CONSCIOUSNESS AND DEATH IN JAMES JOYCE'S *DUBLINERS*,

by

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Dedicated to the Memory of

my Grandfather

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# TABLE OF CONTENTS

DEDIATION .................................................. ii

ACKNOWLEDGEMENTS ......................................... iii

I. The Making of Dubliners ................................. 1

II. Childhood: The Three Kinds of Death in Dubliners ........ 29

III. Adolescence: The Dubliner's Death from Physical Paralysis . 49

IV. Maturity: The Dubliner's Death from Mental Paralysis .......... 70

V. Public Life: The Dubliner's Death from Spiritual Paralysis ........ 97

VI. Dubliners: A Book of the Dead ......................... 118

BIBLIOGRAPHY OF WORKS CITED AND CONSULTED ................. 132

VITA .......................................................... 137
Chapter I
The Making of Dubliners

James Joyce saw his first major work, Dubliners, published in 1914. Its curious publication history was to be followed by an almost equally curious history of critical interpretation. An initial reading of Dubliners is, of course, as a short-story collection since, from all external appearances, Joyce has worked with this genre to cement his work together under one title. Consequently, some critics consider continental practitioners of the genre as possible influences on Joyce as a short-story writer—primarily Chekhov and Maupassant.1 But

1Marvin Magalaner and Richard M. Kain, Joyce: The Man, The Work, The Reputation (New York: New York University Press, 1956), p. 60, consider Chekhov's possible influence on Joyce's writing of short stories. Chekhov seems an unlikely source because, in a letter to Stanislaus Joyce, dated 18 September 1905, while James Joyce was writing Dubliners, the author discusses what he means by the "Russian" mode and cites Turgenev, Gorky, and Tolstoy, but not Chekhov. Letters of James Joyce, 3 vols., ed. Stuart Gilbert (Volume I revised) and Richard Ellmann (Volumes II and III) (New York: Viking Press, 1966), II, 106, hereafter cited as Letters, followed by volume number. Cf. Magalaner and Kain, p. 71, regarding Chekhov's influence on Joyce: "Perhaps Joyce did not know of the existence of the Russian [Chekhov] while Dubliners was in preparation, for Chekhov's reputation was scarcely international in the early years of the twentieth century ... there is no certainty that Joyce ever saw [Chekhov's short stories]." Herbert Gorman's notes provide further evidence that Joyce had not read Chekhov by the time he wrote Dubliners: "The closest parallels to Joyce's stories are Chekhov's, but Joyce said he had not read Chekhov when he wrote them."--Richard Ellmann, James Joyce (New York: Oxford University Press, 1959), p. 171. One can also dismiss Maupassant as possible source for Joyce's writing of Dubliners; Cf. Stanislaus Joyce, Recollections of James Joyce by His Brother (New
no such sources can be easily found. Nevertheless, students of Joyce ostensibly analyze his originality in *Dubliners* by specific reference to the short-story genre.

Yet no one can deny that Joyce was a literary experimentalist, continually building an internal structure, shaping a symmetrical counterpart to the exterior structure of his work. One would be indeed hasty to discount the possibility of Joyce's experimenting with the short story to mold a work that internally resembles his later experimentations in the novel. If Joyce has done this, he presents at once each of his fifteen *Dubliners* segments as separate entities and integrates all of the pieces into one sequentially organized whole as the final product of his art. Little wonder, then,

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York: The James Joyce Society, 1950), p. 18: Stanislaus agrees that his brother James admired Maupassant, but recollects that Joyce criticized the Frenchman for his "insistent wish to define things in a phrase . . . . [His] characters seem to rise to a momentary interest only to fall back again into banality." In contrast, Stanislaus finds in his brother's writing no brutal judgement of characters (like that of Maupassant). Cf. Letters, II, 86: "I [Joyce] have read (in German) a play by Hejermans-Ahasver but it is nothing, I have read H. J. consecutively and am now hesitating between De Amicas, A. France and Maupassant for a plunge." Since Joyce wrote *Dubliners* between 1904 and 1906, Maupassant could not have influenced Joyce to any major extent, since the letter cited is dated 15 March 1905.

2Warren Beck, *Joyce's Dubliners: Substance, Vision, and Art* (Durham, N.C.: Duke University Press, 1969), p. 9 writes: "Joyce's apparent lack of indebtedness to a particular influence does not prove him unaware of the main weight and wealth of tradition; neither does it indicate the onset of a conviction . . . that a genre was burned out and must not be just reconstituted from its ashes but metamorphized. In these short stories [Dubliners] what is more important than specific influence, whether Russian or French, is Joyce's originality within a then fairly fixed mode, showing how sensitive, the young writer was to the undefined currents of his time, and how purposefully experimental."
that when Joyce submitted the manuscript of the original twelve stories (excluding "Two Gallants," "A Little Cloud," and "The Dead") to the Grant Richards publishing firm, the publisher's reader responded with a favorable report, stating that Joyce pictured Dublin "with sympathy and patience which equal his knowledge of . . . its [Dublin's] idiom, its people, its streets, and its little houses"; Magalaner and Kain comment: "the reader, probably Filson Young, found, moreover, 'an order and symmetrical connection between the stories making them one book.'" While Filson Young, with his report, may well have become the first critic of Dubliners, it is exactly the unity or disunity of the book that has come to be the major subject of critical interpretation of Joyce's initial work.

The question of unity in Dubliners is one that is ever-present, as well as one that demands a certain amount of caution when formulating theories to resolve the enigmatic problem. One can dismiss this problem with the platitude that "Dubliners is a collection of short stories, the scene of which is Dublin." Or one may confuse the issue while in the process of attempting to resolve it: "So understood,

3Letters, II, 111, and Ellmann's note 5: "Joyce had not yet thought of writing 'Two Gallants,' 'A Little Cloud,' or 'The Dead.'"

4Magalaner and Kain, p. 65.


Dubliners will be seen for what it is, in effect, both a group of short stories and a novel. 7 Unfortunately, it appears that no one has yet been bold enough to label Dubliners a novel pure and simple. Had someone done so, the reading public could choose its favorite literary analyst from an even further broadened selection of critical views to guide its reading and interpretation of the book. But no one has categorically described Dubliners as a novel, and the reader retains a certain measure of security in approaching Dubliners as a short-story collection: or does he? The fact that the unity of the book is a major topic of discussion in evaluations of Dubliners 8 points to the equally evident fact that many readers wonder whether or not any genuinely unifying elements are actually present. Joyce's letters can, in part, answer this curiosity, while the book's internal evidence can shed even more light on its structural unity.

In a letter written to Grant Richards, dated 5 May 1906, James Joyce declared his purpose in writing Dubliners: "My intention was to write a chapter of the moral history of my country and I chose Dublin for the scene because that city seemed to me the centre of


paralysis." This segment of Joyce's letter to Richards points to the
fact that Joyce did not intend his first major work to be merely a
collection of short stories, but a unified and coherent whole—and
even more, only a comparatively small part of a greater whole. It
would appear that *Dubliners* has, in fact, set the important themes Joyce
has returned to and developed even further in his subsequent works.10

*Dubliners*, then, as a chapter of what Joyce referred to as "the moral
history of [his] country," precedes the second, third, and fourth
chapters of this same moral history—*A Portrait of the Artist as a
Young Man*, *Ulysses*, and *Finnegans Wake*. That Joyce was conscious of
this is certain. In a letter to H. L. Mencken, dated 7 July 1915,
Joyce writes:

> I am sorry you [Mencken] did not take up the American serial publication of *A Portrait of the Artist as a Young Man* but I understand that your review publishes only complete stories. My novel [*A Portrait*] has now come to an end (serially) in the *Egoist* (London) and is under consideration for publication in book form. As you are so kind as to ask me if I have other material suitable for your review I may say that I have finished a play in three acts *Exiles* and am engaged on a novel [*Ulysses*] which is a continuation of *A Portrait of the Artist* and also of *Dubliners*.11

9Letters, II, 134.


11Letters, I, 83.
Joyce, then, was aware as early as 1906 of the importance of *Dubliners*, perhaps, as "Chapter One" of the only "novel" he wrote—a novel that not only "betray[s] the soul of that hemiplegia or paralysis which many consider a city [in] a series of *epicleti*," but a novel that considers the various aspects of Dublin in the presentation of the whole of Dublin and various inhabitants of Dublin vis-a-vis the exposure of a single Dubliner-consciousness. Indeed, when Richards requested specific revisions of *Dubliners*, along with the exclusion of the then-titled "The Two Gallants," in a letter of 16 May 1906 (Richards at this time maintained his insistence on this omission, further requesting that Joyce delete "An Encounter" from the book), Joyce replied in a letter dated 20 May 1906, explaining why he could not alter his work:

The points of revision on which I have not yielded are the points which rivet the book together. If I eliminate them, what becomes of the chapter of the moral history of my country? I fight to retain them.

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12 *Letters*, I, 55. According to Ellmann, *James Joyce*, p. 169, Joyce's use of *epicleti* is "an error for *epiclesis* (Latin) or *epiclesis* (Greek)," which the author intended as a reference to "an invocation still found in the mass of the Eastern Church, but dropped from the Roman ritual, in which the Holy Ghost is besought to transform the host into the body and blood of Christ": Joyce thus suggests his own role as author and "priest," as it were, a role that may allow him to watch but not pass judgement over what he exposes in his writings.

13 Ibid., II, 138, and Ellmann's note 1: "On 16 May [1906] Richards replied that his firm was particularly liable to attack (presumably because of his recent bankruptcy). Since Joyce was willing to delete the word 'bloody' from three stories, he [Richards] was willing to allow it in 'The Boarding House.' He insisted that the phrase in 'Counterparts,' 'she changed the position of her legs often,' be removed. Finally, he asked that 'An Encounter' and 'Two Gallants' be omitted."
because I believe that in composing my chapter of moral history in exactly the way I have composed it I have taken the first step towards the spiritual liberation of my country.14

With the above reply, Joyce repeated the notion that he was writing a unified "chapter," rather than a collection of Dublin vignettes. And this single point is a key to reading, understanding, and evaluating Dubliners, though it is a point often overlooked.15 As a consequence,


15 Beck, p. 37, states: "Joyce in his letters did define a pervading intention for his book, but it is hazardous to read any work primarily in terms of what its author has said about it and with Joyce it could obstruct comprehensive criticism. Admittedly certain generalizations may be abstracted from the collection at various points--paralysis, habitual drunkenness, simony, improvidence, 'odour of ashpits,' superstitious religiosity, pretentiousness, self-deception, environmental and familial confinement, rebellion, alienation, and ambivalence. Still, while such threads cross and recross into a fabric, each story is less a formal unit in a larger construct than another chord struck in a key grown familiar." While this may be a sound critical interpretation (depending on which side of Joyce criticism one stands), Beck seems cavalier in suggesting that Joyce's intent, as evidenced by his letters, either has or should have no bearing on the interpretation and reading of the book; it seems likely that the author of a work would certainly know and should be as equally free to state the intent behind his work. Brown, p. 53, comments: "It is not enough to point to its tight, symbolic structure, its unity of theme and motif, without underlining the fact that it is a book of separate stories, lacking the kind of surface linear unity a novel has. . . . There is no apparent continuity between the stories. There is no reference in any story to an event which has taken place in another . . . . Life begins anew in each story and ends in the same incomplete gesture toward freedom." For an opposing, yet more plausible view to Brown's position, see Brewster Ghiselin, p. 75: "When the outlines of the symbolic pattern have been grasped, the whole unifying development will be discernible as a sequence of events in a moral drama, an action of the human spirit struggling for survival under peculiar conditions of deprivation, enclosed and disabled by a degenerate environment that provides none of the primary necessities of spiritual life. So understood, Dubliners will be seen for what it is, in effect, both a group of short stories and a novel, the separate histories of the protagonists composing one essential history, that of
Joyce's initial major work is usually treated as only a short-story collection.

One of the most recent students of Joyce, writing about *Dubliners*, states exactly what should constitute the reader's major concern with any written work of art:

> Our concern will always be with artistic, formal wholes. Since any work of art must possess a wholeness of meaning, it must show this wholeness not in similitudes or metaphoric equivalents but primarily in the construction and arrangement of the incidents in the story and the kind of change depicted in the protagonist.16

While Joyce has assigned a particular name for the major individual protagonist of each *Dubliners* segment, the author has consciously constructed his work as four phases of Dublin life—Childhood, the soul of a people which has confused and weakened its relation to the source of spiritual life and cannot restore it. While the probability of providing a complete list of those critics who do not consider Joyce's intent for *Dubliners* is slim, examination of two additional criticisms should be sufficient to establish the fact that *Dubliners* as a short-story collection is a popular view: Cf. Maria Elisabeth Kronegger, *James Joyce and Associated Image Makers* (New Haven: College and Univ. Press, 1968), pp. 26-76, where she discusses segments of *Dubliners* as short stories; and Harry Levin, pp. 27-37, where he also discusses *Dubliners* as a short-story collection.

16 Epifanio San Juan, Jr., *James Joyce and the Craft of Fiction: An Interpretation of Dubliners* (Madison, N.J.: Fairleigh Dickinson University Press, 1972), p. 33. This formalist theory is in opposition to that of Beck, p. 36: "Since *Dubliners* read throughout must remain a series of readings, close sustained attention to each story is not superfluous; it is the only way the creation as such may be known, and *Dubliners* can be rightly evaluated only as the sum of fifteen evaluations." Certain of Beck's points invite and indeed provoke challenge: Why must *Dubliners* heel to evaluation as fifteen individual short stories? Exactly why must *Dubliners* "remain a series of readings"? These are questions that Beck does not answer, and he in fact implies that the answers are so obvious as to be unworthy of space in his book.
Adolescence, Maturity, and Public Life.\textsuperscript{17} The possibility of a developing and maturing Dubliner-consciousness at the heart of Dubliners seems entirely defensible. In line with the formalist theory stated above, then, each "story" of the entire work serves as a stepping-stone toward the total presentation of the larger "story" Joyce has written (not to mention Dubliners in its entirety, which is a stepping-stone toward his larger story culminating in Finnegans Wake). And consequently each of the fifteen protagonists of the smaller segments is a smaller character representing one of the four life-phases of a continually developing consciousness Joyce exposes as the Dubliner.

The arrangement of the book’s stories also figures importantly in discussions of its structural unities. In a letter he wrote to Stanislaus Joyce about 24 September 1905, James Joyce provides a specific breakdown of the twelve Dubliners segments completed by that time:


\textsuperscript{17}Letters, II, 134: "I [Joyce] have tried to present it [Dublin] to the indifferent public under four of its aspects: childhood, adolescence, maturity and public life" (letter to Grant Richards, dated 5 May 1906).

\textsuperscript{18}Ibid., II, 111.
Richard Ellmann accounts for the three missing selections of *Dubliners*:

"Joyce had not yet thought of writing 'Two Gallants,' 'A Little Cloud,' or 'The Dead.'" 19

With Joyce's various reconsiderations, rearrangements, and revisions of *Dubliners* (he continually reworked the book up to 30 March 1917 and fought for publication with his emendations and corrections as late as 13 March 1920), 20 "The Sisters," "An Encounter,"

19 *Letters, II, III, note 5 (repeated from my note 3 above).*

20 See especially the following in *Letters, II:* a letter dated 30 September 1906 to Stanislaus Joyce in which James Joyce describes a new story ("Ulysses") for *Dubliners* (p. 168); a letter of 9 October 1906 to Stanislaus Joyce in which the author tells his brother of Symons' advice to Joyce about the publication of only twelve of the final fifteen stories he was to include in *Dubliners* (p. 171); a drafted letter to Grant Richards of 10 October 1906, where Joyce proposes to compromise with Richards on points of revision (pp. 178-180); a letter of 6 November 1906 to Stanislaus Joyce where Joyce expresses his displeasure with "After the Race" and "A Painful Case" as "the two worst stories" in *Dubliners* (p. 189); a letter dated 7 December 1906 to Stanislaus Joyce in which James Joyce states: "Blasphemed often while correcting M.S. Stories *Dubliners* dreadfully dull" (p. 202); a letter to Stanislaus Joyce, postmarked 10 January 1907—Joyce had "the idea of three or four little immortal stories in my [Joyce's] head but I am too cold to write them" (p. 205); a letter to Stanislaus Joyce of 6 February 1907 where Joyce thinks of adding more stories: "'Ulysses' never got any forrader [sic] than the title. I [Joyce] have other titles, e.g. 'The Last Supper,' 'The Dead,' 'The Street,' 'Vengeance,' 'At Bay': all of which stories I could write if circumstances were favourable" (p. 209); a letter to Theodore Spicer-Simson, dated 3 June 1910, where Joyce states: "I am all right again now and am very busy correcting the proofs of my new book *Dubliners* which is to come out in a few weeks" (p. 285); a letter to George Roberts, dated 3 January 1911, where the author remarks: "You [Roberts] write that you have sent me proofs of 'Ivy Day in the Committee-Room?' None reached me. Why do you send it? I made corrections on the proof already sent" (p. 288, note 2); two letters, dated 5 September 1912 and 6 September 1912, from Charles Joyce to Stanislaus Joyce where Charles Joyce discusses James Joyce's plans to publish *Dubliners* (in an untampered-with version) himself (pp. 316-319); a letter to Grant Richards, dated 26 March 1914, where Joyce states: "May I ask you
and "Araby" have come to constitute that initial stage of Dublin life Joyce labeled Childhood; "Eveline," "After the Race," and "The Boarding House" are of Adolescence; "Counterparts," "Clay," and "A Painful Case" are of Maturity: and "Ivy Day in the Committee Room," "A Mother," and "Grace" maintain Joyce's impressions of the Dubliner's Public Life.  

While Joyce did not complete what was to be the final segment of Dubliners, "The Dead," until the summer of 1907, he did include the [Richards] when sending me the first batch of proofs for revision to send back also the original printed title page of the Dublin edition? (p. 330); a letter of 8 May 1914 to Grant Richards: "Dear Mr. Grant Richards I [James Joyce] received and returned corrected some ten or twelve days ago the first proofs of Dubliners: and expect to receive the revise [sic] in a few days," (p. 332); a significant letter to Grant Richards, dated 3 July 1914, where Joyce comments: "I like the print of Dubliners and the cover. There are, however, a few mistakes which your [Richards'] printer did not correct. I suppose they can be changed in a future impression" (p. 336); a letter of 30 March 1917 to James B. Pinker, where the author writes: "Dubliners: Can you [Pinker] find out if Mr. Richards has my [Joyce's] list of corrections of printer's errors? Does he intend to bring out a second edition? I see that on 31 December last he had only 88 copies left. If so proofs are to be sent me with my list of corrections. If not the list of corrections ought to be sent to my New York publisher (a copy of it) and as soon as possible" (p. 392); another letter to James B. Pinker, dated 22 April 1917: "I [Joyce] enclose a few more corrections of printer's errors and return the A/S of my book of stories [Dubliners]" (p. 394); a letter of 30 April 1917 from Nora Barnacle Joyce to John Quinn, where Joyce's wife mentions further corrections of printer's errors in Dubliners (p. 395); and a letter of 13 March 1920 to James B. Pinker, where James Joyce expresses his concern for a subsequent publication of Dubliners, presumably with his corrections (p. 462).

[Richards] for a complete, annotated, and generally accepted breakdown of the story arrangement, see Daiches, pp. 66-82, and Kenner, pp. 48-68.

Letters, II, 64.
story as the concluding piece of the book. If Joyce faithfully adhered to his intentions for the overall structure of the book (and he did), he might have intended "The Dead" to serve as an epilogue to the four life-phases that precede it.

While recurrent character traits, themes, symbols, and epiphanies constitute transitions between each story of *Dubliners*, a reconsideration of the now-accepted four-part narrative better serves to demonstrate the overall unity of the book. Critics give little attention to the larger and more important transitions that exist between the four stages of Dublin-life. Three stories serve as three major transitions in the book and reinforce the paralytic life (that all fifteen *Dubliners* segments reflect) within which Joyce found his *Dubliners* entrapped. The fourth selection of *Dubliners*, "Eveline," is usually taken as marking the beginning of the book's second major unit, Adolescence. But in "Eveline" are elements of Childhood, as well as Adolescence. For this reason, the story bridges the first and second units, Childhood and Adolescence. "The Boarding House" is ordinarily considered as rounding out the second structural unit of *Dubliners*. But, as in the case of "Eveline," the book's seventh story also includes elements of two juxtaposed sections of the book; "The Boarding House" then serves as the second major transition in *Dubliners*, the bridge between Adolescence and Maturity in Dublin life. "A Painful Case" is usually considered the concluding segment of that unit of *Dubliners* Joyce classified as Maturity. But because the eleventh piece incorporates elements of

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23 See my notes 12 and 13 above.
Maturity and, indeed, includes facets of Public Life, "A Painful Case" serves as the third major transition, bridging the third and fourth life-phases of Dubliners in Joyce's progressive scheme of depicting a Dubliner's life.

Aside from their being transitions in the book, the importance of these bridges rests in their significance as opportunities for the Dubliner to escape the death-like paralysis he encounters through life. True, Joyce does see that the Dubliner is contained within a staggering paralytic grip, but the author still provides three opportunities for the Dubliner to flee the static life Dublin affords its inhabitants. These opportunities exist for Eveline Hill in "Eveline," Mr. Doran in "The Boarding House," and James Duffy in "A Painful Case." The bridges are even more significant because they provide the Dubliner-consciousness a choice that can determine the remainder of his life. It is noteworthy that Eveline chooses freely to remain in Dublin and not escape to Buenos Aires with her boyfriend-sailor; Mr. Doran, of his own will, succumbs to social pressures and accepts Polly Mooney for his wife; and Duffy chooses the solitary existence of a pathetic introvert, rather than admit his affection for and embrace the love of Mrs. Sinico. In each case, Joyce projects a message to his countrymen via his "nicely polished looking-glass," all the while implying that the Dubliners themselves are responsible for their paralyzed.

24Letters, I, 64, in a letter to Grant Richards, dated 23 June 1906.
condition and stagnant existence; they have chosen their homogeneous way of life of their own free will.

Even though Joyce referred to *Dubliners* as a collection of short stories, the name and meaning of "Dubliner" deeply concerned him:

> I do not think that any writer has yet presented Dublin to the world. It has been a capital of Europe for thousands of years, it is supposed to be the second city of the British Empire and it is nearly three times as big as Venice. Moreover, on account of many circumstances which I cannot detail here, the expression 'Dubliner' seems to me to have some meaning and I doubt whether the same can be said for such words as 'Londoner' and 'Parisian' both of which have been used by writers as titles.

Thus, Joyce strove to paint not only a complete picture of Dublin, but the total portrait of a Dubliner. And he wrote his book with the intention of aiding "the course of civilization in Ireland." But Joyce did not choose to do all of this through any conventional method. He did not choose to create a single character, to follow him through a sequence of events in his life, or even to concentrate on one character as representative of all Dubliners. But Joyce did follow and trace a developing consciousness through a series of characters'

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25 *Letters*, II, 122: "It [Dubliners] is a collection of twelve short stories." --from a letter to Grant Richards dated 15 October 1905. Several references to Dubliners as a collection of short stories exist throughout Joyce's correspondence; see *Letters*, I and II.


