Joyce's Dubliners
Lectures critiques - Critical approaches

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Avant-propos

Claudine Raynaud

1 Ce numéro spécial du GRAAT regroupe les articles qui proviennent du colloque GRAAT/British Council : Dubliners : "New Critical Approaches / Lectures critiques" qui s’est tenu à Tours les 17-18 Novembre 2000 en présence de Jacques Aubert, Professeur émérite de l’Université de Lyon II et de Derek Attridge, Professeur à l’Université de York (Grande Bretagne). Cette rencontre doit son existence à l’enthousiasme de Margot Norris qui a été mon professeur à l’Université du Michigan et que je venais de retrouver quelques mois auparavant à Irvine en Californie. Il est destiné à mes étudiants d’agrégation.

2 Je tiens donc à remercier Margot Norris, Peter Vernon, Roger Budd du British Council à Paris, Isabelle Bour, Alexis Chommeloux, Laurent Coudrin, Martine Pelletier, et Mireille Motteau qui a effectué une partie du travail de frappe et toute la mise en forme.

3 Si cette anthologie n’obéit pas aux normes habituelles, regroupant des contributions longues et d’autres plus brèves, les contraintes de publication et le désir de partager le travail de tous ont guidé mon choix. Aux communications initiales, j’ai ajouté les essais de Tanja Vesala-Varttala, souffrant le jour du colloque, de Brandon Kershner, qui n’avait pu se joindre à nous, ainsi que de David Wright qui, domicilié en Nouvelle Zélande, ne pouvait se rendre en Europe. La version intégrale de l’article de Margot Norris paraîtra dans un prochain numéro du James Joyce Quarterly entièrement consacré à Dubliners.

Dubliners, Gens de Dublin, Dublinois...
Questions de réception et de traduction

Régis Salado

1 Comme le titre indiqué ci-dessus le signale, on a choisi d'aborder Dubliners à partir de deux angles qui pourraient a priori sembler relativement extérieurs au recueil de Joyce : la réception de l'œuvre d'une part, c'est-à-dire, en principe, ce qui vient après que l'œuvre a été écrite et publiée, et d'autre part sa traduction en français, traduction à la faveur de laquelle le texte devient autre qu'il n'était dans sa version originale et s'éloigne en quelque sorte de sa vérité première. Ces deux postes d'observation situés en dehors de l'œuvre, on les a pourtant adoptés en pari qu'ils donnaient un accès possible à l'écriture de Joyce. S'intéresser à la réception de Dubliners impose en effet d'interroger la place du lecteur dans le texte, et l'on verra que le recueil mobilise une rhétorique fondée sur des effets de reconnaissance visant expressément un destinataire dublinois. Une fois dégagée la dimension d'adresse propre au système du texte, on pourra mesurer l'écart entre la visée du texte joycien et son effet, ou plutôt son absence d'effet, dans le réel dublinois. Cet écart se révèlera par la mise en relation du "Lecteur Modèle" (Eco, 1985), instance construite par le texte, et des lectures effectivement réalisées, dont une rapide enquête sur l'histoire de la réception fournira l'aperçu. Quant à la perspective de la traduction, elle nous ramènera au vif de l'écriture joycienne, parce qu'elle en désigne les points sensibles, notamment quand on envisage le passage dans l'autre langue à travers les variations que l'existence de plusieurs traductions manifeste.

1. Dubliners ou le portrait du lecteur en dublinois

2 L'opposition communément reçue entre création d'une part et réception de l'autre ne peut être maintenue de façon rigide dans le cas de Dubliners. En effet, l'une des caractéristiques des nouvelles de ce recueil réside dans le fait qu'elles intègrent très manifestement dans leur écriture même les conditions de leur réception à venir. Joyce a
conçu ses textes en fonction d'un lectorat et d'un contexte spécifique, lectorat tellement présent dans la conception de l'ensemble que, très logiquement, c'est lui qui a donné son titre au recueil. De fait, Dubliners rassemble bien des nouvelles écrites sur les dublinois, pour les dublinois, et, compte tenu de l'importance des dialogues dans ces textes, on pourrait aller jusqu'à dire, des nouvelles en partie écrites par les dublinois. Cette dimension locale des textes composant Dubliners, que marquent à la fois leur ancrage référentiel et leur dimension d'adresse aux dublinois, est pleinement avérée par la généalogie du projet joycien, telle qu'on peut la reconstituer à travers la correspondance des années 1904-1907.

