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**James Joyce's Early Works: James Joyce's "The Dead"
in Dubliners**

Informe de Seminario para optar al grado de Licenciado en Lengua y
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1. Introduction

Dubliners, a collection of fifteen stories that show several aspects of Dublin and its people, appeared to the public in 1914, almost ten years after it was written. By that time James Joyce and his wife Nora were living in Europe, and the main problem he had in order to get his book published was that it was said to show immoral situations and –new at that time in fiction- some characters not only based on real people, but that also whose names were of living persons.

Once it was published it was generally well received among the public and the critics, and, later on, when A Portrait of the Artist as a Young Man appeared, they could recognize in “The Dead”, the last of the fifteen stories, Joyce’s first master piece.

There is agreement among critics that Dubliners is not simply a loose collection of unrelated stories and incidents, but that they constitute a unified whole. Several theories according to its organization have been suggested, the first one, coming from the author himself. In a letter posted to his publisher, Joyce explained what he was trying to do when writing Dubliners:

My intention was to write a chapter of the moral history of my country and I chose Dublin for the scene because the city seemed to me the centre of paralysis. I have tried to present it to the indifferent public under four of its aspects: childhood, adolescence, maturity and public life. The stories are arranged in this order. (Hodgart. 1978, p. 44.)¹

According to this framework, the first three stories, “The sisters”, “An Encounter”, “Araby” and “Eveline” represent the childhood. “After the Race”, “Two Gallants”, “The Boarding House”, “A Little Cloud”, “Counterparts”, “Clay” and “A Painful Case” stand for the tales concerning maturity, and the next four, “Ivy Day in the Committee Room”, “A Mother” , “Grace” and “The Dead” are related to the public life.

A second accepted theory is that in which the stories which correspond to maturity may have an equivalent with the Seven Deadly Sins, and the ones related to public life may be

based on the four cardinal virtues. This would be, according to Hodgart, “a not very complicated ironic use of an ethical framework”, and the equivalence would be, as follows: “After the Race” (Pride), “Two Gallants” (Avarice), “The Boarding House” (Lechery), “A Little Cloud” (Envy), “Counterparts” (Anger), “Clay” (Greed), and “A Painful Case” (Sloth); “Ivy Day in the Committee Room” (Courage), “A Mother” (Justice), “Grace” (Temperance), and “The Dead” (Wisdom). As far as Hodgart is concerned, “whether this is true or not does not greatly matter: it would only be Joyce amusing himself with an extra layer of irony” (Hodgart.1978: p 45). Thus, the first hypothesis can be called Temporal, from individual to general and from youth to an approximation of maturity by degrees, from relatively simple, to clearly complex. The second one, Moral, in which the seven deadly sins are in contrast with the four cardinal virtues. The former one tends to follow a naturalistic pattern and the last one a symbolic one; a third theory says that it may be a mixture of both, naturalism and symbolism. Finally, it should be mentioned that some critics have said that it can be framed in a Homeric pattern, but there is no clear evidence to support this hypothesis.

“The Dead”, then, differs from the other stories in that it is almost six times longer than the rest, is the most complex, and is the last. Perhaps it is worth mentioning also, that it was finished in Rome in 1905 two years after the death of Joyce’s mother in 1903, and the only one to be written after this traumatic event for the author.

The present report, then, will focus on the “The Dead”, mainly, to show its intrinsic worth and the possible relations existing between it and the other stories within Dubliners, and Joyce’s next work, A Portrait of the Artist as a Young Man.

2. Hypothesis

That “The Dead”, the last in the fifteen stories of Dubliners, constitutes a synthesis of themes and techniques displayed in the other stories and as a prologue to Joyce’s next work A Portrait of the Artist as a Young Man.

3. General Objective

To study the important aspects of “The Dead” and its relationship to the other stories and A Portrait of the Artist as a Young Man.

4. Specific Objectives

1. To explore the importance of the story's title and place in the whole book.
2. To discover Joyce's main themes and motifs present in "The Dead" and which have relation within Dubliners.
3. To study Joyce's use of some linguistics techniques.

5. Organization of the Analysis

After a summary of the story, the analysis will be divided mainly into two aspects, first, those related to the title as a synthetic device and an introduction to the major themes of the story and the whole book. Secondly some aspects related to technique will be discussed. Finally, a conclusion will be presented.

6. Summary of “The Dead”²

At the annual dance and dinner party held by Kate and Julia Morkan and their young niece, Mary Jane Morkan, the housemaid Lily frantically greets guests. Set at or just before the feast of the Epiphany on January 6, which celebrates the manifestation of Christ’s divinity to the Magi, the party draws together a variety of relatives and friends. Kate and Julia particularly await the arrival of their favourite nephew, Gabriel Conroy, and his wife, Gretta. When they arrive, Gabriel attempts to chat with Lily as she takes his coat, but she snaps in reply to his question about her love life. Gabriel ends the uncomfortable exchange by giving Lily a generous tip, but the experience makes him anxious. He relaxes when he joins his aunts and Gretta, though Gretta’s good-natured teasing about his dedication to galoshes irritates him. They discuss their decision to stay at a hotel that evening rather than make the long trip home. The arrival of another guest, the always-drunk Freddy Malins, disrupts the conversation. Gabriel makes sure that Freddy is fit to join the party while the guests chat over drinks in between taking breaks from the dancing. An older gentleman, Mr. Browne, flirts with some young girls, who dodge his advances. Gabriel steers a drunken Freddy toward the drawing room to get help from Mr. Browne, who attempts to sober Freddy up.

The party continues with a piano performance by Mary Jane. More dancing follows, which finds Gabriel paired up with Miss Ivors, a fellow university instructor. A fervent supporter of Irish culture, Miss Ivors embarrasses Gabriel by labelling him a “West Briton” for writing literary reviews for a conservative newspaper. Gabriel dismisses the accusation, but Miss Ivors pushes the point by inviting Gabriel to visit the Aran Isles, where Irish is spoken, during the summer. When Gabriel declines, explaining that he has arranged a cycling trip on the continent, Miss Ivors corners him about his lack of interest in his own country. Gabriel exclaims that he is sick of Ireland. After the dance, he flees to a corner and engages in a few more conversations, but he cannot forget the interlude with Miss Ivors.