27 *Ibid.*, I, 64. See also note 22 above.
lives—the consciousness to which all Dubliners subject themselves for their entire lives. But in order that one might better understand more precisely what the consciousness of a Dubliner is, what its heritage consists of, and why in fact it existed as Joyce recognized it when composing *Dubliners*, a brief sketch of Irish history may prove helpful.

In a letter to Arthur Power, Joyce communicated his belief that all writers must first be representative of their national tradition. And in writing *Dubliners*, as well as his other works, Joyce holds true to his belief in representing what for years had been an Ireland ravaged by English domination. In a significant study, *Dublin in the Age of William Butler Yeats and James Joyce*, Richard M. Kain sums up the whole of an oppressed Irish people:

> The domination of England falls like a shadow across Irish history. Dublin had been a bridgehead for invaders since the time of the Danes, and the English early consolidated their foothold within the Pale of the country. Crushing wars of extermination under Queen Elizabeth and Cromwell were followed by penal laws. The effect of these drastic restrictions

Cf. Beck, pp. 20-21: "Objectively naturalistic in its bases, *Dubliners* nevertheless supports primarily psychological structures, and concepts subjectively tinged. The book's generic title situates a variety of characters, and though with nothing of the sweep or plenteous detail of *Ulysses*, still with quite as acute an evaluation of their separate natures and needs . . . . What is more inclusively significant is that the stories are more subjective than sociological, with conduct viewed in its essence, through consciousness itself . . . . They [the *Dubliners* stories] bespeak their author's concern for each character uniquely as well as of a kind . . . ."

on freedom in religion, language, education, and property was well described by a lord chancellor who summed up the legal status of the Irish Catholic: "The law does not suppose any such person to exist." So appalling was the tale of massacre and devastation that Irish history has been called something "for Englishmen to remember, for Irishmen to forget."

With such a history in mind, it is little wonder that a great deal of hatred "had been built up over many generations in a people who saw their lands ravaged and expropriated, their cities sacked, and their monasteries and churches profaned and destroyed." The Irishman's hatred, a breeding ground for rebellion, also bred failure on almost every count--individual and rational freedom just beyond the grasp of a striving nation. The Irish were not only an oppressed people, but a discouraged people as well.

If one contemplates and answers the question of why Ireland had a history of failure to gain independence and to assert herself as a nation, one may also touch closely upon the nature of a Dubliner's consciousness James Joyce sought to expose in Dubliners. The simple fact was, and had been, that the Irish were divided along several lines of thought--oftentimes petty, but more often than not severe enough so that they would knock heads with each other before the question of battle with the English. On the one hand, religious ideals and practices divided the Irish, while on the other hand politics gave rise to its share of internal conflict. What is more, the mixture of politics


31 Ibid., p. 106.
with religion caused more than considerable heat between one Irishman and another. Kain makes the following observation about this point: "Glorious as the ideals of Irish patriots sound, they were often conflicting, even mutually exclusive. Their partial fulfillment or failure reveals the fanatic blindness or inexperience of their advocates. Political and religious zeal do not breed tolerance, and there are often heartbreaking consequences." 32 Kain records one such heartbreaking consequence that occurred prior to the Easter Rising. Eoin Mac Neill, head of the Irish Volunteers, had not been consulted in plans for the Rising because his approach was non-violent; "Pearse's words to him echo the tragic tensions of these times: 'Yes, you were deceived, but it was necessary.'" 33 Individual as well as sectional disagreements impeded the building of a unified Irish militia.

When one considers reasons for a divided Ireland, religious preference and practice as grounds for internal conflict cannot go unnoticed. In a recent study, but one not inappropriate to the times at Joyce's writing of Dubliners, Gary MacEoin is careful to note the ever-present religious strife in Ireland:

Being a Catholic or a Protestant means to belong to a community, a community always at war with the other, openly or potentially. It means to have a different set of loyalties, a different attitude to the state and its laws, but much more deeply, a different set of assumptions and values. Each has its own starting point, a conflicting set of

32 Kain, p. 107.

33 Ibid.
claims to the same elements. Each lives by a myth which makes his position reasonable for him, that of the other absurd and obscene. And each has his separate schools and other social institutions to perpetuate the respective myths and protect individual and community from exposure to and contamination by the other's myths.34

Clearly, one can hold no neutral ground: "Even an atheist must be a Protestant or a Catholic atheist in order to have a status in the society."35 One can probably assume this as close to the case at the time Joyce wrote Dubliners.

With the strife for national liberation came also a quest for national identity--the Gaelic revival. The revival consisted of a nationwide (to the point of fanaticism) attempt to reinstate native Gaelic's cultural ascendancy. The revival encompassed everything from teaching the Gaelic language in schools to belonging to the Gaelic Athletic Association, "which had spread nationalism throughout the country by encouraging almost forgotten native sports such as hurling."36 But the Gaelic revival raised many problems:

How feasible is it to adopt a national language for a small country dependent on its trade with English-speaking neighbors? How suitable is that language for the expression of modern ideas? How viable are the ancient legends as vehicles for modern literary themes? Can these tales express


36 Kain, p. 39.
the nuances of modern sensibility? Finally, how valid are the claims for the Celtic genius? 37

Joyce spoke out publicly against the Gaelic revival. When he reviewed Lady Gregory's *Poet and Dreamers* in the *Dublin Daily Express* on 26 March 1903, Joyce found the native folklore "hopelessly senile. Irish life reverses the normal process of maturing; children, sent to work at an early age, have some sense, but adults seem muddleheaded." 38

In tracing an historical background of the Irish, one must always be cognizant of the fact that people made this history in the manner it has turned out. To be sure, character sketches of people make up the volume Joyce entitled *Dubliners*. But Joyce's treatment of the Dubliners pivots on the point that a time existed when historical forces took precedence to shape the very consciousness of life itself: "From the time of Cromwell to that of the Easter Rising of 1916 the Irish suffered a series of defeats. The famed line from James Macpherson's

37 Kain, p. 41. Kain provides the already obvious answers to these questions later in his study: "Many have been the complaints about cultural insularity and sterility, and, on the other hand, about the loss of vitality in the native culture. For some time state censorship, and the even more insidious forms of suppression by parochial opinion, seemed to threaten Irish culture. . . . More debatable is the problem of the [Gaelic] language. There is occasion for genuine concern at the death of Irish as a living language. The number of native speakers is declining at a rapid rate, and thirty-five years of official promotion have seemingly failed of their purpose, either because of the rapidity of the attempted shift from English to Irish or because of the effects of governmental pressure. To create a small Gaelic nation in the midst of an English-speaking world has seemed anachronistic and futile, although admirers of the poetry, eloquence, and wit of their linguistic inheritance cannot help but regret its loss," p. 147.

38 Ibid., p. 47.
"Ossian, 'They came forth to battle, but they always fell,' might seem the epigraph for the race."39 It is in this sense, then, that a single consciousness of strife, defeat, insecurity, hopelessness, and passivity occupies the position of the Dubliner in Dubliners.

While Joyce does represent the national tradition from which he springs, Darcy O'Brien does not believe this representation to be accurate in Dubliners: "Joyce's Dubliners appear unusually deficient in moral fiber. One doubts that so hopeless, helpless a group could possibly be representative of its native city."40 It would appear more likely, however, after a brief review of history, that one would doubt the credibility of a Dubliner as anything other than an almost total embodiment of despair. O'Brien groups the major characters of Dubliners under two categories, "the perverse and the paralyzed,"41 but it would seem to be splitting hairs if one considered anything more than an extremely fine line as separating the perverse from the paralyzed. It appears more plausible to insist that Joyce's Dublin, the center of paralysis, would have perversity as only one more facet of the general paralysis "which many consider a city."42 Nonetheless, O'Brien is probably correct when stating that "the paralyzed among the Dubliners are those who, though morally well-intentioned, have not the

39 Kain, p. 111.
41 Ibid., pp. 14-15.
42 Letters, I, 55, from a letter to C. P. Curran of July 1904.
strength of will to extricate themselves from the slough of despond which is Dublin. That is, the inhabitants of Dublin remain such because the historical past has dictated little chance for change. They reflect a life from a consciousness molded by a past of trial, error, and defeat.

Joyce, ever aware of the role poets have played in the history of his country, assumed the role of leader when he set out on his writing career. In a letter of 5 September 1909 to his wife Nora, Joyce declares his longing to be a leader of his race: "Guide me, my saint, my angel, lead me forward. Everything that is noble and exalted and deep and true and moving in what I write comes, I believe, from you. O take me into your soul of souls and then I will become indeed the poet of my race." Indeed, Joyce does become a poet of his race, particularly in Dubliners where he presents the consciousness of all Dubliners as the present shadow of historical rape. But he does not treat the characters in his work with a great deal of sympathy, in fact very little if any at all. The reason for such an unsympathetic attitude lies in the fact that the Dubliners Joyce knew remained in

43 O'Brien, p. 15.

44 Cf. Kain, p. 101: "During the Irish wars of independence personal heroism was still possible. Although Dublin remained virtually under siege from 1916 to 1923, the conflict was largely a contest of individuals. Men had some freedom to choose their fates. They could fight for ideals and attempt deeds of daring. They were led by poets and commemorated by poets. It was a literary war, and if the paradox be permitted, it might be called the last human war."

45 Letters, II, 248.
Dublin. Joyce claimed that "No one who has any self-respect stays in Ireland, but flees afar as though from a country that has undergone the visitation of an angered Jove." Like the people Joyce knew, the characters of *Dubliners* also remain in Dublin, a prison of the past. As S. L. Goldberg asserts,

> The stories [of *Dubliners*] become images of paralysed automatism of the will, the paralysing hand of the past, a paralysing feebleness of moral imagination, a simoniacal willingness to buy and sell the life of the spirit, timidity, frustration, self-righteousness, fear of convention, fear of sin, hypocrisy, vulgarity, pettiness. Each, with a fine dexterity, vivisects its material to lay bare the moral disease that distorts it to its present shape.

Goldberg's brief commentary above describes with more than a fair amount of accuracy the consciousness that permeates *Dubliners*. However, a more detailed listing and description of each constituent character who comprises this consciousness might better serve to lay bare the Dubliner of Joyce's book.

Fifteen stories comprise *Dubliners*, and thirteen characters make up the whole of what may be termed the Dubliner-consciousness. Since Joyce himself constructed his work under four phases of Dublin-life, one might envision the blueprint of the book in the following manner:


48 I will refer to the segments of *Dubliners* from time to time as stories for lack of what is at this time a more acceptable term.
Throughout the whole of *Dubliners*, a single character is, at once, at one stage in the development of his life as an individual and one life as a constituent part of the Dubliner-consciousness. Only one
major characteristic of this consciousness exists above and apart from those already discussed: the tendency of the Dubliner to allow life to be drawn further and further into a deepened state of death-like paralysis as long as the life that sustains this consciousness refuses to rebel and escape—to build a new life.

Each character, as an embodiment of the Dubliner-consciousness, has a physical dependence upon one or more other Dubliners and the city for his security and existence. In addition, each character impulsively scrambles for escape, but, as A. Walton Litz notes, "it is an escape that exists only in reveries, in dreams, and is constantly frustrated by the paralysis of Irish life."49 "The Sisters," "An Encounter," and "Araby" are all first-person narratives of childhood experiences, a young boy being the initial component of the Dubliner-consciousness.50 All three stories may be dubbed stories of initiation in so far as the childhood consciousness of the Dubliner comes face-to-face with not only paralysis but also several types of paralysis—physical, mental, and spiritual. And since paralysis implies a slow and lingering, yet certain death, one can say that the boy meets three types of death on three figurative levels in three separate stories—physical death in "The Sisters," mental death in "An Encounter," and


50 This part of my discussion is indebted to Professor Litz's, p. 53.
spiritual death in "Araby." And yet the inexperienced, rather naive boy allows himself to be drawn closer and closer to the paralysis he fears as the opening trilogy of *Dubliners* progresses. Eveline Hill of "Eveline," Jimmy Doyle of "After the Race," Lenehan of "Two Gallants," and Bob Doran of "The Boarding House" are presented as four more constituent parts of the Dubliner-consciousness who evidence physical dependence upon Dublin and other of its citizens. The four characters represent the unit of Adolescence in *Dubliners*. With Maturity, one finds that Tommy Chandler of "A Little Cloud," James Farrington of "Counterparts," Maria of "Clay," and James Duffy of "A Painful Case" are embodiments of the Dubliner-consciousness who experience mental paralysis and frustration in the face of their physical entrapment in Dublin. The consciousness of Public Life is comprised of Joe Hynes ("Ivy Day in the Committee Room"), Kathleen Kearney ("A Mother"), and Tom Kernan ("Grace"). These three characters encounter the spiritual void of the Irishman's national identity, cultural revival, and religious affiliation. As pointed out earlier in the present discussion, no national identity has been established in Ireland completely separate from English domination; no culture feasible for Twentieth Century life has been reinstated and religious practice and affiliation is superficial to the extent that it exists as only a label and/or myth for distinguishing social status and existence. "The Dead," the final

51 A more detailed discussion of the opening trilogy of *Dubliners* and the three-fold death pattern it sets is contained in Chapter II, this book.
story of Dubliners, "summarizes the major themes of the collection and acts as an epilogue."52 The consciousness of "The Dead" is the Dubliner-consciousness complete—moribundity.

If one grouped the characters of Dubliners as four stages of a developing consciousness, naivete best describes Childhood, dependency, the Adolescent stage; emotional frustration, Maturity; and the morally insufficient, Public Life. All death is the consciousness of "The Dead"; that is, no life beyond the past that is already the historical force that will, in Joyce's eyes, shape all time to come. For James Joyce, Dublin was "a detestable city and the people [were] most repulsive to [him]."53 With Dubliners, Joyce revolted against the "provincialism" of Dublin and its lack of "cosmopolitan life" and "European standards."54 James Macpherson has summed up the Irish plight in one sentence, also a famous line later used by Matthew Arnold as an epigraph for his Study of Celtic Literature (1867): "They came forth to battle, but they always fell."55 In Joyce's Dubliners, a consciousness commands life, but it always dies, a part of "the dead" from the beginning.

Joyce characterized the Dubliner-consciousness without regard to sex or name. Eveline Hill's inability to decide on flight from

52 Litz, p. 53.

53 Letters, II, 243, a letter dated 2 September 1909 to Joyce's wife Nora.

54 Litz, p. 49. See also C. P. Curran, James Joyce Remembered (London: Oxford University Press, 1968), pp. 78-79, where Curran reminisces about the time when Dubliners revolted against Joyce: the burning of the Dubliners editions and printing plates by the printers.

55 Quoted by Kain, p. 42.
Dublin to Buenos Aires in "Eveline" is the same indecision Bob Doran experiences when confronted with marriage to Polly Mooney in "The Boarding House." Likewise, the frustration Lenehan confronts in "Two Gallants" when he considers that "He would be thirty-one in November" (p. 58) and would probably never have a good job, a home of his own, a warm fire to sit by, and a wife is the same kind of frustration Maria encounters in "Clay" when she does not choose the ring that would have signified a future in blissful marriage. Both Gretta and Gabriel Conroy mirror each other's condition in "The Dead." She recalls past love in the apparition of the dead Michael Furey, while Gabriel remembers his past love for Gretta in the form of lust. As a result, each juxtaposes his own life with an image of death and thus becomes numbered among the living dead. Hence, whether male or female—Maria or Gabriel—the Dubliner-consciousness represents the Dubliner in the larger sense of what each particular protagonist of the fifteen Dubliners segments represents as a lesser character or protagonist. Again, to know one Dubliner is to know them all—moreover, to know all Dubliners is to know one overriding consciousness.

But the Dubliner's progression through time (that is, his age) does appear important to Joyce. As previously mentioned, he has structured his book as four phases of a Dubliner's life—Childhood, Adolescence, Maturity, and Public Life. So then, Joyce presents his Dubliners in one progressing movement against which the reader can

56See my note 17, above.
measure Joyce's development of what comprises the overall Dubliner-consciousness. Joyce
deals with people who find themselves in a trap, or a "box" ... who plan to escape ... But nothing happens, or at least nothing happens as they planned ... To mention Joyce's main characters is to establish a gallery of thwarted escapees: Farrinton, Eveline, Gabriel, Little Chandler, the boy in "An Encounter," and Polly Mooney's husband.\textsuperscript{57}

One must be careful to remember: these "thwarted escapees" are of different ages and appear at different places in Joyce's four-part plan. Hence, the adage "with age comes maturity" is an invalid axiom in Joyce's treatment of the Dubliner caught in time--a point that further strengthens the link between one Dubliner and another in the paralytic state they share.

The following discussion, then, concerns structural unities in Dubliners. It offers at once a critical reading of Joyce's work and an attempt to uncover those traits of specific characters, as they comprise what can be termed a Dubliner-consciousness. The method of undertaking this task to trace the development of consciousness-as-character follows Joyce's four-part plan. Each of the following four chapters will focus on one particular phase of Dublin life. That is, Chapter II offers a discussion of Childhood; Chapter III, a consideration of Adolescence; Chapter IV, a study of Maturity; and Chapter V, a reading of the Dubliner's Public Life. Chapter VI is a consideration of "The Dead" in particular as an epilogue to Joyce's volume and a reconsideration of Dubliners in general as, as it were, "A Book of the Dead."

\textsuperscript{57} Magalaner and Kaia, p. 73.
Chapter II

Childhood: The Three Kinds of Death in *Dubliners*

Paralysis, implying inevitable death in general, can lead to three kinds of specific death—physical, mental, and spiritual. And each of the three of *Dubliners'* opening stories presents and elaborates on one particular type: "The Sisters" presents the boy's confrontation with physical death in the person of Father James Flynn; the boy faces mental death during his experience with the pervert in "An Encounter"; and in "Araby," Joyce exposes the boy to spiritual death in the character of Mangan's sister. The three "deaths" flow in a movement from bad to worst, according to kind of death, as *Dubliners* progresses through the opening trilogy.

This pattern of death also serves to set a similar sequence of death in the subsequent life-phases of *Dubliners*—Adolescence, Maturity, and Public Life. A detailed examination of "The Sisters" reveals that the predominant kind of death and paralysis the boy confronts is the physical. In the second major unit of *Dubliners*, Adolescence, physical paralysis or death in a figurative sense predominates over that of either the mental or spiritual. "An Encounter," dealing primarily with mental paralysis (figurative mental death), precedes the theme of mental collapse the Dubliner-consciousness suffers in that section of *Dubliners* Joyce labeled Maturity. And the spiritual paralysis, or,
again, figurative death the boy undergoes in "Araby" anticipates the
spiritual paralysis the Dubliner-consciousness experiences through the
fourth major unit of the book--Public Life. In this sense, then, the
three stories of Childhood present in microcosm the entire organization
of Dubliners. "The Dead" then serves as an epilogue to the book in
so far as it encompasses all paralysis or death that precedes it--
physical, mental, and spiritual. "The Dead," as the story's title
might indicate, is an elaborate statement from Joyce that reinforces
the death implicit in any type of paralytic condition.

Dubliners' first segment, "The Sisters," provides the first
hint of the attraction of paralysis when the boy-narrator looks toward
the window of the dead Father James Flynn and says:

Every night as I gazed up at the window I said
softly to myself the word "paralysis." It had
always sounded strangely in my ears, like the
word "gnomon" in the Euclid and the word "simony"
in the Catechism. But now it sounded to me like
the name of some maleficent and sinful being.
It filled me with fear, and yet I longed to be
nearer to it and to look upon its deadly work.¹

It is noteworthy that the boy states his fear of even the sound of the
word "paralysis" (he is mindful of its association with the physically
imperfect "gnomon" and spiritually corrupt "simony") and yet he "longs
to be nearer to it and to look upon its deadly work." No doubt, the
boy shows childish and innocent curiosity, but he does consciously

¹James Joyce, Dubliners, ed. Robert Scholes and A. Walton Litz
(New York: The Viking Press, 1959), p. 9; subsequent references are
to this edition of the text and are cited parenthetically within my
text.
allow paralysis to attract him. In "The Sisters," the reader cannot ignore the boy-narrator's strong biographical link to Joyce himself. After all, in a letter to his brother Stanislaus, the author did describe the opening trilogy of *Dubliners* (of which "The Sisters" is the first selection) as "stories of my [James Joyce's] childhood . . . ."2

Thus, the boy-as-the-young-Joyce makes a significant statement in the first sentence of "The Sisters," indeed the initial statement of *Dubliners*: "There was no hope for him this time . . ." (p. 9). With this, Joyce immediately presents an atmosphere of the hopelessness that surrounds the Dubliners and, more importantly, the Dubliner-consciousness. The boy intimates no hope for Father James Flynn's recovery from the physical paralysis that afflicts him. But in a larger sense, Joyce suggests an air of hopelessness about all Dubliners with his general and impersonal use of the objective pronoun "him." And "no hope" alludes to paralyzed life holding no hope for change--and consequently no hope for future time. Ellmann concurs on this point:

Although [Joyce] never allows himself to say so in the story ["The Sisters"], he makes the priest's actual paralysis a symptom of the "general paralysis of the insane" with which Ireland was afflicted. Irishmen did not move from point to point; they stuck fast and deteriorated. Joyce allowed the priest's character to form itself through the testimony of different witnesses—the narrator recovering this troubled memory of his childhood,

2See Letters, II, Ill, and Ellmann, p. 169: "Joyce wrote at once his first story, 'The Sisters,' based on the death of the old, paralyzed, and demented priest to whom he was related on his mother’s side."
the suspicious family friend and the uncle, and finally the two sisters with whom the priest has lived.  

In this manner, Joyce introduces his reader to the situations of particulars (the priest and the boy) and applies them to the condition of the general (the Dubliner) through a consciousness caught between its cognizance of stark reality and of mental oblivion—his awareness resulting in action and his imperviousness resulting in inaction.

Like the physical disease, paralysis strengthens its grip while drawing its victim closer to itself as time progresses. Even the boy in "The Sisters," while compelled "to look upon [paralysis'] deadly work," at once fears its possible effects and tries to escape it as he has faced it in the experience with Father Flynn. And after an exchange with "old Cotter" over the priest's life and death, the boy retreats to his bedroom. But paralysis springs forth from the darkness in his room: "In the dark of my room I imagined that I saw the heavy grey face of the paralytic [the dead priest]" (p. 11). But in the boy's attempt to escape the image, he only covers himself in deeper darkness by drawing the blankets over his head, and "the grey face still followed me [the boy]" (p. 11). The young child, like the old priest, is unable to escape paralysis and the ever-deepening darkness that accompanies it. And in "The Sisters," the boy, representing the initial component of the Dubliner-consciousness, is wholly unaware of the real danger of paralysis.

Ellmann, pp. 169-170.
Not until the second selection of *Dubliners*, "An Encounter," does the boy-Dubliner begin to realize the consequences of his entrapped condition. Even though the boy and his friends play cowboys and Indians "every evening after school" (p. 19), the young narrator admits that "The adventures related in the literature of the Wild West were remote from my nature but, at least, they opened doors of escape" (p. 20). Julian B. Kaye notes:

"An Encounter" is a story of escape. The boys who play hooky are weary of the routine of school life; and we are prepared for their adventures by three pages . . . about their previous attempts to vary the monotonous routine of their days, all of which were unsatisfactory . . . .

