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JAMES JOYCE AND THE SCIENCE OF MIND – THE APPROACH OF COGNITIVE NARRATOLOGY TO DUBLINERS

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Poděkování

Tímto bych ráda poděkovala panu Mgr. Tomáši Jajtnerovi, Ph.D. et Th.D, za trpělivé vedení mé práce, cenné rady, vstřícnost, a podporu.

Anotace

Tato bakalářská práce se zabývá knihou *Dubliners* irského spisovatele Jamese Joyce a jejím vztahem k vědní disciplíně zvané Kognitivní naratologie. Cílem práce je analyzovat a následně interpretovat vybrané povídky právě ve vztahu k zmíněnému termínu. První část práce uvádí čtenáře do života Jamese Joyce a k jeho knize a následně vymezuje jednotlivé aspekty Kognitivní naratologie, které slouží jako základní pomůcka k analýze a především k interpretaci. Druhá část pak přináší samotné pojednání o struktuře narativu ve vybraných povídkách („The Sisters“, „Araby“, „Eveline“, „After the Race“, „A Little Cloud“, „A Painful Case“, „Grace“, „The Dead“). Mimo analýzy povídek z hlediska času, prostředí, úhlu pohledu a dalších aspektů, se práce věnuje především vztahem mezi autorem, postavami, a čtenářem. Závěrem je shrnuta práce s metodologií.

Klíčová slova: James Joyce, *Dubliňané*, modernismus, Kognitivní naratologie, paralýza, interakce, narativ

Abstract

This bachelor's thesis deals with the work of the Irish writer, James Joyce, called *Dubliners* and its relation to a modern scientific discipline Cognitive narratology. Its aim is to analyse and interpret chosen short stories in terms of the aforementioned discipline. The first part of the thesis introduces the reader to the life of James Joyce and to his work. Then, the aspects of Cognitive narratology are defined, as they serve as a basic tool for the analysis and most importantly, for the interpretation. The second part deals with the narrative structure in the chosen stories ('The Sisters', 'Araby', 'Eveline', 'After the Race', 'A Little Cloud', 'A Painful Case', 'Grace', 'The Dead'). Apart from analysing the stories in terms of time, setting, point of view and other aspects, the study focuses on the relationships between the author, the characters, and the reader. Finally, there is a summary of the work with the methodology.

Keywords: James Joyce, *Dubliners*, modernism, Cognitive narratology, paralysis, interactions, narrative

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1. Introduction

James Joyce is undoubtedly one of the most famous writers of the English literature, although mainly associated with Ireland. With his most notable works widely read internationally, his style is easily recognizable. We may even without any hesitation place his three well-known books – *Dubliners*, *A Portrait of an Artist as a Young Man* and *Ulysses* – onto a twentieth century literary canon. And his first longer work, a short-story collection *Dubliners* published on June 15, 1914, is precisely the subject of this thesis.

The first part of this study is purely theoretical – it introduces the reader to the life of James Joyce and to historical events and occurrences that are closely connected to *Dubliners*. Subsequently, there is a part on the historical development of narrative studies, and the forming of narratology's subdiscipline, Cognitive narratology. Aspects of this discipline, providing the fundamental outline for the second part, follow.

In the second part, eight short stories – namely 'The Sisters', 'Araby', 'Eveline', 'After the Race', 'A Little Cloud', 'A Painful Case', 'Grace' and 'The Dead' – are introduced and then interpreted in the order as they appear in the book, referring to the basic points of Cognitive narratology previously discussed in Part One. Close reading techniques are essential: indeed, the text is very complex in the way it is condensed, i.e. telling everything and nothing at the same time, showing the traits of the main elements – the role of author, reader, characters and even the setting.

Eventually, the analysis is summarised and the author's point of view is taken into consideration, leaving space for possible further discussions.

2. Life of James Joyce

Born on February 2nd, 1882 – eldest of ten children – into family of John Stanislaus Joyce and Mary Jane Murray, James Augustine Aloysius Joyce's life began in Rathgar[1], Ireland. At the age of 6, he started studying at the Jesuit boarding school, Clongowes Wood College, however, three years later he was forced to drop out because of the expenses that his family could no longer afford. However, in 1893 thanks to a mere coincidence and his father meeting Father Conmee[2], he could attend the Belvedere College free of charges for the following five years. Joyce's interest in art, especially in poetry and drama, developed around the age of fourteen and at that time he also began to act more independently in his studies, giving his attention to the books of his own choice. Apart from being an excellent student receiving prizes for his essays, Joyce struggled with his ambivalent attitude towards the form of Catholicism around him and his encounters with the "life on the streets"[3]. Eventually, he "could not reconcile with the Catholic doctrine of bodily repression and guilt with his own emerging physical desires" (Bulson, 2006: 2), and that was probably the reason why he chose to pull away from the Church. Later, he became acquainted with the works of Norwegian playwright Henrik Ibsen and that may be marked as a significant event in his thought development – finally, he found someone with a similar point of view. Ibsen "represented the fierce individualism and artistic integrity that Joyce admired", and his plays were "controversial because they reacted against the strict moralism and parochialism" (Bulson, 2006: 3), connected in Joyce's eyes to Ireland. His dedication present in his essay on Ibsen even brought Joyce the recognition of the famous Norwegian playwright.

Joyce's studies continued at the University College in Dublin, which he attended until 1902. There he became even more active in spreading his thoughts about art and Catholicism – seeing art above morals and ethics and Church in conflict with the real life experience. Bulson in his *Introduction to James Joyce* sheds light on this case with a notion of author's freedom: "By rejecting the Church, he was free to develop a spirituality that was entirely of his own making. For the rest of his life, he was fascinated with the rituals of the Church and believed that the artist could transform the experience of everyday life into a spiritual essence through art." (4) After the university, familiarization with George William Russell, Lady Gregory and William Butler Yeats,

[1] A village later becoming one of Dublin's southern suburbs.
[2] Former rector at Clongowes Wood College and then prefect of studies at Belvedere College.
[3] … and also his frequent visits to the prostitutes on the Montgomery Street.

Dublin based literati, brought him the necessary foundation for his subsistence – thanks to them, he was able to occasionally write book reviews for the *Daily Express*[4] and work on his poems, when trying to enrol into medical schools first in Dublin and later also in Paris. What brought him back from France was not his misfortune in studies, but his dying mother. Her death for Joyce determined his separation from Ireland – the image of the dying mother was strongly connected to what he believed Ireland's system was. During his mourning period, he was working mainly on his poems and wrote a part of his autobiographical novel, *Stephen Hero*[5].

When he met his future love and companion, Nora Barnacle, it was for sure that he had to leave his country behind. Before that, the short story and also the opening of Dubliners, 'The Sisters', was written and published on 13th August, 1904 in the *Irish Homestead*, thanks to G. W. Russell's offer to Joyce. Joyce and Barnacle eventually moved to Trieste, where the major part of *Dubliners* was written and where he realised that he was to become an artist, he had to live in a voluntary exile. At this period lasting ten years, they occasionally moved and Joyce was a well-known Berlitz school language teacher, translator, and an Irish journalist. He wrote articles and lectures in a local newspaper, *Il Piccolo*, and also continued his reviews in *Daily Express*. Also, he wrote his *Exiles*,[6] and *A Portrait of the Artist as a Young Man* was published serially in *The Egoist*. *Dubliners* were, after a long delay due to problems with censorship, finally published on June 15, 1914. However, on June 28, 1914. Austria-Hungary declared war on Serbia and the First World War was about to rage Europe. The Joyce family moved to Zurich, Switzerland, on June 27, 1915, almost a year later after the War started, and remained there until its end. Thanks to the financial support of Ezra Pound, William Butler Yeats, Edith McCormick Rockefeller, and Harriet Shaw Weaver, Joyce was able to spend all his time on writing *Ulysses*, which even became a serial in *The Little Review*[7]. On December 29, 1916, *A Portrait of the Artist as a Young Man* was published, and was successful especially overseas.

After the end of War, Joyce and his family moved back to Trieste, where *Ulysses* was finished and *Exiles* were published in Italian in *Il Convegno*[8]. Yet, several

[4] A Dublin newspaper (not to mix up with the London *Daily Express*).
[5] A posthumously published novel that Joyce eventually abandoned; it served as a basic concept for the later *A Portrait of the Artist as a Young Man.*
[6] A three-act autobiographical play written between 1914 and 1915.
[7] An American journal; *Ulysses* appeared there from 1918 to 1920, then stopped indefinitely due to censorship.
[8] A Milanese journal, edited by Carlo Linati, who also translated the *Exiles* and a part of *Ulysses.*

months later – on Pound's impulse – they moved to Paris in 1920, and *Ulysses* was revised and published on February 2, on Joyce's fortieth birthday, under Sylvia Beach and her *Shakespeare Company*. Although it was well-received among Joyce's contemporaries, the censorship that it escaped in France would not allow the book to be sold in England. From a success of *Ulysses*, a new book was about to be born. *Finnegans Wake* was built – as other Joyce's books – on notes from another, in this case, from *Ulysses*, on which was still most of his attention. Because of its complexity and Joyce's personal matters[9], the book was not finished until sixteen years later. It was serialised under the name *Work in Progress* in Parisian journals and eventually published on May 4, 1939 under Faber and Faber. The responses varied, but the World War that was about to come was to be a distraction from the book.

His family eventually got to Zurich, where he died of duodenum perforation, preceded by years of stomach cramps, on January 13, 1941. "A wreath with a lyre symbolizing Ireland was placed by the graveside" (Bulson, 2006: 16) on a Fluntern Cemetery in Zurich, where is also his statue and both he and his wife are buried.

[9] The official marriage to Nora Barnacle on July 4, 1931; the death of his father on December 29, 1931; the worsening of his daughter's mental illness; the birth of his grandson Stephen on February 15, 1932.

3. Background to *Dubliners*

In order to fully understand the importance of *Dubliners* in the field of modernist literature, we have to first get acquainted with the events that preceded or took place while it was being composed. James Joyce had the urge to use his work as an instrument of higher purpose – not only to deliver a message that would change a perspective of Irish people, but somehow shift the minds of the whole nation for the so necessary change.

As Joyce wrote in one of his letters[10] in May 1906 to Grant Richards, the publisher of *Dubliners*, Dublin was – at least in his eyes of a native living in Trieste – a "centre of paralysis". However, he was aware that in a country slowly approaching the Easter Rising[11] only the capital is a place of stillness. Even though Joyce did not fully support the latter insurrection and was still sceptic about any reviving of the nation, he still felt the necessity to write *Dubliners* to give an impulse for a right movement and a change in Ireland raging with nationalism. Knowing about everything that could change the course of the events to worse and looking back to past, he tried to slow down the hasty actions happening in the country:

"Specific moments in Irish history are important to reading of Joyce. Before the Famine[12] in the middle of the nineteenth century, Ireland was a British colony on the edge of a progressive, modern economy that would bring great prosperity for Anglo-Irish landowners ad British absence landlords. After the Famine, Ireland was left destitute. With almost half the population lost through either starvation or emigration, the small colony lost any claim to the modernity that seemed inevitable at the beginning of the nineteenth century. Consequently, Irish Catholicism and nationalism developed as powerful cultural institutions and both sought to rebuild the nation through the commodification of tradition rather than the forces of European modernity that Joyce valued so deeply." (Culleton, Scheible, 2016: 14-15)

With *Dubliners*, "he held up a mirror to the average Irishman" (Torchiana, 1986:1) – the stories are filled with aspects that people were familiar with, e.g. family relationships, Catholicism, and desire in conflict with the external forces. Although Joyce had a strong sense of identity as an Irish Catholic, he was ambivalent to the

[10] Later collected as *Letters of James Joyce*, Vol. 2, ed. Richard Ellman (New York: Viking Press, 166), pp. 134.

[11] A rebellion of Irish Republican Brotherhood that took place from 24th to 29th April 1916 to gain an independence from United Kingdom while the country fought in WW1.

[12] The Great Famine or the Great Hunger, period of starvation in Ireland from 1845 to 1851/2 (Dorney, 2016:1).

previously mentioned institutions that were to transform the Ireland. Everything that was about to happen was only developing isolation, hidden under the veil of tradition. That way, Ireland was predestined to be doomed again.

Dubliners was to be an eye-opener, a forewarning to the readers of the otherwise inevitable fate. With depicting the community of Dublin and its streets, Joyce reflects the situation of the town back then with a profound rawness. Everybody there shares the same pathology – thinks, that it is better to be "outside", yet he's trapped, paralysed, and has to fight for an epiphany, that may never come. However, "the most profound epiphanies of all occur not in the stories we read in Dubliners, but in us as we read them" (Attridge, 2004:102), and that is precisely the focus of the thesis. But before I proceed, I want to discuss an interesting modern approach called Cognitive narratology.

4. Cognitive narratology

Defined by David Herman in *Handbook of Narratology*, the term Cognitive narratology embodies the study of mind-relevant aspects of storytelling practices. (30) In other words, Cognitive narratology connects the narrative and the mind of the interpreter and may potentially be the key to understanding the functioning of the mind itself. The term was first used in 1997 by Manfred Jahn in his article *Frames, Preferences, and the Reading of Third-Person Narrative: Towards a Cognitive Narratology*, yet the history of its concerns may be traced to earlier decades, mainly to the 1970s and 1980s, when the works of literary theorists, such as Wolfgang Iser and Hans Robert Jauss, dealt with the issues of reception and the reader's response. Herman also classifies Cognitive narratology as "a subdomain within 'postclassical' narratology" (Herman, 1999: 19), that rethinks the foundations of narrative concepts and should not be connected with the poststructuralist narrative theories. In contrast with classical narratology, it "embraces the work of the French structuralists (Roland Barthes, Claude Bremond, Tzvetan Todorov, A. J. Greimas, Gérard Genette) but also the German tradition in narrative theory (Eberhard Lämmert, Franz Karl Stanzel)" (Fludernik, Alber, 2010: 1-2).

