



FILOZOFICKÁ FAKULTA
UNIVERZITY KARLOVY
V PRAZE

UNIVERZITA KARLOVA V PRAZE - FILOZOFICKÁ FAKULTA
ÚSTAV ANGLOFONNÍCH LITERATUR A KULTUR

Kritická kompilace existujících interpretací povídky ‘Nebožtíci’
‘The Dead’ — A Critical Compilation of Existing Interpretations

BAKALÁŘSKÁ PRÁCE

Vedoucí bakalářské práce (supervisor):

Doc. Ondřej Pilný, PhD

Praha, srpen 2012

Zpracoval (author):

Lukáš Fíl

Studijní obor (subject):

Anglistika a amerikanistika

Prohlašuji, že jsem tuto bakalářskou práci vypracoval samostatně, že jsem řádně citoval všechny použité prameny a literaturu a že práce nebyla využita v rámci jiného vysokoškolského studia či k získání jiného či stejného titulu.

V Praze dne 13. srpna 2012

I declare that the following BA thesis is my own work for which I used only the sources and literature mentioned, and that this thesis has not been used in the course of other university studies or in order to acquire the same or another type of diploma.

Prague, 13th August 2012

Souhlasím se zapůjčením bakalářské práce ke studijním účelům. (I have no objections to the BA thesis being borrowed and used for study purposes.)

Table of contents

Abstract.....	5
Abstrakt.....	6
1 Introduction.....	7
2 A Biographical Reading.....	10
2.1 James Joyce as an Interpretive Principle.....	10
2.2 Biographical Discourse in Richard Ellmann's Essay.....	11
2.3 Criticism of the Biographical Method.....	13
3 The <i>Dubliners</i> Project.....	18
3.1 Both a Unique Story and a Part of the Collection.....	18
3.2 The Motif of a Progressing Paralysis.....	21
3.3 The Boy from 'Araby' as Young Gabriel Conroy.....	24
3.4 Gabriel Conroy as an Adult Version of the Boy from 'Araby'.....	27
3.5 Paralysis in 'The Dead' in the Form of Social Constructs.....	29
3.6 Gabriel Conroy as a Means of Reflecting the Social Paralysis.....	35
4 Creative Re-Readings.....	41
4.1 The Active Role of the Reader in Literary Modernism.....	41
4.2 The Synthetic Qualities of 'The Dead'.....	42
4.3 Incomplete Stories.....	44
4.4 The Lack of Dramatic Action.....	47
4.5 No "Cause and Effect" Progression.....	48
5 Conclusion.....	53
6 Bibliography.....	55

Abstract

The essay collects and discusses several reading perspectives of 'The Dead,' a short-story by James Joyce from his collection *Dubliners* (1914). It contends that the story is very much open to creative reading and subjective interpretation, as it may be seen as a platform for various discourses, hidden and unfinished stories, themes, historical testimonies, etc. It argues that 'The Dead' even successfully dramatizes the very event of interpreting a literary text. At the same time, the paper pays attention to how the story is closely tied to its author's personality, life history, and how the whole collection to great extent derives from Joyce's overall scepticism held towards his countrymen in Dublin.

The chapter "A Biographical Reading" discusses James Joyce as an interpretive principle for the story. It reflects on Richard Ellmann's essay "The Backgrounds of 'The Dead'" and notes its positive aspects, but it also acknowledges drawbacks of what is called a biographical method of reading 'The Dead.'

The next chapter, "The *Dubliners* Project," starts by outlining two reading perspectives that don't defy one another, but may rather be seen as mutually enriching. The first sees 'The Dead' as an individual piece of writing, whereas the second as an integral part of the collection. The chapter then focuses on the concept of paralysis pervading the collection, and its impact upon the story. Special attention is paid to the protagonist Gabriel Conroy and the effect the paralysis might have had in the course of his life. The motif of paralysis is later seen as having the form of social constructs. The chapter eventually discusses Gabriel as a victim of such constructs and his epiphanic moment at the end of the story.

The last chapter, "Creative Re-Readings," fully concentrates on why the story provides fruitful grounds for creative interpretations of the story and its message. The creative readings are seen as possible solutions to the central conflict in the narrative structure of 'The Dead' between how much it suggests and how little it actually tells. Throughout the chapter, several readings are listed. The chapter concludes by a discussion of the image of the snow at the end of the story.

Keywords: 'The Dead,' James Joyce, interpretation, paralysis, death, creative reading, Gabriel Conroy

Abstrakt

Bakalářská práce si klade za cíl zkompileovat a rozebrat několik pohledů na povídku 'Nebožtíci' ze sbírky *Dubliňané* (1914) od Jamese Joyce. Povídka se zde považuje za velmi vhodnou ke kreativnímu čtení a subjektivní interpretaci, může dokonce být nahlížena jako platforma pro různé diskursy, skryté a nedokončené příběhy, historické výpovědi, aj. Tato esej obhajuje názor, že 'Nebožtíci' úspěšně drammatizují samotný proces literární interpretace.

V práci se zároveň uvažuje nad těsnou vazbou mezi povídkou a jejím autorem, jeho osobností, životní historií a tím, jak se celá povídka odvíjí z Joyceovy celkové skepse vůči svým krajanům v Dublinu.

Kapitola „Biografické čtení“ rozebírá samotného autora jako jeden z principů pro interpretaci povídky. Reflektuje na esej Richarda Ellmanna „Podklady k 'Nebožtíkům'“ a všímá si jejich kladů, zároveň ale bere na vědomí negativa přístupu, který se v kapitole nazývá biografická metoda čtení povídky.

Další kapitola „Projekt *Dubliňané*“ v úvodu vymezuje dva protilehlé čtenářské pohledy na povídku, které si ovšem neodporují, naopak se vzájemně obohacují. První se na povídku dívá jako na individuální text, zatímco druhý jako na nedílnou součást samotné sbírky. Kapitola zmiňuje koncept paralýzy, která celou sbírku prostupuje, i to, jak se projevuje v 'Nebožtících'. Pozornost je věnována především postavě Gabriela Conroye a tomu, jaký efekt na něj mohla paralýza mít v průběhu života. Motiv paralýzy je v kapitole později spojován s formou sociálních konstruktů. V závěru se kapitola zabývá pohledem na Gabriela jako na oběť zmiňovaných konstruktů a Gabrielovým momentem prozření na konci povídky.

Poslední kapitola „Kreativní čtení“ se plně soustřeďuje na důvody, proč povídka poskytuje tak dobré podklady pro kreativní interpretace jak samotného textu, tak jeho hlavní myšlenky. Kreativní čtení se zde jeví jako možná řešení základního rozporu ve struktuře vyprávění v 'Nebožtících' mezi tím, jak mnoho je naznačeno a jak málo je ve skutečnosti řečeno. Kapitola opět poskytuje seznam několika způsobů čtení povídky a končí pohledem na obraz padajícího sněhu na konci povídky.

Klíčová slova: 'Nebožtíci', James Joyce, interpretace, paralýza, smrt, kreativní čtení, Gabriel Conroy

1 Introduction

Behind any compilation, there lies a unifying concept, idea, or principle. This essay, itself being a compilation, intends to collect and discuss several reading perspectives of ‘The Dead,’ a short-story by James Joyce from his collection *Dubliners* (1914). The limited scale of this work is already indicated in the format of a compilation, which is by definition subjective and selective. The essay has no intention to present a complete catalogue of what the domain of literary criticism has ever produced on the story. It rather aims to study deeper the selected approaches and discuss how they may shape the experience of reading it.

‘The Dead’ is the last and longest story from the collection. It’s been discussed at length in a number of literary essays, reader's introductions to *Dubliners*, Joyce studies journals such as *James Joyce Quarterly*, journals of short fiction, psychology-oriented journals and surely many a literary seminar. The Irish Virtual Research Library and Archive (IVRLA) at University College Dublin has even launched *Joyce's Dublin: An Exploration of ‘The Dead,’* a website with audio podcasts dedicated to the discussion of this story.

‘The Dead’ was further adapted into a film, impressively sensitive to the original (John Huston, 1987), or a musical “James Joyce's ‘The Dead’,” presented first at Playwright's Horizon, NY; later The Belasco Theatre, Broadway, NY; Los Angeles; and Washington DC. All of these productions could indeed be counted as interpretations of the story, although presenting themselves via a different medium.

It has often been recognized as one of the finest, most read short stories in the language, and it is particularly popular as a material for hermeneutical exercises and critical speculation. According to the IVRLA, it was described by T. S. Eliot as one of the greatest short stories ever written.¹

Perhaps less important but nonetheless curious is the fact that excerpts from the text decorate the panoramic windows of the Guinness Storehouse watchtower in Dublin, reminding of how the story is closely associated with the city. *Dubliners* was also the pilot book of the ‘Dublin: One City, One Book’ project, which encouraged

¹ IVRLA, “Podcast 2: The Dead; Why The Story Resonates,” *Joyce's Dublin: An Exploration of ‘The Dead,’* UCD, 2009, Web, June 2012.

everyone in Dublin to read the same book during the month of April, 2012. Interestingly, as Justin Quinn in his afterword to a new Czech edition of *Dubliners*² implies, there is some irony in how the image of Joyce and his legacy are nowadays being used as tourist attractions in Dublin, for the concept behind the entire collection as it was presented by Joyce was basically to portray the city in a very critical manner as a centre of decay and immorality.³

Above all things, 'The Dead' offers a profoundly rich and rewarding reading experience, especially when we move from the domain of a plain objective description into a much more fruitful field of subjective interpretation. Then, the story with its seemingly undramatic central plot apparently serves as a platform for various discourses, hidden and unfinished stories, themes, historical testimonies, or generally a plenitude of objects of interest, all standing out after a closer study of the text in itself or within diverse contexts. In that sense, it emerges as a multi-layered text that is highly dense, intertextual, full of potential meaning, and very much open to active, creative reading. It could even be argued that it successfully dramatizes the very event of interpreting a literary text.

As Margot Norris states about the entire collection "*Dubliners* can lead students into the act of reading as a *meaning-producing process* rather than as merely confrontation with a *meaning-laden product*,"⁴ which is especially true of 'The Dead.' Similarly, Kevin Whelan talks about the active part of the reader in the story "A huge amount of what happens in the story depends on what you bring to it as a kind of a set of cultural rhemes, but all those layers are there and all I think have been very carefully and subtly plotted by Joyce."⁵

2 In 2012, Argo published a re-edition of Aloys Skoumal's translation of *Dubliners*, and the same year, Odeon came with a completely new translation of the book by Kateřina Hilská. We could of course say that any translation of 'The Dead' also counts as its unique interpretation, for reasons obvious to anyone with at least a cursory insight into the process of literary translation, yet such issues lie beyond the scope of this paper; a comparative study of several translations, however, might offer a rich topic for an academic paper, combining in a modern way aspects of historical inquiry, cross-cultural study, and the theory of translation.

3 Justin Quinn, Afterword, *Dubliňané*, By James Joyce, Trans. Aloys Skoumal (Praha: Argo, 2012) 188.

4 Margot Norris, Introduction, *Suspicious Readings of Joyce's Dubliners* (Philadelphia: University of Pennsylvania Press, 2003) 14 (emphasis added).

5 Kevin Whelan, "Podcast 3: The Dead; Looking East or West?" *Joyce's Dublin: An Exploration of 'The Dead'*, UCD, 2009, Web, June 2012.

Yet at the same time, as Whelan's quote already indicates, James Joyce as the author of the story tends to be ascribed with a remarkably high ability to control the flow and impact of the text. The whole collection in which 'The Dead' is fully integrated, is recognized for its elaborated strategy to communicate a certain message, namely that about the decadence of Dublin and its citizens, but also to inspire some kind of a reaction in its readership. Furthermore, 'The Dead' has apparently a unique position in *Dubliners*, also because there is no other text that could be so well read as highly autobiographical, as Richard Ellmann's essay shows.⁶

The following chapters aim to provide some insight into the tendencies in reading 'The Dead.' The first chapter ("A Biographical Reading") deals primarily with Ellmann's essay and it explores the possibilities of a biographical reading. It uncovers some of the circumstances behind Joyce's writing the story and emphasizes the ties between the actual author and his image, as it can be reconstructed from the story. The second chapter ("The *Dubliners* Project") looks at 'The Dead' from the perspective of the entire collection with a special focus on how the story displays the motif of a progressing paralysis present throughout *Dubliners*. It also discusses the possibility of reading the stories in the collection as having the function to alter their readers. The third and last chapter ("Creative Re-Readings") notes certain qualities of the text, which prompt readers to creatively reinvent the story and its message and lists examples of such creative re-readings.

6 See "2.2. Biographical Discourse in Richard Ellmann's Essay."

2 A Biographical Reading

2.1 James Joyce as an Interpretive Principle

The name James Joyce has since the publication of *Ulysses* (1922 in Paris by Shakespeare and Co., 1929 in New York as an unauthorized edition by Samuel Roth, and finally 1936 in London as the real “first English edition”) rather translated into “the author of *Ulysses*” and the associated notions of dense textual experimentation and multi-layered reading experience. The later release of *Finnegans Wake* (1939) only further enforced his iconic stature. Joyce's body of work entered English literary canon and was gradually adopted into academia. An entire sub-discipline of Joyce studies evolved with its specialized journals, such as *James Joyce Quarterly* (est. 1963), *Joyce Studies Annual* (est. 1990), *James Joyce Literary Supplement* (est. 1987), *James Joyce Broadsheet* (est. 1980), *Hypermedia Joyce Studies* (est. 1998) or *Genetic Joyce Studies* (est. 2001).