And the boy narrator makes a statement, voicing his dissatisfaction: "I wanted 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" (p. 21). So even at this early stage of *Dubliners*, the Dubliner-consciousness is mindful of some unnatural captivity, and escape leaps to his mind—in this story, flight via escapist literature and "a day's miching [truancy]" (p. 21).

Unlike many of the subsequent individual protagonists in the book, the boy of "An Encounter" emits a degree of humanity when two strange boys begin to fling stones at the boy-narrator, Dillon, and at Mahony after Mahony chases "a crowd of ragged girls" (p. 22). When

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asked to "charge them [the boys throwing stones]," the narrator chooses
to leave the supposedly chivalrous lads alone because they are "too
small"--quite unlike the aged Dubliner-consciousness in the person of
Farrington, who mercilessly beats his small, young son in "Counterparts."
Still, the boy has set out on a path of escape, however short-lived it
may be. When the truant boys cross the Liffey in a ferryboat, the
narrator "examined the foreign sailors to see had any of them green
eyes for I [the boy] had some confused notion . . . . The sailors'
eyes were blue and grey and even black" (p. 23). Tindall suggests
that "the boy centers his notions of escape and adventure in 'green
eyes,' a private symbol of his romantic ideal." Julian Kaye allows
certain credence to this idea: "We may say that, unable to escape,
[the boys] are confronted with Ireland itself. Instead of the green-
eyed sailor, who represents the romance of the exotic, they encounter
the green-eyed pervert (green for Ireland)." Indeed, this "confused
notion" foreshadows the "confused adoration" the young narrator has for
Mangan's sister in "Araby" (p. 31). This "romantic ideal," as a
symbol, might represent the Dubliner's quest for national identity,
since green is Ireland's national color.

That the boy is disappointed in the "queer old josser's" bottle-
green eyes is understatement; the pervert outright frightens him, but
not particularly because of his eyes:

6William York Tindall, A Reader's Guide to James Joyce (New

7Kaye, p. 33.
his [the pervert's] mind was slowly circling round
and round in the same orbit . . . [and] he repeated
his phrases over and over again, varying them and
surrounding them with a monotonous voice . . . .
He began to speak on the subject of chastising
boys. His mind, as if magnetised again by his
speech, seemed to circle round and round its new
centre (pp. 26-27).

The boy is conscious of physical danger, but more importantly, as
the youthful Dubliner-consciousness, he watches the pervert's circling
mind with a fear equal to his awareness of physical danger--a fear
of mental death, paralysis of the mind. The boy-Dubliner becomes not
only a disappointed and thwarted escapee, since "It was late and [the
truant boys] were too tired to carry out [their] project of visiting
the Pigeon House . . . . [And] The sun went in behind some clouds"
(p. 24), but also a disillusioned captive, because his world now
includes the knowledge of pain equated with pleasure when the pervert
"said that there was nothing in this world he would like so well as
[whipping boys] . . . . He would love that" (p. 27). Kaye makes
another noteworthy observation: "The perversion of love into cruelty
is one of the most common themes in Dubliners. To Joyce it is one of
the characteristics of Dublin life."8 And, of course, this pleasure
derived through pain anticipates the "Derevaun Seraun"9 that is to
haunt Eveline in the fourth story of Dubliners.

8Kaye, p. 33.
9See Tindall, p. 22, note 9: "Patrick Henchy of the National
Library in Kildare Street thinks this mad and puzzling ejaculation
corrupt Gaelic for 'the end of pleasure is pain.'" Cf. Gifford,
pp. 43-44.
With the final segment of *Dubliners*’ opening trilogy, "Araby," the reader finds the boy slightly older. As in the first two selections of the book, the boy-narrator of "Araby" continues his progressive movement to a particular form of paralysis—a movement leading further to the general picture of paralysis that increasingly engulfs the Dubliner-consciousness. In this story, however, Joyce presents and dwells on the theme of spiritual death. The reader will recall that in "The Sisters," the boy confronts physical death with the paralytic priest's loss of life, and in "An Encounter," mental death during his experience with the pervert. The boy-narrator as Dubliner-consciousness should have recognized that, like the paralytic priest of his first experience, he too suffers from physical paralysis in the sense that he never completes his flight to the Pigeon House in "An Encounter."

The boy finds that he must return home "before four o'clock lest [the boys'] adventure should be discovered" (p. 24). So he falls prey, in the second story, to the paralytic entrapment he experiences in the first. Similarly, the young narrator, like the pervert's mind that circles, suffers in the third story the mental "death" he intuits in the second segment of *Dubliners*. And in "Araby," both the image of Mangan's sister and the sound of her name paralyze the boy's thoughts. But in the third story, the boy must now come to grips with spiritual "death"—a death resulting from his "confused adoration" for Mangan's sister.

Yet some question about "Araby's" meaning does exist. Tindall remarks "the third and simplest part of the opening trilogy is another story ['Araby'] of illusion, disillusionment, and coming to
awareness."\textsuperscript{10} Even though this is probably a safe comment to make, the same more or less applies to all of the other \textit{Dubliners} selections. But to state "Araby's" theme as "a disappointed quest . . . for Ireland's Church\textsuperscript{11} is interpretation of the story on a purely symbolic level—and in the case of Joyce, a tenuous interpretation at that. And Levin insists that "the focal situation of \textit{Dubliners} is that described in 'Araby,' where we walk through the streets of [Dublin], glimpsing places 'hostile to romance' through the eyes of a child . . . ."\textsuperscript{12} But this interpretation is based largely on sociological principles, while a real key to understanding "Araby" lies in the narrator's view of and, as it were, "nonrelationship" to Mangan's sister, the "brown figure" (p. 30) who precipitates the boy's spiritual degeneration—his vanity. "Araby" continues the theme of escape from "The Sisters" and "An Encounter"—this time taking the form of physical escape to Araby, a bazaar, and mental escape via an indefinable love for the girl in the story. And any disillusionment the boy suffers is owing to reality's destruction of the ideal image of Mangan's sister he builds in his mind, along with the failure of his romantic quest to the bazaar.

Since the ever-developing Dubliner-consciousness of the opening trilogy in \textit{Dubliners} experiences physical paralysis initially and

\textsuperscript{10}Tindall, p. 19.

\textsuperscript{11}Ibid.

\textsuperscript{12}Levin, p. 29.
is thwarted from escaping it in a succeeding story, the protagonist of "Araby" once again concerns himself with flight. The boy lives on North Richmond Street, a "blind"--dead-end--street. Sensations of death and paralysis surround him, both physical and spiritual:

"An uninhabited house of two storeys stood at the blind end, detached from its neighbors in a square ground. The other houses of the street, conscious of decent lives within them, gazed at one another with brown imperturbable faces" (p. 29). For the boy, a primary component of the Dubliner-consciousness, the "uninhabited house of two storeys [that] stood at the blind end" of the street is the "house of mourning" he visits in "The Sisters," where Father James Flynn lies after his death. That the house stands at the dead end of the street only reinforces its significance to the boy as a landmark "death-house" that will keep the memory of the dead paralytic priest alive in his mind. In addition, the house occupies a "square ground," detached from the street's neighbors. Detachment from the neighbors signifies detachment from life, and the square ground may take on all the dimensions of a cemetery plot. The houses that gaze at one another

\[13\] Cf. Gerhard Friedrich, "The Perspective of Joyce's Dubliners," College English, XXVI (March 1965), p. 423: "Beginning with a reference to an uninhabited house at the blind end of a street in which a priest has died, the terminology and the context of 'Araby' become appropriately and inescapably religious or quasi-religious."--Religious in the sense of spirituality and, as the story bears out, death of the spiritual.

14 See "The Sisters," p. 14, where the boy and his aunt must go up the staircase to the "dead-room" on the second floor of the house, where the priest's body lies for viewing.
with "brown imperturbable faces" are symbols of paralysis personified. Unchangeable faces and brown, one of Joyce’s two colors of paralysis (the other color is yellow),\textsuperscript{15} indicate the Dubliners’ stagnation. Like the queer old man of "An Encounter" who "had all Sir Walter Scott's works . . . and never tired of reading them" (p. 25), the boy of "Araby" has, and perhaps reads, The Abbot--also by Sir Walter Scott (p. 26)\textsuperscript{16}. This fact points out that the boy has indeed suffered some mental "death" ia or after the experience with the weird man, but the association between the pervert’s reading material and the boy’s goes beyond the fact that they are acquainted with the same author’s works. Sir Walter Scott was a romantic writer, and the boy-narrator of "Araby," as an antithetical counterpart to the pervert, is a romantic--at least until the last sentence of the story.

Yet one other book that the boy reads hints of the romantic disillusionment that he is eventually to experience in "Araby"-- The Memoirs of Vidocq. This is important to the development of the Dubliner-consciousness and his continual movement toward paralysis, because the boy "liked the last [The Memoirs of Vidocq] best because its leaves were yellow" (p. 29). But also, The Memoirs of Vidocq (1829) is the unauthentic memoirs of François-Jules Vidocq (1775-1857), a criminal-turned-detective who created as many crimes to detect as those that existed for his detection. The fact that the

\textsuperscript{15}Cf. Tindall, p. 20.

\textsuperscript{16}Of "The Abbot, by Walter Scott, The Devout Communicant and The Memoirs of Vidocq, I [the boy] liked the last best."
boy likes the memoirs of the unauthentic ties in closely with the unauthentic or illusory image of Mangan's sister that he constructs in his mind: "The boy of the story is obviously investing casual incidents with a meaning they do not deserve . . . ." 17 This, in turn, anticipates the "anguish and anger" he feels after the reality of his relationship to the girl delivers its devastating blow; she represents a confused romantic ideal for him—nothing less, but nothing more. Nevertheless, the boy as Joyce's childhood Dubliner suffers a spiritual "death" in the third story of Dubliners. And this occurs because of his "confused adoration" for the girl, the same sort of confusion the boy has when he first meets paralysis in "The Sisters" (p. 9) and mental stagnation in "An Encounter" (p. 23).

Important to the Dubliner and his continued movement toward paralysis is the boy's apparent love for Mangan's sister, while at the same time he admits his affection as foolish. Like boys who are young and in love, the narrator hides his affection for the girl in "shadows," while keeping a distance to elude discovery. He admits: "I had never spoken to her, except for a few casual words, and yet her name was like a summons to all my foolish blood. Her image ['brown'] accompanied me even in places the most hostile to romance" (pp. 30-31). Yet Mangan's sister herself does not represent the romance the boy seeks. He states that "her name sprang to my lips at moments in strange prayers and praises which I myself did not understand"

Clearly, the boy confuses the physical image of the girl with the spiritual beauty of the Blessed Virgin Mary. The "strange prayers and praises" the boy utters are likely to be the Catholic "Hail Mary" and "Litany to the Blessed Virgin." These prayers would only be "strange" in that the boy possibly substitutes the girl's name for that of Christ's mother. In this sense, then, the boy perverts the ideal of heavenly woman in so far as he substitutes the earthly figure of woman for that of the heavenly in divine praises. Cleanth Brooks, Jr., and Robert Penn Warren comment about this point:

> when [the boy] speaks of his "confused adoration," we see that the love of the girl takes on, for him, something of the nature of a mystic, religious experience. The use of the very word confused hints of the fact that romantic love and religious love are mixed up in his mind. 18

While one can only suggest all of this within the realm of possibility, such does help to explain the boy's subsequent thoughts about the girl as he relates them to the reader: "I [the boy] thought little of the future. I did not know whether I would ever speak to her or not or, if I spoke to her, how I could tell her of my confused adoration" (p. 31). Who else could a mere child confuse love and adoration for but Mary, the epitome of earthly woman made heavenly? And if he interchanges Mangan's sister's name with the Blessed Virgin's, the boy sacrilegiously passes over the mother of Christ and thinks "little of the future," especially the possibility of future salvation in

18 Brooks and Warren, p. 422.
eternity. Thus, the boy continues on his way to the spiritual loss of life he is to experience at the conclusion of "Araby."

Yet something even stranger and more mysterious occurs in "Araby," further suggesting deepening spiritual death for the boy as the Dubliner-consciousness. After the child confesses his "confused adoration" for the girl, he shows his senses losing control over his actions, and Mangan's sister supposedly "speaks" to him:

One evening I [the boy] went into the back drawing-room in which the priest had died. It was a dark rainy evening and there was no sound in the house. Through one of the broken panes I heard the rain impinge upon the earth, the fine incessant needles of water playing in the sodden beds. Some distant lamp or lighted window gleamed below me. I was thankful that I could see so little. All my senses seemed to desire to veil themselves and, feeling that I was about to slip from them, I pressed the palms of my hands together until they trembled, murmuring: "O Love! O Love!" many times.

At last she spoke to me. When she addressed the first words to me I was so confused that I did not know what to answer. She asked me was I going to Araby. I forget whether I answered yes or no. It would be a splendid bazaar, she said; she would love to go (p. 31).

This passage cannot be read merely as actual dialogue between the boy and Mangan's sister, whereby the girl entices him to go to a bazaar so that he can return with a gift for her. With the child about to avail himself of his senses, he "pressed the palms of [his] hands together" until they trembled, murmuring: "O Love! O Love!" many times.

I am at issue here with Brooks and Warren, p. 421, as well as, I am sure, many other readers who would interpret this passage as dialogue.
times." Not overtly obvious to the reader's eye, the child has some sort of mystical experience here. The palms of [his] hands together suggests the boy at one of those moments in strange prayer (p. 31). And his pressing the palms of his hands together until they "trembled" points to the boy's physical reaction to his mental transcendence. One can then suggest that his words, "O Love! O Love!" represent an invocation to the spirit whom he desires to guide him through the experiences or "confusion" he confronts at this stage in his life.

One can say that he summons a spirit and not a physical person, since "she" (the boy makes five references to "she" in the passage beginning "At last she spoke to me . . . .") makes no physical entrance as such during the scene, does not appear to be physically present during the time of the above-quoted narrative passage, has no lines of direct discourse with the boy, and is not referred to directly by name. Consequently, the spirit responding to the boy's invocation could as easily be either the Blessed Virgin or some other image of divine woman, in that he is engaged in prayer, or indeed Mangan's sister, in that he refers to the object of his invocation as "Love"; but it is more probable that the object of the so-stated invocation is a fusion of both personages, with reference back to the boy's self-confessed "confused adoration." The boy, then, precipitates the spiritual

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20 Brooks and Warren, p. 422, also observe an aura of the mystic in this scene. This is without regard to the question of "dialogue" I raise in my note 19, above.

21 See my note 18, above.
death he is to suffer by choosing the earthly (Mangan's sister) as the divine (the Blessed Virgin) for guidance, rather than divine guidance for his earthly life. The boy disguises this choice by allowing the voice of Mangan's sister to direct him on a romanticized quest of the divine rather than on an earthly quest to an otherwise common bazaar.

But Mangan's sister is a non-person; she is an existence—an existence for the boy by way of mental image. As previously stated, the boy carries "her image . . . in [even those] places hostile to romance" (p. 31). But after the proposed vision of "she," invoked by "O Love! 0 Love!" the boy offers yet other images of "her":

While she spoke she turned a silver bracelet round and round her wrist. She could not go to the bazaar, she said, because there would be a retreat that week in her convent . . . . She held one of the spikes of a railing, bowing her head towards me. The light from the lamp opposite our door caught the white curve of her neck, lit up her hair that rested there and, falling, lit up the hand upon the railing. It fell over one side of her dress and caught the white border of a petticoat, just visible as she stood at ease (p. 32).

I looked over at the dark house where she lived. I may have stood there for an hour, seeing nothing but the brown-clad figure cast by my imagination, touched discreetly by the lamplight at the curved neck, at the hand upon the railings and at the border below the dress (p. 33).

The various descriptions of "her" are obviously similar and echo the boy's initial description of Mangan's sister's image in the story:

She was waiting for us, her figure defined by the light from the half-opened door . . . and I stood by the railings looking at her. Her dress swung
as she moved her body and the soft rope of her hair tossed from side to side . . . . I kept her brown figure always in my eye . . . (p. 30).

By the fact that the girl remains a brown figure in the boy's mental image of her (the color brown, as has been stated, signals paralysis), Joyce depicts the girl as a corrupt and earthly representation of the Blessed Virgin's divine figure. Thus, any mystical aura accompanying the boy's image of the girl is anti-Virginal, of a mysterious region not of heavenly origin, and certainly a proponent of the ideal the boy falsely seeks. Also, the child's aunt expresses her hope that the bazaar is "not some Freemason affair" (p. 32)—that is, an affair or gathering anything less than Catholic. And as time passes, on the evening of his proposed departure for the bazaar, the aunt comments: "I'm afraid you may put off your bazaar for this night of Our Lord" (p. 33). The boy states that the bazaar is to occur on a Saturday night (p. 32). Saturday night, as the "night of Our Lord," signifies the eve of the celebration of Christ's Crucifixion and Resurrection, a celebration traditionally taking place in the ritual of the Catholic Mass on Sunday morning. But this is the night of Araby, a bazaar that promises "Eastern enchantment" (p. 32). However, its occurrence on a Saturday night, the eve of the Lord's Sabbath, might point to one further anti-Christian parallel. The reader finds, in the boy's description of the bazaar's interior structure, an image of a hall of worship: "I [the boy] found myself in a big hall girdled at half its height by a gallery. Nearly all the stalls were closed and the greater part of the hall was in darkness. I recognised a silence like
that which pervades a church after service" (p. 34). That the boy is late in arriving for the bazaar is evident, but he has missed the "service" and, thus, cannot bear any gift back to the object of his infatuation on one level, but of worship on another. Indeed, the boy's worship has been betrayed by the "she" who turns "a silver bracelet round and round her wrist" (p. 32)--(silver possibly a symbol linking "her" to Judas Iscariot)--and the evidence of the boy's deliverance to those hostile to his well-meaning quest is in his following observation: "two men were counting money on a salver. I [the boy] listened to the fall of the coins" (p. 35). Hence, the salver, as the sacred vessel that bears the body of Christ during the Consecration in the Catholic Mass, figuratively bears the monetary price for the boy's "confused adoration" of the earthly under the pretense of the heavenly--Mangan's sister.22

The boy allows himself to fall prey to spiritual death, and this is the overall theme of "Araby." Joyce makes this spiritual death explicit in the boy's final words: "Gazing up into darkness I saw myself as a creature driven and derided by vanity; and my eyes burned with anguish and anger" (p. 35). Throughout the story, the boy has acted with only his spirit--his self-interests--in mind. And through his "confused adoration" and/or love of the girl, the boy manages to erect an imaginary world for himself and, for all practical purposes,

22Cf. Friedrich, p. 423, where he views the bazaar's hall as "a temple of money-changers."
a world free from life: "I [the boy] could not call my wandering thoughts together. I had hardly any patience with the serious work of life which now that it stood between me and my desire [an imaginary life], seemed to me child's play, ugly monotonous child's play" (p. 32). The boy, then, as Dubliner-consciousness, chooses to remain outside life's realities, only to find himself a false knight not "[bearing] his chalice safely" (p. 31) through his make-believe existence. And in the end, he admits "that he has fallen into self-deception." Thus, he betrays love for fantasy, adoration of the heavenly for worship of the earthly, himself for a goal that is in fact no goal at all, and, as a result, spiritual life for spiritual death. He is inwardly destroyed by a part of himself not previously revealed; his spiritual state suffers a figurative death at the hands of his own vanity.

23 Brooks and Warren, p. 423.

24 For a biographical interpretation of the boy's epiphany at the end of "Araby," see Darcy O'Brien, "Some Determinants of Joyce's View of Love and Sex," in New Light on Joyce from the Dublin Symposium, ed. Fritz Senn (Bloomington, Ind.: Indiana University Press, 1972), p. 17: "When he [James Joyce] proclaims that Nora [Joyce's wife] is to his manhood what the Blessed Virgin was to his boyhood, and then goes on to reveal the intense sexual excitement he derives from defiling that virginal figure with his lust, only to be plunged into remorse and self-hatred once the act is complete, we can begin to perceive the psychological origins of Joyce's fictional representations of sexuality. Time and again he confesses what to him are brutal, bestial, obscene impulses; then he begs forgiveness by pointing to a purer, more spiritual Love, which he associates with sacred images and cloisteral hymns." Since one can already establish that the boy of Dubliners' opening three stories is James Joyce (see Letters, II, 111, and Chapter I, note 34, above), the information that O'Brien offers strengthens the biographical link between the boy and James Joyce himself.
Each of the three opening stories of *Dubliners*, "The Sisters," "An Encounter," and "Araby," sets the pattern of paralytic death for and corresponds one-for-one to Adolescence, Maturity, and Public Life. "The Sisters" sets a theme of physical paralysis for the Dubliner-consciousness in Adolescence; "An Encounter" sets the theme of mental paralysis for Maturity; and "Araby" provides the predominant theme of spiritual paralysis the Dubliner-consciousness suffers through Public Life.
Chapter III

Adolescence: The Dubliner's Death from Physical Paralysis

That a single protagonist exists in the opening trilogy of *Dubliners* is obvious; the boy-narrator is the same child through all three stories. And the fact that the boy's experiences correspond to Joyce's childhood experiences\(^1\) further strengthens the notion that the boy in each of the three stories is in fact the same protagonist. But with the second major unit of the book, Adolescence, the problem of identifying a single protagonist is more difficult. The major character of each story in this unit has a different name and, in one case, is of different sex from the others.\(^2\) Indeed, one may classify the major characters of the stories that will be examined as adults, rather than adolescents, by virtue of their age alone. But in working with consciousness as the mainstay of the Dubliner's attraction to paralysis, Joyce probably sought not to present the adolescent in a manner one may conceive him to be from everyday life, but to present adolescence as a function of the consciousness' degree of maturity. Consequently, age has little to do with the Dubliner's

\(^1\)Cf. *Letters*, II, 111.

immature approach to love and marriage; mental immaturity takes precedence over the physical maturity in the Dubliner. The stories comprising Adolescence, in accordance with Joyce's plan, are "Eveline," "After the Race," "Two Gallants," and "The Boarding House." The protagonists, as they comprise four additional constituent parts of the developing Dubliner-consciousness, are Eveline from "Eveline," Jimmy Doyle of "After the Race," Lenehan from "Two Gallants," and Bob Doran of "The Boarding House." The major thrust behind each particular character's thoughts and actions is the common theme of the possibility of love and humanity (i.e., human relations), on the one hand, and the degree of probability of marriage on the other. The figurative physical paralytic-death each experiences results from the choices each character makes in relation to love, humanity, and marriage. Hence, in the unit of Adolescence, the Dubliner-consciousness confronts a human passion—love—by way of four particular situations. Because none of these characters come to terms with love and do not understand humanity, marriage, or dependence upon others, offers physical entrapment and socially institutionalized deaths for the four particular protagonists—and indeed, for the Dubliner-consciousness as well.

The four major protagonists of the Dubliners unit under present examination hold as the center of their lives their own specific

3See Chapter I, my note 17, above.
Eveline appears distraught with her life as a Dubliner when the reader first meets her: "She [Eveline] sat at the window watching the evening invade the avenue. Her head was leaned against the window curtains and in her nostrils was the odour of dusty cretonne. She was tired" (p. 36). The story makes clear what Eveline is tired of: Miss Gavan, her scrutinous job supervisor, "Always had an edge on her, especially whenever there were people listening" (p. 37); Eveline desires public respect so that she will "not be treated as her mother had been" (p. 37); and she fears her father:

Even now, though she was over nineteen, she sometimes felt herself in danger of her father's violence. She knew it was that that had given her the palpitations. When they [Eveline and her brothers] were growing up he had never gone for her, like he used to go for Harry and Ernest, because she was a girl; but latterly he had begun to threaten her and say what he would do to her only for her dead mother's sake. And now she had nobody to protect her (pp. 37-38). 