Just before dinner, Julia sings a song for the guests. Miss Ivors makes her exit to the surprise of Mary Jane and Gretta, and to the relief of Gabriel. Finally, dinner is ready, and Gabriel assumes his place at the head of the table to carve the goose. After much fussing, everyone eats, and finally Gabriel delivers his speech, in which he praises Kate, Julia, and Mary Jane for their hospitality. Framing this quality as an Irish strength, Gabriel laments the present age in which such hospitality is undervalued. Nevertheless, he insists, people must not linger on the past and the dead, but live and rejoice in the present with the living. The table breaks into a loud applause for Gabriel's speech, and the entire party toasts their three hostesses.

Later, guests begin to leave, and Gabriel recounts a story about his grandfather and his horse, which forever walked in circles even when taken out of the mill where it worked. After finishing the anecdote, Gabriel realizes that Gretta stands transfixed by the song that Mr. Bartell D'Arcy sings in the drawing room. When the music stops and the rest of the party guests assemble before the door to leave, Gretta remains detached and thoughtful. Gabriel is enamoured with and preoccupied by his wife's mysterious mood and recalls their courtship as they walk from the house and catch a cab into Dublin.

At the hotel, Gabriel grows irritated by Gretta's behaviour. She does not seem to share his romantic inclinations, and in fact bursts into tears. Gretta confesses that she has been thinking of the song from the party because a former lover had sung it to her in her youth in Galway. Gretta recounts the sad story of this boy, Michael Furey, who died after waiting outside of her window in the cold. Later, Gabriel watches her sleep. He feels insignificant in her life; a man died for her love. He knows also that they have aged. The face she has now is not "the face for which Michael Furey had braved death" (p. 255). He thinks about mortality, and his two lovely old aunts. Soon, he'll return to that house for their funerals. He feels the power of Furey's passion; he has never felt something like that for a woman. He feels the shadow of mortality on all of them. Outside, it snows. As it blankets all things without discrimination, it reminds Gabriel of mortality: "His soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead" (p. 256).

7. Analysis

In this analysis, some aspects of “The Dead” will be shown in order to demonstrate, firstly, the cohesion of the book as a unified whole that finds its synthesis in the last story, and second, to study some aspects concerning themes, use of technique and symbols which are present in the book and in the Portrait of the Artist as a Young Man. The relations between the stories are not ordered following the arrangement present in the book, but following the episodes present in “The Dead.”

7.1. Title

The fact that this is the last story of the collection and that its title is “The Dead”, not only suggests that the book has come to an end, but it also reminds us, inevitably, that, sooner or later, everybody will have the same luck. The images of our own dead, those shadows that we rarely think of in the rush of a day, are suddenly brought to life. And the memories not only bring pictures of people, they also bring us sensations: odours and scents, the sound of a voice, a laughter, the sound of the waves, but it also suggests representations of silence and oblivion, the coldness of a body which lacks of movement, darkness. Thus, the main theme of Dubliners, that of moral paralysis, is echoed by the title. Furthermore, taking into consideration the meanings of both words, “dead” (O.E. dead, from P.Gmc. *dauthaz³, from PIE *dheu-. Meaning "insensible")⁴ and “paralysis” (from Gk. paralysis, lit. "loosening," from paralyein "disable"), the property they share, “the total deprivation of physical or mental ability” becomes apparent, and this relation not only can be seen in the main theme, but in other stories: in the first one, “The Sisters”, a young boy deals with the death of his friend, an elderly priest who ended his life paralyzed. In “Clay”, the tenth story, Maria, an elderly Catholic woman working in a Protestant charity, goes to spend the eve of Halloween with Joe Donnelly, a man who has been like her own son. The evening goes well, but during the divination game, Maria picks clay, the emblem of death. Next to that, is “A Painful Case”, in which Mr. James Duffey begins a sexless affair with Mrs. Sinico, an

unhappy married woman. They never manage to break through their inhibitions, and they stop seeing each other. Years later, Mr. Duffey reads in the paper that Mrs. Sinico has died in a tram accident. Furthermore, references to death or dead, can also be found in “The Boarding House”, a story that shows Mrs. Mooney, a *butcher's* daughter (a word which finds among its meanings the reference to *dead* and *death*) and in “Ivy Day in the Committee Room”, the dead people of the story play a very important part. As it can be appreciated, five of the stories make reference, in one way or another, to *death*, and its implications will be further developed in this final story in a very unusual way: the stillness of the title strikingly contrasts with the movement represented in the opening lines:

Lily⁵, the caretaker's daughter, was literally run off her feet. Hardly had she brought one gentleman into the little pantry behind the office on the ground floor and helped him off with his overcoat than the wheezy hall-door bell clanged again and she had to scamper along the bare hallway to let in another guest. (p. 199)

Furthermore, the first line does not only give a contrast, it also gives a clue, as Bolt puts it, “poor Lily could hardly have been *literally* run off her feet” (Bolt:1992. p 52)⁶, so, according to him, the narrator is “telling us *not* to take the story literally” (op.cit.). And gives the reader the first sign that this is going to be a symbolic story, even though at first sight it appears realistic.

Finally, in A Portrait of The Artist as a Young Man⁷ the images of death are brought into the story first by the figure of Charles Stewart Parnell (1846-91), leader in the British Parliament of the Irish Home Rule Movement, then in the scene in the first chapter in which Stephen feels depressed by his illness and comforts himself by imagining the beauty of his own burial ceremony and Wells' great remorse for having caused Stephen's unfortunate death. Then Stephen falls into a fitful sleep; he is lulled by "waves" of light, the sounds of imaginary sea waves, and the words which Brother Michael is reading about the death of Charles Stewart Parnell, the young, romantic Irish hero. Then, in chapter two as he hears about his father's (and even his grandfather's) youthful flirtations and drunken revelries, slowly, Stephen begins to emotionally detach himself from the pub crowd and resign himself to the fact that "his childhood was dead or lost and with it his soul [...]" (p.