Consequently, as Derek Attridge tells us, Joyce is an author we can never quite read for the first time, because we've typically established certain assumptions about him yet before we get to any of his works.⁷ And according to Joseph Brooker, Joyce is “credited with superhuman powers: criticism, in effect, abases itself before him.”⁸ “Joyce,” once uttered in the academia, still produces a great sense of gravity, and it has become an inescapable interpretive platform for ‘The Dead’ reader. That may sound as somewhat banal assertion, yet let us think when was the last time we read a literary text without knowing the author and how would such a circumstance affect our reading.

Also, one of the possible answers to the question why ‘The Dead’ has earned so much critical attention and how did it inspire such various critical responses in the first place may well direct us to the author himself, whose oeuvre marks the heyday of literary modernism. Joyce's reputation based on his later texts may be precisely what gave the momentum to an interest in his earlier texts such as *Chamber Music*, *Stephen Hero*, *The Portrait of the Artist as The Young Man*, and *Dubliners* with

7 Derek Attridge, “Reading Joyce,” *The Cambridge Companion to James Joyce*, 2nd ed., Ed. Derek Attridge (New York: CUP, 2004) 2.

8 qtd. in David Vichnar, “Joyce Against Theory,” MA Thesis (Praha: Filozofická fakulta Univerzity Karlovy v Praze, 2008) 8.

'The Dead.' We could say that only in retrospect did the story earn such vivid attention that it might otherwise not have enjoyed, or at least not to such an extent. Before the study of Joyce's entire oeuvre truly began, Emile Legouis and Louis Cazamian in *A History of English Literature* (originally 1927, reprinted 1948) rather reduce the impact of *Dubliners*: "Joyce's first writings are of interest only to the historian or biographer; his flowing graceful poems, his Irish short stories (*Dubliners*), remarkably good as they are, do not yet point the way to his revolutionary departures."⁹ But as we know from later studies, 'The Dead' within *Dubliners* gradually became an object of interest to others beside historians and biographers. And as Patrick A. McCarthy informs, the first essays truly focused on 'The Dead' from 1940s throughout 1960s were motivated precisely by attempts to discover features of Joyce's later works, such as the mythic parallels and symbolic patterns.¹⁰

2.2 Biographical Discourse in Richard Ellmann's Essay

The probably best known critic whose reading practically advocated for a biographical approach to 'The Dead' was Richard Ellmann in his essay "The Backgrounds to 'The Dead.'" Importantly, Ellmann's reaction to 'The Dead' comprises a chapter in his highly acclaimed critical biography of James Joyce, published first in 1959, and revised in 1982; that is to say, when he wrote the essay, he had already had an elaborate platform on which to build it, an extensive knowledge of James Joyce, his life history, personality, and oeuvre. Under the influence of this book, the readings of the story turned their attention from the formalist approach to the story predominant in the 1940s-1960s and focused on Joyce and the world he lived in. Based on his extensive factual background, Ellmann could structure the essay as a line of deductive arguments, in which he supports a crucial connection between Joyce's life and the story.

Ellmann is especially aware of the synthetic nature of 'The Dead.' At one point, he summarizes Joyce's general way of writing it:

9 Emile Legouis and Louis Cazamian, *A History of English Literature* Trans. Helen Douglas Irvine, W. D. MacInnes, and Louis Cazamian (London: J. M. Dent, 1948) 1363.

10 Patrick A. McCarthy, Introduction, *Rejoycing: New Readings of Dubliners*, Rosa M. Bollettieri Bosinelli and Harold F. Mosher Jr., Eds. (Kentucky: University Press of Kentucky, 1998) 5.

[Joyce's] method of composition was very like T. S. Eliot's the imaginative absorption of stray material. The method did not please Joyce very much because he considered it not imaginative enough, but it was the only way he could work.¹¹

A similar observation was made by Samuel Beckett, who famously said in Mel Gussow's New York Times interview that "James Joyce was a synthesizer, trying to bring in as much as he could. I am an analyzer, trying to leave out as much as I can."¹² That is to say, Joyce rather "composed" or synthesized the story from various characters, themes, pieces of experience, and scenes, as well as from other literary texts or songs. And Ellmann tracks down many elements from the story to their real historical parallels with an impressive detail.

Ellmann also discusses Joyce's pressures behind writing 'The Dead,' a combination of the author's occupations, past and recent anxieties, and newly acquired experience, urging him to compose a text where he could express what had culminated in his consciousness. "The pressure of hints, sudden insights, and old memories rose in his mind until, like King Midas's barber, he was compelled to speech."¹³ Step by step, Ellmann follows Joyce's composing 'The Dead' and skilfully dramatizes all the pieces of biographical information into a compelling story.

According to Ellmann, the very first of Joyce's motives to write another story for *Dubliners* was the theme of romantic love intertwined with the theme of jealousy, i.e. it was Joyce's relationship with his future wife Nora Barnacle (Gretta Conroy in 'The Dead') and the jealousy Joyce felt towards Michael Bodkin (Michael Furey). In 1903, Michael, at the time consumptive, visited Nora to sing goodbye to her before she left to a convent in Dublin, despite his poor state of health and the heavy rain outside. And as Nora learnt later in Dublin, he had died soon after her departure.¹⁴

11 Richard Ellmann, "The Backgrounds of 'The Dead'," Owensboro Community and Technical College, n. d., Web, June 2012 <<http://legacy.owensboro.kctcs.edu/crunyon/Eng262/04-modernism/04-joyce/background.htm>>.

12 qtd. in Dustin Anderson, "Remembering to Forget: The Event of Memory in Joyce and Beckett," Diss., The Florida State University, Electronic Theses, Treatises and Dissertations, Paper 210, 2010, Web, June 2012 <<http://diginole.lib.fsu.edu/cgi/http://diginole.lib.fsu.edu/cgi/viewcontent.cgi?article=3636&context=etd>>.

13 Ellmann.

14 Ellmann.

Thus, Michael as if died of love for Nora. Both this and the very fact that there was another man in her life before him greatly concerned Joyce. Their story is of course nearly the same as the one Gretta tells Gabriel in the final scene. The jealousy and emotion it stirred in Joyce were then acted out for him by Gabriel:

Gabriel felt humiliated by the failure of his irony and by the evocation of this figure from the dead, a boy in the gasworks. While he had been full of memories of their secret life together, full of tenderness and joy and desire, she had been comparing him in her mind with another.¹⁵

Ellmann's essay serves a demonstration of how valid the biographical reading of the story can be. It also marks at the double-edged nature of the dialogue that is established between the author and his work. From what Ellmann writes, it quite naturally follows that understanding Joyce's psyche and the circumstances of the composition of 'The Dead' may provide a rich guidance for the reader. It may thus enable us to orient ourselves in a text that is well known for an absence of a definite unifying principle.

2.3 Criticism of the Biographical Method

Yet, we also need to acknowledge the limits of such a method. First, Ellmann is of course not the only critic to employ a biographical discourse in his essay about 'The Dead.' Such discourses basically develop around the same domain, i.e. dramatizing Joyce's composition of the story, and it may therefore appear a little puzzling that with several exceptions, the majority of them disagree on what inspired Joyce to write 'The Dead' or what function it had for him personally. Compiled into one account, the essays beg the question whether it is still probable that Joyce wrote the story for so many reasons, even if we take into account Joyce's method of composition, which was based on synthesizing bits of information into a functional story. The following paragraphs list several examples.¹⁶

15 Joyce, James, *Dubliners*, Ed. Jeri Johnson (NY: Oxford University Press, 2000) 173. All subsequent quotations from *Dubliners* come from this edition.

16 These example accounts, we need to bear in mind, deal with circumstances of and motives behind Joyce's writing 'The Dead'. A quite different approach is presented in the following chapter, which

From Ellmann alone, we learn that Joyce wrote ‘The Dead’ in an acute need of self-expression; it had a very personal function for him, almost as a kind of a narrative therapy, or better, a confession; Joyce wrote the story as an act of finally coming in terms with his homeland, for Ellmann famously says “In Trieste and Rome, [Joyce] had learned what he had unlearned in Dublin, to be a Dubliner. ‘The Dead’ is his first song of exile.”¹⁷ Joyce in other words needed to justify his leaving the country; he wrote next story for *Dubliners* to grant the Irish the virtue of hospitality, so as to complete the picture of Dubliners in its entirety; and the final pages of ‘The Dead’ mean Joyce's tribute to Nora's artless integrity.¹⁸

Michael Levenson partly agrees with Ellmann, arguing that Gabriel mirrors his author, more precisely Joyce's possible self should he stay in Ireland. And it is finally through Gabriel that Joyce documents what a stereotype of life he might have gotten himself into if he had stayed in the country. Levenson considers the story to be Joyce's elaborate, expressive self-assurance of his reasons for leaving Ireland to the exile in Trieste. He also argues for Joyce's attempt to represent the conflict between a purified aestheticism (supposedly Gabriel's domain), and engaged cultural politics of Miss Ivors.¹⁹

Benjamin Boysen writes a comprehensive study of how both Gabriel Conroy and Mr Duffy from ‘A Painful Case’ fail to recognize the concept of otherness and consequently to develop positive relationships to others that would be based on mutuality and empathy. Boysen implies that Joyce wrote both stories to point at the circumstances that corrupt and destroy love in Dublin.²⁰

discusses the story as an integral part of *Dubliners*, the authorial intention of which was several times presented by Joyce himself in correspondence, lectures, etc., and can be counted for the author's official statement. The book was meant to have a specific function, to serve as a means of self-reflection of its readers. As opposed to that, the proposed histories in this chapter are based on the author's self-expression; they are tentative, based on a combination of deduction from historical records, inductive reasoning, and a lot of imaginative speculation.

17 Ellmann (emphasis added).

18 Ellmann.

19 Levenson, Michael, “Living History in ‘The Dead’,” *The Dead: Complete, Authoritative Text with Biographical and Historical Contexts, Critical History, and Essays from Five Contemporary Critical Perspectives*, Ed. Schwarz, Daniel R., Case Studies in Contemporary Criticism (Boston and New York: Bedford/St. Martin's, 1994).

20 Boysen, Benjamin, “The Self and the Other On James Joyce’s ‘A Painful Case’ and ‘The Dead’,” *Orbis Litterarum* 62:5 394–418, (2007), *James Joyce Checklist*, Web, December 2011.

Daniel R. Schwarz writes that Joyce created in 'The Dead' metaphors of himself, as the means of his exploring and defining his identity. He sees Gabriel as a function of Joyce's self-critique and a means of expression of "Joyce's fear of betrayal — sexual, political, and personal."²¹

Jack Foran is one of the critics who argue for the key inspiration behind Joyce's writing the story or its parts; Foran asserts that it was Dante's *The Divine Comedy*,²² which is a view also supported by T. J. Rice;²³ it was alternatively Ibsen's dramas, especially "A Doll's House";²⁴ W. Holman Hunt's painting "The Awakened Conscience" or John Ruskin's discussion of the painting;²⁵ or Robert Browning's poetry;²⁶ in an essay very much building upon Joyce's talents as a musician, Eric Paul Meljac contends that Joyce lets the structure of the story, its cadence and patterning of words be inspired by his sense of music and its poetics and that he eventually "wants the story to end like a symphony, which, after the final note is played, ends in a moment of resounding quiet before applause erupts."²⁷ In the final example, Mary Power argues that Joyce picked the specific subject of Gabriel's after dinner speech from several newspaper articles that lamented in 1904 the loss of hospitality and old traditions.²⁸

The reason for such a variance of accounts as opposed to a general consensus, I propose, is the nature of motivation behind such essays. As we know, it is statistically less likely that Joyce had so many key inspirations for 'The Dead,' and this being the case, it necessarily decreases the credibility of such essays as historical testimonies.

21 Schwarz, Daniel R., "Gabriel Conroy's Psyche: Character as Concept in Joyce's 'The Dead,'" *The Dead: Complete, Authoritative Text with Biographical and Historical Contexts, Critical History, and Essays from Five Contemporary Critical Perspectives*, Ed. Schwarz, Daniel R., Case Studies in Contemporary Criticism (Boston and New York: Bedford/St. Martin's, 1994) 104.

22 Foran, Jack, "Strange Sentence in 'The Dead,'" *Modern Language Notes*, Vol. 113, No. 5, Comparative Literature Issue (Dec., 1998), pp. 1151-1159. *Jstor*. Web, April 2011.

23 Rice, Thomas Jackson, "Dante...Browning. Gabriel.Joyce: Allusion and Structure in 'The Dead,'" *James Joyce Quarterly*, Vol. 30, No. 1 (Fall, 1992), pp. 29-40. *Jstor*, Web, July 2010.

24 Stephen Dollof, "Ibsen's 'A Doll's House' and 'The Dead,'" *James Joyce Quarterly*, Vol. 31, No. 2 (Winter, 1994), pp. 111-114. *Jstor*, Web, July 2010.

25 Darrel Mansell, 'William Holman Hunt's "The Awakening Conscience" and James Joyce's "The Dead",' *James Joyce Quarterly*, Vol. 23, No. 4 (Summer, 1986), pp. 487-491. *Jstor*; Web, July 2010.

26 Rice.

27 Eric Paul Meljac, "Dead Silence: James Joyce's 'The Dead' and John Huston's Adaptation as Aesthetic Rivals," *Literature Film Quarterly*, 2009, Vol. 37 Issue 4, p295. *EBSCOhost*, Web, July 2010, 301.

28 Mary Power, "A Note on Hospitality and 'The Dead,'" *James Joyce Quarterly*, Vol. 13, No. 1 (Fall, 1975), p. 109. *Jstor*; Web, July 2010.