However, thanks to its focus on the human mind, it goes beyond the boundaries of written discourse. It is connected to cognitive neuroscience[13], AI[14], philosophy of mind[15], cognitive linguistics[16], cognitive psychology [17]and cognitive evolutionary anthropology[18], thus, it is an interdisciplinary study. These disciplines were, as Herman states, the basis of "the first cognitive revolution" starting in the 1950s (Herman, 2007: 312) that reacted against the early twentieth century behaviourism (its main figures being John B. Watson and B. F. Skinner), who considered the mind to be essentially passive and with no independent action, responding to the environmental stimuli. The first cognitive revolution consequently defined the mind as a system operating the brain. Derek Edwards for this revolution used the term "cognitivism" (Edwards, 1997: 269).

[13] A field of study concerning neural mechanisms in mental processes.
[14] Artificial intelligence; the simulated cognitive processes similar to these in human minds, performed by machines.
[15] A branch of philosophy studying the nature of the mind and human consciousness.
[16] A branch of linguistics researching the connection between the language and cognition.
[17] A psychological study concerning human cognition.
[18] A study of the evolution of human cognition.

The second cognitive revolution started in 1980s and the individual act of thinking was marked dependent to social cognitive processes[19].

4.1 History of narratology

The shaping of the term 'narratology' as we know it today is crucial to the comprehension of Cognitive narratology itself. Narratology records the changes in the research and approach to human society and culture. At first, scholars were trying to identify the narrative features, i.e. the literary properties and structures. The brief definition from the 1993 states that the narratology is "the set of general statements on narrative genres, on the systematic of narrating and on the structure of plot" (Ryan, van Alphen, 1993: 110), yet later is narratology split into three terms: "a theory, a method, and a discipline" (Meister, 2009: 329).

The neologism "narratology" emerged from the French term "narratologie" by Tzvetan Todorov (1969:10), yet the history of the narratology goes as far as to Plato and Aristotle. Plato defined the two "fundamental modes of speech, mimesis[20] and diegesis[21]" (Meister, 2009: 332) and Aristotle distinguished the difference between the whole unit of events in a fictional world and the actual narrated plot, "muthos" (Meister, 2009: 330).

Russian formalism aimed to prove "the autonomy of art as form" (Meister, 2009: 331) and its most important contribution to the field of narratology was the differentiation of fabula[22] and sujet[23]. French structuralism claimed that the text must be connected to a bigger system and have a firm structure.

4.2 The aspects of Cognitive narratology

Cognitive narratology studies the ways in which the narrative structures are formed and what is their impact on the mind of the recipient – the aspects of storytelling, characters, fictional reality, and elements of context form the processes of which is the reader's consciousness comprised.

[19] The processes in which people interact with others.
[20] A direct imitation of speech in form of character's literal dialogues and monologues, used in the dramatic genre.
[21] A formation of all utterances made by the author, used in the lyric genre.
[22] A sequence of the events happening in narrative.
[23] The arrangement of the segments (events) in the plot.

4.2.1 The space

A starting point of the narrative is the setting of the plot, because it is the place where some kind of reality is presented. Marie-Laure Ryan distinguishes five items in the narrative space hierarchy (2009: 421-422):

1. *Spatial frames*

   The smallest units of the narrative space are frames or scenes, surrounding the actual events in the plot. In these frames we perceive the movement of the characters, which also show the boundaries between each frame – it may be a clear boundary, when the character goes to another room through a door in the wall, or blurry, when the character walks through specific scenery and it slowly changes. Characters may also move through the frames, or jump not only to a different frame and therefore a space, but also to a scene in different time.

2. *Setting*

   The crucial part of the plot is the setting. Here the action takes a place and it is practically the geographical, historical, a social environment.

3. *Story space*

   Story space is a space where the actual plot happens. Characters perform action there, so it is a combination of the spatial frames and the setting. However, sometimes are mentioned places where some events of the story do not necessarily happen.

4. *Story world*

   Another unit of narrative space is the story world. It is a space which we, as readers, completed with our imagination and possible knowledge of something (cultural) from our "real" world, which is connected to the plot. We are unconsciously placing the story world to somewhere we feel it would fit the best, e.g. to a part of the world we live in. Even if the story world is purely fictional, we perceive it as a reality of its own, stretching across the boundaries of the location where the plot takes place.

5. *Story universe*

   The biggest part of the space in storytelling is the story universe. The world is in the narrative presented as an actual world and it is extended by its characters' objectives – by this, the characters have the ability to form other universes, i.e. a universe in which the character lives vs. a universe the character dreams about.

The place where the story happens may be purely fictional, depending on what the author's intention is. However, the author (and in this case we also consider him a narrator) may be unconsciously connecting the fictional world to the reality by the way of describing e.g. a situation using symbols that are capable of evoking imageries from a real life. The more the mentioned symbols would mean to him, the closer the fictional world will be to the reality and thus the narration would be factual.

4.2.2 Time

Along with the space, time is "a constitutive element of words and a fundamental category of human experience" (Scheffel, 2013). It is not an element to be observed, yet it may manifest itself through motion of the events in the story. For the previously discussed space is also important the notion of time – the time of the story is not the same as the "discourse time" (Ryan, 2009: 423). The story time concerns the duration of the events happening in the plot, whereas the discourse time is more about the time we spend analysing and examining the plot, almost as if we were a part of it. The story time is divided, as Boris Tomaševskij states, into three categories – the first one is an *absolute time*, which states for example a specific date, then a *relative dating time*, that mentions a time period, and the third relates to a *time duration* (1965:78).

Concerning the time in the perspective of tense, there are four types of narrating time, distinguished by Gérard Genette: the first type is in "the classical position of the past-tense narrative" and he marks it as "subsequent", the next type is "a predictive narrative, generally in the future tense" and he calls it "prior", the third type is "a narrative in the present contemporaneous with the action" and "simultaneous", and the last one is "included between the moments of the action" and therefore "interpolated" (1980:217).

Also, individual scenes may be interrupted by the frames consisting of flashbacks to the past, as well as images of the future or action happening on a different place in the narrative.

4.2.3 Point of view, focus, narrator and the characters

Replaced by Genette's term "focalisation", or sometimes called a "perspective", point of view is one of the essential connections between the reader and the book. In a

simplified way, the point of view is the manifestation of the information we get from the narrator. Genette (2009:115) distinguished three degrees of focalisation:

1. *Zero focalisation*

   In the zero focalisation the narrator of the story knows more than the character does. It means that there are visible gaps in the knowledge of the character.

2. *Internal focalisation*

   Internal focalisation works with the knowledge of the character who by that becomes a narrator. This type provides the point of view as such and there may be more narrators building the story.

3. *External focalisation*

   This type of focalisation restricts the narrator from the access to character's consciousness, thus the reader has more space to interpret the impact of the character's actions on the story.

The fundamental terms concerning the point of view are also the *focaliser* and the *focalized*. The *focaliser* is, as it is obvious from the previous distinction, a mediator of the situation, either the character or narrator, or both. *Focalised* is the subject of *focalisation*, it depends on the *focaliser*. It is a mediated information or fact. The important aspect is always the question of who perceives and who eventually speaks or mediates some information. However, the degree of *focalisation* always depends on the author and how much he actually identifies with the story or for example its characters and its setting. He may choose to be the omniscient author and narrator himself interfering with the plot directly, or leave the characters alter it.

The characters not only have the function of the mediator, but also connect the reader with the fictional world. They have their specific roles and positions in the storyline they develop, and provide the reader with their companionship, so he can identify himself with their emotions and grasp the meaning of the book more easily.

4.2.4 The reader and the schemata

Reader as the recipient perceives every aspect of the storyline structure and its construction, but also the background elements that have an impact on him. When the books are in a process of writing, there is a certain expectation on how the reader would

act like while and after reading it. Narratology marks such expectation by the term *implied reader*. Wolfgang Iser describes the *implied reader* as a one that "embodies all those predispositions necessary for literary work to exercise its effect", yet he emphasises the fact that it is also "a construct, and in no way to be identified with any real reader." (1978: 25). As it was said, the reader was expected to give some kind of response. We may say that some of the readers at the time the book was written were the *implied readers*, or even the "ideal readers" (or that is at least what the author wanted them to be) – that they had the knowledge of the e.g. political situation back then, however even if they had met all author's e requirements, there would be always some pieces missing, as the human being is not absolutely perfect. Simply put, the implied readers were assumed to understand the story because they were living in a world and situations similar to those inside it. The opposite to the *implied reader* is the *actual reader*, who may be a person living in a different century, or even of a different age – his predispositions differ from the reader's that the book was intended to.

In many cases, the reader relies on the knowledge the narrator mediates to him, yet he may also rely on *schemata* available to him. *Schemata* are defined by Catherine Emmott as "cognitive structures representing generic knowledge, […] Readers use schemata to make sense of events and descriptions by providing default background information to comprehension, […] schemata compensate for any gaps in the text." (2009: 411). *Schemata* therefore fill the blanks – missing links, spaces in the text – caused by segmentation, and resulting in fragmented narration. The narrator does not always gives the reader every detail of the situation or the space where the scene takes place, and precisely then the recipient has to use his cognition and earlier acquired knowledge.

5. *Dubliners* and Cognitive narratology

Cognitive narratology, although quite a young discipline and used primarily on the works that emerged around the time of its formation and newer, may also serve well for analysing literary works many decades older than the study itself. The work of James Joyce is a great sample for such analysis – the previously discussed aspects of Cognitive narratology may be broadly found in his short story collection, *Dubliners*. Attridge used the notion that may summarise the reason for connecting Cognitive narratology analysis and Joyce's craft:

> "Far more people read Joyce than are aware of it. […] Even those who read very few novels encounter the effects of Joyce's revolution every week, if not every day, in television and video, film, popular music, and advertising, all of which are marked as modern genres by the use of Joycean techniques of parody and pastiche, self-referentiality, fragmentation of word and image, open ended narrative, and multiple point of view." (2004: 1)

Joyce in his book reflected – through fictional characters, average and lower class; and events – the situation in Dublin, Ireland. He believed that through this reflection he would prevent the self-oppressed nation from its destruction, whose core he associated with the loss of the nation's individuality. The way many of the stories are presented indicates his close relationship to the book and its purpose to start the moral rectification of the population before any other official revolution could occur. Even though he observed Dublin through the eyes of an exile, we must not forget what his native country left in him – from a young age, he fought with his ambivalent relationship to the Church, which had a huge impact on almost every aspect of the society back then; and the way he lost his mother, victimized and destitute before the dead, yet still a worshipper, was the last straw.

The aspects of space and time, along with focalisation and the role of the author in a connection to the narrative and characters are the main elements to form a better understanding of the book itself. In the end, it is the reader that is the recipient of the story's complexity and many of the epiphanies, so fundamental for Joyce's *Dubliners*.

6. Analysis of *Dubliners*

Dubliners responded to the change in the world around Joyce at his time. With his truth-telling style he captured a realistic and in many ways a naturalistic, raw image of the city and its citizens, both of which he watched slowly falling apart. While the rest of Europe prospered and embraced modernity, Ireland remained behind its veil of tradition. The work has its purpose – to be sort of an eye-opener – yet the message is not complete or final and the sense of the stories is not clear at first, because there is a profound lack of completion. This, however, was probably the plan. The confusion and drama the book stirs are its main goal – the readers at that time were supposed to "read between the lines" and rather than look for some information in it to find all the necessary answers inside their own lives.

The setting of the book is obvious from its title – the events in the stories happen in Ireland, on the streets of Dublin and its suburbs at the end of the nineteenth century and at the dawn of the twentieth century. There are many places mentioned, even though "not lived" in the story space where the plot happens. The story world that is perceived by the reader is described sufficiently to form a basic image for further detailing to be completed by the reader himself. Although incorporating fictional characters, Joyce's lower class and middle class characters inhabit the same story universe as he does. Yet the notion of the universe in *Dubliners* is affected by the characters' visions of the universes that they dreamed of for themselves and would potentially live in – this duality is the manifestation of escapism in the stories. The characters put the thoughts troubling their mind in contrast to the external forces that they have to deal with every day.

The narrative uses a past tense, often accompanied with the flashbacks to the past; or spatial frames, scenes of the characters' imageries. Time is often manifested by the movement of the characters, or the mere statement of the narrator in the plot. The usage of the past tense intensifies the reading experience and also the rawness of the story and the stagnation of the characters, related to the so often mentioned paralysis.

Apart from the first three stories, where one can observe the narrator to be a character in the plot, the book is written in third person narrative. The *internal focalisation* in the first three stories opens the book – and other following stories in it – to the reader in a way so that he could get familiar with the story world. The inner thoughts of the narrator slowly turn to an objective, *zero* and *external focalisation*. The anonymous narrator observes the situations and events, and not always has the access to

characters' minds and their reasons for specific actions. The author's figure is distant from the book as it is – his relation is apparent only when a background to his life is known.