73). But it is in the episode of the retreat and the sermon, in chapter three, the moment in which the images of the dead and their potential destiny reach its climax.

Thus, as it can be seen, the “paralysis” implied in “The Dead”, is echoed all through the book in different stories, and has been used in A Portrait of The Artist as a Young Man, for both, to describe moments of paralysis, and to develop the theme of the power that the dead have over the living and the past in the present, which is going to be studied further in this report.

7.2. Themes and Motifs

Given for granted that the main theme present in Dubliners was stated by Joyce, that is to say, that of the moral paralysis which affects Dublin and Dubliners in various stages and aspects of life, including religion, art and public life, in this section the main themes and motifs which are present in “The Dead” and which are echoed throughout the whole book and in A Portrait of The Artist as a Young Man will be studied. But first, it will be useful to provide the reader a suitable definition for both, theme and motif:

By theme, it is going to be understood the definition given by Dr. Wheeler’s Literary Vocabulary⁸:

THEME: A central idea or statement that unifies and controls the entire work. The theme can take the form of a brief and meaningful insight or a comprehensive vision of life; it may be a single idea such as "progress" (in many Victorian works), "order and duty" (in many early Roman works), "seize-the-day" (in many late Roman works), or "jealousy" (in Shakespeare's *Othello*). The theme may also be a more complicated doctrine, such as Milton's theme in *Paradise Lost*, "to justify the ways of God to men," or "Socialism is the only sane reaction to the labor abuses in Chicago meat-packing plants" (Upton Sinclair's *The Jungle*). A theme is the author's way of communicating and sharing ideas, perceptions, and feelings with readers, and it may be directly stated in the book, or it may only be implied.

And, by motif, According to Frank Collinwood⁹: “a repeated idea, or image which acts as a unifying device and is a way of presenting theme at any given moment without stating it,” (p. 40) for both, a single story or various books, and they “bind a novel together and are

often the one cohesive element in many sprawling works of art¹⁰.” For the present purposes of this section, these definitions will be used.

The themes related to religion, and politics, are going to be studied briefly and mainly for the purpose of showing the possible relation that they may have within the whole book and in A Portrait of The Artist as a Young Man. Special attention will be given in this section, to the theme of the power that the dead have over the living and the past over the present, general agreed upon by critics as being the most important one in “The Dead”.

Finally, in this part of the analysis two important literary devices which may have relation with both, theme and motifs have been left aside, but will be studied as examples of technique in the second part of this analysis. They are the use of epiphany, which has its derivation in the Christian religion, and the snow motif, which at the same time is used as a symbol in “The Dead,” and which also appears as a clear example of prolepsis or foreshadowing.

7.2.1 Religion

The theme of religion as a means of moral paralysis has been developed from the first story, “The Sisters,” shows an elderly priest who ended his life paralyzed. In “Clay,” a catholic woman, Maria, picks up clay in the game. The symbolic potential of that event is not going to be analysed here. In “Grace,” Mr. Kernan, a man in social decline, struggles with alcoholism. His friends plot to him on a church retreat. When they visit Mr. Kernan in his sickbed, their wild conversation about Church history and doctrine manages to get every central event and tenet of the Catholic Church hopeless mixed up. In “The Dead,” the theme is echoed at the moment in which a criticism of the church is argued, as aunt Kate speaks bitterly of the decision of Pope Pius X to exclude women from all church choirs and aunt Kate argues repeatedly that the Pope must be right about everything, but she cannot help but think it was ungrateful. We see in her the inability to reconcile what she knows to be wrong with the indoctrinated Catholic conviction that the Pope cannot be wrong. Finally, in A Portrait of the Artist as a Young Man, this critical view on religion can be appreciated at the beginning of the novel when Stephen expresses his intention to marry the young girl, Eileen Vance, who lives next door. Eileen happens to be Protestant, however,

and in response to his Catholic family's shock, Stephen crawls under the table. Stephen's mother assures the others that he will apologize, and Dante adds a threat that eagles will pull out Stephen's eyes if he does not apologize. Stephen turns these threatening words into a ditty (a short simple song) in his mind. But the theme reaches its climax in the chapter of the retreat in which Stephen horrified listens to the Priest's hell description.

7.2.2 Politics

In this section two main themes will be discussed; poverty, and politics.

Poverty is one of the most pervasive themes of the book. Joyce usually evokes it through detail: the plum cake Maria buys in "Clay," for example, is a humble treat that costs her a great part of her salary. Characters fight against their poverty. Lenehan in "Two Gallants" sees no future for himself, and sits down to eat a miserable supper consisting only of peas and ginger beer. Farrington of "Counterparts" stays in a hateful job because he has no other options. His misery is such that he ends up spending far more than he can afford on drinks. We catch glimpses of slums, as in "An Encounter," when the two young schoolboys see poor children without fully comprehending what their ragged clothes imply about the small children's home conditions and prospects in life. Dublin's poor economy is also the reason why characters must be tied to keep even miserable jobs. Poverty is never pretty in Dubliners. Like Maria, there are numerous revolting characters like Corley and Lenehan of "Two Gallants." Joyce explores the negative affects that poverty has on the character. Even though that in "The Dead" the presence of people of a higher economic situation is shown, and thus, the theme of economic poverty seems to be left aside, we can see glimpses of poverty in Lily, the caretaker's daughter.

In relation to politics, the situation shown in Dubliners is that of a defeated city, the old capitol of a conquered nation (by that time Dublin was ruled by England)¹¹. At the time of the stories, Dublin is even more than that: the Irish political world is still suffering from the loss of the nationalist movement's greatest leader, Charles Stewart Parnell¹². Joyce does not exactly write to give support or dismiss the matter; his appreciation of the state of Irish politics and the effects of colonisation on the Irish people are both quite bleak. Nor does he agree with many of the policies and cultural initiatives embraced by some nationalists:

Joyce was no fan of the Irish language movement, and he was unimpressed by a good deal of the Irish art being produced in his period.