But at the same time, it by no means decreases their value as imaginative constructions that may guide us through ‘The Dead’ or enrich our reading, whether proposing that Joyce conceived the story as if writing a symphony, or suggesting that we seek for parallels between Joyce's text and Ibsen's dramas.

We may refer this situation to Harold Bloom's concept of antithetical criticism of poems — which is, however, also applicable to our discussion — and its key categories of strong and weak misreadings; Bloom assumes that all interpretation is basically a misprision, just like all readings are in themselves misreadings. In a scheme Bloom proposes, a “weak misreading” is an inherently unsuccessful attempt to find the true meaning of the text, whereas “strong misreading” “is one in which an individual reader's defences are unconsciously licensed to recast in an innovative fashion the text that the reader undertakes to interpret.”²⁹ Bloom's concept in other words encourages readers to produce diversity and it finds the value of interpretations in originality of insight, rather than conformity to the assumed meaning of the original text and reconstruction of an actual history.

Second, the biographical method overlaps at several places with what M. H. Abrams calls the expressive theories of literature, which turn our attention to how the text reflects its author, how it becomes an expression of the author's mind. But these theories were established on the romantic aesthetic tradition in poetry, when the major emphasis was put on the authors' capacity to let the text express their thoughts and sentiments freely and spontaneously, and the agency of the author was of course at the core of such an approach to writing. We could ask whether a concept that is apparently closely tied to a particular historical period is universally applicable to such a different period as literary Modernism.

Where the Romanticism relied on the authority of the author, the literary theory has, at least since the advent of structuralism, deemed problematic the way of perceiving the author as the ultimate meaning-formative principle. The general tendency has been to see a human “subject” not as an independent creator, but as a “space” that assimilates and records the *Zeitgeist* of its time, and diverts it into a particular a text.

Abrams outlines some of these developments in the theory:

29 qtd. in M. H. Abrams, *A Glossary of Literary Terms*, 7th ed. (USA: Heinle & Heinle, 1999) 125.

In the realm of literary and critical theory, some *structuralists* conceive of a human author as simply a “space” in which linguistic and cultural codes come together to effect a text; *deconstructionists* tend to reduce the human subject to one of the “effects” engendered by the differential play of language; and a number of *Marxist* and *new-historicist* critics describe the subject as a variable construction that is produced and positioned by the ideological or cultural “discursive formations” that the author-as-subject incorporates and transmits in his or her own literary product.³⁰

Hence the idea that in its most extreme version suggests that the author is a product of his or her time, rather than an autonomous producer of the text. That is not to say that there are no obvious arguments for reading a text as an act of expression of its author, but at the same time, there are limitations to such approach, which we need to consider, e.g. the fact that the act of a writer's conceiving a literary text will always be somehow mediated, by outer influences on the author of which he or she may not be aware of; or the very instability and elusiveness of the medium of language, as it has been studied by structuralism, deconstruction, and other theoretical paradigms.

30 Abrams 118.

3 The *Dubliners* Project

3.1 Both a Unique Story and a Part of the Collection

Without the intention to pigeon-hole the perspectives on ‘The Dead,’ we can identify two general approaches. It is worth marking, though, that they don’t necessarily defy one another. On the contrary, keeping both in mind can make our reading the more rewarding.

On the one hand, ‘The Dead’ in many respects holds a unique position among the other stories and has been read as a text in its own right. Thomas Loe reminds its unique place within Joyce's oeuvre, and treats it not as a short-story, but a novella, so that he can comfortably place it within the canon of texts of possibly the same genre, ‘The Fox,’ ‘The Metamorphosis,’ ‘Pale Horse, Pale Rider,’ ‘The Awakening,’ ‘Innocent Erendira,’ and ‘Seize the Day.’³¹ William York Tindall contrasts ‘The Dead’ to other stories in *Dubliners*, saying that it is “denser, more elaborate, and by every common standard greater Of intermediate length, neither story nor novel, it claims a place beside Conrad's ‘Heart of Darkness,’ ‘Mann's Death in Venice,’ and other fictions of a kind which, by subtlety seems suited to an age that Gabriel calls “thought-tormented” and, by form, to an age neither here nor there.”³²

Furthermore, none of the stories tends to be regarded in such closeness to its author, nearly as Joyce's hidden personal testimony or an act of self-reflection. We have a lot of clues to assume its special significance for Joyce.³³ Also, compared to other stories in *Dubliners*, Joyce composed it later than the rest and under different circumstances, that is, while already being established in exile. In 1905, Joyce left Ireland for the Continent, and lived first in Zurich, then Pola and Trieste, Rome (1907), and Trieste again (1910). Already living with Nora in Trieste, Joyce submits the first version of *Dubliners* without ‘The Dead’ to Grant Richards in 1905, but the publisher later withdraws from the contract. ‘The Dead’ only appeared in the second edition of *Dubliners* finished in 1907, two years after the first one. Joyce composed it during

31 Thomas Loe, “‘The Dead’ as Novella,” *James Joyce Quarterly*, Vol. 28, No. 2, *Dubliners* Issue (Winter, 1991), pp. 485-497. *Jstor*, Web, July 2010,

32 qtd. in Loe 485.

33 See “A Biographical Reading” in this study.

the time when he was leaving Rome for Trieste. As Jeri Johnson points out, Joyce wrote 'The Dead' in the midst of a "disheartening process"³⁴ of rewriting other Dubliners' stories and sending out manuscripts to a whole list of publishers, often for the second time, and "while recuperating from rheumatic fever."³⁵

It might have been all the travelling and the new perspectives and situations coming along with it and Joyce's returning to Dublin and Ireland in his thoughts that escalated in him and made him reconsider the problematic relationship to his homeland. And Joyce perhaps felt that the rest of the stories in Dubliners had not completed his picture of the city. In a letter of September 25, 1906, Joyce wrote to his brother from Rome in concern that some elements of Dublin had been left out of his stories:

Sometimes thinking of Ireland it seems to me that I have been unnecessarily harsh. I have reproduced none of the attraction of the city for I have never felt at my ease in any city since I left it except in Paris. I have not reproduced its ingenuous insularity and its hospitality. The latter 'virtue' so far as I can see does not exist elsewhere in Europe. I have not been just to its beauty . . .³⁶

It is true that the story features hospitality as a positive quality within its central themes, which is a rare exception among the other stories that mostly proceed from some sort of a criticism that is directed either at individuals or the Dublin society at large. However, it is also true that the rendering of this "virtue" isn't without irony. The text may even be read as its critique, as hospitality is also closely connected to a pursuit of empty traditionalism, which is a reading text would support.

On the other hand, *Dubliners* make an exceptionally coherent piece of writing with individual stories as if taking turns like actors in the spotlight according to a well-written screenplay, rather than conforming to some pre-established hierarchy. Taking a step back for the sake of a broader perspective, we clearly see Joyce's unifying concept behind the collection that he was repeatedly defending in his correspondence, as well as its functional, thoughtful structure, in which the last and longest story 'The Dead' is fully integrated. That has of course important implications

34 Jeri Johnson, Introduction and Annotations, *Dubliners*, By James Joyce, Ed. Jeri Johnson (NY: Oxford University Press, 2000) xliii.

35 Johnson xliii.

36 *Letters of James Joyce*, vol. II, Ed. Richard Ellmann (NY: Viking, 1966) 164-168.

for our reading. The collection with its underlying motifs recurrent across the stories may also become an interpretive framework for reading 'The Dead.'

The story of *Dubliners*, Johnson writes, started in 1904. when Joyce is asked by George Russell, the future editor of the *Irish Homestead*, to write a short story for the magazine, "anything simple, rural?, livemaking?, pathos?, which could be inserted so as not to shock the readers . . ." ³⁷ Joyce submits the stories 'The Sisters,' together with 'Eveline,' and 'After the Race' under the pseudonym Stephen Daedalus. ³⁸

The original three stories for the magazine gradually became ten became twelve became fourteen stories, ready to be published as the first version of the collection in 1905. As at that time Joyce explains in a letter to his friend Constantine Curran: "I am writing a series of epicleti—ten—for a paper. I have written one ["The Sisters"]. I call the series *Dubliners* to betray the soul of that hemiplegia or paralysis which many consider a city." ³⁹

In June still the same year, Joyce, aged 22 and still living in Dublin, meets Nora Barnacle, his future wife. He already has a clear position on his homeland, which he discloses in a letter to Nora two months later, comparable in its critical tone with the letter to Curran, "My mind rejects the whole present social order and Christianity - home, the recognized virtues, classes of life, and religious doctrines." ⁴⁰

Joyce invested the collection with a great deal of personal sentiments, at that time looking at his home country through a growing disillusion. Beside his mastery of the deceptively straightforward objective descriptions that nonetheless bear allegorical undertones and the strangely appealing moral ambiguity of his characters, we may especially notice Joyce's insistence on communicating what he has to say to his countrymen about themselves.

That the book establish a dialogue with its readership was among Joyce's major concerns. ⁴¹ What formerly started as a few stories commissioned for an Irish magazine

37 qtd. in Johnson xli.

38 Johnson xli.

39 qtd. in Johnson xli.

40 *Letters* 48.

41 This may be the reason why after the publication of *Dubliners*, what Joyce wasn't most concerned about the ambiguous reactions to it, but the lack thereof. "I should be very glad if you will kindly look through the press notices you have and see whether there is one of the *Freeman's Journal* or of *Sinn Fein, Dublin*," Joyce writes his publisher April 1915 (qtd. in Johnson ix). Having learned that neither reviewed the book, he regretfully pronounced his project "un fiasco solenne" (qtd. in Johnson ix).

gradually grew into an artistic project that summed up Joyce's frustrations about the then Ireland and it was intended to be nothing less than an attempt to restore its people's capacity of self-reflection and having a vital moral horizon through a series of insights he called epiphanies.

3.2 The Motif of a Progressing Paralysis

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.⁴²

That is what the anonymous boy in at the beginning of the first story 'The Sisters' tells us. The words "paralysis", "gnomon", and "simony" are not only italicized in the text, but the boy pronounces them with almost a ritual carefulness, bestowing them with an additional, symbolic level of meaning. The most prominent one, the central motif of the collection is of course paralysis.

Joyce mentions paralysis in his letter to C. Curran, and also bases his rhetoric on it when he advocates for the importance of his collection for the future of Dubliners and the Irish alike. It's almost as if Joyce imagined himself in the position of a doctor or psychologist of his countrymen, who pronounces their diagnosis and is prompt to advise them on the cure. It is the paralysis, moral, physical, spiritual, social, emotional, etc., the state of a numbing passivity and the inability to move out of it that Joyce so generously distributed among his characters in the stories. Consequently, he affords us to "look upon its deadly work" as the boy in 'The Sisters' tells us.

Dublin, as it is presented in the collection, is not only the centre of paralysis, but also in a more general fashion, withering, debilitating social schemes, alcoholism and general lack of vitality, all of which can be traced likewise in 'The Dead.' Harold Bloom goes as far as to title the collection "a vision of [the last] judgement, both Dantesque

42 Joyce 3.

and Blakean.”⁴³ In its bleakest definition, *Dubliners* comprises stories of failed attempts of self-realization; they document the fallen spirit of the city and the ways its living conditions lead its citizens into various stages of personal decay. “The result”, Florence L. Walzl helpfully points out, “is a progression in which children are depicted as disillusioned, youths as frustrated or trapped, men and women as passive and non-productive, and social groups as completely static. The central image of the book is a creeping paralysis that ends in a dead society.”⁴⁴

We may take the progression Walzl suggests and see that there is actually a continuity in how Joyce's paralysis affects the different generations across the stories. And this continuity has been taken further by critics, the characters from different stories have also been viewed as manifestations of one entity and likewise the individual short-stories but chapters of one single story.

Many critics have realized the universality of the individual characters from the different stories that doesn't impede the characters' distinctiveness but coexists with it. Johnson draws our attention to how such a concept of presenting the universal through the specific is recurrent in Joyce's oeuvre, as for instance Humphrey Chimpden Earwicker from *Finnegans Wake* stands both as himself and the representation of “Everybody”, one of the names by which he is known being H. C. E., “Here Comes Everybody.”⁴⁵ Similarly, *Ulysses* derives its inspiration from Homer's character of Odysseus, whom Joyce appreciated for being the only “complete all-round character presented by any writer.”⁴⁶ Joyce's Leopold Bloom is also such an elaborately conceived universal character, an Everyman. Johnson contends of *Dubliners*:

Standing back from the volume, we discern not only individual characters, but a single subject viewed across time. . . . In *Dubliners* Joyce gives us multiple distinctive individuals who collectively stand as representative; their precise particularity belies any allegorical blandness while their composite collectivity renders them dynamically metaphoric.⁴⁷

43 Harold Bloom, Introduction, *Bloom's Major Short Story Writers: James Joyce* (Pennsylvania: Chelsea House, 1999) 9-10.

44 Florence L. Walzl, “Gabriel and Michael: The Conclusion of ‘The Dead’,” *James Joyce Quarterly*, Vol. 4, No. 1 (Fall, 1966), pp. 17-31. *Jstor*; Web, July 2010, 18.

45 Johnson xvi.

46 qtd. in Johnson xvi.

47 Johnson xv-xvi (emphasis added).

Being more specific, Brewster Ghiselin points out the unity of the work with regard to how the stories in unison tackle the theme of spiritual life or rather the lack of thereof. He makes out a convincing case for why the collection could even be read as a novel, for throughout the individual stories, we follow “one essential history, that of the *soul of a people*.”⁴⁸ In his essay from 1956, he predicts:

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 its protagonists composing one essential history, that of the soul of a people which has confused and weakened its relation to the source of spiritual life and cannot restore it.⁴⁹

It was, after all, crucial for Joyce that the real early 20th-century *Dubliners* relate themselves to the *Dubliners*' universal characters and that the stories impact their conscience. But whether we see the characters as manifestations of one entity, reading the stories for example as episodes of “a single subject” (Johnson), “the soul of a people” (Ghiselin), or unique individuals, we keep in any case encountering their continuity and close propinquity within *Dubliners*.