Keeping in mind that *Dubliners* were written for a certain type of readers at a specific time in history, it is hard to fill the blanks even when we have the knowledge – acquired from a secondary source – of the situations surrounding the writing of the book; we can never really understand it no matter how many times we read it, only come closer to its intended meaning. The ones who read *Dubliners* at the time it was published were supposed to be the implied readers, yet it is questionable how much they were able to understand it the way Joyce wanted them to.

The stories for the interpretation and analysis were chosen not only by the complex style in which they were written and by how the author built the narrative, but partly at random, to find out if we can demonstrate the aspects of Cognitive narratology in all of Joyce's stories. James Joyce himself "tried to present the stories under four different aspects: *childhood*, *adolescence*, *maturity* and *public life*" (2014), and apart from the category of "public life", I chose two stories falling under each. In the category of *childhood* are 'The Sisters' and 'Araby', in *adolescence* 'Eveline' and 'After the Race', in *maturity* 'A Little Cloud' and 'A Painful Case', and finally in *public life* there is 'Grace'. The division is probably based on the ages of the main characters and also on the matters surrounding them. 'The Dead', as a story that was added to the book before its publication, stands alone, and in a way connects all the aspects from the previous stories. All of the stories have two crucial elements in common – the characters in them deal with inner emptiness which they consider to be caused by what is happening around them, whether it is a bad relationship or challenging situations in their lives. Characters are also faced with life trials, which often result in some degree of inner realisations, epiphanies.

6.1 'The Sisters'

One of the aspects that makes Joyce's connection to the stories apparent is the first person narrative used in few of them – the narrator in 'The Sisters' may even resemble Joyce himself. If we ignore the plot and observe only the thought in the background, the key aspects are the loss of innocence, the acquaintance with the Church and death. It was in Joyce's youth when he dealt with his ambivalent attitude towards

the Church, and just like the boy in 'The Sisters', he was at a loss whether certain practices were right or wrong.

The opening story of the book, first published on August 13th, 1904 in the *Irish Homestead*[24], introduces us to the death of Father Flynn. We are made to observe two days in the life of a young boy coping with a loss of an elderly man he was spending most of his time. Starting in the evening he walks past the Father's house, and ending the scope on visiting "the house of mourning" the next evening, the story operates with *absolute time*. On the same evening the boy passes the house he finds out about the death and the next day he reads a "card pinned on a crape" (Joyce, 1993: 3) which states its date – 1st July, 1895. This also provides information about the historical setting of the story. The plot takes place probably in the central part of Dublin, as the location of the Father's house, Great Britain Street, is mentioned. The only other location we get to know about is a house somewhere "down in Irishtown" (Joyce, 1993: 6), where James Flynn and his sisters were born.

There are scenes through which the boy takes us – the previously mentioned passing of Flynn's house and looking through the window to watch the light inside, the supper at which he finds out about Flynn's death, and the visions he had before falling asleep later that same night. The sequence of these scenes – actually happening in the plot – is firstly interrupted by images from the past. The boy's flashback probably takes place somewhere between passing the house and his coming to the supper – this is the time when three words, crucial for this story are mentioned. The boy recalls what the Father told him, and speaks about the way the look through the window evoked a word "paralysis", as if it was something that would uncover its true meaning in the following lines. He continues with two other words, gnomon and simony, sounding quite odd in his mind, yet attracting him. These words feel very weighty, especially when uttered by a child, and instantly capture attention of the reader. The notes by Laurence Davies summarize the two words in a way that "In the *Elements* of Euclid, a gnomon is what remains when a smaller figure of the same shape has been removed from a larger. In Roman Catholic doctrine, simony is the buying or selling of blessings, pardons or religious offices; more broadly, it means any attempt to purchase spiritual goods with worldly currency" (1993:161).

[24]An Irish weekly journal published from 1895 to 1923); founded by Sir Horace Plunkett as the organ for his Irish Agricultural Organisation Society (IAOS); editors included: T. P. Gill, 1895–7, and George Russell, 1905–23 (ed. Welch, 2000:114).

With the scene of boy's vision we come closer to the mystery of these words again, as he speaks about Flynn's "heavy grey face of the paralytic" and himself being "as if to absolve the simoniac of his sin" (Joyce, 1993:2). This rather disturbing vision leaves a notion of some kind of sin that must have happened and to which the boy must have been present, although perhaps not fully aware of, and therefore he was possibly a mediator of forgiveness. Paralysis bears not only the quality of someone being afflicted, but also the state in which the boy's mind can be found. He is mentally and also physically paralysed because of the shock from death – he has to see the card on the *Drapery* shop next day to be persuaded that Father Flynn is really dead. Once he reads the notice, he visualizes his character's universe in which he would go to Father Flynn as before and experienced the same things as before, described in a great detail. He continues this description as he walks down the sunlit street, which he perceives as indifferent to the whole situation which reflects his position, and he somehow feels freed.

Not only the evening brings a scary image of a dead body in "the house of mourning" to a young boy; it also does not spare him of the details of the body preparation. In the eyes of the boy the dead-room looks like something out of this world – he is afraid of it and yet – at the same time – fascinated by it. Lighting of the room also takes us back to the beginning, when the boy anxiously observed the light of the candles through the window as he knew how they would be placed in the case of a dead body present in the room. After leaving the room, he sits with a glass of sherry to be a silent observer and listener to a conversation between Eliza, Flynn's sister, and his aunt. However, what he mediates to a reader is only a part of the information, as the two women seem to be communicating in an encrypted talk – although we get to know how the body was prepared, the important part of what exactly was wrong with Father Flynn is ambiguous.

Yet, the symbol of dropped chalice shakes the final lines of the narrative – it is perceived as something that was the starting point of the illness, but how? Eliza said that the boy was the reason for Father to break the chalice, and no details are added – Father Flynn was described by his sister as "too scrupulous always" (Joyce, 1993:6), thus he would have been very cautious with the chalice unless something would have made him uneasy or he would have been "so nervous" (Joyce, 1993:7), as Eliza added. The sense of breaking the chalice – and therefore the connection of the devoted Flynn to God – may have been the reason why he "lost his mind", as he saw himself unworthy of

his position. Yet, there must have been something preceding it – what if the chalice fell out of his hands as the God's sign that Flynn had gone too far with his sins? Maybe he perceived the illness that fell upon him as a retribution for what he once did. For a split of a second the boy points out the sudden pause in Eliza's speech. There is nothing to be heard in the house, though upstairs, the presence of the corpse that is being talked about can be sensed, and the chalice is back on Flynn's breast, as if symbolising that nobody turned their back on him.

As stated already, the story is narrated in past tense through the point of view of an unnamed boy living with his aunt and uncle. His age is unknown, however we may say that he is not more that fifteen years old, considering that there is a specific time of the year mentioned: "Night after night I passed the house (it was vacation time) […]" and that he is referred to a "child" (Joyce, 1993: 1-2). The boy functions as a focaliser in the story and mediates the focalised – what is happening in the plot, what he perceives and what others say. This means that a reader's view into the story is quite limited and there is also a question of credibility in the boy's narrative. Rather than with children his age, he spends most of this time with an elderly man, Father James Flynn, and it does not remain unnoticed to those around him. Especially old Mr. Cotter, a family friend that the boy is not very fond of, shows his concerns about this kind of behaviour. Angry with Cotter's comments about his young age and activities, the boy shows his trait of hiding his feelings in order not only to have his time for observation of the action around him, but also to remind himself that he is not a foolish child that can be easily influenced. He is, although not directly showing it, rebellious – Father Flynn's "tutoring" is something interesting to him and provides stimulation to his curious mind. On the other hand, apart from mentioning living with his uncle and aunt, there is no other information about his family background, and therefore he may perceive Flynn as a father figure. Yet the pieces of conversations between the adults that boy mediates to us – and the almost intimate details about Father Flynn's behaviour that would make everyone feel alarmed – are the reason to make the reader worry about what else had been happening between the old man and the boy.

Joyce built up the narrative on the concept he was familiar with – the *notion of faith* and the *relationship of a young boy with it*. As readers, we depend solely on the narrator. The boy narrating the story is often faced with the secretiveness and encrypted language, or simply unfinished or interrupted talks of the people around him. The usage of ellipsis and suspension points in the text are among the notion of unknown sin an

instrument of tension. Just as Joyce in his school years, the boy in the story wants to explore the world around him and its principles on his own, yet the curiosity drives him maybe far beyond what is comfortable – but he tries to pass that, though being aware of it. His longing for answers to things that fascinate him is stronger than often strange and unpleasant situations Father Flynn puts him through. From what we know about Joyce's relationship with the Catholic Church, we may also consider Flynn an embodiment of this Ireland's institution – Joyce considered the Church as something that held the nation back and therefore paralysed it. Father Flynn is paralysed like the Irish nation; however the meaning may lie in the notion that he is part of the force that paralyses him – were the people to understand that they are in fact paralysing themselves? He is paralysed, and somehow paralysing the people around him by his pretended "scrupulousness" and preaching something that he maybe did not abide by himself – this comes from what we know thanks to the boy's point of view. That brings us to the evident criticism of simony, which in this story may not be perceived as literal act, yet it may serve as a metaphor for the sin that Flynn did – and it was probably involving the young boy – and that could be forgiven again only by the boy. Many of the crucial parts that would clarify all this are missing, yet eventually there is an element that may be interpreted with a sort of certainty – the death of James Flynn is, in a way, deliverance for many of the characters in the story. Firstly, for the boy, who, as already mentioned, feels somehow freed of the inexplicable weight, then for Father's sisters, who must have been challenged by his mental and physical illness; for the people who bore in mind the same attitude towards the teachings of Father Flynn as old Cotter did, and eventually, for James Flynn himself, who was probably in a lot of pain, in his body and mind. Death, however, with the notion of freedom, lets out also the realisation, or epiphany of the reader – the circle looks closed, but is the impression of freeing just simulated? Who will tell now, how it really was? Joyce by using the blank spaces interacts with the reader and maybe puts out the idea that the answers are sometimes not available in our surroundings, and that we should look inside of our conscience first.

In 'The Sisters', we observe the first form of the paralysis present in the book. It is a paralysis of literal meaning, as the Father Flynn dies from a stroke connected with it. However, there is almost petrifying uncertainty of the reader, about how things really were, creeping in – maybe it was the guilty conscience and the submission of mind that made way for the paralysis. The only ones who probably know the answers for all the

questions spawning in a reader's head are Flynn's sisters, Eliza and Nan, and the openness of the story leaves a chilling residue.

6.2 'Araby'

The third short story of the book follows a pattern similar to 'The Sisters'. After 'An Encounter', it is the last of three stories where a first person narrative is used. A young boy coming to an age tells a story of his journey to *Araby*[25], and what preceded it. As the boy in 'The Sisters', we observe a slow loss of expectances and hopes, yet not with the connection to death, or faith completely, but the boy's secret love to an older girl.

The story opens up in a similar way as 'The Sister's' does. An unnamed boy describes a *static scene* of the setting and continues as if re-living a flashback to the past when a repeated action happened. In this case we cannot mark the story time as an *absolute time*, because no specific date is mentioned in the text itself, although from the external sources we may get the information about the *Araby* bazaar and then realise that the Saturday about which the boy is talking is actually the one on May 19th, 1894, providing a historical setting of the story. Yet the story itself starts way before the bazaar itself, as the boy makes a remark on the time of the year: "When the short days of winter came dusk fell before we had well eaten our dinner" (Joyce, 1993:17). This indicates that the span of the story is about half a year, ending on the night of visiting the event. We know that the plot starts on North Richmond Street, a dead-end street where the boy lives, as it is mentioned right in the first sentence of the story. Other places filling the *setting* are the Buckingham Street as the boy takes his journey "down […] towards the station" (Joyce, 1993: 20), the Westland Row Station where "a crowd of people pressed to the carriage doors" of the "special train for the bazaar" (Joyce, 1993:20), and finally the "large building" of *Araby* bazaar "which displayed the magical name" (Joyce, 1993: 20). To be exact with the location, Dublin's *The James Joyce Centre* states the *Araby* was held at *Royal Dublin's Society* grounds in Ballsbridge (2014). From these we may therefore place the *plot setting* in the central-eastern part of Dublin.

There are scenes crucial for the story analysis, starting with the one in the North Richmond Street and the boy's house, then the winter dusk and the children playing outside their houses, the mornings before school when the boy observed the girl, the

[25] Or *Araby: 'A Grand Oriental Fete'*, an oriental bazaar that was held from 14th to 19th May 1894.

street singers and the boy's imagery of bearing "the chalice safely through a throng of foes" (Joyce, 1993:18), his first "real" talk to the girl; and the time of waiting until the fatal evening visit.

As the street on which the boy lives, the people around him may seem to be "blind" (Joyce, 1993: 17). As if the life in the houses was indifferent to the things the boy finds interesting and people were stuck in the routines and their life was limited to the one behind windows. The boy is detached from others as the house he lives in, even though he plays with the other boys living nearby – from the murk of the street he goes to even greater darkness, the mouldy and stuffed room of a former occupant of the house, the priest that died there. This is the place where he can read books and be alone. Unlike the boy from 'The Sisters', he is not that conscious of his abilities, however, he shares the same feeling of life duty towards the faith, as he imagines himself carrying the chalice as a knight or servant of the God on his quest – while the street singers sing a revolutionary song, he is aware of its meaning in the history of his country and dreams about the sacred item as if searching for his own purpose. Yet he may also imagine all this in connection with a sister of his friend Mangan; the feeling of his own importance is connected with his longing to be seen by the girl at that exact moment. We may perceive how much he is absorbed by her and he is well aware of it, although sometimes he does not understand why the visions of her come to his mind in the times of praying. Her character throughout the story is described in an almost sexual way, which is still somehow expected from a young boy. In the scenes where she stands by the railing the light seems to be a medium between the boy and the girl's body – the light defines her physique, touches "the white curve of her neck" (Joyce, 1993: 19), her hair and hands and even touches her petticoat. She is the one to give him the impulse to go to *Araby* and also the one giving the boy a feeling of being important, as he makes a promise to bring her something – as readers, this promise we eventually view as more of a promise to the boy himself.