In addition to her regular job, Eveline must also assume the duties of house-keeping and child-rearing, since her mother is no longer living:

She had to rush out as quickly as she could and do her marketing, holding her black leather purse tightly in her hand as she elbowed her way through the crowds and returning home late under her load of provisions. She had hard work to keep the house together and to see that the two young children who had been left to her charge went to school regularly and got their meals regularly (p. 38).

"Cf. Magalaner and Kain, p. 70: Eveline, Doyle, Lenehan, and Doran have "dreams of escape from narrow family problems and a debilitating suburban life, but [each] realize[s] that such escape is impossible"; each character keys his existence to self-interests."
Even though Eveline admits that "It was hard work--a hard life--" (p. 38) she does "not find it a wholly undesirable life" (p. 38). Martin Dolch comments: "Eveline is faced with the question whether or not to escape by emigration from a life that has been full of hardship and bitterness, with a tyrannical father inclined to violence and meanness, and nagging superiors in her job." Here, the reader finds a female, apparently weary of the life she leads and loveless—an object of public scorn and paternal conscription. Yet she is indecisive about her willingness to give up such a life, even at the prospect of eloping to a new life and a new country with someone who loves her.

Two reasons exist for Eveline's indecisiveness and eventual decision to remain in Dublin. She consents to leave home early in the story, but she wonders: "Was that wise? She tried to weight each side of the question. In her home she had shelter and food; she had those whom she had known all her life about her" (p. 37). Clearly, Eveline enjoys sufficient material security to warrant her remaining in Dublin. For this reason, she considers sacrificing her probable freedom with Frank in Buenos Aires. In addition, love confuses her, as well as arouses fear in her: "when he [Frank] sang about the lass that loves a sailor, she [Eveline] always felt pleasantly confused" (p. 39). Eveline's "pleasant confusion" is over love, since she states her exact feelings for her sailor-boyfriend: "First of all it

had been an excitement for her to have a fellow and then she had
begun to like him" (p. 39). Eveline does not love Frank; she seeks
the naturalistic security she already knows through feigned love in
marriage: "... she would be married--she, Eveline. People would
treat her with respect then" (p. 37). Simply enough, Eveline seeks
an existence comparable to the only one she knows, with one alteration--
respect. Of course, the question uppermost in the reader's mind
should be: what person with a set standard of morals could respect
one who would use a human passion merely for material security in
life? While, no doubt, many people are guilty of such an act, Joyce,
through Eveline's inane thoughts, comments on the type of people
(Dubliners) who would respect such selfish intent and false belief
in happiness through an ill-founded marriage. Thus, Eveline is caught
between her knowledge of the "here," Dublin, and her ignorance of the
"there," Buenos Aires. She is caught between her own self-centered
interests (material security) and human sharing of life (love). In
short, Eveline is an animal caught in a trap--a trap of the present
she depends upon and knows too well to alter, a trap that shuts out
future life or freedom from her life as a Dubliner. Yet she hesitates,

6Cf. Dolch, p. 196: "Contrasted to the dust of Dublin is,
of course, the good air promised by Buenos Aires . . . ."

7Dolch makes a point of "time" in "Eveline": "the movement
of the story to the climax of [Eveline's] collapse is symbolically
connected with the passing of time . . . .", p. 195. However, with the
passing of time, Eveline does nothing to remedy her situation. This
would seem to indicate a subtle statement from Joyce, to the effect
that the Irishman in general is passive about his physical and social
circumstances--largely the result of Ireland's historical past.
overwhelmed by indecision:

If she [Eveline] went, tomorrow she would be on the sea with Frank, steaming towards Buenos Ayres. Their passage had been booked. Could she still draw back after all he had done for her? 

He rushed beyond the barrier and called to her to follow. He was shouted at to go on but he still called to her. She set her white face to him, passive, like a helpless animal. Her eyes give him no sign of love or farewell or recognition (pp. 40-41).

Again, her hesitation is the result of her isolation from love and, by the end of the story, her isolation from humanity as well. Eveline, like the boy in "The Sisters," is drawn toward paralysis without ever really knowing why. Eveline is mildly fascinated by an escapist dream, a dream that serves as a tenuous vehicle to escape physical entrapment. Her unrealistic dream is to achieve respect through marriage, that is, self-entrapment into having to love (whether she knows love or not). The result of this longing is no respect through profaned make-believe marriage, loveless entrapment—the reality of the Dubliner-consciousness in "Eveline."

Joyce would not be and certainly is not alone in making such criticisms; Cf. Kain, Dublin in the Age of William Butler Yeats and James Joyce, pp. 101-151, for similar sentiments of Yeats, Synge, O'Casey, and others.

Dolch states that Eveline is "unable to throw off the chains tying her to Dublin," p. 195. I should like to suggest that degree of ability presupposes both strength of purpose and resolution of the will. Eveline's inability to shun completely Dublin-life is a direct function of her basic weakness in character and the will to remain a Dubliner. Naturally then, as Dolch observes, "Dublin has won," p. 198, and Eveline bypasses "the only way to salvation," p. 195, "emigration."
In terms of the developing Dubliner-consciousness, the loveless state the boy experiences with his final words in "Araby" closely parallels the condition the reader finds Eveline in at the end of her narrative account. But where the boy feels "anguish and anger" (p. 35), Eveline, a more matured embodiment of the Dubliner-consciousness, finds herself in a state of helplessness, feeling nothing as a human being—especially love. And in terms of this human feeling, the consciousness of Jimmy Doyle, in "After the Race," builds upon the conscious state born out in "Eveline." Jimmy, like Eveline, places high value on life's material things. When the reader first meets him, driving along with three companions in the victorious French racing car, Jimmy is "too excited to be genuinely happy" (p. 43). This state of mind is much like Eveline's mere excitement over Frank in place of genuine love for him. The Dubliner-consciousness in "After the Race" substitutes only excitement for genuine happiness. And like Eveline, who uses Frank for her happiness, Jimmy uses "rapid

9 Cf. Ryf, p. 65: "We learn that she is on the verge of eloping to Buenos Aires. Thoughts of her insular father and 'the pitiful vision of her mother's life' lay powerful hands on her, goading her toward escape." It would appear that Eveline becomes "terrified at the thought of freedom. The net is too strong for her to break through .... She shrinks back into the captivity of family, country, tradition, and past." Brown, pp. 44-45, allows reason for Eveline's being terrified at the thought of freedom: "In 'Eveline' there is not only 'Buenos Ayres,' where Eveline hopes to find fulfillment with Frank, there is also the past when Eveline and her family were together and happy, when her mother was alive and 'her father was not so bad' (D, 36-37), a past introduced by a series of 'used to's,' on the first page of the story. And when her present life seems about to be replaced by another, then it threatens to become desirable." Nonetheless, it is exactly Eveline's immaturity that causes her to remain in Dublin; she thinks only of her own security.
motion through space," "notoriety," and "the possession of money" (p. 44) to maintain his pretense of happiness.

As Eveline uses a human being for her own ends (and would continue to do so [p. 37]), so Jimmy Doyle finds "great pleasure in the society of one [Charles Segouin] who had seen so much of the world and was reputed to own some of the biggest hotels in France" (p. 43). Jimmy, in contrast to Eveline, who had "a hard life" (p. 38), has a relatively easy life. He went to a "big Catholic college," afterwards studying law at Dublin University; "He had money and he was popular; and he divided his time curiously between musical and motoring circles" (p. 43). Also, Jimmy Doyle admires "refined taste" (p. 46). And unlike Eveline's father (p. 38), Jimmy's father pays his son's bills (p. 43). Yet Jimmy lacks humanity, even when, during the dinner at his father's house, "The alert host at an opportunity lifted his glass to Humanity and, when the toast had been drunk, he threw open a window significantly" (p. 46). When one considers the Dubliner-consciousness' desire and need to escape paralysis and figurative death, the host's opening the window "significantly" in fact signifies his providing a figurative passage from the "heavy odour in the room" (p. 14) in "The Sisters," the "odour of Mrs. Dillon" (p. 19) in "An

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10One should remember that the boy in "The Sisters" seeks escape from his experiences with the paralytic priest by retreating to his bedroom (p. 11); the protagonist in "An Encounter" moves to evade his humdrum existence by an adventure to the Pigeon House (p. 21); the child-narrator in "Araby" attempts to retreat from his life as a Dubliner through confused romantic fantasy (pp. 31-32); and Eveline Hill considers deliverance from her difficult life through marriage (p. 37).
Encounter," the "Air, musty from having been long enclosed" (p. 29) in "Araby," the "odour of dusty cretonne" (p. 36) that Eveline inhales in "Eveline," and the "doubly hot" room (p. 46) at the dinner in "After the Race." The opening of the window also signifies a possible passage to freedom for Jimmy Doyle as the present embodiment of the Dubliner-consciousness. Jimmy has the material means to elude life as a Dubliner, as did Eveline (she had Frank), but he has neither the knowledge nor the awareness of humanity or life to succeed in self-exile from Dublin.

The reader will remember that Eveline remains in Dublin for the secure life she knows. Likewise, despite any open windows, Jimmy Doyle must count on his father to bail him out of the debts he incurs while playing cards on Farley's yacht: "Farley and Jimmy were the heaviest losers. He [Jimmy] knew that he would regret in the morning but at present he was glad of the rest, glad of the dark stupor that would cover up his folly" (p. 48). Jimmy's folly is two-fold. In the first sense, the folly consists of his heavy losses in the card game. But in a more important sense, his folly is his outright stupidity in not pooling the resources available that might conceivably enable him to escape to the continental life he appears to admire so. The window might well have remained closed; the material security Jimmy Doyle depends upon is in Dublin with his father. Robert M. Adams makes an observation about Jimmy Doyle's state and applies it to Irish history:

Jimmy Doyle rather fancies himself as a turner of phrases, and he makes a fawning one, in not very
good taste, about the Frenchman and the Englishman. Jimmy . . . is all Ireland in this context--which reminds us of that quiet, ironic phrase in the opening paragraph [of "After the Race"], "the cheer of the gratefully oppressed" [p. 42]. The Irish, like Jimmy, are only fleeced but grateful. The game of cards, which lies between Routh the Englishman and Segouin the Frenchman, and in which Farley the American and Doyle the Irishman are the heaviest losers, is a thumbnail sketch of Irish history.

The Hungarian's enunciation of "Daybreak" (p. 48) is ironic for Jimmy's life as a part of the Dubliner-consciousness. He must continue his life as its captive. Jimmy Doyle is also a helpless animal--void of "humanity," loveless, and dependent upon the environment that he knows will continue to feed his existence. He chooses to remain physically entrapped to feed his synthetic excitement.

As both Eveline and Jimmy are dependent upon their Dublin life for material security, so too is Lenehan in the third segment of Joyce's unit of a Dubliner's adolescence, "Two Gallants." One could hardly classify Lenehan, at age thirty-one, as an adolescent; but in terms of the consciousness Joyce works with, Lenehan follows the pattern of dependence and physical entrapment set by Eveline Hill and Jimmy Doyle. Lenehan conducts himself in an adolescent manner and he prefers to shield his genteel nature by projecting a calloused image that would supposedly be more suitable to his age: "He spoke roughly in order to belie his air of gentility for his entry had been followed


12 Cf. Ryf, p. 66: "Again, the theme of captivity or capture is implicit throughout the story ['Two Gallants']."
by a pause of talk. His face was heated. To appear natural, he
pushed his cap back on his head and planted his elbows on the table" (p. 57). Also, Joyce's description of Lenehan expresses a certain
measure of youth about him: "His breeches, his white rubber shoes and
his jauntily slung waterproof expressed youth" (p. 50). But Lenehan,
as one representative of the Dubliner-consciousness, reflects physical
wear that must be the result of Eveline's difficult life, Jimmy's
fast-flowing life, and their conscious choice as Dubliners to remain
physically captive:

He [Lenehan] was squat and ruddy . . . . Little
jets of wheezing laughter followed one another out
of his convulsed body . . . . But his figure fell
into rotundity at the waist, his hair was scant and
grey and his face, when the waves of expression had
passed over it, had a ravaged look (pp. 49-50).

That Lenehan is one of two gallants is ironic: "Corley feeds upon the
sterile souls of his 'tarts,' and Lenehan, volitionless himself,
clings to Corley for subsistence."\(^{13}\) Like Eveline, who depends upon
her job and father and Frank (in short, life in Dublin), and like
Jimmy, who depends almost solely on his nouveau riche father, Lenehan
relies on those "friends" who stand him rounds after "holding himself
nimbly at the borders of the company" (p. 50) and on Corley, the second
of the gallants.\(^{14}\) Corley, in contrast to the weak and slightly built
Lenehan, is "burly . . . , walk[ing] with his hands by his sides,

\(^{13}\)James R. Baker, "Ibsen, Joyce and the Living-Dead: A Study of
Dubliners," in A James Joyce Miscellany, Third Series, ed. Marvin

\(^{14}\)Ryf, p. 66, characterizes Lenehan as a "parasite."
holding himself erect and swaying his head from side to side. His head was large, globular and oily . . . . He knew the inner side of all affairs and was fond of delivering final judgements" (p. 51). Little wonder that Lenehan, a weak yet witty vagrant, looks up to Corley, a gruff and seemingly more knowledgeable man, yet a vagrant nonetheless. Obviously, Corley is a lady's man who boasts about his conquests frequently (pp. 52-53), while Lenehan seems to be shy around women: he depends upon Corley to hold the object of their "dodge" so that he might pass by "to have a look at her" (p. 54).

The issue of Lenehan and his relation to women is a problem that keeps him a physical captive in Dublin. As Robert Ryf observes: "Lenehan is a voyeur. Corley's purpose with the servant girl is plain, but Lenehan only wants to get a good look at her. Both Corley's and Lenehan's lives are sordid and empty, but Lenehan's is sterile as well."15 Lenehan, like Eveline and Jimmy, experiences a pang of loneliness: when Lenehan "was alone his face looked older. His gaiety seemed to forsake him . . ." (p. 56). Also, he fantasizes about his friend and the girl in an effort to relieve his loneliness: "In his imagination, he beheld the pair of lovers walking along some dark road; he heard Corley's voice in deep energetic gallantries and saw again the leer of the young woman's mouth" (p. 57). But his daydream helps little:

This vision [the daydream] made him feel keenly his own poverty of purse and spirit. He was tired of knocking about, of pulling the devil by the tail,

15 Ryf, p. 66.
of shifts and intrigues. He would be thirty-one in November. Would he never get a good job? Would he never have a home of his own. He thought how pleasant it would be to have a warm fire to sit by and a good dinner to sit down to. He had walked the streets long enough with friends and with girls. He knew what those friends were worth: he knew the girls too. Experience had embittered his heart against the world. But all hope had not left him. He felt better after having eaten than he had felt before, less weary of his life, less vanquished in spirit. He might yet be able to settle down in some snug corner and live happily if he could only come across some good simple-minded girl with a little of the ready (pp. 57-58).

This is a key passage in the Adolescence unit of Dubliners. In it, Lenehan, the present constituent of a Dubliner's consciousness, makes several noteworthy statements. He expresses weariness with his present life (as do Eveline [p. 36] and Jimmy Doyle [p. 48]), and he shows his need to become independent of his friends and the street-girls. But his concluding comment in the passage above is similar to the comment Eveline Hill makes about Frank and marriage.

Lenehan is not interested in the love for which Eveline substitutes excitement, or in the "Humanity" Jimmy Doyle's father toasts. No, he seeks material security at the cost of a loveless marriage to a girl with the means to support the existence that "no one knew how he achieved" (p. 50) in the first place. And when Corley and Lenehan finally meet at about the appointed time, words of hopeful expectation spring from the little man's lips:

"Can't you tell us?" he said. "Did you try her?" Corley halted at the first lamp and stared grimly before him. Then with a grave gesture he extended a hand towards the light and, smiling, opened it slowly to the gaze of his disciple. A small gold coin shone in the palm (p. 60).
Corley had made good on the "dodge" much to the delight, no doubt, of the "leech," as Lenehan is described earlier in the story (p. 50). Once again, Lenehan depends upon his comrade for the means to his material security; and one sees no prospect of change in this Dubliner. Indeed, he will see the age of thirty-one, forty-one, and perhaps seventy-one, but he will remain a physically entrapped Dubliner--a consciousness that will continue to maintain the outer body it needs for survival through dependence upon Dublin life.

While "Eveline," "After the Race," and "Two Gallants" all embody the major theme of physical paralysis, yet another segment of Adolescence (in fact the final story of this *Dubliners* unit) serves to reinforce Joyce's theme of the physically captive Dubliner--"The Boarding House." In this story, Bob Doran represents the Dubliner-consciousness. Like those embodiments of the consciousness who precede him, Doran remains physically trapped in Dublin because of his failure to understand love and humanity. The price he pays for such failure is marriage--marriage that Eveline dreams of, but nonetheless fears to be part of, and marriage that both Jimmy Doyle and Lenehan have little prospect of.

The point of marriage occurs early in the story:

As Polly [Doran's future wife] was very lively the intention was to give her the run of the young men. Besides, young men like to feel that there is a young woman not very far away. Polly, of course, flirted with the young men but Mrs. Mooney, who was

16Cf. Baker, pp. 26-27, where he describes Lenehan: "Unattached, jobless, 'a sporting vagrant' associated with 'racing tissues,' he lives for the most part off of loans and handouts from disreputable friends."
a shrewd judge, knew that the young men were only passing the time away: none of them meant business (p. 63).

Of course, the "business" Mrs. Mooney is interested in is the business of a serious suitor for her daughter Polly. Just when Polly's mother begins to lose hope and "think[s] of sending Polly back to typewriting . . . she notice[s] that something [is] going on between Polly and one of the young men. She watche[s] the pair and [keeps] her own counsel" (p. 63). But when Mrs. Mooney suspects that this young man, Bob Doran, has taken sexual advantage of her daughter, she steps in and interviews her daughter:

she [Mrs. Mooney] began to reconstruct the interview which she had had the night before with Polly. Things were as she had suspected: she had been frank in her questions and Polly had been frank in her answers. Both had been somewhat awkward, of course. She had been made awkward by her not wishing to receive the news in too cavalier a fashion or to seem to have connived and Polly had been made awkward not merely because allusions of that kind always made her awkward but also because she did not wish it to be thought that in her wise innocence she had divined the intention behind her mother's tolerance (p. 64).

Unfortunately for Mr. Doran, this is all the information Polly's mother requires. While Joyce does not explicitly describe the affair between Bob and Polly as sexual, the implications are obvious; "For her [Mrs. Mooney] only one reparation could make up for the loss of her daughter's honour: marriage" (p. 65). With this, Polly's mother decides "to have the matter out with Mr. Doran . . .; she was sure she would win" (p. 64). She calls upon "all the weight of social opinion . . . as an outraged mother" (p. 64), and she rationalizes that "she had allowed him to live beneath her roof, assuming that he was a man of
honour, and he had simply abused her hospitality" (p. 64). She further states:

He was thirty-four or thirty-five years of age, so that youth could not be pleaded as his excuse; nor could ignorance be his excuse since he was a man who had seen something of the world. He had simply taken advantage of Polly's youth and inexperience; that was evident. The question was: What reparation would he make? (p. 64).

But Mrs. Mooney could care less about her daughter's honor; "she thought of some mothers she knew who could not get their daughters off their hands" (p. 65). So then, the self-righteous mother intends to use Bob Doran as a means to rid herself of Polly, a means that will in turn physically entrap Doran into remaining a Dubliner.

But Mrs. Mooney does not stand alone in her thoughts about the illicit love affair; Doran himself experiences pangs of guilt. After all, he confesses the affair to a priest, and he admits: "The harm was done. What could he do now but marry her or run away?" (p. 65). Like Mrs. Mooney, he considers his moral and social obligations to the young girl, as well as his own public standing and self-respect:

He could not brazen it out. The affair would be sure to be talked of and his employer would be certain to hear of it. Dublin is such a small city: everyone knows everyone else's business . . . . All his long years of service gone for nothing! All his industry and diligence thrown away! (p. 66).

Doran's words of self-interest, in the above passage, serve to tie him to Eveline, Jimmy, and Lenehan; his primary concern is for his own welfare. And like Eveline, Doran weighs both sides of the question, in order to make the proper decision:
He had money enough to settle down on; it was not that. But the family [Doran's family] would look down on her. First of all there was her disreputable father and then her mother's boarding house was beginning to get a certain fame. He had a notion that he was being had. He could imagine his friends talking of the affair and laughing. She was a little vulgar; sometimes she said I seen and If I had've known . . . . He could not make up his mind whether to like her or despise her for what she had done. Of course, he had done it too (p. 66).

But Doran gets to the crux of the problem, eventually: "But what would grammar matter if he really loved her?" (p. 66). And this query about love is an important question that Doran, as an embodiment of the Dubliner-consciousness, should inquire of himself.

One will remember that Eveline would feign love only for the public respect and material security she might possibly gain through marriage; Jimmy is incapable of love since he does not understand humanity and is caught up in the world of a playboy; and Lenehan would use marriage as a vehicle to obtain "the ready"—the means to support his vagrancy. But Doran's "instinct urged him to remain free, not to marry. Once you are married you are done for, it [his instinct] said" (p. 66). Clearly, Doran's struggle exists because of the absence of love on both his and Polly's parts. Like the helpless Eveline (who watches Frank sail away), the helpless Jimmy (at the conclusion of the card game in "After the Race"), and the equally helpless Lenehan (who relies on Corley's connivance to secure the means for his material security), Doran

was sitting helplessly on the side of the bed in shirt and trousers [when Polly] tapped lightly at his door and entered. She told him all, that she
had made a clean breast of it to her mother and that
her mother would speak with him that morning. She
cried and threw her arms round his neck, saying:
"Oh, Bob! Bob! What am I to do? What am I to do
at all?" She would put an end to herself, she
said (p. 66).

It appears that Polly is naive—or is she? She may simply be playing
on his sympathies. One remembers that Eveline asks herself, when
considering departure from Dublin with Frank: "Could she still draw
back after all he [Frank] had done for her?" (p. 41). And these words
echo through the thoughts of Doran, as the present exponent of the
Dubliner-consciousness:

On nights when he came in very late it was she
[Polly] who warmed up his dinner. He scarcely knew
what he was eating, feeling her beside him alone,
at night, in the sleeping house. And her thoughtfulness!
If the night was anyway cold or wet or windy
there was sure to be a little tumbler of punch ready
for him. Perhaps they could be happy together (p. 67).

For the Dubliner-consciousness, this is an instance of deja vu. One
should notice that Doran's concern is not for "their" happiness, but
rather "his." He is concerned only with what she has done for him to
secure his satisfaction in the past as an indication of his possible
future happiness with her. This in turn strengthens the connections
among Eveline, Doyle, Lenehan, and Doran, but particularly the
connection between Eveline's situation and Doran's.