Au départ, à l'été 1904, se situe une commande de George Russell à Joyce, qui n'est alors qu'un aspirant-écrivain sans œuvre publiée. L'homme de lettres dublinois, directeur du Irish Homestead, demande à Joyce dont il a lu le manuscrit de Stephen Hero s'il pourrait "écrire quelque chose de simple, rural, vivifiant, pathétique [...] propre à ne pas scandaliser les lecteurs." Et il poursuit en des termes auxquels ne pouvait rester insensible l'impécunieux jeune homme : "C'est de l'argent vite gagné si vous écrivez facilement et ne voyez pas d'objection à flatter les esprits et les goûts ordinaires pour une fois". Joyce s'empresse d'accepter bien sûr, mais en détournant la commande au profit d'une entreprise qui n'aura rien de "vivifiant" pour le lectorat rural du Irish Homestead. Du reste, la collaboration avec le journal de Russell tournera court, et l'on comprend bien pourquoi à la lecture des lettres envoyées par Joyce à l'éditeur Grant Richards en 1906. Ces lettres, rédigées alors que le projet a mûri et s'est autonomisé à l'égard de la commande initiale, sont sans ambiguïté quant au rapport que Joyce entend établir avec ses lecteurs. Il ne s'agit en aucun cas de "flatter les esprits" mais bien au contraire de confronter les dublinois à la peu gratifiante réalité de leur "paralysie" : "My intention was to write a chapter of the moral history of my country and I chose Dublin for the scene because that city seemed to me the centre of paralysis". Et Joyce de préciser encore les enjeux de ce "chapitre de l'histoire morale de [son] pays" dans les lettres suivantes: "[...] I believe that in composing my chapter of moral history in exactly the way I have composed it I have taken the first step towards the spiritual liberation of my country" ; "I seriously believe that you will retard the course of civilisation in Ireland by preventing the Irish people from having one good look at themselves in my nicely polished looking-glass". L'émphase peut prêter à sourire, de la part de ce jeune auteur inconnu de vingt-quatre ans, mais les choses sont dites clairement : Dubliners obéit à une visée précise, pragmatique, morale, voire spirituelle. Il s'agit bien ici de "salut", mais plutôt au sens de "salut public" qu'au sens religieux. Joyce, écrivain de la cité, veut faire acte de civisme en écrivant ses Dubliners, et pour cela il croit davantage à la méthode scientifique de la vivisection qu'aux tours de passe-passe des concessionnaires de la grâce, dont les manœuvres frauduleuses sont exposées dans l'avant-dernière nouvelle du recueil. Dans cette histoire de chute et de rédemption, où l'on peut percevoir un écho au terme de "simonie" inscrit à l'orée du recueil, le rachat spirituel est en effet concédé à l'abri d'une manipulation des Écritures. Or, à rebours de la parole du prêtre qui trafique le pardon dans "Grace", Joyce met en œuvre une écriture censée donner à lire le réel dublinois tel qu'il se présente, écriture à l'enseigne de la fameuse "scrupulous meanness" : "I have written it for the most part in a style of scrupulous meanness and with the conviction that he is a very bold man who dares to alter in the presentment, still more to deform, whatever he has seen and heard".
Si la "scrupulous meanness" ("scrupuleuse platitude") a fait l'objet de nombreux commentaires, le terme de "presentment", traduit par celui de "présentation" dans la version française de la lettre, (Joyce, 1982a, 1179) est plus rarement glosé. Il ne manque pourtant pas d'intérêt : d'abord, par ce qu'il suggère de défiance, chez l'écrivain du réel dublinois, à l'égard de la notion, connexe et opposée, de "représentation"; ensuite par son appartenance au lexique juridique ("presentment" peut avoir le sens de "déclaration" émanant d'un jury), qui nous rappelle la dimension agissante que Joyce revendique pour son œuvre. Il faut piéger les dublinois au miroir d'un texte dans lequel ils doivent se reconnaître, les citer à comparaître, et pour cela l'écrivain adopte l'ordre implacable d'une "présentation" à valeur de déposition. La poétique du texte-miroir, dont le polissage soigneux vise une netteté de l'image, correspond ainsi précisément aux intentions pragmatiques de l'écrivain. La transcription de la parole des dublinois, l'exactitude maniaque des noms de lieux et de personnes, le retrait de l'instance narrative sont autant de caractéristiques formelles qui doivent concourir à la production de cet effet de reconnaissance essentiel à l'efficacité d'une écriture que Joyce a investie d'une fonction critique et thérapeutique. Telle semble être du moins la conviction de celui qui parle de "premier pas vers la libération spirituelle de mon pays".