Patric A. McCarthy interestingly points out what he calls loose sequels or parallels between stories: Gabriel's insistence that Lily takes the coin from him may be regarded as an unwitting compensation for the coin that Corley in ‘Two Gallants’ procures from the slavey. Or when Gabriel stands at the window in the hotel room, the only lighted spot in the scene since he had refused a candle from the man at the reception, he actually exchanges positions with the boy from ‘The Sisters,’ who on the other hand is studying a “lighted square of window.”⁵⁰

48 qtd. in Schwarz, “Gabriel Conroy's Psyche: Character as Concept in Joyce's ‘The Dead’,” 67 (emphasis added).

49 qtd. in Schwarz 67.

50 McCarthy 3.

3.3 The Boy from 'Araby' as Young Gabriel Conroy

More importantly for us, this scheme suggests an existing narrative between the characters of different stories, such as in the case of the boy in 'Araby' and Gabriel in 'The Dead.' With a little investment of our imagination into the text, we can, for instance, look at the boy in 'Araby' as at an earlier possible self of Gabriel Conroy, if only for the fact that Gabriel is likely to have spent his childhood in similar conditions, as a young man growing up in Dublin. Daniel R. Schwarz similarly argues for a connection between the boy in 'Araby' (and two other stories, 'The Sisters' and 'An Encounter') and Gabriel, yet he originally suggests that:

To a reader of the preceding stories of Dubliners, Gabriel is the result of a sequence of acculturation that has been developed carefully about why contemporary Dublin is morally sterile, and Gabriel is a somewhat more benign and pitiful figure because we see him in the context of the claustrophobic world in which he was raised, and we understand *the young boy in the first three stories . . . is a metonymy of both Joyce and Gabriel as very young men.*⁵¹

There are several points of contact between Gabriel and the boy. We see, for example, that the young boy already stands in opposition to his social environment, just like Gabriel. It doesn't respond to his riot of emotions when he falls in love with a girl from the neighbourhood; the boy's immediacy of expression is juxtaposed to the world around him, which comes across as cold and completely incompatible with his confused romanticism.

At the same time, we see that the language he is using tends to be rather stylized, as if borrowing the phrasing from the books he reads, rather than being an authentic street-wise slang, characteristic for lower-class neighbourhoods north of Liffey, such as the North Richmond Street. Such an appropriated language is far from being the direct expression of such an acute emotional state.

In another essay, Schwarz pays attention to this dissonance and proposes that 'Araby' "enacts a dialectical linguistic drama."⁵² Within the boy's mind, Schwartz contends, there is an on-going struggle for position between various languages,

51 Schwarz 104 (emphasis added).

“the language of sexual desire, religious education (*especially the ritual of confession*), Irish songs, and literary naturalism.”⁵³

From an ironical distance of the reader, we may realize that the boy, or simply the narrator who speaks on his behalf for that matter, may already have unwittingly absorbed some of the restrictive patterns from his own environment. Namely, his language is being transformed by his Catholic education. Joyce indirectly lets us know just how obsessed the Church was with appropriating people’s consciousness, including in this case the expression of their desire and sexuality. From the moment the boy falls in love, the text follows the ritual of a confession in the fashion of the commencing phrase “Bless me father for I have sinned.”

When, for instance, after he talks to the girl about the Araby market and promises her to bring her something from there, as she would love to go but couldn’t, he pinpoints the moments when, in a lively anticipation of going there, his condemnable thoughts are keeping him from his duties:

What innumerable follies laid waste my waking and sleeping thoughts after that evening! I wished to annihilate the tedious intervening days. *I chafed against the work of school.* At night in my bedroom and by day in the classroom her image came between me and the page *I strove to read.*⁵⁴

Neither at the very end of the story when in the disappointment from Araby, in what we may read as an epiphanic moment in Joyce’s sense of the word, does he fully leave the system of values proclaimed by the Church. He refers to his episode with the girl as “vanity.” It practically may have been so for the boy. After all we never learn about the later development of his relationship to her. Yet in the context of the confession, he is likewise condemning his obsession with the girl which, classified as one of the Seven deadly sins from the Christian-based system of values, would be close to Lust. He further mentions anger, which on the other hand relates

52 Daniel R. Schwarz, “Introduction: Biographical and Historical Contexts,” *The Dead: Complete, Authoritative Text with Biographical and Historical Contexts, Critical History, and Essays from Five Contemporary Critical Perspectives*, Ed. Schwarz, Daniel R. Case Studies in Contemporary Criticism (Boston and New York: Bedford/St. Martin’s, 1994) 9.

53 Schwarz 9 (emphasis added).

54 Joyce 21 (emphasis added).

to another sin, namely Wrath. Typically for *Dubliners*, the boy comes to a profound realization about himself, but to one that is nonetheless limited. He acquires a new, stronger sense of self-control, yet there is still the Church that controls him through an acquired language without his realizing it. Even in the final sentence, he retains the confessional mode: “Gazing up into the darkness I saw myself as a creature driven and derided by vanity, and my eyes burned with anguish and anger.”⁵⁵

Schwartz actually contends that the first three stories of the collection, ‘The Sisters,’ ‘An Encounter,’ and ‘Araby’ tackle the transformation of consciousness Joyce experienced when he became disillusioned with Catholicism’s rigorous, repressive, hypocritical attitudes towards sexuality. And such a transformation, he suggests, happens via the medium of language.⁵⁶

Clearly, language constitutes a major part of our identity. It carries a body of values by which we perceive ourselves and the world around us. At the same time, language naturally has cognitive implications as implied by the study of the Linguistic relativity hypothesis, in one of its versions famously implying that the language we use affects the way we think. From a Lacanian perspective, our words also disclose the workings and patterns of our psyche, in other words, the language becomes the window into of our unconscious.

For Gabriel, language is crucial. Language competence is defining to his profession and plays a significant role for his self-confidence and self-respect. He enjoys a socially significant role at the party and is distinguished among the other guests for his education and ceremonial importance that is generally recognized. At a closer look, we see that to a great extent, he earned his position for being remarkable in what Irishmen both highly appreciate in and consider quite natural to any competent individual, the capacity of being eloquent and expressing oneself freely and clearly.

He is most probably a teacher of literature; pondering at the party about his approaching speech, he wonders in his thoughts to Robert Browning, the Irish Melodies, Shakespeare, or the Three Graces from the Ancient mythology whom, however, he confuses with the three goddesses thought to be the most beautiful: Hera, Athena, and Aphrodite. He also occasionally contributes book reviews to *The Daily Express*, a pro-

55 Joyce 24.

56 Schwarz 9.

British newspaper. And it is him who takes the role of a professional orator and produces the entertaining story about Jonny the Horse and most importantly gives the long-anticipated dinner speech. But again with Gabriel, his use of language comes across as symptomatic of something rather uncanny in him.

3.4 Gabriel Conroy as an Adult Version of the Boy from 'Araby'

Firstly, Gabriel inclines to a very elaborate, cultivated, highly stylized, syntactically rich way of expressing himself. But while Gabriel's language is formally refined, it also slides into being inauthentic, language for itself, rather than a means of an unforced self-expression. In doing so, Gabriel very much resembles the boy, or continues doing what the boy has not unlearned. Further, refined rhetorics seems to provide him with his personal escapism. When for instance he is still upset by a minor argument with Molly Ivors, he retreats to the window, away from other people, and is trying to mentally rehearse a part of his upcoming speech. Gabriel is repeatedly, almost obsessively resorting to such rhetorical exercises, if we choose to call them thus, usually in moments of distress. He envisions himself saying, alluding to his aunts:

*Ladies and Gentlemen, the generation which is now on the wane among us may have had its fault but for my part I think it had certain qualities of hospitality, of humour, of humanity, which the new and very serious and hypereducated generation that is growing up around us seems to me to lack.*⁵⁷

Similarly, Schwarz notices that when Gabriel finds himself in an awkward moment after Gretta doesn't positively respond to his desire for her, he finds refuge in describing the situation in an archaic Elizabethan language: "Gabriel, feeling now how vain it would be to try to lead her whither he had purposed. . ."⁵⁸

And just as Gabriel is formally competent, throughout the party, he often fails in practical use of language for actual dialogue. Gabriel is simply not natural in expressing himself. As Schwarz contends:

⁵⁷ Joyce 151.

⁵⁸ qtd. in Schwarz 119.

Rereading, we realize that until the conversation in the hotel with Gretta — a conversation in which he reveals his awkwardness in achieving intimacy — he has not really listened and responded or expressed his feelings in conversation. He is a man of words without the ability to communicate; he is frustrated in expressing himself; he would say — if he had self-knowledge — with Eliot's Prufrock: 'It is impossible to say just what I mean!' ("The Love Song of J. Alfred Prufrock").⁵⁹

But towards the end, Gabriel has an important yet disturbing insight that the boy has not. Gabriel comes to see that, simply put, his language is not his. Schwarz dramatically concludes that "The man of words is deprived of words. Finally he realizes that he had always spoken in clichés and abstractions, and that he speaks in words that are culturally inscribed."⁶⁰ Is it not a truly debilitating situation to find out that your language, the means of one's thinking, communication, self-expression has become an acquired selection of clichés, and petit bourgeois biases, and often misplaced Catholic education?

Secondly, like the boy, Gabriel lives up to the Catholic tradition of confession; he simply retains the confessional mode of the boy. Schwarz writes of Gabriel's "paralytic self-consciousness"⁶¹ throughout the story, as if he were still constantly seeing himself through the deontological system of the Scripture. "Isn't part of Gabriel always standing to one side watching his behaviour?"⁶² asks Schwarz. Moreover, Gabriel scarcely takes the potential advantage of keeping his self-criticism to himself, as we know from the third-person narration that uncovers his string of thought. The tone with which he presents the events at the party tends to highlight the negative, the moments when he perceives himself as a failure: he "failed" with Lily, when he asked her about her plans for a marriage; he "would fail" again with the guests if he included a quote in his speech that they wouldn't recognize; he calls his speech "a mistake from first to last,

59 Schwarz 108.

60 Schwarz 121.

61 Schwarz 103. He employs the phrase several times in his essay to describe Gabriel, together with the related (self-) compound adjectives. Gabriel is indeed depicted in Schwarz's essay as obsessively concerned with the concept of his own self and its appropriation, control, and representation.

62 Schwarz 109.

an utter failure.” It is, however, Gabriel's perception of his own sexuality where his flagellant discourse projects the most clearly.

Schwarz tells us that “Gabriel is a divided self, regarding his sexuality as something that belongs to another. Confused about the difference between love and lust, he rebukes himself for feeling lust when he is sexually aroused.”⁶³ Schwarz of course largely alludes to the part of the story when after having left the Morkans' party on their passage from the Usher's Island to the Gresham's Hotel, Gabriel becomes very romantic and has sensual fantasies about Gretta in an anticipation of their night at the hotel. And still, just like the boy in ‘Araby’, Gabriel, who is “fixated on the approval of others,”⁶⁴ including the authority of the Catholic church, can't escape seeing himself as a sinner, when he is thinking about Gretta: “the first touch of her body, musical and strange and perfumed, sent through him a keen pang of lust.”⁶⁵ Elsewhere, he speaks about “idealising his own clownish lusts.”⁶⁶

Schwarz contends that through such a portrayal of Gabriel, Joyce castigates the Catholic church for “producing dysfunctional Irish males.”⁶⁷ Ultimately, Gabriel “cannot speak the language of desire,”⁶⁸ as both his language, and via that also thinking, and mode of conduct have been displaced by a religious institution.

3.5 Paralysis in ‘The Dead’ in the Form of Social Constructs

In the scheme of *Dubliners*, ‘The Dead’ can be seen as the natural culmination of the collection, and a fine representation of a metaphorically dead society. Jeri Johnson summarizes that the story “lies as both culmination and coda to the volume: it both completes the pattern and exists outside it, in excess to the already predetermined structure of the whole.”⁶⁹ And just as ‘The Dead’ completes the collection, death, whether actual or metaphorical, is the natural completion of paralysis, as we are reminded several times in the book.

63 Schwarz 109.

64 Schwarz 108.

65 Joyce 169.

66 Joyce 173.

67 Schwarz 118-119.

68 Schwarz 119.

69 Johnson xv.

The nature of the paralysis that is present in 'The Dead' seems to originate in social constructs that Joyce perceived as negative, affecting to various degrees all the characters. These constructs are comprised of artefacts of the past, thinking and behavioural patterns, concepts, and practices, which are maintained and solidified by social agreement or apathy or for the sake of not interrupting one's comfort. In 'The Dead,' they are also closely tied to past, passivity, and collective lack of self-awareness. The Morkans' party, itself a supreme manifestation of social constructs, can be seen as a celebration of tradition, but a tradition that is neither enriched, nor modified to be kept alive; it is closely associated with past, passivity, and repetition with all their retrograde and numbing effects. Kevin Whelan imagines that Joyce is trying to say: "history should be a straight line, taking you towards the self, towards something definite, but then in Ireland too often it is merely circular, it is repetitive; it doesn't actually allow you freedom."⁷⁰

John Paul Riquelme lists structural patterns and expressions that frequently remind of the story's connections to the past. The story features repetition that essentially stands in opposition to novelty, such as when Lily automatically runs towards the door to greet the coming guests; the annual character of the party gives in itself a sense of monotony and self-conforming tradition, the participants once again slip in their roles and stereotypes like they would in a sleeve; the dance at the party has been given for "years and years;" Freddy Malins speaks with a "habitual catch in his voice," while Gabriel goes on his European trips "every year," and he carves the goose "as usual"; after Gabriel's annual duty to give the dinner speech, all sing "For He's a Jolly Good Fellow" for the rendering of which the acclamation is "renewed time after time."