Playing with the light complements the mood of the story – in most scenes, it is dark or nearly dark. The lanes behind the houses on North Richmond Street are the place of the children's games when the sun goes down, they also hide in the shadows from the people; the light coming from the windows of otherwise gloomy houses gives a sense of home. Yet our narrator is seeking solitude in the probably darkest place of the street, in the "back-drawing room in which the priest had died" (Joyce, 1993: 18). Darkness is also a great place of envisioning the image of the girl – if he cannot see her

in reality his mind creates an illusion of her. In the daylight he has to hide in order to remain unseen while watching her; he also views the day as the enemy, and says that "the serious work of life"(Joyce, 1993: 19) is standing between him and what he desires. He is freed by the dark – when he impatiently awaits his uncle so he could finally go to the bazaar, he has to go upstairs and finds himself "from room to room singing" (Joyce, 1993: 19). The Saturday evening journey seems quite magical – the streets are gas-lit, the waves in the river are sparkling, and finally, the "lighted dial clock" (Joyce, 1993: 20) shows him the time. Yet the clock is a merciless reminder of how late he is. The building is halfway sunk in the darkness and only few of the stalls are still open. The ambience grows more and more dark as the story very slowly proceeds, yet it reaches its darkest point when the reader realises that it is the boy's soul what is being preyed on.

No matter how much the image of Mangan's sister kept creeping inside his mind, the thinking of *Araby* then becomes nearly his obsession. His desire emerges so much that the reader may almost view it as torture for the boy and even the reader himself. The boy's uncle takes part in all the worries and let-downs the boy has – he is not very interested in the boy's desire to go to *Araby*, and then it even feels as if his delay was intentional and in fact he did not forget at all, he just did not want to let the boy go. Yet this notion may be distorted and completely different from the reality, as the narrative is led by a young boy affected by his longings. Yet Joyce stretches the whole experience with an almost unbearable lengthening of the plot. As if the schooldays before the Saturday evening were not tedious enough, on that same evening the boy is faced with a belated dinner, because they are all waiting for the uncle, then finding out that his uncle forgot about the bazaar and is delaying him even more with his apologies and irrelevant talking. The troubles, however, emerge on the road again. The train is delayed and even stopped by the people who do not know it is a special train for the bazaar. Until the last lines, we are waiting for the gift that will be chosen for the girl, only to be "betrayed" by the boy who does not take anything.

The image of an oriental bazaar was to a certain extent an embodiment of a piece of Irish modernity. At "fin-de-siècle"[26], the "modern" was based on what came from the Europe mainland and also on the travelling and discoveries, so the spectacles of Eastern cultures were popular among the people. Joyce also believed that the modernity which

[26] The term for a turn of the century, used in relation with transition between the 19th and the 20th century.

Ireland needs so desperately in its development lies outside of all the traditional, which only slows down the process of liberating the country; yet the Araby bazaar, that was held in 1894 and is probably a real foundation for the story, was in fact – as we may again find out from *The James Joyce Centre* website – "held in aid of Jervis Street Hospital, an institution run by the Catholic Sisters of Mercy" (2014). So here we may see the contrast between the tradition that Catholic Church put forward and the oriental bazaar that was held by an organisation of women under the Catholic faith. A specific moment in the story points out to the faith of the boy's caretakers, and it is precisely when the boy's aunt asks him whether *Araby* is not "some Freemason affair" (Joyce, 1993: 19) and therefore it would mean, as Laurence Davies states in his notes, "expulsion from the Church" (1993: 162).

The so awaited enchanting experience does not happen. *Araby* was a spectacle only in a mind of a young boy to the moment when he came to a cruel realisation of his place. It is hard to say if it was the way he found himself spending his time for nothing after overhearing bits of conversation between the stall lady and two Englishmen that made him realise not only is he young for the girl, but how pointless all the trying is. Coming to that stall he points out that he is "remembering with difficulty" (Joyce, 1993: 21) why he came there, and this is precisely when he experiences a clash with reality. At first he was angry with his uncle who caused his late arrival to the bazaar and then he leaves the place probably angry only with himself. This story manifests the maturity of an individual, growing up without a father figure, and one of his first disappointments – however great and flawless in our eyes; some things never bring us what we desire. This story is narrated through eyes of a young boy, and thanks to the *first person narrative*, we may observe an *internal focalisation*, as the *character* of the story is also its *narrator* mediating the plot to the reader.

6.3 'Eveline'

'Eveline' is the fourth story in *Dubliners* that opens up the third person narrative style used until the last pages of the book. Before joining the short story collection it was first published on September 10th 1904 in the *Irish Homestead*. It may as well serve as synonym for the paralysis that is the main theme present in Joyce's work – in this case it is probably the closest to the core of its meaning, as the young woman may be an embodiment of the Irish nation, paralysed and unable to take action. With 'Eveline', we

witness to one unsuccessful attempt to escape the unbearable everyday life filled with misery and guilt.

The plot takes place over during a single evening – that is all we know about the time, for no specific day, part of the year, or even the year itself is mentioned. Starting with the main character the story is named by, a nineteen year old Eveline Hill, looking from the window and pondering about her escape, and ending at the time she is about to leave her home forever, the story operates with seemingly short time duration. However, the setting of Eveline's home is complemented with *flashbacks* to the past and images she fantasises about her future, as if making the main object of the plot unimportant. The *story space* is therefore quite colourful. The plot itself is *set* in unknown Dublin's residential area, where Eveline and her family lives, and reaches its climax on the North Wall quay, the inner north part of Dublin. The flashback scenes take us to Eveline's childhood, to the times when there were no houses – as at the time of Eveline's reflecting, then to the Hill of Howth, the eastern part of Dublin, and finally even to another story universe, where Eveline imagines her life as a dignified woman living in Buenos Aires.

The Argentina's capital is precisely the place where she is headed. With her lover Frank, described in superlatives only, she is about to explore a new life, a life full of attractive encounters and new experiences he often tells her about. However charmed and fascinated about him and his stories, there is a shadow of the past that is falling upon her. Eveline knows that her time at the house she calls home is running out, yet the darkening avenue she watches through the window reminds her of the time of children plays – the days when she was not alone – now many of them emigrated or are dead. Yet a sense of togetherness is may not be exactly what she felt in those times – it was rather a presence of safety of some sort. Although her father plays a role of a threat in this story, he could not really get to her back then, as her disabled friend "little Keogh used to keep nix[27]" and therefore kept them from swiping from her father's "blackthorn stick" (Joyce, 1993: 23). Keogh in this flashback serves as a bitter reminder to Eveline, and even more to a reader, that no matter his disability, he is the one who is able to perform an action – Eveline is paralysed only in her mind, as opposed to her friend. She seemingly decided to leave everything behind, her father, whose behaviour towards her grew almost brutal, the two children of an unknown lineage she has to take care of, the

[27] Watching out for the father.

work where she is humiliated, but most importantly, the house she feels bound to. It is filled with objects that are present for the reasons long gone; only piling dust on themselves. These objects include an image of "a priest" of a name she "during all those years yet never found out" and "whose yellowing photograph hung on the wall above the broken harmonium beside the coloured print of the promises made to Blessed Margaret Mary Alacoque" (Joyce, 1993: 23) and have at the first glance no significance to the story. Yet as the story unravels itself, we may connect the meaning of these things to something bigger – we find out from Eveline's father that the priest was his friend and is "in Melbourne now" (Joyce, 1993: 23). Eveline may had been interested in knowing his name to find out how he had managed to leave the country. However, he might also be a piece of Irish Catholicism that went overseas for a missionary work, to spread and continue in the tradition and therefore symbolise the Catholic Church in the story. On the other hand, there is a possibility of him leaving the country to escape the Church. The promises to Blessed Margaret Mary Alacoque, a devotee to the Sacred Heart of Jesus Christ, and a broken harmonium are probably the memory of her mother. The harmonium, in addition, was maybe never repaired due to the fact that Eveline's mother died while the Italian music was playing outside on the streets and her father hated it, as they brought "a melancholy air" (Joyce, 1993: 25).

In this story air functions as a carrier of a sound – at first, it transmits the usual noises of the street, then it carries a whole mood and passes it on a person. In this ambience the words "Derevaun Seraun! Derevaun Seraun!"[28] (Joyce, 1993: 25) of Eveline's dying mother come back. Although she not very long ago weighted the options of staying or going, she realises that she must choose the latter. Maybe her father would not treat he that bad as he is progressively getting old and she has a stable home there, yet the image of the insanity that drove her mother to death is too terrifying. Eveline is aware that she does the same chores and "commonplace sacrifices" (Joyce, 1993: 25) and that this all would result in the same ending – even though she is responsible for the well-being of others, she realises that she cannot take this way of living anymore.

The time runs out and Eveline is a few steps away from her desired dream. Yet a clash with reality, almost similar to the one of the boy in the previous story, happens, though it is from a completely different reason, the impact seems to be of the same

[28] "[...] may not mean anything; or "corrupt Gaelic for 'the end of pleasure is pain' or corrupt Irish meaning 'the end of the song is raving madness'." (Gifford, 1982: 51-52)

strength. As if both the boy and Eveline forgot the reason why they got into that specific place – they are so distant from the former intentions. The environment frightens her. There are numbers of soldiers, as if symbolising war or better the oppression; and most importantly the immense ship that should take her away. The "black mass of the ship" is nearly as petrifying as the memories that crawled inside her mind, and she turns to God, praying to him to show her the way. She is aware that all the arrangements have been made, but is still looking for another way, for staying there. Finally, the touch of his hand strikes her consciousness. His words and touches are like the waves that would drown her. The seas are personified and described as ferocious creatures led by Frank and they want to take her. Holding the railing with all her strength, she does not hear his calling. She is apathetic and her soul is as if fading away and in the end almost gone – she stands there as a complete stranger, not only to people around her, but to her lover too. The big dream is gone in a few minutes and there is no way back. As readers, we are as if pulled away from her – for a split second we feel like watching Eveline through Frank's eyes and we can only argue about what is going to happen to her next.

The story is mediated by unknown narrator, and we may consider him the author himself. Although using *external focalisation*, it is not the type of focalisation as such – in this story the narrator has a partial access to the character's mind, or it is at least how we may perceive it for most of the time. Thus eventually we might not even realise that some parts of the character's consciousness are restricted and unavailable to us. It almost seems as if Eveline herself narrates the story – to some extent it is true, because there is a certain feeling of the main character leading the narrator as an independent element of the story. However, the usage of exclamation marks outside the direct speech attracts reader's attention to notice a symbol crucial for the story, as in e.g. "Home!" (Joyce, 1993: 23), and it also blends the image of the main character and narrator together. Eveline is, like the boys form previous stories, faced with a missing father figure again – although physically present, her father is not able to provide her with the sense of safety and the fundamental knowledge of the world she needs. On the other hand, he is not very fond of Frank who steps into his daughter's life – after death of her mother Eveline feels that she has "nobody to protect her" (Joyce: 1993: 24), yet maybe it is Frank she needs to be protected from and her father knows it. Nonetheless, she probably has every right to leave after being treated badly – but it is an infinite circle she is entangled in, and it is hard to escape tradition and routines she was exposed to for most of her life. Like her, many of the Irish people were not able to escape this

establishment, yet when we read Joyce, we are perhaps to view this escape as something that is not based on the literal flight of an individual, but a breaking-free of the whole nation from anachronism.

6.4 'After the Race'

Just as the preceding stories, 'The Sisters' and 'Eveline', 'After the Race' was before being included in *Dubliners* published on December 17, 1904 in the *Irish Homestead*. It was also the last of the stories from *Dubliners* that was published in this medium. 'After the Race' takes the reader to the time after a car racing competition and an unexpected twist turns merriment into a bitter end as the main character, Jimmy Doyle, is forced to wake up from his delusion.

The story opens up with a scene of racing cars speeding towards Dublin and continues with a description of a young man spending seemingly the time of his life through evening and until the dawn of the next day. Although a concrete date is not specified, we may find out that the race, described in this story and in reality being the Gordon Bennett race[29]; actually took place on July 2nd, 1903. This is a case of absolute time, yet it can be considered as such only if the reader has the knowledge about events that happened back then, as the details about the race – including the name of the road leading from the finish to Dublin and the nationalities of the winning teams – are indicating the historical setting of the story. The story world is therefore partly fictional and based only on this specific event in terms of its serving as a background for the narrative.

Unlike the previously analysed stories, in 'After the Race' rather than being interrupted by spatial frames, the story space is complemented with an indirect description of the main character using images providing information about him. The setting of the plot stretches from the previously mentioned Naas Road, taking the winners of the race and most importantly the main character from the racing route back to Dublin, to the inner part of the town where a hotel of one of the drivers and a house of the main character is located, and finally to the Kingstown Harbour. Specific locations are mentioned – the Dame Street leading to the Bank near Jimmy's house, the Grafton Street that probably heads towards the hotel of the car owner, the Stephen's Green the group passes by when headed to the Westland Row before taking the train to

[29] One of the six international car races that took place between 1900 – 1905, established by James Gordon Bennett in July 1899 (David, 2015:2)

Kingstown Station, the last stop before entering the yacht in Kingstown Harbour. This takes the story from inner south part of Dublin to its south-east. In the story are also mentioned places of Doyle's studies – starting with "a big Catholic college", "Dublin University", and "Cambridge" (Joyce, 1993:27) – all that was paid by his father, a butcher that made his success in Kingstown and other capital's peripheries.