In “Ivy Day in the Committee Room” can be seen an acid criticism of both, Irish religion and politics, reaching its climax when Hynes solemnly recites a short, earnest poem mourning the death of the great Irish Nationalist leader. The poem is very critical of those who betrayed him, including the church and it claims a place for Parnell among the great ancient heroes of Ireland. In “The Dead” at the moment in which Ms. Ivors discovers that Gabriel works for The Daily Express, a conservative paper with Unionist leanings, and they have a cross examination, the theme of Irish politics is again put on the surface. Finally, in A Portrait of the Arist as a young Man, chapter one, Mr. Casey tells a story of being accosted by an old Catholic woman who had degraded the name of Parnell and the name of the woman with whom Parnell had an adulterous affair. Casey had ended up spitting on the old woman. This anecdote amuses the men but infuriates Dante, who cries that God and religion must come before everything else. Mr. Casey responds that if Dante's words are true, then perhaps Ireland should not have God at all. Dante is enraged and leaves the table, and Mr. Casey weeps for his dead political leader Parnell.

7.2.3 The Dead over the Living, the Past over the Present

Given that in the section corresponding to the title, several echoes of the image of the dead present in the book were already shown, here that process will be omitted, but the theme will be studied more exhaustively.

The main theme that Joyce presents us in “The Dead” is, in Hodgart's words, “a poetic statement about the power that the dead have over the living, the past over the present.” (Hodgart: 1978. P 53). Leaving aside whether it is a “poetic statement” or not, the first evidence to support the statement is given by the title: it is taken for granted that the story will be about “The Dead”, so, it may be set at a funeral, or it may be a terror story, a thriller etc., but our assumptions are suddenly broken when in the second paragraph the reader discovers that the event is not a funeral but a party, an annual and important one for certain members of the Dublin community. The narrator gives us the mood of expectation:

It was always a great affair, the Misses Morkan's annual dance. Everybody who knew them came to it, members of the family, old friends of the family, and the members of Julia's choir, any of Kate's pupils that were grown up enough and even some of Mary Jane's pupils too. Never once had it fallen flat. For years and years it had gone off in splendid style, as long as anyone could remember: ever since. (P. 199)

But, right after that, comes the line: "...Kate and Julia, after the death of their brother Pat, had left the house in Stoney Batter and taken Mary Jane, their only niece, to live with them in the dark, gaunt house on Usher's Island..." which brings us back to the mood suggested by the title: "death", a "dark" and "gaunt house" Not so far from that explicit reference, come others, but in a figurative sense, through idiomatic expressions related to the theme. The first is when Gabriel explains to Lily that his wife "takes three mortal¹³ hours to dress herself", and even though it is a common form of Irish speech, in the context of the story it may be another refinement in Joyce's use of language to develop the theme; and, in the same page: "Kate and Julia came toddling down the dark stairs at once. Both of them kissed Gabriel's wife, said she must be perished alive¹⁴, and asked was Gabriel with her" (p.201). Then, Lily's description which is given after that makes us imagine a slim girl "pale in complexion and with hay-coloured hair", who looks even "paler" under the gas light of the pantry. This image could perfectly be used to describe the stillness of a body that lies in a coffin.

The theme of death, or the influence that dead have over the living, can be found throughout the story; the descriptions of dark places in the house, (a darkness which resembles the absence of sun light in the outside), the contrast with all the pale-faced people (a whiteness which resembles the snow which falls all over Ireland), are images that can be related to the idea of non-existence or death.

Even the protagonist's aunts are perceived in this same mood of ambivalence existing between the dead and the living, as the following paragraph shows:

His aunts were two small, plainly dressed old women. Aunt Julia was an inch or so the taller. Her hair, drawn low over the tops of her ears, was grey; and grey also, with darker shadows, was her large flaccid face [...] Aunt Kate was more vivacious. Her face, healthier than her sister's, was all

puckers and creases, like a shrivelled red apple, and her hair, braided in the same old-fashioned way, had not lost its ripe nut colour. (p. 204)

Gabriel, the son of their “dead” elder sister, who also was their favourite nephew, remembers then the “dreadful cold” that Gretta (his wife) caught during the same event the year before: the past over the present, the outside conditions find their equivalents in the inside.

Gabriel's eyes, irritated by the floor, which glittered with beeswax under the heavy chandelier, wandered to the wall above the piano. A picture of the balcony scene in *Romeo and Juliet* hung there and beside it was a picture of the two murdered princes in the Tower which Aunt Julia had worked in red, blue and brown wools when she was a girl. Probably in the school they had gone to as girls that kind of work had been taught for one year. His mother had worked for him as a birthday present a waistcoat of purple tabinet, with little foxes' heads upon it, lined with brown satin and having round mulberry buttons. (p. 212)

The memory of his mother brings him a little resentment, because she had spoken of his wife as being “country cute” once she was still alive, but as he notices that Mary Jane's piece of music on the piano comes to the end, (he recognizes the opening melody again), his resentment “died down in his heart”. As the night advances along with the annual dance, the influence that the dead and the past have over the living is made explicit at the moment in which Gabriel gives his traditional speech to his aunts and the other guests:

-the tradition of genuine warm-hearted courteous Irish hospitality, which our forefathers have handed down to us and which we in turn must hand down to our descendants, is still alive among us.

[...] and if they [the past people] are gone beyond recall, let us hope, at least, that in gatherings such as these we shall still speak of them with pride and affection, still cherish in our hearts the memory of those dead and gone great ones whose fame the world will not willingly let die.'

[...] 'there are always such as these sadder thoughts that will recur to our minds: thoughts of the past, of youth, of changes, of absent faces that we miss here tonight.