As Riquelme quite rightly observes, the participants remind grandfather Patrick Morkan's horse from a story that is told at the party, who upon seeing the statue of William of Orange becomes circling round it out of habit, as he used to circle round the mill before, "because he is used to performing that particular task."⁷¹ The incident

70 Kevin Whelan, "Podcast 3: The Dead; Looking East or West?"

71 John Paul Riquelme, "For Whom the Snow Taps: Style and Repetition in 'The Dead,'" *The Dead: Complete, Authoritative Text with Biographical and Historical Contexts, Critical History, and Essays from Five Contemporary Critical Perspectives*, Ed. Schwarz, Daniel R., Case Studies in Contemporary Criticism (Boston and New York: Bedford/St. Martin's, 1994) 229.

with Johnny the horse draws a symbolic parallel to the cyclical nature of the characters' lives, which are also significantly shaped by a routine.

Brittany Todd writes about the social constructs at the party, or rather about how they are represented by rituals. The rituals at the party remain unchallenged and make the characters “act like a part of a machine.” Within that machine, “their functions are solidified through the rituals they obey.”⁷² The rituals thus “become embedded into their lifestyles without purpose or meaning.”⁷³ As we see, the situation becomes cyclical. Todd proposes that ‘The Dead’ has a function to draw our attention to those rituals (social constructs). She also explicitly ascribes that function not to the text, but to the author's design. There's a short episode at the dinner table when the participants in their discussions come across the monks from Mount Mellarey, of whom Todd writes that they are “an extreme example of characters who live by ritual.”⁷⁴

The monks are very hospitable and live by a strict obedience of the rules of the monastery. They never speak, get up at two in the morning and sleep in their coffins. Mr Browne much marvels on their rituals and has some trouble understanding their purpose. In a response to Mr Browne's queries, Aunt Kate twice takes the word to reply in a resolute retort, “-That's the rule of the order, said Aunt Kate firmly. - Yes, but why? asked Mr Browne. Aunt Kate repeated that it was the rule, that was all.”⁷⁵ Her answer reveals rather a lack of comprehension, since it doesn't explain the purpose at all and even suggests that she herself should be against further discussion of the topic.

Eventually, the matter is left unresolved, “As the subject had grown lugubrious it was buried in a silence of the table during which Mrs Malins could be heard saying to her neighbour in an indistinct undertone: - They are very good men, the monks, very pious men.”⁷⁶ Neither Mrs Malins seems to be able to fully comprehend or appreciate the essence of the monks rituals. Undergoing such intensive hardships of monastic rule, just because of one's being “pious” might well refer to a practice of a blind bigotry, done by force of habit.

72 Brittany Todd, “An Analysis of James Joyce's ‘The Dead’ in *Dubliners*: Repetition and the Living Dead,” *Hubpages*. 2012, Web, June 2012.

73 Todd.

74 Todd.

75 Joyce 158.

76 Joyce 158.

Yet, if we consider that the monks basically live in a constant reminder of such an absolute and transcendent concept as one's finiteness, they at the same time cultivate a deeper consciousness of life itself. Their rituals emphasize that death is latent in all of us and give them a chance to come in terms with it and approach that basic truth in a positive way, for instance by living life to its full, by living every day as if it should be our last. Importantly, the monks render the implicit (death) explicit (let it be acknowledged), and we can see their obedience to the rule as conscious and deliberate.

In that, there lies a great difference between the norms and rituals of the monks and the people at the Morkans' party. The monks follow rituals that keep them in a closer contact with the realities of life, namely that it is framed by death, whereas the participants' rituals, which are kept by force of habit, are based on an isolation from these realities. So as opposed to the monks' practices, the Morkan's party is in itself trying to conceal what is latent to one's life such as death, decay, or a change for the worse, all that in a pursuit of some kind of a romantic ideal of a world of an eternal comfort and isolation from discomfort.

Throughout *Dubliners*, romanticism is portrayed as a path to disappointment; for many characters, it offers only false hopes, and ends with a moment of disillusion. What Joyce offers instead is the sharp eye of realism. Joyce once generalized his view of romanticism in a letter to Arthur Power "in realism you are down to facts on which the world is based: that sudden reality which smashes romanticism into a pulp. What makes most people's lives unhappy is some disappointed romanticism, some unrealizable or misconceived ideal. In fact you may say that idealism is the ruin of man."⁷⁷

The party forms its own self-conformist romantic microcosm. As Levenson observes:

Certainly the dominant milieu of 'The Dead' is the milieu of a genteel aestheticism, marked not only by Gabriel's own role as professor and book reviewer but more immediately by the musical interests of the Morkan family, which provide the occasion for the annual party. The world of amateur musical performance, of piano and voice instruction, of fine food and literate discussion, constitutes

77 qtd. in Johnson xiii.

a closed domestic sphere in which the arts serve as both an intrinsic source of pleasure and solace for life's hardships.⁷⁸

In any case, the text gives us clues as to where we can trace the indications of the limits of such romanticism, and also how it conceals its own false stability. Levenson interestingly directs our attention to how its depoliticised “genteel aestheticism”⁷⁹ crosses the general tendency of art and literature in Ireland to have close ties to history, politics, and national themes.

He writes especially about the participants' staged unawareness of the political goings-on brought about with Ireland's colonialism. He contends that Joyce sought to negotiate in ‘The Dead’ the purified aestheticism, coolly disregarding the claims of politics, with a cultural nationalism that demanded art to participate in the struggle of the self-definition of the Irish. Levenson sees Gabriel Conroy as a little hesitant advocate of aestheticism, while Miss Ivors notably represents an engaged cultural politics. About the party, Levenson writes:

Within this demure realm of self-willed propriety, where the greatest (conscious) worry is whether Freddy Malins will turn up drunk, the amiably combative Miss Ivors stands out as an isolated provocation, reassuringly outnumbered by the art-loving traditionalists. And yet, the sharp contrast between her easy confidence and Gabriel's fragility helps to remind us that behind Miss Ivors stands a multitude.⁸⁰

But even more importantly, the party constructs a romantic idea of a culture that stays the same regardless of the workings of time. On the party, as we discussed above, the time is cyclical, it brings “year by year” the same evening with the same ageless pleasures it did in the past, as opposed to the real, linear time, that is oriented towards the future and brings along unexpected development and ageing. That gets us to one of the central images of ‘The Dead,’ the living dead.

‘The Dead’ follow an undercurrent theme of death and the relationship between the dead and the living pervading the whole collection. *Dubliners* starts with

78 Levenson 165-166.

79 Levenson 165.

80 Levenson 166.

‘The Sisters,’ a story of a friendship of a young boy with a recently deceased priest. ‘A Painful Case’ tells about a conservative man who falls into a relationship with an unhappily married woman, but is unable to requite her personal affection for him, and out of a misguided sense of self-righteousness abruptly ends the relationship, only to find two years later that the lady, Mrs Sinico, eventually committed suicide out of emotional frustration. The plot of another story, ‘Ivy Day in the Committee Room’ is framed by the death of Charles Parnell and his legacy.

Many characters are dead metaphorically in that they buried their chances of escaping a life that is dull or suffocating or keeps them entangled in tiring, cyclical live schemes; Evelin in ‘Evelin’ eventually refuses to leave Dublin for Buenos Aires to start a new life. Little Chandler in ‘A Little Cloud’ wonders at the realities of his family life in a moment of personal epiphany and realizes how far he's moved from his aspirations for becoming a professional writer and how he's stuck in a marriage to a wife he's not sure to be in love with, an unfulfilling job, and financial straights to top that all. The collection eventually concludes with ‘The Dead.’ The title is, typically for Joyce, ambiguous. Does it refer to the characters in the story who are dead in the literal sense (Michael) the metaphorical sense or both? Is Gabriel the one who eventually realizes his “deadness” or does the title perhaps summarize the characters of the entire collection?⁸¹

To add to the already discussed motifs of a cyclical time, past, and almost universal resistance to change, we find in ‘The Dead’ a sustained complex metaphor of death or allusions to it, appearing in association with the characters. The Conroy's are late for the party, because Gretta “takes three mortal hours to dress herself” and the Aunts refer to her as “perished alive,”⁸² Mrs Malins might “get her death of cold,”⁸³ there are several allusions to death in the episode with the monks of Mount Mellarey; we also realize that the ghostly image of the dead Ellen Conroy pervading the story, and nowhere do we learn about the cause of her death; Gabriel at one point asks others,

81 David G. Wright also pointed out the interchangeability between the titles of the first (‘The Sisters’) and the last story (‘The Dead’) in the collection, see David G. Wright, “Interactive stories in *Dubliners*,” *Studies in Short Fiction*; Summer95, Vol. 32 Issue 3, p285, 9p, *EBSCOhost*. Web. July 2010. Likewise, we see that the collection is framed from both the beginning and the end by an image dead people who play a crucial part in the story, in spite of not being physically present in it.

82 Joyce 139.

83 Joyce 163.

“kindly forget my existence, ladies and gentlemen, for a few minutes.”⁸⁴ The story is thus communicating to us the metaphorical death of its characters, which they themselves are not much aware of.

3.6 Gabriel Conroy as a Means of Reflecting the Social Paralysis

Within this social spectacle of the Morkans' party, we follow the story of Gabriel Conroy, the protagonist. The question is where to locate him within the above outlined cherished social structures that generally emerge as maleficent. The text provides us with many clues of his being different from the other characters in his seeming opposition to these structures. Throughout the party, Gabriel seems to employ a reserved perspective on others and he projects a sense of social dominance, individualism, and an overall competence, which as a combination of qualities may also imply being less susceptible to the tendencies of the majority. What more, we see in Gabriel a strong aptitude to control the course of events around him, taking the lead in situations rather than being lead, and his taking pleasure in doing so.

At the party, Gabriel assumes multiple socially significant roles. Were we to attend the party as perhaps another of Mary Jane's students, Gabriel would probably come across as a prominent person. He holds what we could call a privileged position among the social circle of the other guests at the party. It's him who attends to Freddy Malins when he arrives drunk or carves the goose: “He felt quite at ease now for he was an expert carver and liked nothing better than to find himself at the head of a well-laden table.”⁸⁵ Gabriel further enjoys the position of a “man of words,” earning the respect of others as a public orator capable to produce entertaining stories such as the one with Johnny the horse, or to give the ceremonial speech.

Further, as the head of a family, he likes to ensure that his wife and children are secure and healthy and thus manifesting his affection and sincere concern for them. He has his son wear the green shades at night and do the dumb-bells and his daughter eat the stirabout, and as Gretta tells to the Misses Morkan, “— Goloshes! said Mrs Conroy. That's the latest. Whenever it's wet underfoot I must put on my goloshes. To-night even

84 Joyce 157.

85 Joyce 155.

he wanted me to put them on, but I wouldn't. The next thing he'll buy me will be a diving suit.”⁸⁶ He is also assumes superiority to others, based on his level of education. At one point, he ponders on a passage from his speech and reminds that to himself:

He was undecided about the lines from Robert Browning for he feared that they would be above the heads of his hearers. The indelicate clacking of the men's heels and the shuffling of their soles reminded him that their grade of culture differed from his. He would only make himself ridiculous by quoting poetry to them which they could not understand. They would think that he was airing his superior education.⁸⁷

Yet, to participate in social construct such as those at the party, one doesn't need to do it consciously, which could be true for Gabriel. One major if rather negative strand of interpreting the protagonist has been based exactly on realizing that his solidity and independent position of a cultured, progressive, cosmopolitan figure is nonetheless based on unstable grounds, i.e. he can't escape the paralysing effect of the social environment around him, which was noted in various ways by many critics.

L. J. Morrissey in an essay “Inner and Outer Perceptions in Joyce's ‘The Dead’” studies “disparity between a character's inner perception and squalid outer reality,”⁸⁸ which “[creates] the strange sense of displacement common to so many characters in *Dubliners*.”⁸⁹ Needless to say, the main attention is paid to Gabriel, who is “unaware of how completely his urban, Anglo-Irish culture has altered his religion, his perception of heroism and his private passion by restricting his imagination.”⁹⁰ Consequently, “he embodies the deadness of that culture, with its sentimentality, its third-rate opera singers and its musical evenings.”⁹¹ Morrissey concludes with a verdict not so remote from what Joyce might have written, “We can have sympathy with such a displaced man who has

86 Joyce 142.

87 Joyce 141.

88 L. J. Morrissey, “Inner and Outer Perceptions in Joyce's ‘The Dead’,” *Studies in Short Fiction*, 25, I (Winter 1988): 21-29. *James Joyce Checklist*. Web, December 2011 <http://gateway.proquest.com/openurl?url_ver=Z39.88-2004&res_dat=xri:pao-us:&rft_dat=xri:pao:article:d565-1988-025-01-000004> 29.