As readers, we receive only peripheral description of the race, if any. Although we are quite aware that the cars are the objects of interest, more important are the ones who are sitting in them – the crowds are cheering for the French that finished the race second and third seemingly not paying any closer attention to the German car driven by a Belgian racer for the French were the ones in blue cars, "the cars of their friends" (Joyce, 1993: 27). This is explained in notes by Davies as that the French were "allies in the Rising of 1798[30] and host to Irish refugees" (1993: 163) – the Irish are right in the first line of the story described as "gratefully oppressed" that formed a "channel of poverty and inaction the Continent sped its wealth and industry" (Joyce, 1993: 27). As if wanting to keep their self-respect, the people cheer for the cars rushing past them, ignoring their own pitiful lives of people in stagnation – the modernity from the outside is close and yet so far, as the cars and the successful people inside them represent only a glimpse of it. Jimmy Doyle, sitting in one of those cars and accompanied by his friend from Cambridge and also an owner of the car and a future motor business owner, Charles Ségouin along with André Rivière and Hungarian man Villona, is in high spirits because of their triumph and seemingly bright future coming out of it. It is the first time in this book when one of the main characters is physically described after his age is stated: "He was about twenty-six years of age, with a soft, light brown moustache and rather innocent-looking grey eyes" (Joyce, 1993: 27). Joyce probably pointed this out because of Doyle's behaviour throughout the story – even though he is quite old and had the opportunity to travel and "see a little life" (Joyce, 1993: 28) he still relies on his father's money that was made owing to hard work and probably a streak of luck and does not fully realise its value, though being aware of the difficulty that preceded gathering it. The people around him are so wealthy and he feels almost honoured to be their acquaintance if not a friend – to which he believes he is getting closer. As Villona, who is, in Jimmy's words, "very poor" (Joyce, 1993: 28), he is sat on the back seat, where he is not able to fully hear what the happy Frenchmen in front of him are saying

[30] The Irish Rebellion against the British Empire; it took place between May 24th – October 12th 1798 and resulted in defeating the Irish.

because of the strong air current – to reader, however, it sounds more like they do not want to include Doyle and Villona into the conversation. Jimmy also believes that he is someone mediocre to Ségouin, and he is probably right. His belief is even confirmed when he comes to a notion that "Ségouin had managed to give the impression that it was by a favour of friendship the mite of Irish money was to be included in the capital of the concern" (Joyce, 1993: 28). It is even the social status of the whole nation that is apparent from this sentence – to European mainland, and also to the English as we get to know in the following paragraphs, are the Irish nothing more than the ones who, if trying to object, are always put down; as if they were nobody in the international criterion. But Jimmy is about to change that because he longs for the recognition from the people, not to mention he is glad that the ones who know him saw him that day in the company of these "mainlanders"; and with his father's support and consent he apparently invests a great sum of money to the Frenchman's soon-to-be business. The ride ends for Doyle and Villona, staying with him, near Jimmy's house – they are about to go to dinner in one of Ségouin's hotels and they need to get ready. His parents are also eager for the outcome and, probably in a same way Jimmy does, blindly hope for the practically impossible.

At dinner, the group is increased by Routh, an Englishman apparently from Cambridge, and the reader may start to sense a turn in the course of events that will follow – in Joyce's work is the tension between Ireland and England more than noticeable and this story is not an exception. Jimmy admires the way the Englishman is captivating the minds of others – he is "just one" (Joyce, 1993: 29) and still has the ability of radiating the power. After Ségouin directs the debate into politics, the tension becomes more apparent and realising that, he finally lifts his "glass to Humanity" (Joyce, 1993: 30) to cease it – after all, he needs both Jimmy and Routh in order to make his business plans work. When they take a stroll on the streets, they meet Rivière's friend, an American named Farley, who takes them to his yacht. The exuberance is but a calm before the storm, even though they are drinking for all the nations present, we cannot help the feeling Jimmy is mocked after his long speech – that part is missing and may be crucial to understand the story. Even the way Villona's encouragement towards Jimmy is marked in the text seems strange when printed in italics: "[...] Villona saying: *'Hear! Hear!'* whenever there was a pause" (Joyce, 1993: 31) and the words following it are quite odd too. Villona's character is not described that much, we know he plays on a piano and a person who is keen on good food and

music, yet he gives the impression of a man of not very high intellect; it is possible that he was genuinely interested and impressed by the speech, yet also there is a question if it all was not prearranged with the others, as the following "great clapping of hands when he [Jimmy] sat down" (Joyce, 1993: 31). Nonetheless, Jimmy is quickly losing when a game of cards is proposed and he does not want to know how much money he lost as he already lost the track of it; there is something more significant – the game is between Ségouin and Routh now. The Englishman wins and it only deepens the image of English supremacy. Trying to ignore his failure, Jimmy comforts himself that the time for regret is yet to come, in the morning. And at that exact time is faced with Villona announcing "daybreak" (Joyce, 1993: 31)

Written in *the third person narrative*, we are experiencing a storytelling with *zero focalisation*. However, the narrator is quite distant and we cannot be sure if there is really something *inaccessible* to the main character – it may as well be the other way around, yet it is less probable, as the character of Jimmy Doyle seems to be unaware of certain things, or better, he tries to be oblivious to them, but we cannot tell to what extent it is so. Yet the *blank spaces* are preventing us from selecting only this particular type of focalisation – in this case the narrative also operates with *external focalisation*. The paralysis in this story lies in a *contrast of motion and stillness* – the cars from the race are fast and they are bringing an image of possible changes with them, yet on the other hand, after the race there will probably not be any change in the country they drove through; they are not that powerful. Similar applies to Jimmy – the is almost sure that his life is moving forward, yet in the end he ends up way below the level he started on. Even though he might have his doubts, the vision of having more and being more is stronger than uncertainty. Eventually when faced with the reality of loss, he is lethargic, or tries to be, because apparently deep in his mind he knows that his loss goes far beyond a mere game of cards.

6.5 'A Little Cloud'

The eighth story of the book brings a narrative of everyday life which after eight years of routine is faced with a comeback, that is about to stir thoughts about its stagnation. 'A Little Could' follows the previous stories with the theme of escape. However, this *third person narrative* is a depiction of reunion of the one who stayed and the one who made it out of the country. Like most of the stories in *Dubliners*, even this one works with a turn in the plot, as the expectances are destroyed yet again.

Although starting with an image of departure that gives a hint on what is the subject of the story – "Eight years before he had seen his friend off at the North Wall and wished him godspeed" Joyce, 1993: 49) – the plot itself starts many years later in the office where Thomas Chandler, 32 year old and slightly melancholic clerk nicknamed Little Chandler, works. The story takes place over the course of one evening and all we roughly know is that it is one before winter of an unspecified year as the main character from his office seat may through the window view "the glow of a late autumn sunset" (Joyce, 1993: 49); we may only state that the time duration is several hours, until the final scene when Little Chandler comes to his realisation.

The *dynamic part of the setting* – Chandler's walking from King's Inns where he works to Corless's, bar where he is about to meet his friend – takes us from the inner north part of Dublin to the inner south part of it, as the Henrietta Street, Capel Street, and Grattan Bridge are mentioned as Chandler's route. This track is important for it helps to form the story ambience and even more – it completes our knowledge about the main character's views. "Every step brought him nearer to London, farther from his own sober inartistic life" (Joyce, 1993: 51) is a passage that gives hints about the location of Chandler's home – he goes south in the town, and perceives this journey as going away from his house and his workplace, that is probably located in north direction.

This day at work is quite different, for Thomas Chandler has the only thought on his mind, and it is a meeting with his long gone friend, Ignatius Gallaher, who eight years ago made an attempt to secure a fine background in England – and was successful. Chandler contemplates about his life and realises how unhappy he is. He is a neat man of "refined manners" (Joyce, 1993: 49) and his great principles should make him respectable. Although giving "one the idea of little man" Joyce, 1993: 49), the reader may realise that it is not his physique that necessarily gives the impression of him being "little" – it is primarily the way he perceives himself that belittles him. His fears and insecurities are the main reason his life does not really move forward – he is unable to share with his wife even the things he loves, being shy and maybe even ashamed. While walking down the Henrietta Street adjacent to King's Inns, he perceives something that we may interpret as an image of decaying Dublin – it is filled with "grimy children" who are living with their families in the "gaunt spectral mansions in which the old nobility of Dublin had roystered" (Joyce, 1993: 50). He tries to ignore this and on his behaviour Joyce probably wants to show the reader the destructive impact of

avoiding the reality. Rather than getting involved in public issues of this type – in this case the poverty – everyone closed their eyes and minded their own business. It also refers to the way the higher classes lived; using their properties without required maintenance to the day used the last part and then deserted them. Following the Capel Street, Chandler's self-confidence grows, he feels 'superior to the people" he passes (Joyce, 1993: 51) – as if the former fears when walking home on darkened lanes and the times he tried to conquer them were passing with each step towards the Corless's. He is also convinced that in order to achieve something, one must leave Dublin, for there is no way to that he would accomplish anything by staying in this city. When he is on the Grattan Bridge, we may perceive a comparison between the destitute houses and the idea that came to Chandler's mind, that "They seemed to him a band of tramps, huddled together along the river-banks, their old coats covered with dust and soot, stupefied by the panorama of sunset and waiting for the first chill of night to bid them arise, shake themselves and begone" (Joyce, 1993: 51). More that really thinking about the life in those houses, he is concerned with the idea he just formed in his head and if it would make a good poem. From what we get to know about Thomas, he is a secret poet considering himself "as one of the Celtic school" (Joyce, 1993: 51) and hoping that one day he would be able to "make it" the same way Gallaher did; he also hopes that his friend might help him in pursuing his dream.

When he finally arrives at Corless's, he hesitates with entering, because his old fears are back and he thinks that people are looking at him – this may be because he previously mentions how upscale this spot is; and may start to feel that he is not "good enough" again. Welcomed by Ignatius, he starts to realise that his friend does not look very good, in fact, he looks weary and older than he should. At first the reader as the main character himself thinks that it is because of all the demanding, yet profitable work Gallaher has in the "London Press" (Joyce, 1993: 50). After being interrogated about their former friends and responding with not very pleasant news, he asks Gallaher about "the world". Chandler later insists on a question regarding "immorality" (Joyce, 1993: 54) of places Gallaher had been to, only to realise that in fact his friend is the one who had become immoral. Eventually he is asked, whether the news of his marriage are true, yet in this part it is not important Thomas and his wife, but the general views Gallaher has on marriage. He does not care about love, but money, and says that there are "thousands of rich Germans and Jews, rotten with money, that'd only be too glad"

(Joyce, 1993: 57) to be married with him. He even rejects the invitation to Chandler's house for "a little card-party" (Joyce, 1993: 55), showing his priorities.

A jump to a scene of Chandler's home follows. He came late and his wife, Annie, in her anger with him went shopping. Chandler is sitting "in the room off the hall, holding a child in his arms" (Joyce, 1993: 57). Waiting for his wife to come back, he has time for thinking. On the table there is a photo of her, which brings back the memory of one of his unpleasant experiences, when he went to buy her a blouse that cost him "agony of nervousness" (Joyce, 1993: 57) because of his shyness and clumsiness in personal relations. Yet it is not all – somehow he starts to feel that he does not relate to her anymore, and even questions why he married he, if Gallaher has the ability to choose the passionate "dark Oriental eyes" of "rich Jewesses" (Joyce, 1993: 58). Actually, almost everything around reminds him of her, so he gets one of his poem books. Reading the opening poem 'On the Death of a Young Lady' of a Byron's poetry volume, he wakes up his son that starts to cry, preventing Chandler from concentrating on reading. The only thing that he wants now is to silence the baby, yet he is unsuccessful and the child cries even more that it barely catches breath. The return of his wife is then probably the only thing that prevented the life of his child from a catastrophic end.

When we read 'A Little Cloud', we cannot help but feel certain sympathy with Thomas Chandler – he wishes to be better, as his whole life he felt inferior. Yet the image of a successful poet turns him into someone thoughtless, blaming others for his misfortune. After meeting in the Corless's, he is well aware what life abroad can do to a person. At first, we may see the evident fondness of Thomas towards his friend Ignatius – he is glad that he was able to get out of the countryy and in his eyes he deserves this opportunity. However, he slowly grows angrier with him, as Ignatius talks about the boisterous life and his achievements. Thomas suddenly hates the accent of his friend – though at first the viewed it as a "fearless accent" (Joyce, 1993: 49), then the "accent and way of expressing himself does not please him" (Joyce, 1993: 53), he even considers Gallaher to be rude. However, his view may be distorted because of the envy he feels towards Gallaher – he feels that he has better education and background and therefore deserves the fortune more that his friend. His notion is even intensified when Chandler comes to an explanation of Gallaher's refusal for invitation: "Gallaher was only patronising him by his friendliness just as he was patronising Ireland by his visit" (Joyce, 1993: 56). This is a moment when a reader may see a connection that was made

between Little Chandler and Ireland – yet it is a connection that was probably made by Chandler himself, for there was a specific moment when he gave a sigh that "his name was not more Irish-looking" (Joyce, 1993: 51).