[...] Therefore, I will not linger on the past. I will not let any gloomy moralizing intrudre upon us here to night. (Pp. 232 and 233)

Ironically, He could not have been further from the truth about the events that were about to come. In what is a prelude to the striking revelation of Gretta's secret, before leaving the house, they remember the "never-to-be-forgotten Johnny" (a horse), and the funny moment in which "he began to walk round the statue" for the amusement of the old [dead] gentleman who was riding it. In this passage, the allusion to paralysis is also suggested.

It can be finally said that the theme in "The Dead", the power that the dead have over the living, the past over the present, is made explicit through all the story by using words (*dead, dark, pale, shadow, absent faces etc.*) which hold a relation in meaning with the word "dead". But the theme in this story is not only viewed by relations sustained by the meaning of certain words which have been put there to be looked on with the purpose of just following a plot. The theme has also been suggested by the motif of the snow which falls all over Ireland.

7.3 Technique

The term stands for all the resources an artist has to develop his work, and differs from the term "style", in which it is used to describe an artist's own way of using technique (e.g. specific words, use of syntax, etc.). Here, Joyce's style is not going to be studied, but are going to be shown three literary techniques which at Joyce's times were rather new and which find in his work their major expression. They are, Free Indirect Speech, Epiphany, and Prolepsis or Foreshadowing, being the last two real innovations in the literature of the twentieth century. Finally, they can be found in Dubliners and in A Portrait of The Artist as a Young Man.

7.3.1 Free Indirect Speech (FIS)

In this section, the other ways of presenting the characters' speech and thoughts are going to be mentioned and exemplified, but just superficially and in order to provide the reader with the necessary elements to understand and make contrasts between them. Finally, special attention to Free Indirect Speech will be given because, as Dr. Grace Wallace puts it "Dubliners is marked by two distinct elements new to English prose: the narrated monologue [FIS]¹⁵ and patterned repetition of images (chiasmus)¹⁶."

In order to present the characters' thoughts and speech, the narrator has various possibilities, among them, to use Direct or Indirect Speech (DS and IS), Free Direct Speech (FDS), the Narrative Report of Speech Acts (NRSA), and the Free Indirect Speech (FIS).

The main difference between direct and indirect speech is, quoting Geoffrey N. Leech et al¹⁷, that "one uses direct speech to report what someone has said [quoting the words using verbatim] whereas in indirect report one expresses what was said in one's own words" (Ch. Ten. P 318). The examples given are:

[1] He said, 'I'll come back here to see you again tomorrow.'

[2] He said that he would return there to see her the following day. (p 319).

In the Free Direct Speech (FDS) "the characters apparently speak to us more immediately without the narrator as an intermediary¹⁸" (p 322) and the main difference between it and the DS and the IS is that "it is possible to remove either or both [the quotation mark and the introductory reporting clause, "that"] of these features." (Op. Cit.). And the examples are:

[9] He said I'll come back to here to see you again tomorrow.

[10] 'I'll come back here to see you again tomorrow.'

[11] I'll come back here to see you again tomorrow. (p 322)

In the Narrative Report of Speech Acts (NRSA), "the narrator does not have to commit himself entirely to giving the sense of what was said, let alone the form of words in which they were uttered" (p. 323), and this is "more indirect than indirect speech." (Op.Cit.)

Example:

[12] He promised to return.

[13] He promised to visit her again. (p. 324)

This form is "useful for summarizing relatively unimportant stretches of conversation, as can be seen from Joyce's "The dead:" Mr. D'Arcy came from the pantry [...] and in a repentant tone told them the story of his cold." (Op. Cit.)

Finally, Free Indirect Speech (FIS) is the form in between DS and IS and its name implies “a freer version of an ostensibly indirect form” (p. 325) and “its most typical manifestation is where, unlike IS, the reporting clause is omitted, but where the tense and pronoun selection are those associated with IS” (Op.Cit.). Typical examples are:

[14] He would return there to see her again the following day.

[15] He would return there to see her again tomorrow.

[16] He would come back there to see her again tomorrow. (Op. Cit.)

FIS usually occurs “in the context of sentences of narrative report” and its characteristic features are “almost always the presence of third-person pronouns and past tense.” (op. Cit.), but it also occurs in present tense and other moods. A useful way to recognize this form is that to notice the moment in which the narrator makes use of words which can hardly come from its own, but from the everyday language of the characters. As Leech et al state it:

This ability to give the flavour of the character’s words but also to keep the narrator in an intervening position between character and reader makes FIS an extremely useful vehicle for casting an ironic light on what the character says. (p. 326).

Examples of the use of this technique can be found in Dubliners, but as the purpose of this report is to show mainly the relevant aspects of “The Dead”, the examples given here come from that story. The first one is present in the first line: "Lily, the caretaker's daughter, was literally run off her feet." The use of literally in this context is one that of uneducated people, such as the housemaid Lily, frequently may employ. What has happened here is that Lily, the character being written about, has, “literally taken the pen from the author and begun to use expressions that come naturally to her; in other words, she has infected the author's style with her own personality.” (Wallace, Gray. 1997) To continue, the third sentence of this opening paragraph reads: "It was well for her she had not to attend to the ladies also." The expression "well for her" is the kind of language a Dubliner of her economic and social state would use; here, it becomes part of the author's style. Furthermore, we can see that the voice of the nineteenth-century writer, which was “that of

the distinct character of the writer, has become multilingual rather than monolingual” (Op. Cit). This becomes evident at the opening of the second paragraph:

It was always a great affair, the Misses Morkan's annual dance. Everybody who knew them came to it, members of the family, old friends of the family, the members of Julia's choir, any of Kate's pupils that were grown up enough and even some of Mary Jane's pupils too. Never once had it fallen flat. (p.199)

This is no longer Lily's voice. The topic has shifted to the opinions of middle-class Dubliners, the typical party guests at this event, and so they have “taken the pen of the author and are using their own Dublin speech in the choice of words.” (Op. Cit). Finally, Wallace tells us about the use of FIS in Joyce’s next work that:

Hugh Kenner uses the phrase "Uncle Charles Principle" to describe this technique, because one critic attacked Joyce for the opening page of Part Two of A Portrait of the Artist as a Young Man, where [the narrator]¹⁹ had written:

"Every morning, therefore, uncle Charles repaired to his outhouse...."