89 Morrissey 21.

90 Morrissey 29.

91 Morrissey 29.

so little sense of self but not with 'that hemiplegia or paralysis which many consider a city' that created him."⁹²

Schwarz also invites us to employ this broader perspective, seeing Gabriel as unwittingly influenced by social conditions which he himself would reject "Part of the story's irony is that Gabriel, who would reject Irish superstition and be more enlightened, is locked into the system of values that he would reject."⁹³

John Paul Riquelme on the other hand proposes a view that fully conforms to what was stated above about the romantic collective myth of a cyclical, non-progressive time, when he writes that "Gabriel ignores his own limits and, in effect, denies his own mortality."⁹⁴

Such type of interpretations differs from the often condemnatory agenda of feminist criticism, which sometimes portrays Gabriel as implicitly a betrayer, seducer or even rapist,⁹⁵ or a producer of a clearly oppressive, patriarchal seductive male narrative, unsympathetic to Gretta and obsessed with image-consciousness,⁹⁶ or simply any account that centres on a psychological portrayal of Gabriel regardless of his social background. Much more, it sees him in a larger context and proposes influences that stand behind the genealogy of his attitude and character. And though it produces and image of Gabriel that is far from flattering, it rather sees him as a victim.

As a way to cure the paralysis in a broader sense of the word, Joyce proposes a moment of self-realization, a personal epiphany of the characters and consequently the reader. Joyce defined the concept in *Stephen Hero*: "By an epiphany he meant a sudden spiritual manifestation, whether in the vulgarity of speech or of gesture or in a memorable phase of the mind self."⁹⁷ According to what Anton Pavlovich Chekhov, another master of short stories, once jotted in his diary, "Man will only become better when you make him see what he is like."⁹⁸ Similarly for Joyce, such an act personal

92 Morrissey 29.

93 Schwarz 119.

94 Riquelme 229.

95 Ruth Bauerle, "Date Rape, Mate Rape: A Liturgical Interpretation of 'The Dead'," *New Alliances in Joyce Studies*, Ed. Bonnie Kime Scott (Newark: University of Delaware P, 1988).

96 Margot Norris, "Not the Girl She Was at All: Women in 'The Dead'," *The Dead: Complete, Authoritative Text with Biographical and Historical Contexts, Critical History, and Essays from Five Contemporary Critical Perspectives*, Ed. Schwarz, Daniel R., Case Studies in Contemporary Criticism (Boston and New York: Bedford/St. Martin's, 1994).

97 qtd. in Schwarz 66.

98 qtd. in Barlett xix.

self-reflection, of seeing the naked self, revealed in the light of a new experience and the consequent shift of thinking or improvement of a character was what he intended to inspire in his readers.

‘The Dead’ has often been read as Gabriel’s journey from multiple paralysis through epiphany towards an indication of his personal growth at the end of the story. Jeri Johnson provides a simple but comprehensive account of ‘The Dead,’ pointing out at the same time the centrality of Gabriel and the theme of his metaphorical journey of self-discovery:

Any cursory account of it will do violence to its subtlety and complexity. And yet It has most frequently been read as a tale of the progress of Gabriel Conroy, a middle-class, educated Irishman, from a state of relative self-deception towards an epiphanic enlightenment. He comes to see, that is, that he was deluded, misguided in thinking himself the centre of his own small universe, that his image lay deep in his wife Gretta's heart, that it was him she loved unreservedly and solely, that he had opened to this simple west-of-Ireland lass for the first time the world not only of art, culture, civilization but also of love and desire.⁹⁹

The views as to the nature of Gabriel's epiphany, however, don't agree on one generally accepted version. Some are more optimistic like the one of Florence L. Walzl, who states that “For the reader who approaches ‘The Dead’ by way of the preceding fourteen stories of frustration, inaction and moral paralysis, this story is likely to seem a completion of these motifs, and Gabriel's epiphany a recognition that he is a dead member of a dead society.”¹⁰⁰ Riquelme with his deconstructive approach to ‘The Dead,’ on the other hand, proposes that the text affords both a negative interpretation of the events towards the end of the story and a positive one and leaves it on the readers to decide for themselves about the ending. In the first version, Gabriel's final scene may be something of an anticipation of death, as opposed to any vital recovery. The second version sees Gabriel emerge as a more honest, humble person, and finally accept his wife's Irish background by a trip to the west of the country.¹⁰¹ Others still doubt that Gabriel experiences any epiphanic moment at all and opt for a mercilessly tragic end

99 Johnson xxxv.

100Walzl 17.

101Riquelme 220.

to the story, like Vincent P. Pecora who warns that there is nothing new in Gabriel's attitude, perhaps except a strengthened self-delusion.¹⁰²

Yet what is much more certain is that the characters aren't meant achieve epiphany as much as the actual readers do. The true epiphany of the reader, supposedly Joyce's ultimate goal in *Dubliners*, lies in realizing the limits of the character's epiphany. As Schwarz summarizes about the collection "Our reading iterates the [*Dubliners*] characters' efforts to make sense of the world, but our reading must go beyond their sense-making. *Dubliners* teaches the reader that he must abandon Dublin-think and Dublin-speak if he is to find meaning."¹⁰³

My reading of the end works with the assumption that within 'The Dead,' we may pursue a prose essay on how to truly appreciate life and understand its value. I imagine that Joyce might have intended to imprint the story with such an instruction, but my reading is not necessarily based on this biographical speculation.

As any text, 'The Dead' naturally constructs its own fictional world with a unique scale of values. More specifically, we can read it as Joyce's exploration of the dualism of values which he projected there, as well as to the entire collection. On the one hand, there's the general lack of vitality with the motifs of paralysis and death, and on the other hand, the concept of personal freedom and living life to the fullest. Joyce himself was radical and passionate in condemning the first, as well as in pursuing the latter. When he felt that his "dear, dirty Dublin" restrains his personal development, he left the country for the Continent. We can trace down many records of when he justifies that decision or gives reasons for it; they appear thoroughly consistent and variations on the same. He felt oppressed by and drawn to his past from which he intended to distance himself in order to start a new life, one that would offer broad enough perspective and intellectual freedom for a starting writer of his ambition.

As he once put in his lecture, "The economic and intellectual conditions that prevail in [Ireland] do not permit the development of individuality."¹⁰⁴ Elsewhere, he writes, "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."¹⁰⁵ And so, like

102 Vincent P. Pecora, "'The Dead' and the Generosity of the Word," *PMLA*, 101, ii (March 1986): 233-45, *Jstor*, Web, April 2010.

103 Schwarz 8.

104 qtd. in Levenson 174.

105 qtd. in Levenson 169.

Steven Dedalus in *The Portrait of the Artist as a Young Man*, he imagines an escape from such conditions, “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, and religion. I shall try to fly by those nets.”¹⁰⁶ He once wrote to Stanislaus “What’s the matter with you is that you’re afraid to live. You and people like you. This city is suffering from hemiplegia [paralysis] of the will.”¹⁰⁷ Still elsewhere Joyce eloquently summarizes his receipt for life in a maxim saying that “Life is not to be criticized, but to be faced and lived.”¹⁰⁸

It is not therefore a coincidence that at the end of the story, Joyce has Gabriel think to himself what could well be a paraphrase of an ancient Stoic credo: “Better pass boldly into that other world, in the full glory of some passion, than fade and wither dismally with age.”¹⁰⁹ To ancient Stoics like Seneca, living at the cost of letting oneself slowly wither with age would be the worse possible scenario and devaluation of the time we’ve been given among the living. But dying in the exercise of our personal passion would on the other hand be an assertion and celebration of life, just as in the story of Michael Furey, whose case moves Gabriel at the end of ‘The Dead.’ It is not important how long, but how well we live, the story seems to be telling us, and its instruction, as I see it, is to acknowledge that.

106 James Joyce, *The Portrait of the Artist as a Young Man* (Great Britain: Wordsworth Editions Limited, 2001) 157.

107 qtd. in Johnson xi.

108 qtd. in Eric Bulson, *The Cambridge Introduction to James Joyce* (Cambridge: Cambridge University Press, 2006) 17.

109 Joyce 176.

4 Creative Re-Readings

Reflecting on many an essay on ‘The Dead,’ Joyce's text may be seen to serve as a platform for various discourses, stories, themes, etc. as it was stated before, rather than to be a self-contained, dramatic narrative, always progressing in an unproblematic linear fashion. Many critics thus seize the opportunity to reinvent the story along their own unique readings. They are in other words taking an advantage of the central conflict in the narrative structure of ‘The Dead’ between how much it suggests and how little it actually tells. From the perspective to be employed in this chapter, their readings can be seen as a possible resolution to this conflict. The following paragraphs map the grounds fertile for this kind of reading that we could provisionally call creative re-readings.

4.1 The Active Role of the Reader in Literary Modernism

The concept of readers actively participating on forming the meaning of what they are reading may be associated with the tradition of literary modernism, of which *Dubliners* with ‘The Dead’ are of course early examples. At about the turn of the century, an Anglo-American author Henry James praises variety of responses to a literary text in his preface to *The Portrait of a Lady*:

The house of fiction has in short not one window, but a million They are but windows at the best, mere holes in a dead wall, disconnected, perched aloft; they are not hinged doors opening straight upon life. But they have this mark of their own that at each of them stands a figure with a pair of eyes, or at least with a field-glass, which forms, again and again, for observation, a unique instrument, insuring to the person making use of it an impression distinct from every other. He and his neighbours are watching the same show, but one seeing more where the other sees less, one seeing black where the other sees white, one seeing big where the other sees small, one seeing coarse where the other sees fine.¹¹⁰

110 Henry James, Preface, *The Portrait of a Lady* (Oxford: Oxford University Press, 2009) 7-8.

‘The Dead’ was composed at the beginning of the 20th century, in a tradition retrospectively titled Modernist, in other words at the time of Yeats, J. M. Synge, Woolf, Ibsen, Chekhov, or William and Henry James, and soon after Darwin, Marx, Freud, Jung or Nietzsche. It was a time of social change when, at least in the Westernised world, concepts such as consciousness, language and representation, time and space and their perceptive relativity, narrative voice, subjectivity, perspective, the ideas of truth and reality, a general distrust of the Victorian positivism, were central to art and philosophy.

According to Virginia Woolf, these changes culminated at 1910s exhibition of Post-impressionism, three years after the composition of ‘The Dead,’ four years prior to its publication, “...when human relations change there is at the same time a change in religion, conduct, politics, and literature. Let us agree to place one of these changes about the year 1910.”¹¹¹

The up-and-coming English literary modernism was also characterized by potential for meaning and the agency that moves towards the reader, which may be observed in ‘The Dead’ as well as the two great works of the English literature at the time, “Ulysses” (Joyce, 1922) and “The Waste Land” by T. S. Eliot (1922). Both count on an active involvement of the reader. Just consider what a background of knowledge the readers are expected to have yet before they start reading them, the large base of annotations that accompanies the texts, or the lack of linear narrative and at the same time an abundance of images that largely rely on the reader to be organized.

4.2 Synthetic Qualities of ‘The Dead’

‘The Dead’ is truly a very rich, synthetic text. One way of accounting for the multi-layered quality of the ‘The Dead,’ as suggested by Daniel R. Schwartz or Edna Kelman in her essay “Song, Snow, and Feasting: Dialogue and Carnival in ‘The Dead’,” is through M. M. Bakhtin's concept of heteroglossia. Bakhtin saw text as a contending field of diverse ways of telling, or “languages.” They are absorbed

111 Virginia Woolf, *Selected Essays* (Oxford: Oxford University Press, 2008) 18.

into the text via the author, who had been naturally exposed to them, and whose function is rendered by Bakhtin as creatively synthesizing them:

Thus at any given moment of its historical existence, language is heteroglot from top to bottom: it represents the co-existence of socio-ideological contradictions between the present and the past, between differing epochs of the past, between different socio-ideological groups in the present, between tendencies, schools, circles and so forth, all given a bodily form.¹¹²

He especially accentuates the originality of these “languages”. All languages of heteroglossia, whatever the principle underlying them and making each unique, are specific points of view on the world, forms for conceptualizing the world in words, specific world views, each characterized by its own objects, meanings and values. Also, the mutual encounters of these languages are productive, not the opposite, and their interaction is of various nature:

As such they all may be juxtaposed to one another, mutually supplement one another, contradict one another and be interrelated dialogically. And from these interactions "new socially typifying 'languages'" emerge; they do not "exclude each other, but rather intersect with each other in many different ways"¹¹³

It would then follow, according to Bakhtin, that in such a contending field which is naturally dialogical, not one, but multiple methodologies may be justifiably used:

Each of these 'languages' of heteroglossia requires a methodology very different from the others; each is grounded in a completely different principle for marking differences and for establishing units¹¹⁴

Turning back to our story, Schwartz relates Bakhtin's heteroglossia to ‘The Dead’ by uncovering some of its discourse layers:

112 qtd. in Schwarz 73-74.

113 qtd. in Schwarz 73-74.

114 qtd. in Schwarz 74.

In 'The Dead' we see multiple kinds of discourse in a dialogue in which they struggle for position and interaction; remnants of Gabriel's Catholic education; his university education, including Elizabethan language; the language of Irish music; performative, non-syntactical language; the language of fastidious manners as well as the language of passion; the language of nineteenth-century literary materialism and its opposite, aestheticism; the discourse of Irish nationalism and the Celtic Renaissance, including the Celtic language itself; and the language of desire and sexuality.¹¹⁵

What draws further parallel between 'The Dead' and Bakhtin's theory is the way heteroglossia is absorbed into the text, which is of course via the author, whose function is rendered by Bakhtin as creatively synthesizing these "languages". Joyce's method when writing 'The Dead' as accounted for by Richard Ellmann confirms the synthetic languages of the text.¹¹⁶ We may then say that it is then up to the readers, which of these "languages" or discourse layers they will choose to further develop.