As stated, the story operates with the *third person narrative*. The narrator has a full access to the mind of the main character, so the narrative uses a *zero focalisation*. This way of mediating the story helps the reader to understand the plot and mainly the thoughts inside the mind of the main character. On the one hand, Little Chandler wants to leave Ireland, yet he still want to be known as an Irishman – he wants to prove something to himself and he wants it to be big, and what is more than representing the country as a famous poet? He feels that he put up with his tedious life for long enough and that it is time to finally break free. The narrator views all this in the same way the reader does – from a distance, and almost like a godly figure he observes the main character in his action with no intent to intervene with it. At the end of the story Joyce is putting a question to the reader, yet the reader firstly has to realise that it is present – we know that Little Chandler goes eventually in his attempt to change things almost insane, because when he realises that his son may die from the loss of breath due to crying, it is almost too late. Joyce may be therefore asking: How far in his desire would the man go before realising that he may lose what he already has? Thomas Chandler luckily awakens before it is too late and comes to a profound realisation following "tears of remorse" that "started to his eyes" (Joyce, 1993: 59); as he realises that because of his folly he almost lost a piece of himself, that eventually matters the most. In the end, the notion of the "little cloud" from the title might stand for a momentary eclipse of a fragile mind.

6.6 'A Painful Case'

The next short story – eleventh to be specific, differs from the previously analysed stories mainly because of the importance its setting. Although the places in the story are quite important for its development, or even more, an impulse for any story-line, the most significant role plays the environment of the mind of the story's main character – the essential revelations emerge from there. 'A Painful Case' is a story of self-induced paralysis and restrictions coming from the consciousness of an approximately forty-year old man named James Duffy, and a death in a close connection to it that eventually followed.

The story opens up with a static scene when a room of the main character is described, yet the plot itself begins later, on one evening of an unspecified time of year, when James Duffy meets a middle-aged woman called Emily Sinico. The span of their following meetings is about several weeks until their final meeting, when they stand in a "cold autumn weather" (Joyce, 1993: 80) – this indicates the time of the year only. Four years after their parting pass when he comes across an article stating her death which occurred a day before the newspaper was released. Readers of Joyce's time may had seen the connection between the accident in the story and the actual disaster, that, according to *The James Joyce Centre*, served as a background for "his story, written a year later" and that "took place on Wednesday 13 July 1904" (2014). Even though the scene of the accident and the injuries sustained are identical to the real ones, nothing else is – the names and even the part of the year, as Mr. Duffy eventually walks "through the November twilight" (Joyce, 1993: 81), on the next evening after her death. More than operating with an absolute time – as it would be in a case if the date was mentioned in the text or a connection to the real event was pointed out – we are experiencing more of time duration, as we know that the scope of the story is about four years long.

The opening scene of this story takes us to the room Mr. Duffy lives in and gives us the first clues about his life. It is kept simple as much as possible, just as his life is supposed to be – the walls are bare, the only objects present are the ones that are necessary for living. However, the desk and the shelves are the most important objects in the room as they contain symbolic things. On the desk there is a "manuscript translation of Hauptmann's *Michael Kramer*" (Joyce, 1993: 77) – this detail refers to a play that was, according to The James Joyce Centre, translated by Joyce, who admired Hauptmann because he felt that his works were "a progression from Ibsen" (2014) to whom he looked up to since his school years. We may see many reasons for including such a detail – the first is that Joyce might have wanted to make Hauptmann's work more popular in Ireland, the second that Joyce wanted to gain himself a publicity for its translation; and the last one, probably connected with the story plot the most, that the play centres around a relationship between a father that "cannot love his son" (Davies, 1993: 165), for in 'A Painful Case', Mr. Duffy is unable to return the love of Mrs. Sinico, and she, as the son in Hauptmann's play, eventually commits suicide. Sheets of paper are another article lying beside the "advertisement for *Bile Beans*" (Joyce, 1993: 77), which were pills famous at that time for supposedly curing all sorts of illnesses – in

the next paragraph of the text we find out that Mr. Duffy "abhorred anything which betokened physical or mental disorder" (Joyce, 1993: 77), so the placement of the advertisement next to papers on which he wrote "from time to time a short sentence about himself containing a subject in third person and a predicate in the past tense" (Joyce, 1993: 77-78) might seem to a reader quite odd, yet intelligible at the same time. The decay of Dublin from which Mr. Duffy is trying to escape is, however, still present under the lid of his desk, as the smell of an "over-ripe apple" spoils the fragrance of "new cedar-wood pencils": he is not that perfect that he is trying to be. Even his face bears the reflection of the town he tries to avoid, as it is "of the brown tint of Dublin streets" (Joyce, 1993: 77). The shelves contain "a complete Wordsworth" and "a copy of *Maynooth Catechism*[31]" (Joyce, 1993: 77) and four years later "two volumes by Nietzsche: *Thus Spake Zarathustra* and *The Gay Science*" (Joyce, 1993: 80) – these books are the proving elements to a statement that we receive later in the book, that Mr. Duffy had neither "[...] church nor creed" (Joyce, 1993: 78).

Not only the *story time* stretches in terms of four years – although we are present only to a fragment of it – but *the story space* is quite *extensive* in terms of the used locations. The *setting* consists of locations from Chapelizod in the west to the Sydney Parade in the south east part of Dublin. Chapelizod is the starting point of the story and also of Mr. Duffy's every day journey to his job as "a cashier of a private bank in Baggot Street" (Joyce, 1993: 78). Spots such as Dan Burke's and "eating-house in George's Street" are the ones he visits for his meals during or after his work. Rotunda house is a place where the plot itself starts and where he meets his future companion and her daughter, Mrs. Sinico. Earlsfort Terrace is yet another place where he meets her "again a few weeks afterwards at a concert" (Joyce, 1993: 78). After several other occasions he is finally invited to the Sinico family house, which, as we find out eventually, is situated on the Sydney Parade. Unspecified locations of the places they meet follow, but we know that they were probably taking walks through the Park[32], and were meeting in "her little cottage outside Dublin" (Joyce, 1993: 79), until the evening Mr. Duffy discontinues these due to her wrong understanding of their relationship and they take the final one a week after in "a little cake-shop near Parkgate" (Joyce, 1993: 80) and wandering in the alleys the next three hours. For Mr. Duffy, the following four

[31] "A book spelling out the basics of faith; this one was compiled at Maynooth, Ireland's most important seminary." (Davies, 1993: 164)
[32] The Phoenix Park today.

years are for the same – he goes to work and the places he is used to eating, yet ceases the visits to concerts and venues in order not to meet Mrs. Sinico. Although he retires, he still goes the same route out of routine. And on one evening, while dining at George's Street, he comes across a newspaper article that brings details about Mrs. Sinico's death. Before a spatial frame follows and takes us to the death scene, to the Sydney Parade Station, Mr. Duffy is on his way home to read the article, taking a "lonely road which leads from the Parkgate to Chapelizod" (Joyce, 1993: 81). After reading it, he watches the houses on Lucan road from his window and then goes out. At a "Chapelizod Bridge public-house" (Joyce, 1993: 83) he contemplates her death and the impact it has on his dignity. Two punch drinks later, at nine o'clock, he heads towards the Park. On the Magazine Hill he views the city and is also aware of the two lovers lying on the ground next to a wall. While watching the town, the river and the train in the distance, he realises his own loneliness. Mr. Duffy turns back "the way he had come" (Joyce, 1993: 84) only to find out that the presence of his one-time companion is gone forever.

As previously stated, the places where the plot happens are inferior to the mind of Duffy's character. The *setting* crucial for the story itself are his *thoughts*, as the most important decisions and though processes happen there. At first, we are presented with an image of a man in his forties – which we may assume from his own description of Emily Sinico, when he states that she is must have been "a year or so younger than himself" (Joyce, 1993: 78) and then when she is described in a newspaper article after her death four years later as "aged forty-three years" (Joyce, 1993: 81). His appearance is described extensively and soon we get to know that it is not only his looks that give the impression of a tough man. He leads an unchanging life of "saturnine"[33] (Joyce, 1993: 77) – he has his rituals, whether it is the places he visits for meals after work or how he spends his evenings – he is reserved and decidedly does not allow anyone to his life, until the evening that changes the other person's life forever. Mrs. Sinico slowly becomes his companion – when he meets her, he is surprised by her intellect, later she is almost vital element for the development of his character. She is the only one that gets closer to him, becomes "his confessor" (Joyce, 1993: 79). From what he tells her we find out that he is not able to function in a group of people, and this is probably because of his thoughts of others – he tries so hard to distant himself from others and "an obtuse

[33] "[...] gloomy, melancholic." (Davies, 1993: 165)

middle class" (Joyce, 1993: 79) that he gives the impression of someone who has to constantly belittle people around him. He is so convinced that his thoughts are too intricate to be comprehended and even thinks that in Mrs. Sinico's eyes he would "ascend to an angelical stature" (Joyce, 1993: 80). When he loosens the boundaries of his principles a little and becomes more "human" in their conversations, a turn in the events happens – Mrs. Sinico sealed her fate when she "caught up his hand passionately and presses it to her cheek" (Joyce, 1993: 80) in excitement. Now the voice that was always reminding him of his necessary loneliness wins and their connection is over. There is no more of their communication and Mr. Duffy returns to his old ways, until four years later, when he comes over a newspaper article that spoils his appetite – a death, or rather suicide, of his former companion, Emily Sinico. The anger he feels is immense – not because of the death itself, but the way people would perhaps view him. He feels ashamed and cannot understand why she disgraced him in this way. From what the reader knows about him he may be well aware that nobody would probably associate Duffy with her after four years, or probably even know him, as he "had neither companions nor friends, church nor creed" (Joyce, 1993: 78). Yet after realising, that she "was dead, that she had ceased to exist, that she had become a memory", his angry starts to go away, though still not really feeling guilty for her death. That sensation comes later, when he walks "through the bleak alleys where they had walked four years before" (Joyce, 1993: 83) – he is losing the feeling of her and when the sounds around him fall silent, he realises that he is all alone. He had lost the only person that felt something to him, and realised his loneliness to be that severe, that there would be probably nobody that would bear a memory of him.

The story is narrated in a *third person narrative* again, yet the point of view through which the story-line is mediated to a reader may be in this case with a minimum of doubts marked as a *zero focalisation*. The narrator has *access* to the main character's mind, and in a sense he helps the reader to *predict the course of the events*. Just as in 'Eveline', the air is used as an element bearing the smells and sounds – the previously mentioned smell of the rotting apple inside Duffy's desk connects his character to the homeless people on the streets he is so indifferent to. The final scene, depicting the way he hears the train and its "laborious drone of the engine reiterating the syllables her name" (Joyce, 1993: 84) is a place for the air once again – with the ceasing sounds of the receding train he comes closer to a realisation, as once silence, it strikes him the most.

The theme of isolation in this story is more than obvious, yet it is a voluntary one. James Duffy tries to be as far from Dublin as possible in every activity possible. He lives in a village of Chapelizod because the other suburbs are "mean, modern and pretentious" (Joyce, 1993: 77), he eats at George's Street in order to be "safe from the society of Dublin's gilded youth" (Joyce, 1993: 78). Yet, when Mrs. Sinico utters her remark on the emptiness of the concert hall, he takes "the remark as an invitation to talk" (Joyce, 1993: 78) – as readers, we may sense his behaviour as somehow pretended; as if something happened in his past and he created an impenetrable barrier between him and the world, for "there was no harshness in his eyes which [...] gave no impression of a man ever alert to greet a redeeming instinct in others but often disappointed" (Joyce, 1993: 77). Mr. Duffy also paralyses himself – or his thoughts do, as he has the "strange impersonal voice [...] insisting on the soul's incurable loneliness" (Joyce, 1993: 80) and therefore prevent him from changing his life even in a slight detail. As readers we perceive the final revelation, or epiphany, yet we may not be sure if it means anything to the main character, whether he will continue in his ways or change the approach to his life. His personality seems very unstable and as he came to his realisation, he may as well turn back to his old habits. 'A Painful Case' somehow feels as a story that stands on the boundary between *maturity* and *public life*, two of the aspects that Joyce divided his book by. It shows how the private matters may turn into a public concern, as the accident resulting in death happens in a public place.

6.7 'Grace'

'Grace' is the penultimate story of *Dubliners* and it differs in many ways from the previous ones. Written in the final months of 1905, it was originally "intended to be the final story in the collection" (2014), and it also exceeds the other stories in terms of its length: it is about twice as long than the average other stories. The focus shifts from the themes of struggle and affairs of an individual to the matters that involve a larger group of people. This story deals with the problem of alcoholism and its seemingly easy solution, in which the main role plays the rectification by the Catholic Church. After his last drunken excess, Thomas Kernan is persuaded by his acquaintances to come to a retreat that should change his ways, but we do not know whether this transition ever happens, as Joyce ends the story by cutting the final scene of sermon.