The critic objected to the use of the archaic word "repaired" instead of the more contemporary "went," but Joyce's point is that this is precisely the word Uncle Charles would use. Uncle Charles has the pen in hand. (Op. Cit)

To end this section then, it can be said that the use of FIS is of great importance in Dubliners and in “The Dead,” because it integrates a new technique to those known by that time, and, even though that Joyce’s major contributions to literature are found in Ulysses and Finnegans’ Wake, FIS stands as an example of Joyce’s early idiom and search of the appropriate technique in order to provide the reader and the characters with new forms to show reality.

7.3.2 Patterned Repetition of Images (Chiasmus)

Joyce's another innovation in Dubliners is his extensive use of chiasmus. Chiasmus is “the repetition, and often the reversal, of images, particularly in distinct patterns” (Wallace Grace. 1997). First, an example will be given from the opening of the first story, "The Sisters":

There was no hope for him this time²⁰: it was the third stroke. Night after night I had passed the house (it was vacation time) and studied the lighted square of the window: and night after night I had found it lighted in the same way, faintly and evenly. If he was dead, I thought, I would see the reflection of candles on the darkened blind for I knew that two candles must be set at the head of a corpse. He had often said to me: *I am not long for this world*, and I had thought his words idle. Now I knew they were true. Every night as I gazed up at the window I said softly to myself the word *paralysis*. (p. 7)

If the underlined words are followed, this pattern is found: time/ Night / night / time / window / night / night / candles / candles / night /window.

Joyce achieves a number of effects through the extensive chiasmus, but primarily, since this is a story about death and the church, the author “provides the incantatory effect of the kinds of intonations of chants one would hear in a church.” (Wallace, Gray. 1997). The effect is also numbing, and the personages in this story are numbed by the death of the priest. And, since this repetitive section concludes with the sentence: "Every night as I gazed up at the window I said softly to myself the word *paralysis*." Joyce has also succeeded in communicating the “sense of a lack of forward movement, of a passage turning in upon itself in repetitive images, of the essence of paralysis” (Op.Cit.). In this passage, as elsewhere, Joyce also makes effective use of two variations of chiasmus known as “lengthened” chiasmus and “tightened” chiasmus. In the passage above, the first two instances of "night," the repeated word is separated by only one other word, whereas many words (even sentences) separate the final instance from the preceding ones; this is lengthened chiasmus. The reverse is the case with a shortened chiasmus: two images that have been more or less widely separated are brought closer together.

Reverse chiasmus, in which (as the term indicates) the order of images is reversed, can create “moving melodic effects” (Op. Cit.), as in the final sentence of the final paragraph of "The Dead," a paragraph that many consider to be one “of the most beautiful in twentieth-century literature” (Op. Cit). After using the word "falling" five times in a short paragraph, Joyce concludes the passage by employing the image in a reverse chiasmus: "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."

7.3.3. Epiphany

In Joyce's search to find and to show the deeper aspects of his character's consciousness, he created a new technique in order to supply the necessities that could not be supplied with the stylistic devices up to his time. Among them, is the use of epiphany, which was conceived, mainly, to show the precise moment of a sudden revelation which is going to change the character's conception of the world, usually, in Dubliners, with devastating effects (for instance, in "A Painful Case"). An exception to this is "The Dead" and the epiphany in which Stephen Daedalus understand that he was born to become an artist.

It is not a coincidence the fact that "The Dead" takes place the night before January 6, the day in which is celebrated the coming of the three Magi to Jesus Christ, or the day of the *Epiphany*.

But, what did Joyce understand by epiphany, and, how does it function in his work? Before answering these questions it would be useful to show the relation existing between its formal definition given in a well known dictionary and the sense it acquires in Joyce's "Stephen Hero." The Cambridge dictionary²¹ gives us two entries:

- 1 January 6, a Christian holy day which, in the Western Church, celebrates the coming of the three MAGI (important visitors) to see the baby Jesus Christ, and in the Eastern Church, the baptism of Christ.
- 2 *literary* the experience of suddenly understanding or becoming aware of something that is very important for you.

In addition to that, Dr. Jacqueline Belanger²², in the introduction to A Portrait of the Artist as a Young Man (1992), explains (quoting Stephen Hero) that they are "a sudden spiritual manifestation, whether in the vulgarity of speech or of gesture or in a memorable phase of the mind itself." (p. XVI), and Francesca Valente²³ tells us, besides, that for Joyce it means "a sudden revelation of the whatness of a thing, the moment in which "the soul of the commonest object...seems to us radiant" (Joyce, "Stephen Hero" 213), and that "his choice of the religious term "epiphany" is very appropriate because it underlines the conception he had of the artist as a priest of the eternal imagination."

If Joyce's epiphanies then, are going to be taken as a revelation of the "whatness" of a thing (a moment, a person, a memory), and knowing that Joyce was a symbolist writer, and that he made use of epiphanies to achieve the revelatory moments, not only in Dubliners, but also through out his later works we can agree with Valente when says that:

In spite of the presence of subjective revelatory moments in the single stories, [Dubliners] can be seen as a sequence of multiple objective epiphanies because what actually emerges from the book as a whole is the revelation of the city itself, perceived in its spiritual, intellectual and moral paralysis.

Thus, "Dubliners" may perfectly be seen as a sequence of "fifteen epiphanies," as Joyce stated in a letter dated February 8, 1903 to Stanislaus (Ellmann, James Joyce 125), which finds its culmination in "The Dead", which stands as the major or cosmic epiphany in Dubliners.