4.3 Incomplete Stories

Within this rich, multi-layered text, we further encounter plethora of incomplete narratives or their mere indications that may be seen as prompts for the reader to complete them, to experiment with them, to explore their possibilities. On a limited space of a short story or novella, 'The Dead' offers an admirably comprehensive picture of a middle-class society in Dublin, the political and cultural climate of the time, or an insight into many a character's life story, but all of these are eventually inconclusive for the story provides us with mere glimpses.

The plots in *Dubliners* don't exceed a span of a few days with the exception of 'A Painful Case' where at one point we leave Mr Duffy's case, only to get back to him four years later. Most of 'The Dead' takes place between evening and early morning, with several flashbacks to the past. This pattern naturally raises questions such as how much do we not learn about the characters in 'The Dead,' their life histories

115 qtd. in Schwarz 74.

116 See "2.2 Biographical Discourse in Richard Ellmann's Essay" in this study.

beyond the scope of the party or the flashbacks, or possible future, not to mention especially those that are only spoken about, such as Gabriel's mother or Michael Furey.

In the criticism of 'The Dead,' questions of this nature have often been raised about Gabriel, his family history, college years, or his childhood, etc. And answers to some of these questions may be found in other stories of the collection itself, such as what Gabriel's childhood could have been like, as it was argued in this study.¹¹⁷ Let us look at some of the other incomplete or indicated histories.

Soon after his arrival, Gabriel has a minor argument with Lily, who snaps at him when he asks about her plans for marriage that "The men that is now is only all palaver and what they can get out of you."¹¹⁸ Lily is "not the girl she was at all,"¹¹⁹ Aunt Kate informs the Conroys. What has happened to her? Perhaps she'd been cynically exploited by someone like Corley and Lenehan, the two "gallants" from 'Two Gallants.' We don't know that, yet some sort of an incident with a boy of their manners would seem a plausible explanation.

Another hidden story lies in Aunt Julia's having been expelled from the chapel choir according to the papal rescript from 22 November 1903, issued by Pope Pius X, which replaced all woman singers in the Church by boys.¹²⁰ Such is of course not a story of an individual, Joyce often employs the strategy to let one character represent the collective fate of a multitude. Julia, like many others in 'The Dead,' stands for a prototype. Similarly, we have Miss Ivors (a devoted nationalist), Freddy Malins (a drunkard and a comical type), or Mr Brown (the only representative of Protestantism on the party). Margot Norris takes up the allusion to Julia's past to transform it into a dramatic narrative of "a stunning historical instance of female exclusion from the practice of art on pure grounds of sexual discrimination"¹²¹ Norris even traces in 'The Dead' "the concealed story of a female artist murdered by gender discrimination."¹²² As she explains, the character of Julia Morkan reappears in *Ulysses*. Upon Julia's death, Leopold Bloom commemorates her as a singer who had been taken

117 See "3.3 The Boy from 'Araby' as Young Gabriel Conroy" and "3.4 Gabriel Conroy as an Adult Version of the Boy from 'Araby'" in this study.

118 Joyce 140.

119 Joyce 143.

120 Johnson 273, note 153.11-12.

121 Margot Norris, "Not the Girl She Was at All: Women in 'The Dead'" 198.

122 Norris 199.

seriously by the Dublin public. Julia is eventually buried by June 16, 1904.¹²³ Norris points out that Julia's death follows little more than six months after her expulsion from the choir and her performance of 'Arrayed for the Bridal' may thus be a sad swan song. She eventually expresses a slight indignation at the fact that this story in the background of 'The Dead' is never elevated by the narrator:

Her performance of *Arrayed for the Bridal* becomes, retrospectively, her swan song —perhaps [Julia's] last performance, given her expulsion from the choir, and therefore a rather poignant and momentous event in the narrative of 'The Dead.' Why does the narrator never draw our attention to this hidden drama of two sisters whose lives are destroyed and whose faith is tainted with bitterness and frustration?¹²⁴

A very different account of Julia can be seen in Huston's film, where her performance of the song is rendered as embarrassingly out of tune and the general applause of others doesn't result in a gesture of appraisal of true art, but a manifestation of a collective myth that Julia is still a good singer, which springs out of the audience's sense of sympathy with an ageing lady and pity.¹²⁵

Regarding the interaction between the characters at the party which is not explicitly stated by the narrator, but nonetheless possible, several critics have paid attention to Bartell D'Arcy and Miss O'Callaghan. Ruth Bauerle claims that D'Arcy's singing 'The Lass of Aughrim' towards the end is his "serenade to seduction"¹²⁶ for O'Callaghan. We know that later the horse-cab is carrying Bartell D'Arcy and Miss Callaghan together after the Conroys get off at the Gresham's hotel, and the two thus leave the story with an indication of an upcoming romantic affair. A special attention to this forming relationship has been paid in Huston's film, which renders the above suggested quite possible.

Yet, as it is commonly the case in 'The Dead' and *Dubliners*, some of the most determining relationships are those between the living and the dead. Again, on a limited space, we learn enough of Gabriel's deceased mother Ellen to assume that she might have

123 Norris 199.

124 Norris 199.

125 John Huston, *The Dead*, Stamford, CT: Vestron Video, 1987.

126 Bauerle 113.

been radically influencing his life as a matronly, conservative mother. When Gabriel meditates over an old family photograph, substituting Ellen's presence at the party, he thinks to himself in an inner monologue:

It was she who had chosen the names for her sons for she was very sensible of the dignity of family life. Thanks to her, Constantine was now senior curate in Balbriggan and, thanks to her, Gabriel himself had taken his degree in the Royal University. A shadow passed over his face as he remembered her sullen opposition to his marriage. Some slighting phrases she had used still rankled in his memory; she had once spoken of Gretta as being country cute and that was not true of Gretta at all. It was Gretta who had nursed her during all her last long illness in their house at Monkstown.¹²⁷

In a recent notable essay, Tomás Monterrey further elaborates on the symbolism of the names that Ellen gave her sons, of the arrangement of the people of the photograph in which she assumes a dominant position and where Gabriel is absent altogether, or the meaning of her opposition to Gabriel's marriage with Greta. That conflict had never been resolved, as Gabriel recalls, which according to Monterrey has been interpreted as a reason the resurrection of Ellen's ghost.¹²⁸

4.4 Lack of Dramatic Action

We may make one observation about the 'The Dead' that nearly gets lost under the influx of the diverse readings that point out why and how 'The Dead' is remarkable in one way or another; a simple observation that is much more likely to reflect a sincere, even primitive reaction of a reader who has read it for a first time, rather than to originate in the academia; as much as 'The Dead' offers a vivid reading experience, it may actually come across as surprisingly undramatic and uneventful when we focus on the central plot of 'The Dead,' as it doesn't indeed give an account of epic events.

Brittany Todd in her actualizing reading, perceptive to how 'The Dead' treats the theme of social constructions, goes as far as to say that the story is in general

¹²⁷ Joyce 174.

¹²⁸ Tomás Monterrey, "Framed Images as Counterpoints in James Joyce's 'The Dead'." *Atlantis*, 33, ii (2011): 61-74. *James Joyce Checklist*. Web. December 2011. <<http://www.atlantisjournal.org/ARCHIVE/33.2/2011Monterrey.pdf>> 63-68.

“without a plot. The characters attend a dinner party. The extensive dialogue and repetitiveness makes this story almost painful to read; however, Joyce keeps his reader entertained with comic relief and anticipation of a climactic end.”¹²⁹ Further, the story is slow-paced and rather fragmented in the way that we are mostly presented with a mosaic of descriptions, or vignettes, common situations like party conversations, couples dancing, or serving of dinner.

Also, there is no clearly recognizable narrator, who would somehow dramatize the account of events or provide moral guidance or a sense that there is a continuously developing story in which one situation is the evident consequence of another. And neither is there a definite dramatic climax that would make the story complete. ‘The Dead’ presumably draws its impact on the reader largely from the final part in which Gabriel acquires a new life perspective, and we can sense that they are likely to profoundly change something as fundamental as his relationship to his wife or his self-conception. But there is no basic agreement among the critics as to the nature of this new perspective, and neither as to whether he acquires it at all. In that respect, the end can hardly be called a resolution.

4.5 No “Cause and Effect” Progression

Thomas Loe, in his essay defending the genre classification of ‘The Dead’ as a novella, very originally suggests that it indeed doesn't progress “in a casual or rational fashion”¹³⁰ and its “non-rational [substance]”¹³¹ cannot even be expressed through the common linear scheme of “cause and effect.”¹³² On the contrary, ‘The Dead’ depends, as he says, “upon images that appear to assume a special significance when they fuse together through repetition and memory to take shape as motifs.”¹³³ In novellas such as ‘The Dead,’ Loe talks about the “primacy of imagery”¹³⁴

129 Todd.

130 Loe 491.

131 Loe 491.

132 Loe 491.

133 Loe 491.

134 Loe 491.

in a “dislocated or spatial arrangement.”¹³⁵ And so ‘The Dead’ doesn't progress by the means of a linear story, but “a culmination of imagery”¹³⁶:

‘The Dead’ especially emphasizes the notion of the journey through a culmination of imagery: Gabriel and Gretta's arrival at the Misses Morkan's house, the discussion of their journey and previous journeys, Miss Ivors' teasing about the possibility of a journey to the west of Ireland, Gabriel's talk about his trips to the continent, the journey to the hotel, and Gabriel's final "journey westward". Unless a reader is highly skilled, it is only in retrospect that such images take on the special significance of a quest and have meaning attached to them, just as it is difficult for Gabriel to perceive how their final meanings will fuse together for him.¹³⁷

Loe of course writes about Gabriel, who eventually synthesizes individual experiences from throughout the evening into a personal narrative of insight and introspection. But the concept might as well work to account for the method of many individual readings of ‘The Dead.’ Many readers also work primarily with images and make them into the shape of motifs. Thus, they produce their unique narratives and bestow a text that is by nature fragmented and lacking in a sense of linear progression with a unifying structure. In other words, they uncover or invent dramas within the text, elaborate on them, make them explicit, and pursue them into a functional “stories”. This gets us to the most familiarly recognized image image of the story, the snow that is captured falling down in the last paragraph, as Gabriel watches it from the window and meditates:

A few light taps upon the pane made him turn to the window. It had begun to snow again. He watched sleepily the flakes, silver and dark, falling obliquely against the lamplight. The time had come for him to set out on his journey westward. Yes, the newspapers were right: 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

135 Loe 491.

136 Loe 492.

137 Loe 492.

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. 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.¹³⁸

Evidently, the snow could be read on a simple realistic level as nothing more than a weather phenomenon, if rather unusual in Ireland. Yet, the critics naturally point out and utilize its potential for meaning, i.e. they ascribe a symbolic significance to a simple earthly event by reworking the image of the snow into a motif, and the motif into a narrative. The text visibly encourages such symbolic significance, the image of the snow is suddenly embedded among the images of the pondering Gabriel and his transformation, the living and the dead on whose gravestones it is falling. The snow is generally everywhere in a kind of a universal manner, and it is the ultimate image of the story and the collection. The following paragraphs list three example readings of the end and the final image.

Richard Ellmann recapitulates the fates of the central trio of characters in what comes across as a rather grim vision: Gabriel is not capable of present love, Michael's passion was finally unfulfilled because of his death, and Gretta will "live to wane in Gabriel's way." Yet, Ellmann at the same time argues for a positive meaning of the snow as an image of the final resolution and peace. The snow represents for Ellmann a general sense of mutuality or union of all men, as it falls on all in the story alike: "Under its canopy, all human beings, whatever their degrees of intensity, fall into union. The mutuality is that all men feel and lose feeling, all interact, all warrant the sympathy that Gabriel now extends to Furey, to Gretta, to himself, even to old Aunt Julia."¹³⁹

Daniel R. Schwarz emphasizes that the ending paragraphs with their change in tone and style, lyricism, metaphor, or irrationality, represent Gabriel's psychological need to escape beyond the limits of personal rationality and self-control.¹⁴⁰ In a similar fashion, Schwarz argues, "the snow imagery focuses our attention on a world outside

138 Joyce 176.

139 Ellmann.

140 Schwarz 122.

Gabriel — a natural world where generations live and die and survive their sense of self-importance. . . .”¹⁴¹

Kevin Whelan concludes that the image of the snow deliberately evokes its earlier uses as a symbol in Irish literature. Among other things, Whelan recollects James Clarence Mangan's poem “Siberia,” which Whelan describes as an “oblique meditation on Famine [which] revolves around the image of ‘the killing snows’.”¹⁴² The final image is one of many reasons why Whelan opines that ‘The Dead’ with its “depth of historical layering”¹⁴³ may be seen as embedding in its centre the history of the Famine in Ireland. In her reading Florence L. Walzl builds her reading of the end upon an elaborate study of an extended Christina symbolism in the story. She compares Gabriel and Michael to their namesake Archangels, but even more curiously, likens Michael's story to that of Jesus Christ and his sacrifice for a nation (here, Irishmen). Her reading of the end is at first a rich, openly negative apocalyptic vision: the fate of Gabriel and all Dubliners is death in life and the snow anticipates the day of the last judgement:

The snow that covers all Ireland images the deadly inertia of the nation. The lonely churchyard where Michael Furey lies buried pictures the end of individual hope and love. The crooked crosses on which the snow drifts represent the defective and spiritually dead Irish Church. The spears and barren thorns suggest the futility of Christ's sacrifice for a people so insensible. To the hero it is an irrevocable last judgement.¹⁴⁴

But later, Walzl suggests an original symbolic reading of the snow that eventually melts, reminding of the phenomenon of rebirth and transformation, and making a subtle parallel of the change in Gabriel, “whose cold conceit has disappeared with his warming humanitarianism.”¹⁴⁵ And so the end doesn't bring an actual death, only a symbolic one, and the story ends by a motif of salvation: “The judgement that Michael brings is

141 Schwarz 123.

142 Whelan “The Memories of ‘The Dead’ 72.

143 Whelan 59.

144 Walzl 29-30.

145 Walzl 30.

a salvation, and Gabriel's swoon is a symbolic death from which he will rise revived.
Gabriel is rightly named: he is a figure of annunciation and new life.¹⁴⁶

146 Walzl 30.

5 Conclusion

This thesis has analysed some of the complexity and richness of the possible interpretations of 'The Dead.' Throughout our discussion, we approached the text from several points of view, each characterized by its unique point of interest, methodology, or criteria of value judgement.