It is an unpleasant scene – a man's body, unconscious from the amount of alcohol he consumed and the consequent fall from the stairs, is lying on the lavatory

floor. It is probably an evening after his work, and Thomas Kernan has been "drinking since Friday" (Joyce, 1993: 112). The next day he sends "a letter to his office" (Joyce, 1993: 113) and stays in bed in order to rehabilitate his tongue – he bit off a piece of it. "Two nights after" (Joyce, 1993: 113), his friends visit him in his room and Mr. Kernan, still in bed, is about to be talked into something he tries to keep in distance – they want him to convert to the Catholicism and "save" him from the life he is leading. A major part of the story is devoted to this, as the discussion over religious matters and historical figures connected to it takes seemingly forever and probably lasts to late hours. Being more and more persuaded and eventually even agreeing to come to the retreat, the character of Mr. Kernan suddenly appears in the church on Thursday. This is the final scene where an image of an individual coming to terms with the Church is overshadowed by the sermon, and the story does not have an actual ending. As if it was not important, there is no mention of time neither of the year nor of any other specific date. The only time durations we get to know about are the ones that complement the spatial frames which serve more like descriptions and backgrounds of other characters present in the story. For example, we get to know that the history of Mr. and Mrs. Kernan goes twenty five years back, as they celebrate their "silver wedding" and that it took Mrs. Kernan about "three weeks" to find "a wife's life irksome" (Joyce, 1993: 113). From what the story gives us, we may assume that the scope of the story is about four or five days, from the night of Mr. Kernan's accident on the weekend to the day of the retreat on Thursday, however, it may as well be another Thursday for we are not sure on which day the accident took place. Therefore, the story operates with something as hypothetical time duration depending on the comprehension of the reader.

Rather than focusing on places, the story is built on and deals with the thoughts and notions running in its background. The opening static frame of the story bears a shocking image of a person who is lying in "the filth and ooze of the floor" (Joyce, 1993: 109) downstairs in a lavatory of an unnamed bar. The people around are very helpful – he is carried back "up the stairs" (Joyce, 1993: 109) and offered a medical treatment. Everyone wants to find out exactly what happened and before they do so, a young man named Mr. Powers enters, only to take the injured man, Mr. Kernan, home. He is able to do so, as he probably has a higher rank than the constable interrogating the people present – later in the text we find out that Mr Power "was employed in the Royal Irish Constabulary Office in Dublin Castle" (Joyce, 1993: 112). The location of the bar where the accident happened is mentioned when Mr. Power takes Mr. Kernan "out into

Grafton Street" (Joyce, 1993: 111). But before it is done so, we get a spatial frame in which the bar manager takes the constable to investigate the scene of the accident. The open car drives "off towards Westmoreland Street" and passes "the Ballast Office" when we get acquainted with Mr. Kernan's injury, a missing piece of tongue he probably bit off while falling down the stairs. He is taken home, to "a small house on Glasnevin road" (Joyce, 1993: 112) where family awaits him. After putting him to bed, Mrs. Kernan is assured by Mr. Power that he and other of Kernan's friends will "make him turn over a new leaf" (Joyce, 1993: 112). The next day Mr. Kernan remains in bed, only sending "a letter to his office" (Joyce, 1993: 113) that is located on Crowe Street. His friends then come visit him in his bedroom and the next eleven pages record the dialogues – or better monologues from the way they talk to each other, as each man abruptly changes the subject of discussion – and views of the men slowly persuading Thomas Kernan to join them Thursday retreat, all while drinking alcohol again. Jump to a scene of the retreat itself follows. Mr. Kernan sits "the transept of the Jesuit Church in Gardiner Street[34]", observing the gentlemen around him and recognising more and more of them, he begins to "feel more at home" (Joyce, 1993: 125). The story ends with a speech of Father Purdon, explaining, by his own words, "one of the most difficult texts in all the Scriptures" (Joyce, 1993: 26). The opening scene of the story takes us from the inner south part of Dublin to its inner north part, where Mr. Kernan's house and the Jesuit Church are located. Other places mentioned only complement the background for the characters' descriptions and life stories – they tell us about the characters' workplaces or locations they live at.

Thomas Kernan probably symbolises decline of the Irish society of his day. As a "commercial traveller of the old school" and having "a little office in Crowe Street", where he tastes tea which he apparently trades, he is a victim to the "modern business methods" (Joyce, 1993: 111) coming from the superior posts of the firm he is a part of. Its location is marked as "London, E.C." (Joyce, 1993: 111) – with this we may assume that many of the businessmen of that time depended or were at least partially "employees" of English trade, as England was superior to Ireland. That, however, was not a guarantee of an uncomplicated life. By this Joyce maybe shows – with a certain attitude towards England that we are already familiar with – the reality that was hidden behind the expectations of people who wanted to have more convenient life. In the

[34] Probably today's Saint Francis Xavier Church, also called Gardiner Street Parish.

previously analysed stories we see characters that are faced with the Englishmen and English manners, so it would not be a surprise, if this notion of trade that is dependent on England was true to the one of Joyce's. Mr. Kernan drinks because of his misfortunes, and although he is still perceived by "those friends who had known him at his highest point of success [...] as a character" (Joyce, 1993: 112), a reader cannot help himself but think that their intentions with him are not solely pure. With a phrase stating that "he was quite unconscious that he was the victim of a plot which his friends, Mr. Cunningham, Mr. M'Coy and Mr. Power had disclosed to Mrs. Kernan in the parlour" (Joyce, 1993: 113), we are aware of the position to which the faith is put – Thomas Kernan is "of Protestant stock", although converted to "the Catholic faith at the time of his marriage" (Joyce, 1993: 113) and his turn to the Catholicism should prevent him from possible further excesses. This makes the conversion look as something easy, or the only and best way; and maybe it would even be so, if Mr. Kernan's friends were as strong in their knowledge of religious matters as they believe. The way the discussion is led, and the misconceptions are put forward, seems to a reader as a joke, some might even consider it a blasphemy. It feels as if the whole "plot" against Mr. Kernan was fun to his friends – on the night they come to his bedroom, they try to make the religious matter sound interesting, and, needless to say, it works. At first, they try, in an obvious way, to catch Mr. Kernan's attention by being seemingly secretive in inviting each other to a certain event, and then slowly, after he gets interested, they get him to where they want. However, there is one condition that Mr. Kernan has, and it is that he refuses the "candles" and "magic-lantern business[35]" (Joyce, 1993: 124) – maybe it is because of the superstition connected to Catholicism, of which he thinks is stupid.

The people around Mr. Kernan seem to be considering him as somebody who lost the intellect they once admired him for. Mr. Power, after he takes Kernan home, observes his children and is "surprised at their manners and at their accents" (Joyce, 1993: 112) – now he sees Kernan's decline even in the little offspring, that might be easily mistaken for lower class children; and feels the urge to do something about it. Yet the urge to the reader seems to be coming from Mr. Power's own interests, for he does not want to be degraded by his friendship with someone who is slowly getting to the bottom of the society. The ways in which Kernan's friends behave are absurd – they try to change him, so he would be more like them, yet they themselves are not perfect.

[35] "Sceptics claimed that the appearances of the Virgin Mary at Knock, County Mayo, in 1879 had been engineered with a magic lantern (a slide-projector)." (Davies, 1993: 168)

They confuse many things they mediate to Mr. Kernan and on many occasions they behave in childish or even disrespectful ways. Twice the line is crossed – for the first time when Mr. Fogarty exclaims, in probably rather intoxicated state of mind "'Get behind me, Satan!'" (Joyce, 1993: 124); and second time, when already in the church, Mr. M'Coy makes a remark on the way they are seated – they form "a quincunx[36]" (Joyce, 1993: 125). Both of these examples show the reader how the characters "honour" the faith. Father Purdon in his sermon says that he comes to "his hearers" as someone who "came to speak to business men and he would speak to them in a businesslike way", as "a spiritual accountant" (Joyce, 1993: 126) – he probably means well, so the people present would better understand, but to a reader it feels odd. In his speech he substitutes "'die' for 'fail', thereby warping this dense text of Luke 16:8-9" (Davies, 1993: 169) – although still delivering the message, he seems as yet another character who is not serious or pious enough; even though he should be the link between a common person and the faith.

Joyce with his masterly composition pushed the boundaries of the text – the way the story is written makes the reader think beyond it. The third person narrative is using *zero focalisation*, so the reader has access to the minds of the story's characters – narrator mediates characters' thoughts and beliefs and at the same time stands nearby as if he was an invisible character of the story. 'Grace' combines absurdity that lies beyond the seriousness, and a contrast between what is actually real and what is a mere assumption of somebody who thinks he is right. Even the name of the story has different meanings – the first is that we may – in the context of faith – consider grace as something that was given from God to a man, an opportunity to redeem him- or herself. The second works with a notion of man's qualities perceived by the society, and the third with the time granted before the repayment. All of these apply to the story, as we get to know about Mr. Kernan's decline and thus loss of his grace, then there are debts that he is having, and finally, in the last scene, when Father Purdon delivers the notion of hope a man has if he "sets right his accounts" (Joyce, 1993: 126). Although evidently criticising the Church and people involved in it, the last lines of the story are softened. They bring the faith and even more, the figure of Jesus Christ closer to a person, so that he is able to decide for himself on what he wants to do or believe in. It is almost as if Joyce realised that with criticism only he would become something he could not stand,

[36] "[...] one man in the centre, the rest in a square around him; the shape recalls the five wounds of Christ on the cross." (Davies, 1993: 169)

that he would force a reader into having the same outlook. Rather than that, he tried to open the readers' eyes through his lines.

6.8 'The Dead'

Written in 1907 and functioning more as an "epilogue" (Bulson, 2006: 35), 'The Dead' is the closing story of *Dubliners*. This story, similarly with 'Grace', differs from the other fourteen in the terms of its length, as it is "long enough to be a novella" (Bulson, 2006: 35). It also comprises many of the themes present in previous stories and thus forms an unforgettable narrative. From what seems to be a usual annual party gradually becomes a night of heartbreaking realisation not only to the character of Gabriel Conroy but to the reader himself.

The story spans over a quite short period of time, as its plot takes place literally overnight. It starts at around ten o'clock in the evening and ends in the early hours of the next day. We are taken to the scene where the guests arrive at the annual dance. There is a rush around the house and Lily, a young woman working as a housemaid, tries to keep up with everybody. However, there is a character that is awaited and apparently more needed, and Mr. Gabriel Conroy, a nephew of the two ladies of the house, is late, as it is "long after ten o'clock" (Joyce, 1993: 127) and there is no sign of him. It is said that "every two minutes" the ladies come to "the banisters to ask Lily" (Joyce, 1993: 128) whether someone had come, and then, all of a sudden, we are faced with the arrival; to the reader it almost feels as if Gabriel and his wife, Gretta, had arrived at the same exact moment as the ladies uttered their question. This is the starting point of the plot itself, as with the arrival of the probably most important character – or at least the one to whose mind we get to the most – starts the chain of events. We do not have the access to the duration of individual incidents as there is no mention in the text, and therefore we may only assume how long each scene lasts. More than slowly coming from one to another, the frames are changing without any apparent boundaries between them, as a character often appears in another part of the house. This technique is probably used to speed up the story but on the other hand, there are scenes that are almost exhaustingly long and in these scenes we observe characters walking from one room to another, and thus the boundaries are *clear*. There is a hypothetical explanation for such a contrast in building the scenes, and it is that when we perceive a character walking from one point to another, he is doing so in the range of one big scene, which is only formed of smaller frames. The guests are leaving the house at the time of "piercing

morning air" (Joyce, 1993: 148) and the reader may again only guess when this is all happening. We do not know at what time Gabriel Conroy comes to his painful epiphany; we only know that he wishes to be waked up at 8 o'clock in the morning. We are also aware of the fact that the Morkan sisters, Julia and Kate, along with their niece Mary Jane, moved to the house "a good thirty years ago", after the death of their brother Pat. This relocation starts a long tradition of gatherings, as Gabriel mentions in his annual speech that "it [had] fallen to [his] lot this evening, as in years past, to perform a very pleasing task [...] as a speaker" (Joyce, 1993: 145). It is hard to analyse the story in terms of time, as there is no specific date mentioned. However, we know that it must b,e taking place around Christmas, for Gabriel Conroy talks about "Christmas-time" while giving "a coin" to Lily (Joyce, 1993: 129). Another indicator of time of the year is the snow, an important symbol in the story, "general all over Ireland" (Joyce, 1993: 152). Being aware of the approximate start and end of the story, we may state that the narrative operates with *time duration*.