Doran will marry for the same reason Eveline would—material
security and self-centered happiness based on another's ability to
feed selfish animal desires. But Doran abruptly echoes Polly's words:
"What am I to do?" (p. 67). After the servant Mary presents him with
Mrs. Mooney's summons, he appears "more helpless than ever . . . .
He longed to ascend through the roof and fly away to another country where he would never hear again of his trouble . . . " (pp. 67-68).

So Doran longs for escape, "yet a force pushed him downstairs step by step" (p. 68). Of course, this force is paralysis, the same paralysis that the boy in "The Sisters" "feared . . ., yet longed to be nearer to" (p. 9). This curiously attractive force is physically crippling; Doran knows he has "been had," but he allows himself to be drawn further into a crippling situation. The reasons for this are simple and, again, reflect only Doran's self-interest--his desire for security in life:

The implacable faces of his employer and of the Madam [Mrs. Mooney] stared upon his discomfiture. On the last flight of stairs he passed Jack Mooney . . . . They saluted coldly; and the lover's eyes rested for a short second or two on a thick bulldog face and a pair of thick short arms. When he reached the foot of the staircase he glanced up and saw Jack regarding him from the door of the return-room.

Suddenly he remembered the night when one of the music-hall artistes, a little blond Londoner, had made a rather free allusion to Polly. The reunion had been almost broken up on account of Jack's violence. Everyone tried to quiet him. The music-hall artiste, a little paler than usual, kept smiling and saying that there was no harm meant; but Jack kept shouting at him that if any fellow tried that sort of a game on with his sister he'd bloody well put his teeth down his throat, so he would (p. 68).

The decision Bob Doran must make is clear to him. He fears the loss of his job and honor as the result of Mrs. Mooney's public ridicule, and physical harm at the hands of Polly's brother Jack. Clearly, Doran's security stands threatened, and he makes his decision with respect to Polly, his own interests uppermost in his mind. His decision to marry Polly is apparent, at the end of the story, when
Mrs. Mooney next summons her daughter: "Come down, dear. Mr. Doran wants to speak to you" (p. 69); "he takes the only course open to him."17 As Doran's instinct tells him earlier, "Once you are married you are done for" (p. 66), Doran is "done for"--he becomes physically trapped, the Dubliner-consciousness suffering, once more, figurative death.

As stated previously in the present discussion, "The Sisters," the first story of Dubliners' opening trilogy, sets the theme of physical paralysis--figurative death for the second life-phase of the Dubliner-consciousness, Adolescence. As the reader found the boy in Childhood attracted to physical paralysis (largely through his relationship to the paralytic priest), so too one encounters yet four more embodiments of the Dubliner-consciousness in "adolescence" who, through their selfish physical dependence upon others, find themselves lured into physical captivity. And this is owing to their failure to understand love and humanity. A priest's parishioners look to him for guidance, since he is a figurative shepherd of Christ's flock. Father James Flynn is a deranged old man and literally suffers physical paralysis. It is ironic that one would look to him for guidance during one's earthly life.18 Of course the priest, as the boy's mentor, leads the child to confront physical death resulting from paralysis; the four protagonists of the Dubliner-consciousness' adolescent life-phase become physical captives of Dublin (and thus, figurative captives of

17Ryf, p. 68.

18One might suggest such a situation as parallel to the blind leading the blind.
the grave) through their choice to depend upon other Dubliners for life's material security and, once more, through their inane failure to understand love and humanity. Eliza's comment at the conclusion of "The Sisters" sums up the plight of Eveline, Jimmy, Lenehan, and Bob Doran: "there was something gone wrong with him [Father Flynn]" (p. 18); indeed, something goes wrong with all four characters in Adolescence, and all four are in turn "done for."
Chapter IV

Maturity: The Dubliner’s Death from Mental Paralysis

As the Dubliner has progressed from childhood through adolescence, he has allowed himself to become physically dependent upon others for his security in life; thus he remains a physical captive of Dublin. As "The Sisters" sets the theme of physical paralysis—figurative physical death—for Adolescence, "An Encounter" sets the theme of mental paralysis—figurative mental death—for the Dubliner-consciousness' third life-phase, Maturity. Like the boy-narrator who confronts mental death in "An Encounter" (after previously meeting physical death in "The Sisters"), the Dubliner-consciousness suffers mental paralysis during his maturity, a result of his succumbing to physical paralysis during his adolescence. In Joyce’s plan for Dubliners, "A Little Cloud," "Counterparts," "Clay," and "A Painful Case" constitute Maturity in Dubliners. The four major protagonists of the four stories (Little Chandler in "A Little Cloud," James Farrington in "Counterparts," Maria in "Clay," and James Duffy in "A Painful Case"), as embodiments of the Dubliner-consciousness, have (as do the protagonists during Adolescence) different proper names, and two are females, while two are males. Nonetheless, all four characters represent four additional developing stages of the Dubliner, as he undergoes mental paralysis.
Because of the physical circumstances already surrounding the Dubliner in maturity, he must seek avenues of at least mental escape from Dublin life. But as each of the four stories exemplifies, he rudely returns to the reality of his circumstances—his mental powers shorn by his present situation as a physically entrapped Dubliner.

With no link missing from the story-by-story progression in *Dubliners*, Little Chandler's life, in "A Little Cloud," reflects the probability of Bob and Polly Doran's future life after Bob's expected proposal of marriage to Polly in "The Boarding House"; Chandler is married, has a child, and has a job—all in Dublin. And as no link is lost between the stories, the same is true for the larger unit-by-unit progression (the progression of the life-phases) in *Dubliners*. Chandler recalls that Dublin-life holds him physically captive early in the story:

He turned often from his tiresome writing to gaze out of the office window . . . . He watched the scene and thought of life; and (as always happened when he thought of life) he became sad. A gentle melancholy took possession of him. He felt how useless it was to struggle against fortune, this being the burden of wisdom which the ages had bequeathed to him (p. 71).

Chandler's mention of "fortune" is important; the consciousness of a Dubliner submits to the unfortunate physical captivity it has undergone in adolescence and to the uselessness of struggling against such bad fortune. But as an alternative to physical escape, Chandler seeks

1Cf. O'Brien, p. 15: "Little Tommy Chandler is typical of the paralyzed. He dreams of writing poetry but 'he felt how useless it was to struggle against fortune, this being the burden of wisdom which the ages had bequeathed to him' [p. 71]."
mental relief through the reading of books "He had bought [during] his bachelor days . . . At times he repeated lines to himself and this consoled him" (p. 71). Chandler's mind-wanderings also offer him temporary escape. When he considers Gallaher's success in London, he thinks, "There was no doubt about it: if you wanted to succeed you had to go away. You could do nothing in Dublin . . ." (p. 73). This is a statement, directly from the Dubliner-consciousness, about life in Dublin. Chandler continues his thoughts:

He wondered whether he could write a poem to express his idea. Perhaps Gallaher might be able to get it into some London paper for him. Could he write something original? He was not sure what idea he wished to express but the thought that a poetic moment had touched him took life within him like an infant hope [like a day's "miching" (p. 21)]. He stepped onward bravely (p. 73).

So, then, Chandler seeks to relieve his physical circumstances, through the expression of his ideas, even though he is "not sure what idea he wished to express." James Ruoff is likely to be correct, when he observes that "Little Chandler will never realize his dream of becoming a poet, for he has fled from life into the sterile world of his own identity." But

O'Brien makes an interesting observation that compares closely to my discussion of Tommy Chandler's desire to escape Dublin life and his resultant mental frustration: "But instead, little Tommy Chandler escapes only vicariously through the wild tales of his traveling friend, the sottish Ignatius Gallaher, and unwittingly takes out his frustrations on his baby boy, only to crumple with remorse," p. 15.

Every step brought him nearer to London, farther from his own sober inartistic life. A light began to tremble on the horizon of his mind . . . . His temperament might be said to be just at the point of maturity [signalling the present life-phase of the Dubliner-consciousness]. There were so many different moods and impressions that he wished to express in verse. He felt them within him. He tried to weigh his soul to see if it was a poet's soul. Melancholy was the dominant note of his temperament, he thought, but it was a melancholy tempered by recurrences of faith and resignation and simple joy (p. 73).

Chandler continues to think about his self-proposed collection of poems and even "invent[s] sentences and phrases from the notices which his book would get" (p. 74). But his mental "revery [leads him past] his street and [he] has to turn back" (p. 74). And as he nears the appointed meeting place, "Corless's," to see Gallaher, "his former agitation [his physical circumstances] began to overmaster him . . . ." (p. 74). Alas, the life Tommy Chandler will probably lead, returns to his consciousness.

Like Bob Doran of "The Boarding House" (who considers that he is "done for" if married [p. 66]), Lenehan of "Two Gallants" (who considers the possibility of marriage in his life [p. 58]), and Eveline Hill in "Eveline" (who imagines marriage to Frank as drowning her [p. 41]), the present embodiment of the Dubliner-consciousness, Chandler, is forced to consider his individual potency as a married man through Gallaher's seemingly innocent reference to Tommy's sexual potency:

"Any youngsters?" said Ignatius Gallaher.
Little Chandler blushed again.
"We have one child," he said.
"Son or daughter?"
"A little boy."
Ignatius Gallaher slapped his friend sonorously on the back. "Bravo," he said, "I wouldn't doubt you, Tommy."

Little Chandler smiled, looked confusedly at his glass and bit his lower lip with three childishly white front teeth (p. 79).

Gallaher's statement of faith in Chandler bothers the little man, since, as the concluding lines of the story make clear, Tommy Chandler's self-assertion in his marriage is seriously doubtful:

He resents Gallaher's vulgarity and success while envying his experience and reputation. Convinced that he could do better if he "had a chance," he returns home and is confronted with the inartistic realities of wife, furniture, and crying baby. Unable to soothe the child, he is shouldered out of the way by his wife and, submitting to matriarchal authority, he steps back into the shadows while she deals expertly with the child. Shame and remorse visit him, and we are left to guess whether the shame is at his inadequacy or at his entrapment.4

The story contains further evidence of Chandler's own recognition of his impotence:

Three small whiskies had gone to his head and Gallaher's strong cigar had confused his mind, for he was a delicate and abstinent person. The adventure of meeting Gallaher after eight years, of finding himself with Gallaher in Corless's surrounded by lights and noise, of listening to Gallaher's stories and of sharing for a brief space Gallaher's vagrant and triumphant life, upset the equipoise of his sensitive nature. He felt acutely the contrast between his own life and his friend's, and it seemed to him unjust. Gallaher was his inferior in birth and education. He was sure that he could do something better than his

4Ryf, p. 68. See also Ruoff, p. 257: "'A Little Cloud' is also concerned with death, but with the purely metaphorical, living death of impotence and frustration" and Armin Arnold, James Joyce (New York: Frederick Ungar Publishing Co., 1971), p. 23, for his discussion of the Dubliner's impotency and his sterile world.
friend had ever done, or could ever do, something higher than mere tawdry journalism if he only got the chance. What was it that stood in his way? His unfortunate timidity! He wished to vindicate himself in some way, to assert his manhood (p. 80).

Hence, Chandler is wholly aware of what Gallaher intimates about marriage in a response to Tommy's proposal that his friend marry:

"No blooming fear of that, my boy. I'm going to have my fling first and see a bit of life and the world before I put my head in the sack--if ever I do" (p. 81). But Chandler admonishes his friend: "You'll put your head in the sack . . ., like everyone else if you can find the girl" (p. 81). With this, Tommy is "aware that he had betrayed himself" (p. 81), that is, his captive situation as a married Dubliner.

In line with Joyce's "scrupulous meanness" of style, the author, through Gallaher's foul words, directs one final comment to this component of the Dubliner-consciousness: "'But I'm in no hurry [to be married]. They [women] can wait. I don't fancy tying myself up to one woman, you [Chandler] know.' He [Gallaher] imitated with his mouth the act of tasting and made a wry face. 'Must get a bit stale, I should think,' he said" (p. 82). Indeed, the reader can easily see the staleness of Tommy Chandler's life--a staleness resulting from his marriage, a staleness of his memories that recalls the stale mind of the pervert in "An Encounter." But Chandler's mind-wanderings continue, once he arrives home:

He thought of what Gallaher had said about rich Jewesses. Those dark Oriental eyes, he thought, how full they are of passion, of voluptuous longing! . . . Why had he married the eyes in the photograph [of his wife]? . . . A dull resentment against his life awoke within him. Could he not escape from his
little house? Was it too late for him to try to live bravely like Gallaher? Could he go to London? There was the furniture still to be paid for. If he could only write a book and get it published, that might open the way for him (p. 83).

With Chandler's final thought in the above passage, he calls upon the work of his mind to open doors for his physical escape. Robert Ryf comments on Chandler's mental strife: "Little Chandler . . . is . . . trapped. Clerk, husband, and father, he conjures up in his mind favorable reviews for books he will never write, and realizes [finally] that one 'could do nothing in Dublin.'" He begins to read a volume of Byron's poems and considers how he would write: "Could he, too, write like that [in the Byronic style], express the melancholy of his soul in verse? There were so many things he wanted to describe: his sensation of a few hours before on Grattan Bridge, for example. If he could get back again into that mood . . ." (p. 84). But his child's awakening and crying snap Chandler's consciousness back into the reality of his life—his stale life:

The child awoke and began to cry. He [Chandler] turned from the page [of Byron] and began to hush it; but it would not be hushed . . .

It was useless. He couldn't read. He couldn't do anything. The wailing of the child pierced the drum of his ear. It was useless, useless! He was a prisoner for life . . . The child stopped for an instant, had a spasm of fright and began to scream (p. 84).

Ryf, p. 68. Note also that Chandler chooses to remain a Dubliner; Cf. Ruoff, p. 261: "Little Chandler, the would-be artist, lives insecurely within himself because he fears and shuns life," that is, life outside of Dublin.
The child, as the fruit of Little Chandler's marriage, represents yet another millstone around the neck of his "sacked head." The child's physical screams echo Tommy Chandler's mental screams of agony at his imprisonment. But in a more important sense, the Dubliner-consciousness' choice of physical dependence upon Dublin-life, during adolescence, is now echoed in his screams of mental frustration over his creation of such circumstances: "and tears of remorse started to his eyes" (p. 85).

As Tommy Chandler exemplifies the Dubliner-consciousness too timid to "assert his manhood" (p. 80), James Farrington of "Counterparts" is at once timid and brutishly domineering, but nevertheless impotent: "An object slave of his unruly appetites, he is the embodiment of unrestrained animalism, even as his external features and movements suggest." As in Eveline's case, Farrington's job supervisor also maintains an edge on him (pp. 87-92). With his first reprimand from Mr. Alleyne, "A spasm of rage gripped [Farrington's] throat . . . ." The man recognized the sensation and felt that he must have a good night's drinking" (p. 87). Accordingly, he immediately sneaks out to "safety in the dark snug of O'Neill's shop" (p. 88) and has a drink. Upon returning to his work, the chief clerk publicly announces that Alleyne has been looking for him:

6 Cf. O'Brien, p. 15: "'He was a prisoner for life' [p. 84]--like so many other Dubliners . . . ." See also Ruoff: "Immured in self-pity and insensitivity, he has become a part of the squalor he loathes," p. 263; "'A Little Cloud' describes a would-be artist's pathetic failure to transcend a narrow existence of his own creation," p. 257.

This address in the presence of the public, his run upstairs and the porter he had gulped down so hastily confused the man and, as he sat down at his desk to get what was required, he realised how hopeless was the task of finishing his copy of the contract before half past five. The dark damp night was coming and he longed to spend it in the bars, drinking with his friends amid the glare of gas and the clatter of glasses (p. 89).

Farrington's longing for drink is his predominant mode of escape from the mental frustrations he experiences during the narrative. But Farrington also seeks to relieve his frustrations through violence. He set to work to finish his copy. But his head was not clear and his mind wandered away to the glare and rattle of the public-house. It was a night for hot punches. He struggled on with his copy, but when the clock struck five he had still fourteen pages to write. Blast it! He couldn't finish it in time. He longed to execrate aloud, to bring his fist down on something violently . . . .

He felt strong enough to clear out the whole office single-handed. His body ached to do something, to rush out and revel in violence. All the indignities of his life enraged him (p. 90).

And later, when Alleyn jumps into a public tirade against Farrington, because of unsatisfactory work, "it [the tirade] was so bitter and violent that the man could hardly restrain his fist from descending upon the head of the manikin [Alleyne's head] before him" (p. 91). But instead of this, Farrington cracks a bit of witticism at Alleyne's expense, with the latter in the company of a female client (p. 91). But his self-satisfaction during this "felicitous moment" is temporary, since he is forced into "an abject apology to Mr. Alleyne for his impertinence" (p. 92); he suffers mental remorse as a consequence of his apology:
He felt savage and thirsty and revengeful, annoyed with himself and with everyone else. Mr. Alleyne would never give him an hour's rest; his life would be a hell to him. He had made a proper fool of himself this time. Could he not keep his tongue in his cheek? (p. 92).

And once again, Farrington "felt his great body . . . aching for the comfort of the public house" (p. 92).

The scrivener's next problem is how to secure money for his night's drinking. He considers Pat in O'Neill's, but "he could not touch him for more than a bob--and a bob was no use" (p. 92). He finally pawns his watch and ducks into Davy Byrne's pub to begin his evening's festivities. While at the pub, nothing out of the ordinary takes place; Farrington provides a narrative account of the last exchange between himself and Alleyne, and he stands several rounds of drinks. The same, more or less, continues as Farrington and his friends move to the Scotch House; Paddy Leonard introduces him to Weathers, an acrobat who promises "to get them in behind the scenes and introduce them to some nice girls" (p. 94). But Farrington is married: "O'Halloran said that he and Leonard would go but that Farrington wouldn't go because he was a married man" (p. 94). Clearly, this comment affects Farrington's mental machinery: "Farrington's heavy dirty eyes leered at the company in token that he understood he was being chaffed" (p. 94).

Besides marriage, one can now begin to notice other similarities between Chandler, as the preceding, and Farrington as the present exponent of the Dubliner-consciousness; both men have, as Gallaher puts it, their "head[s] in the sack" (p. 81), and both regret this
fact. Yet Farrington is not so timid as Tommy Chandler. When two young women enter the pub, "Farrington's eyes wandered at every moment in the direction of one of the young women . . . . She glanced at him once or twice and, when the party was leaving the room, she brushed against his chair and said 'O, pardon!' in a London accent" (p. 95).

Her leaving without looking back at him results in his disappointment:

He watched her leave the room in the hope that she would look back at him, but he was disappointed. He cursed his want of money and cursed all the rounds he stood, particularly all the whiskies and Apollinaris which he had stood to Weathers. If there was one thing that he hated it was a sponge. He was so angry that he lost count of the conversation of his friends (p. 95).

The young woman's snubbing him gives rise to even further hostility in the burly man, and his mental machinery moves him to anger.

Unlike Chandler of "A Little Cloud," Farrington is a brutish man--physical--with little or no productive thought behind his actions.

Florence L. Walzl provides an appropriate comment about this point:

In "Counterparts" the miserliness, dullness, and petty tyranny of a business office destroy initiative and spirit. A very ordinary man, Farrington, trapped by economic need . . . is turned into a brute . . . . The mechanical office routine and clattering, impersonal machines image the sterility of modern business. The unproductive work dehumanizes Farrington as a man. 8

When the present embodiment of the Dubliner-consciousness is called upon by his friends "to uphold the national honour" (p. 95) in an arm-wrestling match with Weathers, "Farrington pulled up his sleeve accordingly and showed his biceps muscle to the company" (p. 95).

Farrington loses the first match, and his "dark wine-coloured face flushed darker still with anger and humiliation at having been defeated by such a stripling" (p. 96). At Farrington's second defeat, "the curate, who was standing beside the table, nodded his red head towards the victor and said with loutish familiarity: 'Ah! that's the knack!' 'What the hell do you know about it?' said Farrington fiercely, turning on the man. 'What do you put in your gab for?' 'Sh, sh!' said O'Halloran, observing the violent expression of Farrington's face" (p. 96). Farrington's answers to his problems seem quite uninvolved; he follows his frustrations with alcohol and mental rage, followed by physical violence. There can be no mistake that Farrington represents what Joyce termed the "Dubliner." As such, Farrington is, as what Joyce described, one of the "most hopeless, useless, and inconsistent [of a] race of charlatans I [Joyce] have ever come across . . . At night when he can hold no more and is swollen up with poison like a toad, he staggers from the side-door, and . . . he goes 'arsing along' as we say in English. There's the Dubliner for you."9 The poor copyman has had a difficult day. He has suffered humiliation at the hands of his boss, self-embarrassment with the young woman's slighting him, and anger at his defeat in the arm-wrestling match:

A very sullen-faced man stood at the corner of O'Connell Bridge waiting for the little Sandymount tram to take him home. He was full of smouldering anger and revengefulness. He felt humiliated and discontented; he did not even feel drunk; and he had only twopence in his pocket. He cursed everything.

He had done for himself in the office, pawned his watch, spent all his money; and he had not even got drunk. He began to feel thirsty again and he longed to be back again in the hot reeking public-house. He had lost his reputation as a strong man, having been defeated twice by a mere boy. His heart swelled with fury and, when he thought of the woman in the big hat who had brushed against him and said "Pardon!" his fury nearly choked him (pp. 96-97).

This, one of the most powerful passages in *Dubliners*, sums up the mental anguish and rage Farrington undergoes; he will not even find peace when he returns home: "He loathed returning to his home" (p. 97). That Farrington is an [impotent male] is obvious: "At one and the same time agents and victims of their own sordid desires, they [Dubliners] are, even as is Farrington, impotent despicable incarnations of the devil." But he is also bestial: "As he proceeds to beat his son with a cane in order to compensate for his own frustration and humiliation, he keeps on rationalizing his anger by attributing its cause to his son's trivial delinquencies ... ." He, like Alleyne, takes his frustrations out on one of lesser station than he. Farrington beats his son for something as insignificant as letting the fire for his father's dinner go out; the Dubliner-consciousness' development has evolved to a point of regression. And one finds no tears of remorse from the Dubliner-consciousness this time. Farrington's son's cries, while the boy receives a beating from his father, recall the cries of Chandler's child, whose screams echo Tommy's mental agony:

10Stein, p. 32.

11Ibid.
The little boy looked upon him [Farrington] wildly but, seeing no way of escape, fell upon his knees. "Now, you'll let the fire out the next time!" said the man, striking at him viciously with the stick. "Take that you little whelp!" The boy uttered a squeal of pain as the stick cut his thigh. He clasped his hands together in the air and his voice shook with fright (p. 98).

Here, one finds Farrington's mental fury transferred into physical rage; Farrington is "deaf to human love. . . . A swine in his fleshy appetites, he is a swine in his engagement to the responsibilities of the human community."¹² The inhumanity the embodiment of the Dubliner-consciousness evidences, by way of his man-handling a child, is a direct reflection of the inhumanities he has suffered in the course of his day and evening.