The multitude of diversity of critical responses to the story form a field of contact, where these responses interact, mutually influence each other, agree at some places, offer incompatible perspectives at others, or fight for their position just like the many discourses in Levenson's vision of the Morkan's party.

It should also be admitted at this point that this compilation has provided only a mere glimpse at all the existing perspectives on 'The Dead,' and a lot more could be written about. To this date, *the James Joyce Checklist* project of Harry Ransom Center at the University of Texas at Austin (<http://norman.hrc.utexas.edu/jamesjoycechecklist/>) lists three hundred and seventy-nine entries in the search of the word "The Dead." All of them are essays and reviews, mostly concerning 'The Dead,' the original short story by James Joyce; but also *The Dead*, Jonh Huston's 1987's film adaptation; or "James Joyce's 'The Dead'," the musical. The oldest text comes from 1954, the latest is only several months old.

We can only speculate on whence does this lasting, keen interest in the story spring out from. One of the possible reasons, as it was already suggested in this thesis¹⁴⁷ could be James Joyce himself, his position as a distinguished author in the English literary canon, the monument of Joyce studies that supplies seemingly endless interest in the works of this writer, or the overall prestige that his complex texts earn in the academia.

Also, as we have seen many times throughout this paper, 'The Dead' is mostly characterized not by what is explicitly stated there, but exactly the opposite, i.e. what is only suggested, implied, hinted on, what can be deduced, found out in historical records, etc. This implies that readers of the story need to approach it critically and creatively in order to find or discover, or better, create its meaning. And such an approach that the text requires of its readers is also contributes to the magnitude

147 See "2.1 James Joyce as an Interpretive Principle."

of the critical responses to it, as 'The Dead' is not a clearly pre-defined, but a naturally open text, and its meanings seem to be inexhaustible.

Last but not least, we may notice that the themes and motives that are likely to resonate with the readers of 'The Dead' are particularly interesting for their universality. Schwarz aptly summarizes about the story that "It has wide appeal to students because it dramatizes emotions that most of us share: love, hope, passion, insecurity, jealousy, a sense that our lives are not turning out as we wish, and a fear that our dreams will end in failure and compromise."¹⁴⁸ 'The Dead' deals with such themes as love, life, or death, that all have universal cross-cultural validity.

But more importantly, how do we as 'The Dead' readers orient ourselves in the above discussed multitude and variety of perspectives on the single story? Above all, we shouldn't forget that the literary essays on 'The Dead' aren't in themselves more than propositional readings (the word essay derives from the French *essayer*, "to try" or "to attempt"). Further, there clearly isn't such a thing as a reading of 'The Dead' that could claim the single objective validity, in which the study of literature differs dramatically from natural sciences such as mathematics or physics.

Just as among the essays on the story, we can find brilliant critical texts that enlighten the story, provide original insights and enhance our understanding and pleasure from reading it, we will at the same time necessarily encounter texts that rather distract us from the story, prevent us from understanding it, texts which we may find problematic or would at least dispute.

The solution therefore seems to lie in engaging in the discussion and deriving our own compilation of readings, based on an eclectic and critical approach to the essays, selecting out texts and ideas, criticising, speculating upon other's thoughts, getting inspired, fine-tuning our own views, . . . and coming up with reading(s) that we could present as truly ours and that would mean something to us personally.

148 Schwarz 81.

6 Bibliography

6.1 Primary sources

Huston, John. *The Dead*. Stamford, CT: Vestron Video, 1987.

Joyce, James. *Dubliners*. Ed. Jeri Johnson. NY: Oxford University Press, 2000.

6.2 Secondary sources

Abrams, M. H. *A Glossary of Literary Terms*. 7th ed. U. S. A.: Heinle & Heinle, 1999.

Anderson, Dustin. "Remembering to Forget: The Event of Memory in Joyce and Beckett." Diss. The Florida State University. Electronic Theses, Treatises and Dissertations. Paper 210. 2010. Web. June 2012. <<http://diginole.lib.fsu.edu/cgi/http://diginole.lib.fsu.edu/cgi/viewcontent.cgi?article=3636&context=etd>>.

Attridge, Derek. "Reading Joyce." *The Cambridge Companion to James Joyce*. 2nd ed. Ed. Derek Attridge. New York: CUP, 2004.

Barlett, Rosamund. Introduction. *About Love and Other Stories*. By Anton Chekhov. Trans. Rosamund Barlett. Oxford: Oxford University Press, 2004.

Basic, Sonja. "A book of many uncertainties: Joyce's *Dubliners*." *Style*; Fall91, Vol. 25 Issue 3, p351, 27p. *EBSCOhost*. Web. July 2010.

Bauerle, Ruth. "Date Rape, Mate Rape: A Liturgical Interpretation of 'The Dead'." *New Alliances in Joyce Studies*. Ed. Bonnie Kime Scott. Newark: University of Delaware P, 1988.

Bloom, Harold. Introduction. *Bloom's Major Short Story Writers: James Joyce*. Pennsylvania: Chelsea House, 1999.

Boysen, Benjamin. "The Self and the Other On James Joyce's 'A Painful Case' and 'The Dead'." *Orbis Litterarum* 62:5 394–418, (2007). *James Joyce Checklist*. Web. December 2011.

Bulson, Eric. *The Cambridge Introduction to James Joyce*. Cambridge: Cambridge University Press, 2006.

Dollof, Stephen. "Ibsen's 'A Doll's House' and 'The Dead'." *James Joyce Quarterly*, Vol. 31, No. 2 (Winter, 1994), pp. 111-114. Jstor. Web. July 2010.

Ellmann, Richard. "The Backgrounds of 'The Dead'." Owensboro Community and Technical College. n. d. Web. June 2012.<<http://legacy.owensboro.kctcs.edu/crunyon/Eng262/04-modernism/04-joyce/background.htm>>.

Foran, Jack. "Strange Sentence in 'The Dead'." *Modern Language Notes*, Vol. 113, No. 5, Comparative Literature Issue (Dec., 1998), pp. 1151-1159. *Jstor*. Web. April 2011.

Henke, Suzette A. "Through a Cracked Looking-Glass: Desire and Frustration in *Dubliners*." *James Joyce and the Politics of Desire*. London: Routledge: 1990.

IVRLA. "Podcast 2: The Dead; Why The Story Resonates." *Joyce's Dublin: An Exploration of 'The Dead'*. UCD. 2009. Web. June 2012.

James, Henry. Preface. *The Portrait of a Lady*. Oxford: Oxford University Press, 2009.

Johnson, Jeri. Introduction and Annotations. *Dubliners*. By James Joyce. Ed. Jeri Johnson. NY: Oxford University Press, 2000.

Joyce, James. *The Portrait of the Artist as a Young Man*. Great Britain: Wordsworth Editions Limited, 2001.

---. *Dubliňané*. Trans. Kateřina Hilská. Praha: Odeon, 2012.

Kelman, Edna. "Song, Snow, and Feasting: Dialogue and Carnival in 'The Dead'." *Orbis litterarum*, 54, i (1999): 60-78. *EBSCOhost*. Web. July 2010.

Legouis, Emile and Louis Cazamian. *A History of English Literature*. Trans. Helen Douglas Irvine, W. D. MacInnes, and Louis Cazamian. London: J. M. Dent, 1948.

Letters of James Joyce. vol. ii. Ed. Richard Ellmann. NY: Viking, 1966.

Levenson, Michael. "Living History in 'The Dead'." *The Dead: Complete, Authoritative Text with Biographical and Historical Contexts, Critical History, and Essays from Five Contemporary Critical Perspectives*. Ed. Schwarz, Daniel R. Case Studies in Contemporary Criticism. Boston and New York: Bedford/St. Martin's, 1994.

Loe, Thomas. "'The Dead' as Novella." *James Joyce Quarterly*, Vol. 28, No. 2, Dubliners Issue (Winter, 1991), pp. 485-497. *Jstor*. Web. July 2010.

Mansell, Darrel. 'William Holman Hunt's "The Awakening Conscience" and James Joyce's "The Dead".' *James Joyce Quarterly*, Vol. 23, No. 4 (Summer, 1986), pp. 487-491. *Jstor*. Web. July 2010.

McCarthy, Patrick A. Introduction. *Rejoycing: New Readings of Dubliners*. Rosa M. Bollettieri Bosinelli and Harold F. Mosher Jr., Eds. Kentucky: University Press of Kentucky, 1998.

Meljac, Eric Paul. "Dead Silence: James Joyce's 'The Dead' and John Huston's Adaptation as Aesthetic Rivals." *Literature Film Quarterly*, 2009, Vol. 37 Issue 4, p295. *EBSCOhost*. Web. July 2010.

Monterrey, Tomás. "Framed Images as Counterpoints in James Joyce's 'The Dead'." *Atlantis*, 33, ii (2011): 61-74. *James Joyce Checklist*. Web. December 2011. <<http://www.atlantisjournal.org/ARCHIVE/33.2/2011Monterrey.pdf>>.

Morrissey, L. J. "Inner and Outer Perceptions in Joyce's 'The Dead'." *Studies in Short Fiction*, 25, i (Winter 1988): 21-29. *James Joyce Checklist*. Web. December 2011. <http://gateway.proquest.com/openurl?url_ver=Z39.88-2004&res_dat=xri:pao-us:&rft_dat=xri:pao:article:d565-1988-025-01-000004>.

Norris, Margot. "Not the Girl She Was at All: Women in 'The Dead'." *The Dead: Complete, Authoritative Text with Biographical and Historical Contexts, Critical History, and Essays from Five Contemporary Critical Perspectives*. Ed. Schwarz, Daniel R. Case Studies in Contemporary Criticism. Boston and New York: Bedford/St. Martin's, 1994.

---. Introduction. *Suspicious Readings of Joyce's Dubliners*. Philadelphia: University of Pennsylvania Press, 2003.

Pecora, Vincent P. "'The Dead' and the Generosity of the Word." *PMLA*, 101, ii (March 1986): 233-45. *Jstor*. Web. April 2010.

Power, Mary. "A Note on Hospitality and 'The Dead'." *James Joyce Quarterly*, Vol. 13, No. 1 (Fall, 1975), p. 109. *Jstor*. Web. July 2010.

Quinn, Justin. Afterword. *Dubliňané*. By James Joyce. Trans. Aloys Skoumal. Praha: Argo, 2012.

Rice, Thomas Jackson. "Dante...Browning. Gabriel..Joyce: Allusion and Structure in 'The Dead'." *James Joyce Quarterly*, Vol. 30, No. 1 (Fall, 1992), pp. 29-40. Jstor. Web. July 2010.

Riquelme, John Paul. "For Whom the Snow Taps: Style and Repetition in 'The Dead'." *The Dead: Complete, Authoritative Text with Biographical and Historical Contexts, Critical History, and Essays from Five Contemporary Critical Perspectives*. Ed. Schwarz, Daniel R. Case Studies in Contemporary Criticism. Boston and New York: Bedford/St. Martin's, 1994.

Rivkin, Julie and Michael Ryan, Eds. *Literary Theory: An Anthology*. 2nd ed. United Kingdom: Wiley-Blackwell, 2004.

Schwarz, Daniel R. "A Critical History." *The Dead: Complete, Authoritative Text with Biographical and Historical Contexts, Critical History, and Essays from Five Contemporary Critical Perspectives*. Ed. Schwarz, Daniel R. Case Studies in Contemporary Criticism. Boston and New York: Bedford/St. Martin's, 1994.

---. "Gabriel Conroy's Psyche: Character as Concept in Joyce's 'The Dead'." *The Dead: Complete, Authoritative Text with Biographical and Historical Contexts, Critical History, and Essays from Five Contemporary Critical Perspectives*. Ed. Schwarz, Daniel R. Case Studies in Contemporary Criticism. Boston and New York: Bedford/St. Martin's, 1994.

---. "Introduction: Biographical and Historical Contexts." *The Dead: Complete, Authoritative Text with Biographical and Historical Contexts, Critical History, and Essays from Five Contemporary Critical Perspectives*. Ed. Schwarz, Daniel R. Case Studies in Contemporary Criticism. Boston and New York: Bedford/St. Martin's, 1994.

Todd, Brittany. "An Analysis of James Joyce's 'The Dead' in *Dubliners*: Repetition and the Living Dead." *Hubpages*. 2012. Web. June 2012.

Vichnar, David. "Joyce Against Theory." MA Thesis. Filozofická fakulta Univerzity Karlovy v Praze, 2008.

Walzl, Florence L. "Gabriel and Michael: The Conclusion of 'The Dead'." *James Joyce Quarterly*, Vol. 4, No. 1 (Fall, 1966), pp. 17-31. *Jstor*. Web. July 2010.

Whelan, Kevin. "Podcast 3: The Dead; Looking East or West?" *Joyce's Dublin: An Exploration of 'The Dead'*. UCD. 2009. Web. June 2012.

---. "The Memories of 'The Dead.'" *The Yale Journal of Criticism* 15.1 (2002) 59-97.

Woolf, Virginia. *Selected Essays*. Oxford: Oxford University Press, 2008.