In terms of the *story space*, we observe that most of the plot happens in a house of Morkan sisters, on the Usher's Island. Throughout the story the reader gets acquainted with the places that are in some ways connected to the story characters, whether they describe the characters' background, or serve as locations that catch the reader's attention. We may say that the base for the plot was formed years ago when the remaining Morkan's moved from Stoney Batter. Having both of her aunts musically skilled, Mary Jane developed her talent for playing piano and eventually became a teacher of "pupils belonging to the better-class families of Kingstown and Dalkey line" (Joyce, 1993: 127). She plays in at St. Mary's on Haddington Road and is also the main source of entertainment at the party. In this case the mentioning of the places serves the similar way the description of the looks would, but it is more important. When Gabriel and Gretta finally arrive from Monkstown, it is stated that they will be spending the night in an unnamed hotel nearby in order not to catch that "dreadful cold" again (Joyce, 1993: 130). Keeping up with Gabriel, the places mentioned once again serve as a little background to his character. We get to know that he is a professor at the Royal University and after his work he "wanders down the quays to the second-hand booksellers, to Hickey's on Bachelor's Walk, to Webb's or Massey's on Aston's Quay, or to O'Clohissey's in the bystreet" (Joyce, 1993: 136). This information, along with the one stating his love for books, is to justify is work as a book-reviewer, when he is "attacked" by his university colleague and friend Miss Ivors that he writes for a

newspaper which is not really politically correct towards Ireland and is more pro-English. Also, he refuses an invitation to a holiday on Aran Isles, even though his wife from Connacht[37] would love to go, as he already promised an "every year [...] cycling tour" to "some fellows" (Joyce, 1993: 136). As the evening goes on, more locations are discussed within the circle of guests. The one that probably catches the reader's attention the most is a monastery of Mount Melleray[38] located in the south of Ireland, where the monks supposedly "sleep in their coffins" (Joyce, 1993: 144), yet the location is mentioned from a different reason – Mrs. Malins' son Freddy has a problem with alcohol and that visit should help him. After Gabriel's annual evening speech, there is a cut and the reader finds himself in the hallway when everyone is getting ready to leave. Gabriel at this time delivers a story of his grandfather Patrick Morkan's horse Jimmy and thus takes to a different story world, as the authenticity of it is quite questionable. The first and only cab leaves the house and the remaining guests listen to Mr. Bartell D'Arcy's singing of *The Lass of Aughrim*[39]. Although he was not supposedly able to sing due to his cold, he delivers a performance that leaves Gabriel's wife moved. Mr. D'Arcy, Miss O'Callaghan, and the Conroys go by foot along the quay and passing the Four Courts Palace. Gabriel has flashbacks to his past, to the earlier years of his marriage and feels that "the years had not quenched his or hers soul" (Joyce, 1993: 153). When they finally meet a cab "at the corner of Winetavern Street" (Joyce, 1993: 154), they drive across O'Connell Bridge[40] and get to the hotel. This at least partially indicates the location of the hotel where the Conroys are staying at. The hotel room is then the place of final revelations, as Gretta explains why she was so moved by Mr. D'Arcy's singing. She tells Gabriel about a boy named Michael Furey, who she once knew in Galway, and continues with a description of death and unfulfilled love, as he died of cold because he went to visit her before her departure to the convent in Dublin. After she cries herself to sleep, Gabriel has time to reflect. The final moments are dedicated to his epiphany and a vision emerges in the reader's mind, the vision that is

[37] "[...] in the west; one of Ireland's four provinces, whose boundaries mark ancient cultural and political differences. In the 1640s, Oliver Cromwell tried to drive the native Irish 'to Hell or Connacht'. (Davies, 1993: 169)

[38] "The Cistercian abbey in the mountains of County Waterford; beautiful, peaceful and free of alcoholic temptation. The monks there observe the Trappist rule of silence but do not sleep in their coffins. (Davies, 1993: 170)

[39] "The setting of this ballad migrated from Scotland to the village of Aughtrim, east of Galway City, Gretta's home, and the place where the armies opposed to William of Orange made their last stand in 1691." (Davies, 1993: 170)

[40] [...] and there they see the statue of "Daniel O'Connell (1775-1847), 'The Liberator', who won repeal of the laws denying civil rights to Catholics" (Davies, 1993: 170)

probably identical to the one of Gabriel's – the snow that is falling outside the hotel's windows falls upon the whole land, even the furthest places are covered in it. The snow covers everything, the inanimate objects, and even human beings, and its coldness crawls inside their hearts. From the places mentioned in the story, we assume that the actual plot happens in the inner part of Dublin along the River Liffey and its quays. Although stretching all over the country, the locations become unimportant once the notion of the inner struggle of an individual comes forward. It is the mind of the character and later the reader's that holds all the memories and therefore creates new story worlds.

Gabriel Conroy may be viewed as the main character of the story, as we get almost unlimited access to his mind, meaning that the third person narrative uses *zero focalisation*. Yet the narrator mediates the thoughts and actions of the main character in a way that it almost feels as if the story actually had two focalisers. Gabriel is different from the other characters in the book in a way he perceives his connection to Ireland. Unlike them, who wanted to escape the land, he tries to keep a distance in terms of his nationality – e.g. Little Chandler from 'A Little Cloud' wants to leave Ireland, yet he still wants to represent its nation. Gabriel writes book reviews for *The Daily Express*[41], wears "goloshes[42]" (Joyce, 1993: 128) that are modern in European mainland, and even says that "Irish is not his language[43]" (Joyce, 1993: 136). For this and more he is called by Miss Ivors a "West Briton[44]" (Joyce, 1993: 137). We may also perceive some sort of distance between him and his wife, Gretta. Although they seem like a happy couple and joke around, there is a dark secret that changes Gabriel's view on their marriage. He becomes aware of the fact that Gretta probably does not share the same desire as he does feel for her, or at least under the given circumstances – she is not moved by the song in a way that she would engage in the same amorous longing as he would. Rather than that, the old song evokes a sad memory of a dead boy she used to love and she probably still has strong feelings for him. Gabriel also realises he "never felt like that himself towards any woman" (Joyce, 1993: 160) that he would be willing to die for somebody. This notion makes him re-evaluate the love he thought he had. It is precisely

[41] "Joyce reviewed books for this Dublin paper from 1902 to 1904; its politics were Unionist but not blind to Irish issues." (Davies, 1993: 169)
[42] "Rubber overshoes." (Davies, 1993: 169)
[43] "Most Irish-speaking Dubliners were impoverished 1909, Irish was taught in one third of all the country's primary schools." (Davies, 1993: 169)
[44] "Somebody Irish who considers Ireland a western extension of Britain." (Davies, 1993: 169)

this moment when the main character opens up wholly to the reader, to let him take a look inside his soul. By this, Joyce lets the reader "look into the mirror", so that he could own up to his flaws and realise the temporariness of everything in this world.

As stated, 'The Dead' consist of themes and symbols that were already presented to the reader in the previous stories. It is almost as if they were preparing the reader for the book's final climax. As in 'The Sisters', the opening story of the book, the reader is acquainted with the theme of death. However, it is not present literally in this story, as the dead boy is an image somewhere in the past. It is more chilling when the reader realises that although the dead body is not physically close to the characters, it has an immense power over their minds. The memory itself can bring back the painful feelings of loss to Gretta Conroy, and in her husband's eyes it even embodies a threat to their marriage. Gabriel Conroy becomes aware of the power the dead have over the living. It is also their duty to remind us of the short time we are granted to spend in this world. Finally, he stops thinking about himself only and reflects the fate of the people around him. All of them "would soon be a shade[45]", the same way as he would. It is something he maybe tried to omit from his consciousness, yet in contrast to this, there are monks of the Mount Melleray monastery that are said to sleep in their coffins in order to remind themselves of the inevitable fate. There is also a theme concerning the Irish nationality and dislike towards England, which the reader may mostly see in Miss Ivors, as she does not keep her views for herself. There is a theme of alcoholism present in the characters of Mr. Browne and Freddy Malins, yet there is no record of their decline, which is probably presented only in the way others perceive them. There is also a remark on the Irish Catholic Church as Aunt Julia was not able to sing in the choir[46] for the fact that she was a woman. This notion is connected with an ambiguous attitude of Aunt Kate to the Church; the same way she knows "all about the honour of God" (Joyce, 1993: 140), her feminist nature is also outraged by this fact. Snow is the last and in fact the most important element in the story. It has the ability to kill people because of the cold coming from it and it also reminds people, as death does, that it is eternal as opposed to them. Mortal beings would lie underneath its blanket once they would be buried. The snow also connects all the parts of Ireland, and maybe even places beyond the country – it does not make differences between the nations. The phrase "snow was

[45] "A ghost, a pallid soul, like the Greek dead in Hades." (Davies, 1993: 170)
[46] "In 1903, Pope Pius X banned women from church choirs and allowed only the organ as accompaniment. His edicts were an economic blow to female musicians as well as a spiritual insult." (Davies, 1993: 170)

general all over Ireland" (Joyce, 1993: 160) also indicates that the paralysis, so common among the people in Dubliners, applies to everybody. Everyone is paralysed; it is only *its reason* that differentiates one person from another.

Dubliners are a book of epiphanies, yet in the end it is the 'The Dead' that delivers one final revelation, related to every short story that preceded it. Even if we were able to remember all the details from the stories, we would probably still perceive 'The Dead' as the grand finale of Joyce's masterpiece.

> "[...] these stories are disciplined, restrained, concise, naturalistic. Only in 'The Dead', in those passages descriptive of Gabriel's spiritual-sensual exaltation, and in the famous final passage, does romanticism break through and give us an idea of the degree of restraint which has hitherto held it in check." (Kelly, 1949: 34)

7. Summary

As it was not easy for Joyce to publish his book, neither it is easy for the reader to entirely grasp it. It is written in a simple past tense but the attention to detail and complex composition make *Dubliners* a book that precedes the assumptions one might have about the short-story collections. With the help of aspects forming the base for Cognitive narratology and close reading, we were able to partially decipher the thoughts hidden not only in the text but the ones that emerge in the minds of readers. In the end, it is precisely the unconscious processes of the reader that matter the most. From what we know about James Joyce, we may confirm this notion. He uses a lot of references to the everyday problems of a common Irishman to whom the book was intended to – more than just mediating the narrative, his goal is to evoke thoughts. He does not need the reader's actual feedback. What matters is that the story leaves its trace in the reader's mind.

There is no "right" way to interpret the stories, as the process of interpretation depends solely on the view of the reader. However, the interpretation is a lot easier when the reader works with the elements that form the narrative. Cognitive narratology studies the influence the story has on the reader and also maps the reader's experience to its final outcome. The approach to the interpretation consists of setting down the elements of the story, starting with the notion of *time*, then determining the story in terms of its *setting*, after that realising the *point of view*, or, who tells the story; and eventually observing the characters, the way they speak and behave, and what the symbols around these characters mean in relation to the universe that the story captures.

The approach that was used for the story interpretation is divided into four parts:

1. The first part is the *reading* of the story alone and *reflection* on what was just read. The person keeps his own reading pace and comes back to some parts of the story only at the point when he finds himself forgetting about a certain part of the story. The next thing that happens is that the reader tries to sum up in his mind the general aspects of the story. He asks himself: *When does the story take place? Where does the plot happen? Who is telling me this story? Who are the characters? Is there something that caught up my attention? What is it I do not understand about this story?*

2. The next part consists of an *analysis* of the story. The reader answers the questions that he gave himself – all of this helps him to better understand the story and its position in the discourse. Using the description of the previously stated narrative aspects, he is now able to determine what type of time is used in the story, whether the

plot happens in the past or future, if there is a date that would help him to set the story in connection to a historical period, and if he can say how long is the duration of the story. In the terms of *setting*, the reader puts together locations in the *story space* and later decides whether the plot is complemented with *spatial frames*, or *scenes* outside of the narrative. He is also able to tell how fictitious the story might be in comparison to the world he lives in. Usually even before the reader finds out anything about the story's setting and time frame, he perceives the way the story is mediated to him. The distinction between the three points of view – the first, the second, and the third person narrative – is the first thing that helps the reader distinguish what kind of *focalisation* the narrative uses, and who is, in fact, the *focaliser* of the story, or, in other words, the story's *mediator*.

3. The third part is that of the person's *careful reading*. Being aware of the story's structure, he is now able to move easily in the story world, which becomes connected the one of his. Now he can observe the interactions between the characters and even more, in many cases he is, due to a *zero focalisation*, able to get inside the character's mind. At this time, he has the opportunity to observe symbols and themes and to use his intellect, along with external sources available, to decode the meaning behind them. The knowledge of the schemata is sometimes also necessary for better understanding of the story and its background.

4. The last part is the reader's *reflection*. He thinks about the gathered information and tries to fill in the missing links. The eventual interpretation arises from the reader's emotions induced by the story and the issues around it. Now he is able to put together his own explication, weighting subjective thoughts and the generally known information.

It would probably take more than one reader to take a full advantage of the methods of Cognitive narratology. As it was stated many times already, this relatively young discipline studies how the narrative affects the mind of the reader and is interested in the way he actually responds to it. The analyses and interpretations above are my responses to the eight short stories written by James Joyce more than a hundred years ago. I am far from the implied reader the text was intended to, yet I have the access to modern technologies that helped me to understand some terms and symbols connected to the issues of Joyce's time.

8. Conclusion

The aim of this thesis was to analyse eight selected stories from the short-story collection called *Dubliners* written by one of the most famous authors of the twentieth century, James Joyce.

The first and theoretical part of the thesis presented an introduction to the life of James Joyce, forming a background for the interpretation of the stories, as in many of them a character bearing Joyce's qualities may be discovered. A part summarising historical and political events that had struck Ireland followed. Their inclusion was necessary not only for the book's introduction but also as a preparation of the reader for possible difficult propositions stated in the stories. After that, the major term of the thesis, Cognitive narratology, was presented. From its development to its main aspects, this last section of Part One of the thesis forms a fundamental base for following analyses and interpretations.

Part Two introduced the reader's to the motives for connecting rather young science, Cognitive narratology, to a short-story collection from the beginning of the twentieth century. *Dubliners* were briefly analysed as a whole book according to the basic elements of Cognitive narratology. The stories, namely 'The Sisters', 'Araby', 'Eveline', 'After the Race', 'A Little Cloud', 'A Painful Case', 'Grace' and 'The Dead' were individually analysed again using the basic aspects of narrative and then interpreted using the author's attentiveness while reading. This practical part is summarised with the illustration of the author's approaches to the interpretation of the stories.

To conclude, the thesis demonstrated a subjective approach of the author to one of Joyce's masterpieces, *Dubliners*. It tries to offer a distinct perspective on the interpretations of the famous book and also motivate the readers to work with and examine their mind.

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