The concluding lines of "Counterparts" anticipate the theme of spiritual paralysis in Dubliners, a theme that will follow in the fourth life-phase of the book--Public Life. One should notice, thus far in the third life-phase, that the consciousness of a Dubliner finds no mental relief or joy that satisfactorily frees the Dubliner of his physical captivity; he finds mental paralysis, as well as physical. But the boy's "seeing no way of escape" and, thus, falling "upon his knees" (p. 98), as well as his final pleas ("'0, pa!' he cried. 'Don't beat me, pa! And I'll . . . I'll say a Hail Mary for you . . . . I'll say a Hail Mary for you, pa, if you don't beat me . . . . I'll say a Hail Mary . . . ." [p. 98]), signal the Dubliner-consciousness' needed direction to seek spiritual relief from physical entrapment and mental

¹²Stein, p. 32.
frustration. Litz adds a pertinent comment of historical perspective in his discussion of *Dubliners*:

in "Counterparts" the conflict between . . . Farrington and . . . Mr. Alleyne is endowed with political and national overtones by a reference to Alleyne's North of Ireland accent . . . the struggle between [the two men] reflects a national predicament, and . . . the force behind Alleyne--the employer, Mr. Crostie--may well represent England. Once the story is viewed in this perspective, Farrington's defeat in the pub by Weathers becomes an emblem of Ireland's national disgrace; and the final scene in Farrington's home--with the little boy crying in fright, "I'll say a Hail Mary for you, pa, if you don't beat me"--becomes an epiphany of Ireland's inner corruption.¹³

And from the end of "Counterparts" through the remainder of the Maturity unit in *Dubliners*, Joyce gradually develops the Dubliner-consciousness' need for spiritual life.

At this point in the present discussion, the notion that the Dubliner's failure to come to terms with humanity, love, and marriage--resulting in his ever-deepening decline--is one that ties together the units of Adolescence and Maturity. Just as Chandler and Farrington exemplify this notion, Maria of "Clay" and James Duffy of "A Painful Case" similarly follow suit. Maria's failure to live for herself stems from her continual role as a "veritable peace-maker" (p. 99): "She was always sent for when the women [at the laundry] quarrelled over their tubs and always succeeded in making peace" (p. 99). She also seeks to make peace between her two brothers, since they are not speaking to each other: "Maria thought she would put in a good word for Alphy.

¹³Litz, p. 51.
But Joe cried that God might strike him stone dead if ever he spoke a word to his brother again and Maria said she was sorry she had mentioned the matter" (p. 104). But Maria, while filling the role of intercessor for others' lives, in fact remains outside of life herself. During the children's game of choosing saucers, Maria "descended on one of the saucers. She felt a soft wet substance with her fingers and was surprised that nobody spoke or took off her bandage [a blindfold]" (p. 105). The reader should notice two important points in this brief passage: Maria is blindfolded, perhaps signifying a certain blindness to life, and she chooses the "soft wet substance" (later found to be clay), signifying death. Maria "is trapped . . . . She shows no sign of awareness . . . . The idea of death itself, here symbolized by clay, [is] Maria's living death . . . . [her] ultimate captivity." If Maria, as an embodiment of the Dubliner-consciousness, is to choose from among a number of saucers, each of which contains a symbol of one's

14Cf. Magalaner and Kain, p. 95: "Through a maze of human unpleasantness moves the old maid, Maria, a steadying and moderating influence on all those who have dealings with her. Her role as peacemaker is stressed." See also p. 96 for a continued discussion of Maria as peacemaker.

15For an explanation of the "saucers": it is a familiar Irish game of fortunetelling. The person touching the prayer book would enter a convent; the ring signified marriage; the water a continuation of life; and the clay foretold death. Cf. Magalaner and Kain, p. 99, and Baker, p. 28.

16Ryf, p. 69. See also Florence L. Walzl, "'Clay': An Explication," The Explicator, XX (February 1962), Item 46: "Her hidden fortune, the clay, prophetic of death, suggests all that the ultimate future holds for her . . . it probably also suggests that she is not fully alive. Prevented by circumstances from full development of self, she represents virtue in an arrested state."
future life, then Maria's choice of clay brings with it an omen of
death for her as a Dubliner. And yet, all of Maria's thoughts about
the game, prior to its occurrence at Joe's, are hopeful--hopeful that
she may pick the saucer displaying the ring symbolic of marriage:

Lizzie Fleming said Maria was sure to get the ring
and, though Fleming had said that for so many Hallow
Eves, Maria had to laugh and say she didn't want
any ring or man either; and when she laughed her
grey-green eyes sparkled with disappointed shyness
and the tip of her nose nearly met the tip of her
chin (p. 101).

Even at her friend's good-natured statement, Maria's thoughts turn to
her loneliness.

Maria is ugly in Joyce's description of her ("Maria was a very,
very small person indeed but she had a very long nose and a very long
chin" [p. 99]), and she is probably all too aware of her witch-like
features. As a consequence, she mentally compensates for her facial
features when "before the mirror . . . , she looked with quaint affection
at the diminutive body which she had so often adorned. In spite of
its years she found it a nice tidy little body" (p. 101). Certainly
Maria would like to think that someone would marry her. In addition to
Lizzie Fleming's statement, the girl who sells Maria the plumcake
"ask[s] her was it wedding-cake she wanted to buy. That made Maria
blush and smile at the young lady . . . " (p. 102). Of course, it is
not wedding-cake Maria looks for, but the woman's question (posed
"very seriously" by the young lady) offers Maria the thought that at
least somebody thinks she may be suitable for marriage--perhaps Lizzie
Fleming's prediction will hold true. But such is not the case, and
Maria chooses the clay and, hence, figurative death:
There was a pause for a few seconds; and then a great deal of scuffling and whispering. Somebody said something about the garden, and at last Mrs. Donnelly said something very cross to one of the next-door girls and told her to throw it [the clay] out at once: that was no play. Maria understood that it [her choice] was wrong that time and so she had to do it over again: and this time she got the prayer-book (p. 105).

But Maria's second choice, the prayer-book, is no suitable alternative to her lonely life: "Soon they were all quite merry again and Mrs. Donnelly said Maria would enter a convent before the year was out because she had got the prayer-book" (p. 105). With this second opportunity for Maria, Joyce's opening line of Dubliners, "There was no hope for him this time" (p. 9), signals no hope for Maria--the Dubliner-consciousness--the second time either; a convent remains outside of the average person's experiences in life, as will Maria. As James Baker notes, "to enter the convent is to continue her death in life."17

But Maria's thoughts of future happiness continue, next in the form of a song Joe asks her to sing:

Mrs. Donnelly bade the children be quiet and listen to Maria's song. Then she played the prelude and said "Now, Maria!" and Maria, blushing very much, began to sing in a tiny quavering voice. She sang "I Dreamt that I Dwelt," and when she came to the second verse she sang . . . (pp. 105-106)

17Baker, p. 28; Cf. Walzl, "'Clay': An Explication": "Celibacy for a person ideally suited for marriage is a deprivation of life. The prayerbook for Maria is a sterility-death symbol."
life she knows. Magalaner makes an observation about Maria's error:

Maria's irretrievable mistake is the rejection of passional life, a rejection so habitual that it nullifies every revelatory suggestion, the hints by the laundry women, the sarcasm of the shop-girl, the attentions of the tipsy gentleman on the tram, the clay, the song, and Joe's tearful scrabbling for the corkscrew.¹⁸

Indeed, she is "the hope and the pride . . . of all assembled" (p. 106), but the second and third verses, which she does not sing, do not apply to her life¹⁹:

I dreamt that suitors sought my hand,  
The knights on bended knee,  
And with vows no maiden heart could withstand,  
They pledged their faith to me.

And I dreamt that one of that noble band,  
Came forth my heart to claim,  
But I also dreamt, which charmed me most  
That you loved me all the same.²⁰

No suitor seeks Maria's hand; no knight approaches her on bended knee to claim her heart: "When she had ended her song Joe was very much moved" (p. 106). In fact, Maria does sing her song--not a song of love, but a song of pity: "Maria has rejected marriage and takes pride in her sterile body and her sterile life."²¹ Maria is loveless,

¹⁸Magalaner, p. 28. See also Magalaner and Kain, p. 99: "Maria's error is probably attributable to an emotional block that prevents her from giving voice to remarks so obviously at variance with the reality of her dull life."

¹⁹Cf. Magalaner and Kain, pp. 98-99: "It is in dreams, however, that Maria is able to put the greatest distance between illusion, namely the love and adventure which have never entered her life, and reality, the drab, methodical existence of a servant in a laundry."

²⁰¹bid., p. 99.

²¹Baker, p. 27.
much the same as the reader of *Dubliners* leaves Eveline, Jimmy, Lenehan, Doran, Chandler, and Farrington—much the same as the reader of *Dubliners* meets James Duffy in the eleventh story of the book, "A Painful Case." Maria's thoughts of love and happiness end in mental frustration; her thoughts remain bottled up in a song's second two verses she will probably never sing.

Like Maria, as well as all of the preceding exponents of the Dubliner-consciousness, there is no hope for James Duffy either. The focus of "A Painful Case" is on James Duffy's painful case of not coming to terms with love and humanity, not Mrs. Sinico's painful case of death: "Duffy has denied love, sexuality, humanity itself ... ."22

To examine all of James Duffy's mental agonies would be to assimilate a veritable catalogue of interior monologue, Duffy's stream-of-consciousness, as it were. One finds nothing unusual about this version of the Dubliner-consciousness; he "lived in Chapelizod because he wished to live as far as possible from the city" (p. 107), and "He had neither companions nor friends, church nor creed. He lived his ... life without any communion with others ... his life rolled out evenly—an adventureless tale" (p. 109). While he appears content with such a life, Duffy's mental frustrations revolve chiefly around his attitudes about and confusion over love and friendship:

He wrote seldom in the sheaf of papers which lay in his desk. One of his sentences ... read:

Love between man and man is impossible because

there must not be sexual intercourse and friendship between man and woman is impossible because there must be sexual intercourse (p. 112). 23

Duffy is a man of order ("Mr. Duffy abhorred anything which betokened physical or mental disorder" [p. 108]), and his intellectual existence depends on his mentality, his orderly lines of thought:

He lived at a little distance from his body, regarding his own acts with doubtful side-glances. He had an odd autobiographical habit which led him to compose in his mind from time to time a short sentence about himself containing a subject in the third person and a predicate in the past tense (p. 108).

That James Duffy is self-centered and lives apart from life's normalities is a fact already established in the lives of preceding constituent parts of the Dubliner-consciousness: Duffy "is suspended beyond life . . . . He lacks the responses and the emotions of a normal man. He has analyzed himself into something other than a human being." 24 And Duffy's eccentric life and confusion over love are not entirely new to the reader of Dubliners. But Duffy's self-made choice to remain outside of normal life's experiences (that is, those experiences of love and friendship) is unique to the mature life-phase of the Dubliner, because he has the opportunity to discard his shallow and solitary existence for love--for humanity.

23 For a biographical source for this passage, see Ellmann, p. 138: "Besides analyses of his [Stanislaus Joyce's] character and his brother's [James Joyce's], he liked to jot down aphorisms such as 'Every bond is a bond to sorrow,' and 'Love between man and man is impossible because there must not be sexual intercourse and friendship between man and woman is impossible because there must be sexual intercourse.'"

24 Corrington, p. 184.
Mrs. Sinico is, in a sense, Duffy's ticket to life. He casually meets her, "One evening . . . in the Rotunda" (p. 109); he encounters "her again a few weeks afterwards at a concert in Earlsfort Terrace and seized the moments when her daughter's attention was diverted to become intimate [with Mrs. Sinico]" (p. 110); and "Meeting her a third time by accident he found courage to make an appointment . . . Mr. Duffy had many opportunities of enjoying the lady's society" (p. 110). But Duffy's true self-centeredness eventually begins to intrude into their relationship: "Little by little he entangled his thoughts with hers. He lent her books, provided her with ideas, shared his intellectual life with her. She listened to all" (p. 110). Through their purported relationship, Duffy sets up a female Duffy—a mirror of himself: "he holds nothing sacred, and nothing but his own conception of self even in esteem."25 Duffy is not a complete man; he lives in a world of thought. Much to his surprise, he finds that his feminine companion does not live in such an isolated world:

Many times she allowed the dark to fall upon them, refraining from lighting the lamp. The dark discreet room, their isolation, the music that still vibrated in their ears united them. This union exacted him, wore away the rough edges of his character, emotionalised his mental life. 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; and, as he attached the fervent nature of his companion more and more closely to him, he heard the strange impersonal voice which he recognised as his own, insisting on the soul's incurable loneliness. We cannot give ourselves, it said: we are our own. The end of these discourses was that one night

during which she had shown every sign of unusual excitement, Mrs. Sinico caught up his hand passionately and pressed it to her cheek (p. 111).

Of course Duffy cannot have any passionate relationship with his otherwise platonic friend; he sees only himself in her, since he has provided her with only his sterile thoughts. James Duffy recognizes the impotence of his manhood in one traumatic shock, a passionate motion on Mrs. Sinico's part, and the previously unsuspected sterility of their relationship leaves Mrs. Sinico trembling violently (p. 112) at their resultant separation: Duffy's "pride and emotional impoverishment result in self-imposed isolation." Duffy, unmoved by the separation, returns "to his even way of life. His room still bore witness of the orderliness of his mind" (p. 112). But with his reading of Mrs. Sinico's death in the newspaper, Duffy's mind-order crumbles. The news column forces his thoughts in a new direction; he must exonerate himself of any blame, in his own mind at least:

What an end! The whole narrative of her death revolted him and it revolted him to think that he had ever spoken to her of what he held sacred [certainly not life]. The threadbare phrases, the inane expressions of sympathy, the cautious words of a reporter won over to conceal the details of a commonplace vulgar death attacked his stomach. Not merely had she degraded herself; she had degraded him. He saw the squalid tract of her vice, miserable and malodorous. His soul's companion! He thought of the hobbling wretches whom he had seen carrying

26 Corrington, p. 186: "In a single gesture, she [Mrs. Sinico] has breeched the 'third person' fantasy Duffy has erected upon her complacent acceptance, and has demanded of him a new and dynamic relationship grounded in reality, in normal intercourse and exchange on the risk-studded level at which life is commonly lived."

27 Ryf, p. 69.
cans and bottles to be filled by the barman. Just God, what an end! Evidently she had been unfit to live, without any strength of purpose, an easy prey to habits, one of the wrecks on which civilisation has been reared. But that she could have sunk so low! Was it possible he had deceived himself so utterly about her? He remembered her outburst of that night and interpreted it in a harsher sense than he had ever done. He had no difficulty now in approving of the course he had taken (pp. 115-116).

But Duffy cannot use his thoughts to escape mentally the blame for her death. Continued consideration of her death shocks him back to the reality of his guilt and the reality of his loneliness—a man isolated from humanity:

As he sat there [in a public-house], living over his life with her and evoking alternately the two images in which he now conceived her [alive and dead], he realised that she was dead, that she had ceased to exist, that she had become a memory. He began to feel ill at ease. He asked himself what else could he have done. He could not have carried on a comedy of deception with her; he could not have lived with her openly. He had done what seemed to him best. How was he to blame? Now that she was gone he understood how lonely her life must have been, sitting night after night alone in that room. His life would be lonely too until he, too, died, ceased to exist, became a memory—if anyone remembered him (p. 116).

But Duffy's thoughts begin to arouse in him a sense of true human compassion—a gradual emergence of humanity in his mind:

She seemed to be near him in the darkness. At moments he seemed to feel her voice touch his ear, her hand touch his. He stood still to listen. Why had he withheld life from her? Why had he sentenced her to death? He felt his moral nature falling to pieces . . . . One human being had seemed to love him and he had denied her life and happiness: he had sentenced her to ignominy, a death of shame (p. 117).
And Duffy continues to rise above his sterile past and finally acknowledges his humanity: "He halted under a tree and allowed the rhythm to die away. He could not feel her near him in the darkness nor her voice touch his ear. 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" (p. 117). This embodiment of the Dubliner-consciousness learns something that those before him do not: James Duffy learns of love in life, but he learns too late: "Duffy is trapped at last in the unspeakable corruption of a creature which tries to live on its own waste, on the substance of self-esteem." He finds love through death, and "He felt alone"--indeed, he is alone.

With "A Painful Case," Joyce concludes his unit of Maturity in Dubliners on a hopeful note for the Dubliner-consciousness. Duffy achieves an awareness of self, humanity, and love--something that his predecessors come nowhere near to achieving. Yet Duffy's failures maintain him as an exponent of the Dubliner-consciousness--fallen prey to mental paralysis and, thus, of figurative mental death. Duffy uses his thoughts to mirror himself in Mrs. Sinico (for his "soul's incurable loneliness" [p. 111]); he uses his perverse thoughts to free himself of a rather tenuous relationship, only to plunge himself back into his former life ("an adventureless tale" [p. 109]); and he then uses these same thoughts to escape the blame for Mrs. Sinico's
death. Happily, he eventually uses his mind to achieve an awareness of self, humanity, and love; but it is too late: "the ghost of Emily Sinico illuminates for Duffy his outcast state and his status as one of the living-dead." This time, no cries or screams of pain arouse the Dubliner-consciousness from his mind-wanderings—it is the dead silence of night that brings him back to the reality of his circumstances.

And, like the boy-narrator of "An Encounter" when Mahony runs to him at the conclusion of the story, Duffy is "penitent, for in [his] heart [he] had always despised [Mrs. Sinico] a little" (p. 28). Of course, Duffy's "heart" is his mind, but not even that can free him of what he finally feels—loneliness.

Joyce develops the Dubliner-consciousness of Maturity in *Dubliners* from that collective consciousness of the four major protagonists in Adolescence--Eveline, Jimmy, Lenehan, and Doran. Common failures bond both sets of characters from both Adolescence and Maturity—failures to understand love and failures to come to terms with humanity. As guilty of each, both sets of characters remain, as expressed in the thoughts of James Duffy, "outcast[s] from life's feast" (p. 117).

Whereas "The Sisters'' sets the tempo for the Dubliner's falling prey to physical paralysis and, thus, death, "An Encounter" provides the impetus behind the Dubliner's undergoing a figurative mental death when attempting to use thought processes for freedom from the reality

29 Baker, p. 25. Cf. S. L. Goldberg, p. 40: "Only the shock of Mrs. Sinico's destruction enables him to see anything of his 'paralysis,' and then only partially and too late."
of physical captivity. Indeed, like the pervert of "An Encounter," such futile thought processes "[circle] round and round in the same orbit" (p. 26). And with each succeeding protagonist (with each succeeding story) in the mature life-phase unit of Dubliners, the Dubliner-consciousness, "as if magnetised again by [a new situation], seem[s] to circle round and round its new centre" (p. 27). In any case, however, mental escape is temporary, the Dubliner-consciousness always forced back to acknowledge the reality of his paralyzed existence.
Chapter V

Public Life: The Dubliner's Death from Spiritual Paralysis

Through Adolescence and Maturity, the Dubliner-consciousness undergoes physical and mental paralysis. These two types of paralysis represent figurative deaths in so far as the adolescent Dubliner allows himself to become a physical captive of Dublin and falls into mental paralysis during the mature life-phase, when he finds that he cannot escape the reality of his physical circumstances via thought patterns and mental associations of how life could be or might have been. By the end of Maturity, "There is no longer any hope for regeneration."1 Thus, the Dubliner finds no escape, either physically or mentally, from his paralyzed life. But, like the boy-narrator of Dubliners' third segment of the book's opening trilogy--"Araby"--the Dubliner of Public Life seeks spiritual relief from his stagnant situation (since physical dependence is the result of Adolescence and mental frustration is the result of Maturity). The public life-phase of the Dubliner embodies the struggle for spiritual relief in the lives of yet three more embodiments of the Dubliner-consciousness. As Baker points out: "Joyce follows up with three stories in which patriotism has become a politician's memorial game ('Ivy Day in the Committee Room'), interest in art is

1Brown, p. 50.

97
vain and mercenary ("A Mother"), and the Church has withdrawn into innocuous retreat ("Grace")."² Whereas the Dubliner's repeated failures to come to terms with love and humanity bind together the major protagonists of Adolescence and Maturity, the Dubliner's failure to enhance and to build upon the national, cultural, and religious spirit of Ireland binds together the lives of the three protagonists whose lives exemplify Joyce's notion of a Dubliner's public life. The result of this failure is a paralysis of the spirit for the Dubliner-consciousness and, hence, figurative spiritual death. Reason for this failure particularly lies in historical and cultural annals--patriotic pride, nostalgia for a lost culture, the sorrows of defeat at the hand of civil and national strife, and the pangs of exile--all of which, as Richard Kain notes, are "often blurred by alcohol in the rendition of an Irish song."³ The national strife against English domination is, by this time, common knowledge, but the Irish did manage to compound their problems: "The nationalists and the Gaelic enthusiasts often displayed a doctrinaire narrowness, ready to oppose any English or Anglo-Irish tendencies, but themselves splitting on various questions."⁴ Finally, Ireland's desire for a cultural as well as political identity was pursued amid a certain amount of discord. This was not without an

²Friedrich, p. 423.
³Kain, Dublin in the Age of William Butler Yeats and James Joyce, p. 38.
⁴Ibid., p. 22.
equal amount of religious antagonism. This background has direct bearing on the present discussion of Public Life in *Dubliners*, for national, cultural, and religious strife came to constitute, for Joyce, three nets, that is, three barriers that could and would impede the progress of a civilized nation. These same barriers are presently known as "Stephen's nets," from Joyce's autobiographical novel *A Portrait of the Artist as a Young Man*.

In a recent study of *Dubliners*, Robert S. Ryf chooses to use *A Portrait of the Artist as a Young Man* as the basis for his critical reading and interpretation of *Dubliners*, and states: "If the 'Portrait' tells the story of Stephen's battles with the three nets [Language, Nationality, Religion] and his attempted escape from them, 'Dubliners' tells of those who did not escape." While all three of Stephen's nets do lend themselves to Joyce's overall development and structure of Public Life in *Dubliners* (Nationality figures in "Ivy Day in the Committee Room"; Language, as part of a cultural movement, figures in "A Mother"; Religion is the net in "Grace"), the language net appears to have been Joyce's major concern when he set out to describe the


6 See James Joyce, *A Portrait of the Artist as a Young Man* (New York: The Viking Press, 1964), p. 203, where Stephen Dedalus says to Davin, the Irish nationalist: "When the soul of a man is born in this country there are nets flung at it to hold it back from flight. You talk to me of nationality, language, religion. I shall try to fly by those nets." One should be careful to interpret Stephen's mention of "language" as part of a larger net—the Gaelic cultural revival.

7 Ryf, p. 60.
Dubliner-consciousness in public life. With respect to "Ivy Day," Joyce expressed his concern to George Lidwell (Joyce's own solicitor) over certain passages in the story that might be libelous. In an undated letter, now in the Joyce Collection at Cornell University, Lidwell replied:

I have read ... "Ivy Day in the Committee Room" and I think that beyond the questionable taste of the language (which is a matter entirely for the author) in referring to the memory of the last two reigning Sovereigns of these Realms, the vulgar expressions put into the mouths of the characters in the dialogue are not likely to be taken very serious notice of by the Advisers of the Crown ... .

It would be well to remember that although these paragraphs in your book might possibly escape notice that there is at present in existence in this city a Vigilance Committee whose object is to seek out and suppress all writings of immoral tendencies and I am of opinion that if the attention of the Authorities be drawn to these paragraphs it is likely they would yield to the pressure of this body and prosecute. Whether a conviction could be obtained is another matter altogether. But I would advise you to take no risks and under the circumstances either delete or entirely alter the paragraphs in question.