Having in mind the facts stated above, it can be said that Joyce understands by epiphany not only its Christian meaning, but a tool by means of which the characters of his stories are able to transcend the plot in which they are involved, and thus, to go beyond their own limits of understanding and feeling, to become finally aware of their own condition "in its spiritual, intellectual and moral paralysis" (Valente) in relation to Dublin, Ireland, and the world. That is why it can be argued that this moral paralysis assumes a cosmic or universal level in "The dead" : the final picture shows that "the snow is general all over Ireland" (Dubliners. P 241), and that it is "falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead" (Ibid. P 255).

Now, to understand better how Joyce makes use of epiphanies, it is important to mention what Valente has noticed as a recurrent pattern: that the characters present in Dubliners "perceive their environments only in visual terms" making of these people, an "eye-oriented" society:

In the world presented in *Dubliners*, there is no interplay of the senses but rather a stripping of the senses and a concern with the eye only, except for rare instances in which the eye and the ear come together in an epiphanic moment.

Thus, it will be under these conditions where are going to be found the moments of revelations in which the psychology of the central characters is going to suffer a sudden awareness of the implication of the immediate surrounding in relation to them. And so, “The Dead”, story which takes place the night before January 6, the day of the celebration of the Epiphany, may be seen as the climax of several epiphanies that have made the main characters aware of the “moral paralysis” they live in. Two important epiphanies in this story include two passages in which epiphany takes place. One comes after Gabriel has had the cross examination with Mrs. Ivors and is sitting at the table going over the speech he is about to give:

Gabriel recognised the prelude. It was that of an old song of Aunt Julia's - *Arrayed for the Bridal*. Her voice, strong and clear in tone, attacked with great spirit the runs which embellish the air and though she sang very rapidly she did not miss even the smallest of the grace notes. To follow the voice, without looking at the singer's face, was to feel and share the excitement of swift and secure flight. (p. 220)

Here, we can find a mixture of the two senses: Gabriel is listening to the singer, but he is *not looking* at her, thus, it can be implied that to look at her would be equivalent to do not “feel and share the excitement of swift and secure flight²⁴”.

The second one comes right after Gretta has revealed him the secret that she thought it was possible that Michael Furey had died for her:

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 [...] 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. (Pp. 255-256)

Here, Gabriel watches and hears the snow while being conscious of his wife’s secret; a secret which makes him question for the first time his own capacity to love and be loved; which makes feel the power that dead have over the living and the past over the present, and thus, which makes him feel paralysed, tied to live in a place where no change is possible. Nevertheless, other critics suggest that this ending implies a possible beginning,

which is going to be developed in A Portrait to the Artist as a Young Man, in the moment in which Stephen Dedalus becomes aware in chapter four that he was born to become an artist.

7.3.4. Prolepsis or Foreshadowing

Even though this technique is not new, in Joyce's literature, it is important to show that it is recurrent and consistently used in Dubliners and specially in "The Dead." By prolepsis or foreshadowing, we are going to understand Dr. Wheeler's definition²⁵:

Suggesting, hinting, indicating, or showing what will occur later in a narrative. Foreshadowing often provides hints about what will happen next. For instance, a movie director might show a clip in which two parents discuss their son's leukemia. The camera briefly changes shots to do an extended close-up of a dying plant in the garden outside, or one of the parents might mention that another relative died on the same date. The perceptive audience sees the dying plant, or hears the reference to the date of death, and realises this detail foreshadows the child's death later in the movie. Often this foreshadowing takes the form of a noteworthy coincidence or appears in a verbal echo of dialogue. Other examples of foreshadowing include the conversation and action of the three witches in Shakespeare's Macbeth, or the various prophecies that Oedipus hears during Oedipus Rex.

In "The Dead," this foreshadowing is used by means of the repetitive introduction of the main theme in the symbolic use that the term "snow" acquires. Due to its complexity, this will be exemplified in the next sub-section, in which a relatively detail account of its use is given.

7.3.4.1. The Snow, an Example.

It is in the final page where the snow motif is fully understood in its symbolic dimension. There we can see how, from the beginning of the story it is "foreshadowing" the ending: even though Gabriel doesn't want to be touched by it, it finally reaches him. The snow, or the power that the dead have over the living and the past over the present, finally makes Gabriel conscious of his own position in the world: he questions his own capacity to love and be loved, it makes him aware that he has been living in a dream, and that Greta's secret revelation was meant to wake him up.

In "The Dead", images of snow and references to it begin as soon as Gabriel walks into his aunt's house:

A light fringe of snow lay like a cape on the shoulders of his overcoat and like toecaps on the toes of his goloshes; and, as the buttons of his overcoat slipped with a squeaking noise through the snow-stiffened frieze, a cold, fragrant air from out-of-doors escaped from crevices and folds.

"Is it snowing again, Mr. Conroy?" asked Lily.

[...]"Yes, Lily," he answered, "and I think we're in for a night of it." (p. 201)

And he actually is "in for a night of it". Furthermore, whenever he is out in the snow, Gabriel tries to protect himself from it with his overcoat and galoshes, and ask Gretta to do the same, even though "she'd walk home in the snow if she were let" [p. 205], even though in two later moments of the story he desires to be out in the snow alone in the cold night. The first of these moments occurs after he has been rather hard to Gretta, telling her "coldly" that he won't go on a trip to the west of Ireland. He is also nervous about the speech he had written and, in words of the narrator, he:

Left the chair free for him and retired into the embrasure of the window. The room had already cleared and from the back room came the clatter of plates and knives. Those who still remained in the drawing room seemed tired of dancing and were conversing quietly in little groups. Gabriel's warm trembling fingers tapped the cold pane of the window. How cool it must be outside! How pleasant it would be to walk out alone, first along by the river and then through the park! The snow would be lying on the branches of the trees and forming a bright cap on the top of the Wellington Monument. (p. 218)

Gabriel's repeated images of snow take on greater proportions as the story approaches its climax. At the beginning we see a man cloaked in snow, but as Gabriel and his companions drive across O'Connell Bridge we see a monument cloaked in snow—the image has become larger than life. We get a sense of how broad it has grown when Mary Jane says:

"We haven't had snow like it for thirty years; and I read this morning in the newspapers that the snow is general all over Ireland". (p. 241 and 242)

And the motif Joyce uses reaches its dramatic culmination when, at the story's end, that phrase assumes cosmic implications:

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 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.

