and drops some flakes on to the ground – the outside world is being brought into the inside. The idea of snow as presented here is not of cold and death, but of coolness and fragrance of the air. And the opposition inside-outside which started with the boy in "The Sisters" appears here to highlight the opposition cold-warmth, in an inversion – the warmth inside is stuffy and suffocating, the coldness outside is fresh and agreeable, and snow is bringing them together:

> *A light fringe of snow lay like a cape on the shoulders of [Gabriel's] overcoat and like toecaps on the toes of his goloshes; and, as the buttons of his overcoat slipped with a squeaking noise through the snow-stiffened frieze, a cold fragrant air from out-of-doors escaped from crevices and folds.* (D, 177)

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[7] WALZL, Florence L. "Gabriel and Michael: The Conclusion of 'The Dead'". In: Dubliners. Text, Criticism and Notes. Op. cit. p. 423-42.

Later, annoyed by his encounter with Miss Ivors, and at Gretta's enthusiasm over the invitation to go west, Gabriel withdraws into the embrasure of the window and again thinks how agreable it must be outside:

> *Gabriel's warm trembling fingers tapped the cold pane of the window. How cool it must be outside! How pleasant it would be to walk out alone, first alone by the river and then through the park! The snow would be lying on the branches of the trees and forming a bright cap on the top of the Wellington Monument. How much more pleasant it would be there than at supper-table!* (D, 192)

I should open a parenthesis here to note that the park he is thinking about is the Phoenix Park. The phoenix is symbolic of rebirth, the state Gabriel reaches at the end when in the hotel room the taps on the pane of the window are repeated, this time from outside, with the snow starting to fall. In the Christian western world, the phoenix means triumph of eternal life over death. In alchemy, it corresponds to the colour purple, to regeneration of universal life, and to the completion of a work[8], all significations pertinent to Gabriel, "The Dead" and *Dubliners*.

As the story develops, the notion of freshness remains, and at a certain point in the narrative it starts to bear some relationship to the west. Gretta, of western origin, who has already been shown to be fierce and passionate, feels very much at ease outside, in the snow, as Gabriel's words atest: "*But as for Gretta there, she'd walk home in the snow if she were let*" (D, 180). As Gabriel is about to start his after-dinner speech,

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[8] CIRLOT, Juan Eduardo. Dicionário de Símbolos. Trad. Rubens Eduardo Ferreira Frias. São Paulo, Editora Moraes, 1984.

his mind wanders again for a moment:

> *People, perhaps, were standing in the snow on the quay outside, gazing up at the lighted windows and listening to the waltz music. The air was pure there. In the distance lay the park where the trees were weighted with snow. The Wellington Monument wore a gleaming cap of snow that flashed westward over the white fields of Fifteen Acres.* (D, 202)

I would not say that Gabriel is consciously aware of associating the snow with the west. But from the moment of his entering the house many references have been made to the west, either by other guests or in Gabriel's mind, and we have seen how the west is associated with passion. As the night wears on, we feel a kind of inquietude in Gabriel, and a tendency of his thoughts to wander outside into the fresh snow, out to the west. When the guests start leaving the house, snow is discussed and there is a reference to the abundance of it in that year in relation to the past thirty years, and Mary Jane remarks that "*the snow is general all over Ireland*" (D, 211). That is a clue pointing to its overall spread over the east, west, north and south of Ireland. As there is a repeated use of the word snow in the few lines of this dialogue, also showing its overall spread over the text.

In the cab, Gabriel points to the statue of Daniel O'Connell covered with snow. We can read an analogy to passion here, for O'Connell was an Irish patriot, leader for the struggle for Catholic emancipation in the nineteenth century. The struggle is also present in Miss Ivor's patriotism. Her fierce defence of Ireland is put down as propagandism by Gabriel; and she has a decided partiality for the west of Ireland.