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8Ellmann, pp. 340-341.

9Ibid.; see also p. 346, with regard to the passages Lidwell refers to in his letter mentioning "Grace" and "Ivy Day": "Roberts [one of the several publishers Joyce dealt with in the publication process of Dubliners] had two final moves to make in his game with Joyce. On August 30 he demanded that Joyce change the first paragraph in 'Grace,' three paragraphs in 'Ivy Day,' part of 'The Boarding House,' and every proper name [see Ellmann's note 59: 'Letter card to S. Joyce Aug. 30, 1912'] ... . On September 5 [1912] Roberts proposed Joyce take over the sheets for Dubliners for thirty pounds, and Joyce agreed, saying he would give him a bill at ten days' date and would pay it in Trieste. He would publish, he said, under the imprint of the 'Jervis Press.' Roberts objected that Maunsel & Co. had works in Jervis Lane, so Joyce changed it to the 'Liffey Press.' By a ruse he managed to get a complete set of the proofs from Roberts, and was barely in time, for
While this letter is apropos Joyce's attempts to publish *Dubliners* (and expresses a reaction to Joyce's concern for his being caught in the net of immoral language), "Ivy Day," "A Mother," and "Grace" rely heavily on the spoken language as the impetus for Joyce's social satire in all three stories--dialogue that expounds on the "could-have-been" (had the Dubliner not allowed himself to become physically entrapped), dialogue that points to the "cannot-be" (since no visible means of escaping physical or mental paralysis exists), and dialogue that reminisces about the spiritual deaths of nation, culture, and religion (vis-a-vis one generation of the Dubliner-consciousness replacing another).

Like the boy-narrator of "Araby," who betrays himself for vanity and as a result suffers spiritual paralysis, the tenor of betrayal in "Ivy Day in the Committee Room" results in the figurative death of the Dubliner's national spirituality, as he identifies with the past Irish national spirit of the deposed and dead Charles Stewart Parnell. Joe Hynes, the exponent of the Dubliner-consciousness in "Ivy Day," first displays his nationalism when he states: "'If this man [Parnell] was alive,' he said, pointing to the leaf [an ivy leaf in the lapel of his jacket], 'we'd have no talk of an address of welcome [for King Edward now the printer, John Falconer, suddenly interposed. Having heard of Roberts's difficulties with Joyce, he announced he would neither turn over the unpatriotic sheets nor take any fee for the printing" (from a letter to W. B. Yeats, dated 19 September, 1912; see Letters, I, pp. 71-72, and Gorman, p. 216). Clearly, Joyce himself was caught in the nets of language and nationality.

See Joseph L. Blotner, "'Ivy Day in the Committee Room': Death Without Resurrection," *Perspective*, IX (Summer 1957), p. 213:
VII if he visits Ireland]" (p. 122). Hynes's words clearly intimate his continued allegiance to the Irish nationalist spirit of Parnell and his disdain for His Majesty's rule. Hynes "clearly has a sense of humor, a certain firmness, and a real loyalty to Parnell and to the Socialist creed." The old man, Jack, who maintains a fire to heat the committee room, signals the now spiritual lifelessness in Irish politics with a reply to Hynes's statement: "Musha, God be with them times!" said the old man. 'There was some life in it then'" (p. 122).

And at Henchy's entrance, Joyce himself displays his allegiance to Parnell's ideals in the narrative: "He [Henchy] walked over quickly to the fire, rubbing his hands as if he intended to produce a spark from them" (p. 122). This may be a statement from Joyce to the effect that no spark of life exists for the national spirit of Ireland, as it once existed in the ideals of Parnell. After Joyce's presentation of

"The ivy, which is green and perennial, a symbol of life and rebirth, is worn here with a fundamentally ironic effect for a man [Parnell] who is dead, and with whose death had departed to fire and spirit which he had infused into the movement he led." Cf. T. Y. Greet, et al, The Worlds of Fiction (New York: Houghton Mifflin, 1964), pp. 249-253, where the authors rely on Sir James Frazer's The Golden Bough for pagan and Celtic lore about ivy and primitive worship of certain strong leaders. Charles Stewart Parnell was certainly a strong leader before he was deposed.


12 Cf. Ibid., p. 266: "The agents [committee men] discuss local politics, and their conversation bears witness to the disintegration of political and moral values that has come about since the Leader's [Parnell's] death."
Hynes as identifying with Parnell, Joe's "friends" speak maliciously of him when he departs (pp. 124-125).

By identifying Hynes with Parnell in "Ivy Day in the Committee Room," Joyce parallels Tierney's men's malicious respite at Hynes's presence with an actual historical event—the deposing of Parnell—and comments indirectly about one generation succeeding another. Joyce parallels the verbal deposing of Hynes, as a defender of Parnell, in the committee room of "Ivy Day" with the actual deposing of Parnell in Committee Room No. 15 to reinforce the predominant notion of "no hope this time" that permeates Dubliners. And with respect to the story's sub-theme of betrayal, the Dubliners' false pride, evidenced in their betrayal of Parnell, results in the betrayal of their own means to build and to maintain a spirit of national identity. Indeed, no hope exists for the Irish nationalist spirit in the Tierney vote-canvassers, political successors to Parnell's time. Magalaner and

13 For a discussion of the deposing of Parnell in Committee Room Number Fifteen (1891), see Kain, Dublin in the Age of William Butler Yeats and James Joyce, pp. 114-115. Joseph L. Blotner also devotes a large measure of space to Parnell's deposing in his article, p. 213.

14 Even though O'Connor and Hynes wear the ivy in "Ivy Day," in hope of at least the rebirth of the national spirit of Parnell, the shadow of in fact "no hope" of this happening ultimately becomes Hynes's symbolic death shroud in Ulysses (James Joyce, Ulysses [New York: Random House, 1961], pp. 112-113): "'Let us go round by the chief's grave,' Hynes said. 'We have time.' 'Let us,' Mr. Power said. They turned to the right, following their slow thoughts. With awe Mr. Power's blank voice spoke: 'Some say he is not in that grave at all. That the coffin was filled with stones. That one day he will come again.' Hynes shook his head. 'Parnell will never come again,' he said. 'He's there, all that was mortal of him. Peace to his ashes.'" One need not read too closely between the lines to see that Hynes sees no hope of Parnell's spirit being revived either.
Kain provide a noteworthy comment about this point of one generation replacing another:

Constant stress is placed, throughout the story "Ivy Day," on the age-youth, father-son motif . . . . The replacing of the older generation by the new, which in one sense should be heralded joyously as a sign of progress and fulfillment, is treated dolorously by the exiled artist [Joyce]. This is ironic in a story whose title mentions the ivy, symbol of regeneration.\(^{15}\)

That Joyce "find[s] no encouragement in the rising generation of which he [was] a member"\(^{16}\) is obvious, but his suggestion that with the new comes also deepened paralysis, might escape the reader's eye at first glance. One has only to notice Henchy's (youth's) rather conventional remark to Jack (old age) when the latter offers his chair to him: "O, don't stir, Jack, don't stir" (p. 122); and yet the new does replace the old: "he [Henchy] sat down on the chair which the old man vacated" (p. 122). One further reference to the new replacing the old reinforces the theme of one generation betraying that which precedes it: "Now who'd think he'd [old Jack's son would] turn out like that [a drunkard]! I [Jack] sent him to the Christian Brothers and I done what I could for him, and there he goes boosing about. I tried to make him someway decent" (p. 119). But the consciousness of a Dubliner, as he succeeds the old, is less worthy that he who is replaced. Thus, these men of "Ivy Day's" committee room are in fact less "decent" than those men of Committee Room No. 15. And, with

\(^{15}\)Magalaner and Kain, p. 91.

\(^{16}\)Ibid.
regard to the men of "Ivy Day," "Ireland is a country of old men (no matter what their chronological age), of ugly and stupid souls from whose efforts, or perhaps lack of effort, little in the way of spiritual or material regeneration may be expected."

The spiritually empty politicians of "Ivy Day" should experience the same anguish and anger the boy-narrator feels at his spiritual paralysis in "Araby," but their own vanity impedes conscious awareness of this fact.

Like the Dubliner-consciousness of Adolescence, the consciousness permeating "Ivy Day in the Committee Room" reflects not only physical dependence upon Dublin, but a further extended physical dependence upon the British as well:

"Listen to me," said Mr. Henchy. "What we want in this country [Ireland], as I said to old Ward, is capital. The King's coming here will mean an influx of money into this country. The citizens of Dublin will benefit by it. Look at all the factories down by the quays there, idle! Look at all the money there is in the country if we only worked the old industries, the mills, the ship-building yards and factories. It's capital we want" (p. 131).

Clearly, Henchy's words reflect a dead national ideal of Irish independence (an ideal of Parnell's leadership), and an exchange between O'Connor and Henchy reflects this notion: "'But look here, John

17 Magalaner and Kain, p. 92.

"Henchy," said Mr. O'Connor. "Why should we welcome the King of England? Didn't Parnell himself . . .?" 'Parnell,' said Mr. Henchy, 'is dead' (p. 132). Indeed he is, along with the spirit of Irish nationalism. Not even Joe Hynes, a man who "didn't renege [Parnell and] stuck to him like a man" (p. 133), can resurrect the spirit of Parnell in a poem he wrote in commemoration of "the Uncrowned King of Ireland." When asked to recite the poem, "Mr. Hynes did not seem to remember at once the piece to which they were alluding" (p. 133)—it lay buried in his mind as "old now" (p. 133) as is the spirit of Irish nationalism. And after Hynes recites the poem, he sits down in silence: "and then a burst of clapping: even Mr. Lyons clapped. The applause continued for a little time. When it had ceased all the auditors drank from their bottles in silence" (p. 135). But these men drink to the memory of a past that does not necessarily point to a fruitful future, for Parnell's death offers no joyous occasion for toast. As Helene Cixous observes,

The scene is far from the majesty of Ireland's "Uncrowned King." The imaginary presence of Parnell embarrasses them, and the behavior of these men who live with the time expresses their embarrassment or their excessive joviality . . . . There can be little honesty and less dignity when the deified leader is replaced by a mean little man whose father was a moneylender and a pawnbroker. Worst of all, this downfall is accompanied by a renewal of treachery; there is no longer such a thing as

19 Apropos, "Didn't Parnell himself . . ." In 1885 Parnell advised those patriotic Irishmen who wished for national independence not to respond to Edward VII's visit.
individual honour, and soon there will be no national honour left either. Like old Jack's son, these men are in no way decent, in that they toast an event detrimental to Irish independence. They do not even recognize their spiritual void. Hynes's poem "acquires an aggressive tone, because Parnell died betrayed by people whose description ("modern hypocrites," "coward hounds") identifies them with the audience...; they behave as though they were not the people being criticized in the poem..." But the poem is of significant consequence to the overall structure of the story:

With Hynes' reading of his almost doggerel poem commemorating Parnell's death, Joyce gets his chance to sum up implicitly the contrast between the glory that had been and the present tawdry circumstances. The reading of the sincere but poetically decayed poem that seeks in vain to recapture that fleeting glory is [a] good example of epiphany [in the case of Joe Hynes]. What could have been a lame and sentimental ending becomes, through a fine balance of parts and proper timing, a moving symbol of decay.

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20Cixous, p. 268. Richard Kain, Dublin in the Age of William Butler Yeats and James Joyce, pp. 16-17, provides somewhat of an ironic comment that could be easily applied to the men of "Ivy Day": "Irish political views were something of a puzzle. The Anglo-Irish independent loyalist could drink the healths of the Tory Charles I, the Puritan Cromwell, and the Whig William III on the same evening. This was incomprehensible, unless one assumed that 'it was only to coin an excuse for getting loyally drunk as often as possible, that they were so enthusiastically fond of making sentiments.'" Cf. Robert Boyle, S. J., "'Two Gallants' and 'Ivy Day in the Committee Room,'" James Joyce Quarterly I (Fall 1963), pp. 7-9.

21Cixous, pp. 270-271.

22Magalaner and Kain, p. 94.
Even Joe Hynes receives the invitation of an empty "'Pok! as the cork [flies] out of [his] bottle [of stout]" (p. 135), an invitation to keep step with the times and, as it were, to drink and be merry: "the hope is seen to be both vain and ridiculous . . . no toast is drunk to freedom, because they are soon to drink to King Edward." Joe realizes that his poem does not "recapture that fleeting glory" of Parnell, and he betrays himself, thinking that the Lament can fill such an order. His silence reflects the spiritual death he acknowledges in the death of Parnell. This embodiment of the Dubliner-consciousness must share captivity in the net of nationality that offers spiritual paralysis—the spiritual death of nationalism.

With Joyce's movement from "Ivy Day in the Committee Room" to "A Mother," the author's center of concentration shifts from the net of nationality to a cultural net—language—but, in the story, language only as it appears as part of a dying culture, the Gaelic culture. As Tierney's men (from "Ivy Day") smother the national spirit of Parnell, Mrs. Kearney, in an attempt to move her daughter into social and cultural circles, smothers what cultural talent and spirit Kathleen Kearney does have through her own selfish desires to be known as the mother of a cultural figure in Ireland. In terms of the notion of betrayal that "Araby" sets for Dubliners' public life-phase, "A Mother" does not stand apart from this sub-theme. Mrs. Kearney betrays her daughter to an unsuccessful cultural movement only to satisfy her own vain desires:

23Cixous, pp. 271 and 272.
When the Irish Revival becomes popular she sees in it an opportunity for genteel indulgence of her suppressed romanticism. And in this respect she represents the motives which in Joyce's mind characterized the movement--the attempt by a staid and essentially paralyzed people to capitalize on the safely remote passions of the dead.24

In this sense, Mrs. Kearney's identification with the "Irish Revival" (p. 137) and the "language [Gaelic] movement" (p. 138) represents a foppish cultural net that enwraps and seals any actual spirit of developing "a culture of the future" that Kathleen may have: the story's "Central image is that of the dominating mother--one of the nets. Like the mother in 'The Boarding House,' she seems to embody Ireland, and functions as a captor imprisoning the spirit of her daughter Kathleen."25 Kathleen Kearney, the present representative of the Dubliner-consciousness, can do little to remedy her situation. In all respects, she represents the obedient but nonetheless suppressed daughter: as a feminine figure, taken one step further, Kathleen represents the suppressed and spiritually dying Irish culture26 that she inherits from the generation that precedes her.

24Baker, p. 29.

25Ryf, p. 71. Cf. Baker, p. 29: "Mrs. Kearney takes upon herself the task of infusing life and efficiency into the listless group [the Eire Abu Society], and in the attempt, she becomes the spiritual 'mother' of art."

Joyce introduces Mrs. Kearney's egocentric desires early in the story: "When the Irish Revival began to be appreciable Mrs. Kearney determined to take advantage of her daughter's name [in so far as it was a symbol of Ireland] and brought an Irish teacher to the house" (p. 137). As the story makes obvious, "the mother of Kathleen Kearney, however rampant, is not going to subvert the arts in Dublin . . . " but her actions are only with her self-interests in mind. Only through Mrs. Kearney's "counter of gossip [with] musical friends or Nationalist friends" (p. 137) does "the name of Miss Kathleen Kearney beg[i]n to be heard often on people's lips. People said that she was very clever at music and a very nice girl and, moreover, that she was a believer in the language movement" (p. 138). One may believe that "Mrs. Kearney was well content at this" (p. 138). But Mrs. Kearney is a manipulator, always arranging everything with a self-directed purpose in mind.

The "mother" assumes responsibility for promotion of the Eire Abu Society's concert program, and she takes care of the concert agendas as well as the concert schedule: "She forgot nothing and, thanks to her, everything that was to be done was done" (p. 139). Mrs. Kearney cannot secure interested audiences for the concert program, however,

27 Beck, p. 259.

28 The "language movement" mentioned is with reference to the revival of the Gaelic language. That Joyce would treat the Irish language movement satirically is not totally unexpected; Cf. Ellmann, p. 56: "[Joyce] resisted [the] national revival, which had filtered down from various organizations like the Gaelic League."
and the artists her daughter is to perform with are not of the highest caliber. That the entire program will be a flop is foretold on the opening night:

Mrs. Kearney said nothing but, as the mediocre items followed one another on the platform and the few people in the hall grew fewer and fewer, she began to regret that she had put herself to any expense for such a concert. There was something she didn't like in the looks of things and Mr. Fitzpatrick's vacant smile irritated her very much. However, she said nothing and waited to see how it would end. The concert expired shortly before ten and everyone went home quickly (p. 140).

In fact, the entire concert program is a complete failure. Clearly, the spirit of reviving an Irish culture is in the minority, and Mrs. Kearney's attempt to commercialize the ideals of the Irish Revivalists (by drawing up a monetary contract between the Eire Abu Society and Kathleen [p. 138] and by securing an audience for the Thursday night concert through the passing out of complimentary tickets [p. 140]) results only in her daughter's remorse at having been used as a tool to stimulate genuine cultural interest.

Kathleen's only line of dialogue in the story appears after one of her mother's tirades over payment for Kathleen's performance and signals the end of "Miss Kathleen Kearney's musical career in Dublin" (p. 147): "Now, Mr. Bell" (p. 147). Indeed, the bell tolls for her musical career, since Mrs. Kearney's violent indignation is viewed as "the most scandalous exhibition [Mr. O'Madden Burke, a representative of the Freeman present to write a review of the concert] had ever

\[29\text{Cf. Baker, p. 29.}\]
witnessed" (p. 147). And after the concert, Mrs. Kearney still not receiving satisfactory payment, "Kathleen followed her mother meekly" (p. 149). That Kathleen Kearney suffers physical suppression at the hands of her mother is obvious, if only in the very few words she speaks (as opposed to her mother's many words); that she suffers spiritual captivity and, hence, figurative spiritual death at the hands of her mother is evident in the meek silence she maintains when departing behind her mother. Mrs. Kearney's vanity and pride are exposed as not in the genuine interest of the Irish cultural revival\(^\text{30}\), and the present embodiment of the Dubliner-consciousness, Kathleen, is caught in a spiritually dead cultural net from which no prospect of future regeneration springs.

As "Ivy Day in the Committee Room" and "A Mother" exemplify the Dubliner-consciousness' spiritual captivity in two of Stephen's nets (nationality in "Ivy Day" and culture in "A Mother"), "Grace," the final segment of Dubliners' public life-phase, presents the spiritual emptiness of the third of those nets--religion. The Dubliner-consciousness, in the person of Tom Kernan, is a vagrant--not unlike James Farrington of "Counterparts" or Lenehan of "Two Gallants"--but one whose chance to live decently depends (so Kernan's friends determine) upon his ability to attain grace, God's love for man that allows the possibility of repentance and redemption. Of course, a traditional manner of

\(^{30}\text{Cf. Baker, p. 30, where Baker notes that Mrs. Kearney "allows her instinctive material values to supersed the repressed romantic and aesthetic impulses, thus indicating the shallowness of these motives."}
attaining this grace is through one's alliance with religion. Accordingly, Kernan's friends meet with him to persuade his attendance with them at a retreat. The reason for this is simple: "The story . . . opens with the fall of boozy Tom Kernan down some stairs into a latrine. This [figurative] fall from grace gives the well-meaning and stanch supporters of the Church, Messrs. Power, Cunningham, and McCoy, the opportunity to attempt the regeneration of Kernan . . . ."\(^{31}\)

But, ironically, it is the necessity of religion's spiritual regeneration that Joyce brings out in the conversation between Kernan and his friends, not Tom's spiritual regeneration.

Joyce's use of a retreat in the story is ironic. "To make a retreat" (p. 162) is to divorce oneself from the worldly life for a brief period of meditation, prayer, and thought on religious duties. When Tom Kernan hears that "it's [a retreat] for business men" (p. 164), and that Father Purdon is to lead the religious service, he questions Martin Cunningham: "'Father Purdon? Father Purdon?' said the invalid. 'O, you must know him, Tom,' said Mr. Cunningham stoutly. 'Fine jolly fellow! He's a man of the world like ourselves'" (p. 164). Now the question is: how can an ordinary man of the world be looked up to for spiritual guidance? Moreover, how can men of the world like Kernan, McCoy, Powers, and Cunningham be considered sources of spiritual regeneration? Their honesty is in considerable question early in the story when Kernan is "quite unconscious that he was the victim of a plot" (p. 157) that they construct to get him to church; and, by

\(^{31}\)Ryé, p. 71.
comparison, their concept of a religious service (a retreat) as worldly for worldly purposes is parallel only to "Araby's" boy narrator's confusion of the earthly for the heavenly (Mangan's sister for the Blessed Virgin). But Mr. Kernan is a fallen soul, as it were: he "came of Protestant stock and, though he had been converted to the Catholic faith at the time of his marriage, he had not been in the pale of the Church for twenty years. He was fond, moreover, of giving side-thrusts at Catholicism" (p. 157). But again, what spiritual good can come from a degenerate concept of religion for a spiritually degenerate man? Joyce implies an answer to this question in his description of Mrs. Kernan's religious aspirations: "Religion for her was a habit . . . " (p. 157). Perhaps Tom is just as well off remaining outside "the pale of the Church" for an additional twenty years.

As Mrs. Kernan's religious practice is a force of habit and therefore shallow (one might also suspect the same as true for Cunningham, Power, and McCoy), so too Tom Kernan's friends preoccupy themselves with molding him into a religious individual: "Well, Mrs. Kernan, we're going to make your man here a good holy pious and god-fearing Roman Catholic" (p. 170). And here, the reader reaches the height of Joyce's satire in "Grace"; one should maintain genuine interest in religious principles and genuine willingness to practise his faith as a devout Christian--one should not believe or practise out of habit. This is, one would hope, the spirit of religion as Christ intended it for the man who walks his earthly road for eternal life. But such is

32 Italic added.
not the case in "Grace." Those gathered at the retreat are "money-
lenders," "registrant agents," "ward councillors," "pawnbrokers," and
various other entrepreneurs (p. 172). This is an assemblage of worldly
men who live for the material wealth the world offers. They are more
likely to follow the principles of Adam Smith, rather than the word
of God and the teachings of Christ. And Joyce supplies a narrative
description, indicating the truth of this probability: "The gentlemen
sat in the benches, having hitched their trousers slightly above their
knees and laid their hats in security. They sat well back and gazed
formally at the distant speck of red light which was suspended before
the high altar" (p. 172). The red light, over the altar in the church's
sanctuary, traditionally signifies Christ's presence (as the light of
the world) for the guidance of man through his earthly life to eternal
life in heaven. It is significant that this symbol of Christ is some-
what removed from the businessmen's view, so that it appears to them
as a mere speck—Christ would not be with those who base their lives
on mammon.

Thus, the grace Father Purdon commends to those attending the
retreat is blasphemy. He sets himself up as "their spiritual
accountant; and he wishes each and every one of his hearers to open
his books, the books of spiritual life, and see if they tallied accu-
rately with conscience" (p. 174). Purdon fuses the heavenly spirit
of grace and religion with the worldly prosperity (yet spiritual death)
mammon offers: this Jesuit "preaches salvation in ambiguously commercial
terms."³³ Carl Niemeyer picks up on this point when he notes that Father Purdon is a type of the unjust steward. By reducing their indebtedness, the steward made friends of his master's debtors. So Father Purdon by reducing the obligation of the Dubliners to God, as he does when he instructs them that salvation is simply a matter of keeping a good set of books, ingratiates himself with his hearers . . . . Joyce is emphasizing the difference between spiritual grace and the ingratiation of men trying to gain others' good will.³⁴

The Dubliner-consciousness of Tom Kernan achieves no regeneration at this retreat; he falls prey to the spiritual degeneration of religion's net--he is caught in the now-complete spiritual void of the Dubliner, a void that the spiritual paralyses of nationality, language (culture), and religion comprise in the public life-phase of the Dubliner-consciousness.