We witness the snow falling all over Ireland and all over the universe, and Gabriel's consciousness is out in it, alone. The final image, then, gives the "snow" its symbolic meaning by which it is meant by the narrator to foreshadow the events from beginning to end.

8. Conclusions

1 As far as the evidence shows, in “The Dead,” are echoed the major themes present in the whole book: That of moral paralysis, echoed in its title, that of politics, poverty and religion echoed in the events that make up the story; and which can be found also in A Portrait of the Artist as a Young Man.

2 The main theme of the story, that of the power that the dead have over the living, and the past over the present is suggested by its title and by the use of:

- a) Words whose literal meaning is related to that of *dead*
- b) Words which have been used figuratively in idiomatic Irish expressions, as “she takes three mortal hours,” which are related to the main theme in a symbolic level.
- c) The use of the snow motif whose meaning is revealed at the end of the story.

3 Three new literary techniques have been used in the whole book and are present in “The Dead.” They are:

Linguistics:

- a) Free Indirect Discourse.
- b) Patterned Repetition of Images or Chiasmus
- c) Symbolic:
- d) Epiphany.

4 As it was stated in the hypothesis, “The Dead” stands as a synthesis of the major themes and techniques present in *Dubliners*, and they are a prologue of the next Joyce’s work, *A Portrait of the Artist as a Young Man* in that both, themes are echoed and the techniques mentioned are used and further developed.

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¹ Matthew Hodgart. 1978. James Joyce. A Student's Guide. Routledge & Kegan Paul: London

² James Joyce. 1914. Dubliners. Penguin Popular Classics: Great Britain. 1996.

³ The asterisk stands to indicate that the word has been reconstructed and there is no written evidence to support the agreed form.

⁴ Douglas Harper. 2001. Online Etymology Dictionary. <http://www.etymonline.com/>

⁵ Even though we can run the risk to give an over-interpretation to this passage, we think that it may be interesting to know that “Lily”, the Latin word for naming the flower, finds its similar in “Lilith” the Sumerian word for “ghost”, the Assyrian for “Spirit of the night” and “Lilith” the first Adam’s wife according to the myth. Both meanings, “ghost” and “spirit of the night” would fit in the theme of the power which has the realm of the dead over the people. This can be perfectly true if we take for granted Joyce’s knowledge on mythology and Latin. Nevertheless, it must be said that, as far as the research of the present report is concerned, it has not been found bibliography to support the relation between “Lily” and Lilith, its potential symbolic counterpart.

⁶ Sydney Bolt. 1992. A Preface to James Joyce. S.Ed. Longman Ink: New York

⁷ James Joyce. A Portrait of the Artist as a Young Man. Wordsworth Editions Limited: Great Britain.

⁸ Dr. Kip L. Wheeler. 2004. Literary Vocabulary: http://web.cn.edu/kwheeler/lit_terms.html

⁹ Frank Collinwood. 1968. A Portrait of the Artist as a Young Man: Notes. Coles Publishing Company Limited: London.

¹⁰ Op. Cit.

¹¹ See: Sydney Bolt. 1981. A Preface to James Joyce. Second Edition. Longman: Londond and New York. Pp. 7 to 16.

¹² DR. Jacqueline Belanger. 1992. Note 4 to the republication of: Joyce, James. A Portrait of the Artist as a Young Man. Wordsworth Editions Limited. Great Britain. “Charles Stewart Parnell (1846-91), leader in the British Parliament of the Irish Home Rule Movement from 1877. Son of a Protestant landowner, he was the most powerful and popular Irish politician of his time. His power at Westminster as leader of the Irish Parliamentary Party caused British Prime Minister Gladstone to move towards granting some measure of limited independence (or ‘Home Rule’) to Ireland. His political career ended in 1890, and with it hopes for Home Rule, when he was named in the divorce case of Katherine O’Shea, as this led to his denouncement by the Irish Catholic clergy and his abandonment by his own political party”.

¹³ My underlining

¹⁴ My underlining

¹⁵ Free Indirect Speech is also known as Narrated Monologue, Empathetic Narrative and “The Uncle Charles Principle.”

¹⁶ Wallace Gray. 1997. James Joyce's Dubliners: An Introduction. <http://www.mendele.com/WWD/WWD.dubintro.html>

¹⁷ Geoffrey N Leech. et al. 1981. Style in Fiction. A linguistic introduction to English fictional prose. Longman: London and New York.

¹⁸ Ibid.

¹⁹ Originally: “Joyce.” We think it is better to use the word “narrator” instead.

²⁰ The underlined words have been underlined by me.

²¹ Cambridge. 1995. Cambridge International Dictionary of English. Cambridge University Press.

²² James Joyce. A Portrait of the Artist as a Young Man. Wordsworth Editions Limited: Great Britain.

²³ Francesca Valente. Joyce's Dubliners As Epiphanies. <http://joycean.org/index.php?p=33>. The author's quotations of Stephen Hero, were taken from: Joyce, James. Stephen Hero. 1963. New York: New Directions. The quotations from the Joyce's letters were taken from this source, which were taken from: Joyce, James. Letters. Vol. I and II. Ed. R. Ellmann. New York: Viking, 1966.

²⁴ The lyric of the song is : Arrayed for the bridal, /in beauty behold her /A white wreath entwined
a forehead more fair; /I envy the zephyrs that softly enfold her, / And play with the locks of her
beautiful hair. /May life to her prove full of sunshine and love. /Who would not love her? /Sweet
star of the morning, /shining so bright/ Earth's circle adorning, /fair creature of light! Composed by
Bellini; lyrics by George Linley.

This passage may stand also as a foreshadowing of the final epiphany, that one which Gabriel's wife reveals him the secret of the man who died because of his love towards her.

²⁵ Dr. Kip L. Wheeler. 2004. Literary Vocabulary: http://web.cn.edu/kwheeler/lit_terms.html.