But the climax of the association of snow with passion and

the west comes in the scene in the hotel room, when Gretta tells Gabriel of her former boy-friend Michael Furey. Michael is definitely associated with the west, where he and Gretta had lived as young people, and so passionate that he had even died for love. Gabriel is shocked by Gretta's revelations. He realizes how short he has come of experiencing such wild feelings; how full of reason and intellect he is as a Dubliner and how much he has missed in feeling; how passionate Gretta had been while in the west and in her remembrances of it, and how constrained she has become with him; how alive is the dead boy Michael Furey, how dead he himself has been up to this moment. Again, as he reflects after Gretta has calmed down into sleep, his mind wanders to the *"pleasure of the walk along the river in the snow"* (D, 222), and the shades of the dead loom before him as he slowly but steadily comes to his final understanding. *"His soul had approached that region where dwell the vast hosts of the dead"* (D, 223), whence he decided on his journey westward. It had begun to snow again.

The snow, falling all over Ireland, unites East and West; it unites the living and the dead; it unites Gabriel and Gretta into the beginning of a new relationship – open, unarmed, with the realization of one's generosity, and the other's outburst of repressed feelings. Gabriel finds out that each person is a whole, at the same time that he realizes he is part of common humanity, he is one with Michael, with the west, with the living and the dead. The time has come for him to set out on his journey westward, to set aside his Dubliner paralysis and rationality and plunge into feelings and passion, and to live fully what his woman and his country and life have for him. Torchiana duly epitomizes the dead, snow, and "The Dead" is one paragraph:

> *The dead, then, may have some reason to rejoice, renewed as Michael Furey is in the understanding though uncreative swooning soul of the living Gabriel. The grace of snow that binds both together has indeed about it something of the harbinger of the Easter Lily. Moreover, a wise man from the East of Ireland has experienced an epiphany, just as the feast, service, and ending of the book demand. And, though snow was not general over Ireland on 6 January 1904, Joyce makes sure that it is on this conclusive night, for snow at Christmas traditionally leads to a mild, early, and hopeful spring in Ireland. (...) "The Dead" in the long run is a story of growth and life and spring.*[9]

Frank Budgen, Joyce's friend and earliest critic, admirably sums up the story and relates it to Joyce's other major works saying:

> *The key of Ulysses is too bright, its movement too rapid, for that pity and reconciliation which provide the magical end of the story, "The Dead", to have any part in it, but the same human element expressed with yet greater artistry does return in the last pages of Finnegans Wake, when Anna Livia goes forth by day, as a woman (wife and mother, representative of all flesh) to join the countless generations of the dead, as a river to become one with the god, her father Ocean.*
>
> *The last work of Joyce ends, as did his first, in the contemplation of the mystery of death. In both cases the rebellious pity of the human heart finds in the beauty of a constant element of nature — in the one falling snow, in the other smooth-gliding water — the symbol and the instrument of reconciliation with human destiny.*[10]

In this reconciliation we find Joyce's unfailing optimism and strength, despite all the failures and paralyses he depicted in

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9 TORCHIANA, Donald T. Op. cit. p. 253.

10 BUDGEN, Frank. "Joyce's Chapters of Going Forth by day". In: BENSTOCK, Bernard. Critical Essays on James Joyce. Boston, Ma., G.K. Hall & Co., 1985. p. 78-9.

his Dubliners before he came to Gabriel's final coming to terms with life and proposed journey westward. Gabriel will then give the answer that lies in Molly Bloom's lips: "*Yes I said yes I will Yes*".

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DUBLINERS - THE JOURNEY WESTWARD

Magda Velloso Fernandes de Tolentino

ERRATA

Page	Line	Where it is written:	Read:
10	7	east of westward	east or westward
11	28	experience of knowledge	experience or knowledge
14	1	in Stephen	is Stephen
16	3	hipotext	hypotext
26	32	...	(...)
37	10	(d,31)	(D,31)
48	1	which may consider	which many consider
75	18	him great pride	his great pride
77	9	It downs	It dawns
80	29	as his urging	at his urging
84	1	withdrawal out of	withdrawal but of
86	25	rythmical	rhythmical
92	7	he does need	he does not need
93	22	court	curt
94	4	darkness	darknesses
95	1	distinct	distant
98	20	shown	show
117	4	agreable	agreeable
119	29	is	in
123	3	Unger	Ungar
127	4	de.	(ed.)