In the public life-phase of the Dubliner-consciousness, Joyce focuses his attention on the deaths of three traditions for the Dubliner--deaths that coincide with Stephen Dedalus' nets of nationality, language, and religion. The irony of the Dubliner-consciousness of Public Life is that he does not seek escape from these nets; rather, he seeks escape through them, that is, through national, cultural, and religious traditions--the spirits of which no longer exist. But he is not aware of this fact. Joe Hynes, Kathleen Kearney, and Tom Kernan allow themselves to be lured into these traditions, only to find that the

³³O'Brien, p. 15.

nets are merely traditions, namesakes of the past that in fact no longer exist as real forces in their lives, and nothing more:

Beyond any simple hope for change, the hopeless desire for escape takes many forms in Dubliners, but the place of desire always derives its significance from its opposition to actuality. Its unreal quality is a mark of its difference from the here and now. The artificiality of this exoticism is the counterpart of the form of those stories, which grants a paralyzing reality to the here and now.35

To exist in mere guises of the past is to join, finally, the realm of the living-dead. With the pattern of three kinds of paralysis set in the opening trilogy of Dubliners—physical paralysis in Adolescence, mental paralysis in Maturity, and spiritual paralysis in Public Life—completed, Joyce characterizes the Dubliner-consciousness as totally moribund and prepares the reader of Dubliners for his epilogue to the book—"The Dead."

35Brown, p. 44.
Chapter VI

Dubliners: A Book of the Dead

With "The Dead," Joyce presents the Dubliner-consciousness' final vision. It includes both a vision of self and a vision of the universe, as well as a vision of the two fused. Joyce's final characterization of an overriding consciousness in Dubliners, Gabriel Conroy, represents at once Dubliner and Dubliners—self and universe: "In Dubliners the final vision of Gabriel is the universality of paralysis, symbolized by the snow falling indifferently upon all things."¹ And as David Daiches states, Gabriel becomes "for the moment not a man different from all other men living in a world of which he alone is the center but a willing part of the general flux of things."² Joyce characterizes Gabriel Conroy as all-embodied failure, all-embodied paralysis, and all-embodied death—complete death twice worsened, since he lives death. And yet, Gabriel Conroy embodies the complete consciousness in Dubliners in much the same way that Leopold Bloom, the Ulysses figure, is Joyce's embodiment of the complete man.

The reader of Dubliners, upon reaching "The Dead," has followed representative characters of a Dubliner's existence through four

¹Kronegger, p. 87.
²Daiches, p. 81.
phases of life. Since a linear development of consciousness does unify the various fragmented existences of Dubliners as in fact one life-span, then Joyce has provided his reader with a total picture of the self, prior to "The Dead," but only through several fragmented lives. Hence, Gabriel Conroy represents Joyce's attempt to depict the complete man (or consciousness) in one life. Ellmann notes:

Early in the autumn [of 1905] he [Joyce] settled on a plan for Dubliners. In the essay "A Portrait of the Artist" [written in 1904, but unpublished] and in Stephen Hero he had emphasized the necessity of representing the self in its childish beginnings as well as in its completion. In Dubliners he saw the city itself as a person, with four stages of life to be represented, the first by its children, the last by its settled figures . . .

Frank Budgen, one of Joyce's close friends, questioned Joyce about his notion of the Ulysses figure--the complete man:

"What do you mean by a complete man? For example, if a sculptor makes a figure of man [sic] that man is all-round, three-dimensional, but not necessarily complete in the sense of being ideal. All human bodies are imperfect, limited in some way, human beings too. Now your Ulysses . . ."

"He is both," Joyce replied. "I see him from all sides, and therefore he is all-round in the sense of your sculptor's figure. But he is a complete man as well--a good man."

It appears that the quality of "goodness" determines or at least rounds

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3See Chapter I, note 17, above.


5Ibid., p. 448.

out the "complete" man, as well as his perfections and imperfections. This particular point of a character's "goodness" probably primed Joyce for his creating Gabriel Conroy, since those protagonists who precede Conroy in *Dubliners* have few admirable, good qualities about them. The Evelines, Marias, and Duffys do not fill Joyce's bill as complete men. Joyce objected to the "bachelor [who] never lived with a woman" as a complete man, as well as the man who has no home or family: and one "can't be complete [if] he's never alone." Gabriel Conroy, unlike the preceding embodiments of the Dubliner-consciousness in *Dubliners*, is this complete, "good" man. He has both wife and family, he is in the company of others, and he is alone.

Like many of the major protagonists in *Dubliners*, Gabriel's all-encompassing experience of death and paralysis results from his failure to understand and deal with love and humanity. But Gabriel is sensitive to other lives and human feelings around him. After he receives Lily's retort against men and marriage, he looks to the speech he has prepared for delivery at the Christmas dinner:

> He was undecided about the lines from Robert Browning for he feared they would be above the heads of his hearers . . . . They would think that he was airing his superior education. He would fail with them just as he had failed with the girl [Lily] in the pantry (p. 179).

7 Budgen, pp. 15-17, 191.

8 John V. Kelleher also notes Gabriel Conroy's goodness and considerateness as Joyce's complete man in "Irish History and Mythology in James Joyce's 'The Dead,'" repr. from *The Review of Politics*, Vol. 27(3) July, 1965 (University of Notre Dame Press, Notre Dame, Indiana), by The University of Chicago, p. 424.
While a sense of impending failure pervades Conroy's mind, he is not unaware of those lives around him—he is a considerate man.

What and however, Gabriel is a man alone throughout most of the story. His retreats to "remote corner[s] of . . . room[s]" (p. 190) show him as a man running from those representations of life (Lily and Molly Ivors, for two examples9) who confront and bother him in some way. But does Gabriel recognize these examples of life as living? Perhaps he truly sees the physical paralysis of Eveline in Lily's bitter retort about men: "The man that is now is only all palaver and what they can get out of you" (p. 178). That Gabriel does recognize Molly Ivors' lifelessness, after her discourse in favor of the Irish Revival (pp. 187-190), is clear. Gabriel wonders: "Was she sincere? Had she really any life of her own behind all her propagandism [her enthusiastically active participation in the revival of the Irish culture and Irish politics]?" (p. 192). There can be little doubt that Gabriel seeks flight from humanity when he desires to avoid these figures of death.

Gabriel recognizes death and paralysis in those around him, unlike those characters who precede him in Joyce's book. But Gabriel remains somewhat removed from acknowledging his own paralysis and inclination toward death. As Darcy O'Brien notes: "These dead Dubliners have contracted what Joyce identifies as the fatal Irish disease, paralysis;

9Cf, Magalaner and Kain, pp. 105-106, and Brown, p. 75, for their discussions of Gabriel's sheltering himself continually from natural elements and hazards, as well as people who confront him.
and into their midst steps a man who himself is victimized by Irish pathology but who considers himself somehow separate from or above his fellow sufferers. His acknowledging this inclination toward death by the end of the story is a result of his gradually emerging self-awareness.

Gabriel Conroy dies a figurative death once the Christmas dinner begins. When a "chorus of voices [invite] him to begin his own supper," Gabriel replies: "Very well . . . kindly forget my existence, ladies and gentlemen, for a few minutes" (p. 198). Not only do those assembled at the table forget his existence, but Joyce does so as well. In fact, Gabriel says nothing and thinks nothing throughout the entire course of the dinner. In this sense, then, the Christmas dinner is a figurative wake for Gabriel, as the existence-as-presence—after all, he sits at the head of the table, and is a toastmaster of sorts, since he is to deliver his annual speech. "Silence" (p. 201) signals Gabriel's rising to give his prepared talk.

With regard to "The Dead" as Joyce's epilogue to Dubliners, Gabriel's speech after the dinner is important. In his speech lies Joyce's defense and apologia for his writing of Dubliners. Gabriel states:

"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

10 O'Brien, p. 17.

11 Cf. Magalaner and Kain, p. 103; their discussion and my own reading of this scene in "The Dead" led to the observation I make.
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... the tradition of genuine warm-hearted courteous Irish hospitality, which our forefathers have handed down to us and which we in turn must hand down to our descendants, is still alive among us" (p. 203).

This first half of Gabriel's speech constitutes one of Joyce's major reasons for adding "The Dead" to the *Dubliners* manuscript prior to publication. Joyce felt that the other stories of *Dubliners* left his picture of Dublin incomplete. In a letter of 25 September 1906 to Stanislaus Joyce, Joyce states: "I have not reproduced its [Dublin's] ingenuous insularity and its hospitality, the latter virtue so far as I can see does not exist elsewhere in Europe." Joyce continues this train of thought in the same letter:

> Sometimes thinking of Ireland it seems to me that I have been unnecessarily harsh. I have reproduced (in *Dubliners* at least) none of the attraction of the city [Dublin]... I have not been just to its [Dublin's] beauty: for it is more beautiful naturally in my opinion than what I have seen of England, Switzerland, France, Austria or Italy.

Of Joyce's letter to Stanislaus and the first half of Gabriel's speech, Ellmann notes: "In his speech at the Christmas party Gabriel Conroy explicitly commends Ireland for [the] very virtue of hospitality, though his expression of the idea is distinctly after-dinner... This was Joyce's oblique way, in language that mocked his own, of

\[12\text{Letters, II, 166.}\]

\[13\text{Ibid.}\]
beginning the task of making amends." And yet Joyce has written, with scrupulous meanness, of the four ignoble and unvirtuous life-phases of the Dubliner.

Joyce's rhetorical "BUT" rings through the second half of Gabriel's speech, for "were I [Joyce] to rewrite the book . . . 'in another sense' . . . I am sure I should find again what you [Stanislaus Joyce] call the Holy Ghost sitting in the ink-bottle and the perverse devil of my literary conscience sitting on the hump of my pen."

Gabriel continues:

"A new generation is growing up in our midst, a generation actuated by new ideas and new principles. It is serious and enthusiastic, even when it is mis-directed, is, I believe, in the main sincere. But we are living in a skeptical and, if I may use the phrase, a thought-tormented age: and sometimes I fear that this new generation, educated or hyper-educated as it is, will lack those qualities of humanity, or hospitality, of kindly humour which belonged to an older day . . . . if [that day is] gone beyond recall let no hope, at least, that in gatherings such as this we shall still speak of [it] 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" (p. 203).

With this section of Gabriel's speech, Joyce defends his manner of writing *Dubliners*—indeed, *Dubliners'* existence itself. As Joyce states in his letter to his brother, he would have written *Dubliners* in the same manner if given the opportunity to rewrite the book.

14*Ellmann*, p. 254; see also p. 239: "To write the second story, 'The Dead,' Joyce had to come to a more indulgent view of Ireland, and there are signs of this in his letters [see my note 12 above]."

Appropriately, Gabriel, nearing the end of the speech, states: "Therefore, I will not linger on the past" (p. 204)—what's done is done; *Dubliners* exists, as do those unfortunate souls who comprise the consciousness of a Dubliner.

But Joyce took on a more ominous task, when he set out to write "The Dead." If the protagonists of *Dubliners* did not represent a notion of the complete man, Joyce had to develop such a character who would constitute the ideal Ulysses figure. While Gabriel Conroy is, perhaps, only a prototype of Leopold Bloom, he is the most significant embodiment of the Dubliner-consciousness that *Dubliners* offers:

> The fundamental patterns of each *Dubliners* selection are roughly analagous in so far as the protagonist, as he develops through each of Joyce's chapters "learns something new about his world, and is deflated and defeated by this knowledge." But Joyce carries Gabriel Conroy "beyond the point of deflation and defeat to acceptance and understanding."\(^{17}\)

But as his Dubliner-predecessors do, Gabriel lives in the past. When Gabriel looks at his wife, during the day following the Christmas party, "Moments of their secret life together burst like stars upon his memory . . . . Like the tender fires of stars[,] moments of

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\(^{16}\)Cf. Baker, p. 26: "Dublin is the realm of the living-dead, paralysis exists on every level of experience and at every stage of life. This same group is also typical in that the central characters fail to develop a conscious recognition of their state—even though their situation invariably offers the opportunity. The 'epiphany' generally resides in a concatenation of events which is wasted upon the person most vitally concerned. The majority of Dubliners remain 'dead' and pass by, like unimpressionable spirits, the very means of their resurrection."

\(^{17}\)Ryf, p. 73.
their life together... broke upon and illumined his memory" (p. 213). This sense of living in the past numbers Gabriel as a typical character of Dubliners.

But, again, Gabriel is set apart from the other protagonists, since he once knew love, or at least thinks he did: "He longed to recall to her [Gretta] those moments, to make her forget the years of their dull existence together and remember only their moments of ecstasy. For the years, he felt, had not quenched his soul or hers" (pp. 213-214). Gabriel's feelings are of lust, which he mistakes for love: "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" (p. 215). And like the characters comprising the consciousness that permeates Dubliners, Gabriel dreams of escape: "he felt they had escaped from their lives and duties, escaped from home and friends and run away together with wild and radiant hearts to a new adventure" (p. 215). But typically, the adventure does not materialize--escape once again thwarted for the Dubliner-consciousness. Gretta's thoughts of the dead Michael Furey clash with Gabriel's feelings of lust, and he is angered at the possibility of his wife's having once had a lover.

18Cf. Kelleher, p. 416, where he comments on Gabriel's incapacity for "intense" love of Gretta, that is, loving well, in the tradition of St. Augustine; Cf. On Christian Doctrine, trans. B. W. Robertson, Jr. (Bobbs-Merrill--Library of Liberal Arts, No. 80, 1958), p. 88: "I [St. Augustine] call 'charity' the motion of the soul toward the enjoyment of God for His own sake, and the enjoyment of one's self and of one's neighbor for the sake of God... ." Clearly, Gabriel's feelings of love are cupidinous, not charitable.
As is obvious, both Gabriel and Gretta's thoughts are of the past, not the present. And their paralysis is a reflection of their being caught and frozen in time that includes at once past and present, with no appreciable alteration. Gabriel remembers and draws on now dead feelings of love that may once have existed between him and Gretta, and Gretta chooses the past death of a boy who died for love of her as the present spark that rifles her back into time, away from her husband—the reality of the present: "This world of the dead is the concept of a world outside of concrete reality, a world out of space and time." With this as a constant for the consciousness of the Dubliner, Gabriel falls from his position of husband to mere existence as a namesake: "The image of [this] fall in Dubliners reaches its climax in 'The Dead' with the oblique falling of snow upon a not so solid, dissolving, and dwindling world." The snow on Gabriel's shoulders, at the beginning of the story, becomes the symbol of the shroud that enwraps his life as he observes it, past and present.

19 Remember that in Gabriel's interior monologue during the scene in which Bartell D'Arcy sings "The Lass of Aughrim," he wonders if Gretta were not a symbol of something. In the sense of her past love of Michael Furey gradually emerging, she is a symbol of death; Cf. Kelleher, p. 428.

20 Kronegger, p. 63.

21 Ibid., p. 103. It may be of interest to note that the "fall" Kronegger observes parallels the fall of Adam from God's grace and his subsequent dismissal from Paradise to a world of sickness and death. In this sense, then, one could extend the parallel and interpret Gabriel's fall as the fall of charitable love, in Augustinian tradition, and his dismissal from the living to the dead.
And yet Gabriel's vision, as the epitaph to *Dubliners*, is a gradual movement from the self, to the universe, to the self fused with the universe:

So she [Gretta] had had that romance in her life: a man had died for her sake . . . . He thought of how she who lay beside him had locked in her heart for so many years that image of her lover's eyes when he had told her that he did not wish to live.

Generous tears filled Gabriel's eyes. He had never felt like that himself towards any woman but he knew that such a feeling must be love . . . . His soul had approached that region where dwell the vast hosts of the dead. He was conscious of, but could not apprehend, their wayward and flickering existence. His own identity was fading out into a grey impalpable world: the solid world itself which these dead had one time reared and lived in was dissolving and dwindling (pp. 222-223).

The final image of universal paralysis and, then, death, is the whiteness of snow:

snow was general all over Ireland. It was falling on every part of the dark central plain, on the treeless hills, falling softly upon the Bog of Allen and, farther westward, softly falling into the dark mutinous Shannon waves. It was falling, too, upon every part of the lonely churchyard on the hill where Michael Furey lay buried. It lay thickly drifted on the crooked crosses and headstones, on the spears of the little gate, on the barren thorns (pp. 223-224).

Gabriel's awareness of universal death is apparent, but his acceptance of this, in terms of the self, is signaled in his words that embrace universal death: "The time had come for him to set out on his journey westward" (p. 223). Westward, the traditional direction of death, is

22Cf. Magalaner and Kain, pp. 105-106; O'Brien, p. 240; Litz, pp. 53-59; and Kronegger, p. 87.
Gabriel's course of life. The Dubliner-consciousness complete, he ends up in "that region where dwell the vast hosts of the dead" (p. 223): *Dubliners* is concluded.

"The Dead," as *Dubliners'* epilogue, encompasses the whole of paralysis, as Joyce presents it throughout the book. Physical entrapment, mental stagnation, and spiritual emptiness occur on various levels and are represented by specific instances and characters in the story. But in the person of Gabriel Conroy, Joyce develops all three levels of figurative death. Gabriel is, like the other protagonists of *Dubliners*, physically trapped, despite the fact that he vacations in Europe once a year—he always returns to Dublin. His thoughts of self as superior, as compared to others around him, reflect a mental paralysis that only James Duffy equals in "A Painful Case." Indeed, Gabriel's spiritual death is the result of his mistaking his relationship with Gretta as one of man and wife. In addition, Gabriel deepens his

23 Cf. Kelleher, p. 418: "For Gabriel the west always has distasteful implications. The context of the sentence is thoughts of death and the dead, of a whole country swooning deathwards under the falling snow . . . . Both the journey and its direction are metaphorical." This is in opposition to Ellmann's comments about Conroy's journey westward; Cf. Ellmann, p. 258: "Then comes that strange sentence in the final paragraph: 'The time had come for him to set out on his journey westward.' The cliche runs that journeys westward are towards death, but the west has taken on a special meaning in the story. Gretta Conroy's west is a place where life had been lived simply and passionately. The context and phrasing of the sentence suggest that Gabriel is on the edge of sleep, and half-consciously accepts what he has hitherto scorned, the possibility of an actual trip to Connaught." Kelleher's argument seems the more plausible of the two, particularly since Gabriel's thoughts follow the universality of snow as a symbol of universal death.
spiritual paralysis while mistaking lust for love. In simple terms, Gabriel's final vision is of complete death in a loveless universe:

"The Dead" provides a kind of coda to this theme, recapitulating every nuance of the meaning of the some other time, some other place. In this final story, the past means something different to every character, but what unites them is that it is only the past that has meaning . . . . It is the past of national honor, vitality, and hospitality that Gabriel commemorates in his after-dinner speech and the European cultural past he secretly holds in opposition to it. For Miss Ivors, it is that more radical national past which she wants to recover . . . . It is the past that holds Greta's attention when Gabriel catches her in the pose he calls "Distant Music," a past when men died for love. 24

Joyce does not simply apply death to those of the past or to those who have died; he applies death to both the living and the dead. And in regard to universal death, Gabriel Conroy's vision ends on this rather bleak note: "His soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead" (p. 224). Gabriel acknowledges and accepts the realm of the living-dead.

Dubliners is a book of the dead, and "The Dead" is about Dubliners: "The protagonists are unable to change by their own will the conditions of the surrounding world." 25 And Joyce's characters reflect death in their inadequacies as human beings: "Joyce terms these partial

24 Brown, pp. 45-46. Stanislaus Joyce also views "The Dead" as Dubliners' epilogue; see Recollections of James Joyce, p. 20.

25 Kronegger, p. 87.
inadequacies simony and gnomon, referring to the ineffectiveness of either the physical, mental, or spiritual capacities of the protagonists."^26

Death is present through every stage of Joyce's development of the Dubliner-consciousness. Death pervades the life of Joyce's Dubliner: "Death is one of the few things that happen in Dubliners; it is the subject of the first and last stories in the volume . . . . Gabriel Conroy is a Stephen Dedalus who stayed on to teach school and write occasional reviews."^27 And unlike the Dedalus who frees himself of paralysis' nets and spiritual death, the Dubliner-consciousness remains buried in his paralysis. In Stephen's words: "Free. Soul free and fancy free. Let the dead bury the dead. Ay. And let the dead marry the dead."^28 Indeed, the dead do marry the dead, and Joyce buries the dead of the Dubliner-consciousness in Dubliners.

^26Kronegger, pp. 87-88.

^27Levin, p. 36; Cf. Ellmann, p. 262.

^28James Joyce, A Portrait of the Artist as a Young Man, p. 248.
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135


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CONSCIOUSNESS AND DEATH IN JAMES JOYCE'S
DUBLINERS

by

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(ABSTRACT)

The purpose of this thesis is to establish the fact that a single protagonist exists in James Joyce's *Dubliners*, that Joyce masks the enduring Dubliner-consciousness under the guises of various protagonists, and that this consciousness develops and matures within the many lives Joyce traces in his book. Indeed, many critics have examined *Dubliners* and have presented a great deal of evidence that points to structural unities in the book by exploring Joyce's use of allegory, allusion, foreshadowing, imagery, and symbol. But none has stated, nor does any appear ready to find, a single protagonist in *Dubliners*. Consequently, the ultimate conclusion of a successful study in this area would be that Joyce's first major work tends to be a novel rather than a short-story collection.

My major point of departure is the Joyce letters, to establish unequivocally Joyce's intent and purpose in writing *Dubliners*. I furnish additional external evidence pertinent to the publication history of the book, as well as biographical elements that directly influenced the writing and publication of *Dubliners*, from Ellmann's biography of Joyce. But an important examination of this nature cannot ignore the
internal evidence the book itself affords. Consequently, I deal with Joyce's arrangement of each *Dubliners* segment, categorize groups of these segments under the four phases of Dublin-life Joyce structured his work around, identify and trace the developing protagonist through the life-to-death pattern Joyce set for him, and delineate units of *Dubliners* as transitions between the stages of a Dubliner's life. This process demonstrates that Joyce set the Dubliner on a circular road of life and that the Dubliner follows such a circular path because of his circular and moribund mental process.

This book, then, concerns structural unities in *Dubliners*. It offers at once a critical reading of Joyce's work and an attempt to uncover those traits of specific characters, as they comprise what can be termed a Dubliner-consciousness. Chapter I is an introduction and deals with the overall design and publication history of *Dubliners*; Chapter II offers a discussion of Childhood as the first major unit of the book; Chapter III, a consideration of Joyce's notions of Adolescence; Chapter IV, a study of Maturity; and Chapter V, a reading of the Dubliner's Public Life. Chapter VI is a consideration of "The Dead" in particular as an epilogue to Joyce's volume and a reconsideration of *Dubliners* in general as, as it were, "A Book of the Dead."