Bien entendu, ce parti pris littéraire accordé au projet éthique dissimule, sous couvert de neutralité dénotative, beaucoup d'art et d'élaboration. Et parmi les techniques utilisées dans Dubliners, il en est une qui permet d'inscrire de façon particulièrement vive la présence du référent dublinois, technique que l'on peut désigner par la formule, empruntée au champ des arts plastiques, d'"appropriation directe du réel". L'expression éclairera peut-être ces moments, assez nombreux dans Dubliners, où Joyce fait advenir dans le récit un fragment d'écriture qui semble directement prélevé dans le réel dublinois, marquant ainsi la place du lecteur au miroir du texte. C'est le cas notamment dans "The Sisters", où le lecteur voit s'inscrire au milieu de la page, tel quel pourrait-on dire, l'avis de décès du Père Flynn :

July 1st. 1895
The Rev. James Flynn (formerly of S. Catherine's Church. Meath Street), aged sixty-five years.
RIP.
(Joyce, 1977a. 9)

L'insertion de la carte, selon une disposition typographique reproduisant partiellement celle de son référent supposé, accrédite la fiction comme miroir de la réalité dublinoise. Elle contribue à authentifier la nouvelle aux yeux du lecteur dublinois, lequel est appelé à reconnaître dans ce fragment d'écriture du texte joycien un élément appartenant à son environnement familier. Cet effet de reconnaissance, induit par l'imitation partielle d'un artefact existant dans le réel dublinois, participe de la rhétorique du texte joycien dans la mesure où celui-ci dispose des arguments au service d'un acte de persuasion. L'enjeu particulier de cet acte de persuasion, à savoir que les dublinois se reconnaissent dans le miroir tendu des nouvelles, se trouve en quelque sorte figuré par le commentaire du jeune narrateur, rapporté immédiatement sous le texte de la carte : "The reading of the card persuaded me that he was dead and I was disturbed to find myself at check (Joyce, 1977a, 9). "L'effet de persuasion de la carte sur le jeune narrateur, le trouble et l'arrêt que sa lecture produit, peuvent être lus comme une figuration dans la fiction de l'effet escompté sur le lecteur : un effet de vérité provoqué par un arrêt sur image. De la même façon que le texte de la carte a valeur de preuve dans le monde de croyance de l'enfant-narrateur (ici représenté en lecteur), ce même texte, que le lecteur de la nouvelle perçoit
sous une forme imitant la carte réelle, avère la conformité du monde fictif au monde réel, 
la forme de mimésis mise en œuvre étant d’autant plus probante qu’elle porte sur de 
l’écrit. Le texte de Dubliners se tient là au plus près du "presentment" dublinois et lecteur, 
umen moment identifié au jeune narrateur, doit éprouver lui aussi cet effet dleée sidération 
induit par la transformation du lisible en visible.

7 D’autres exemples peuvent être signalés, qui confirment l’importance des procédés 
"d'appropriation directe du réel" dans l’économie du recueil. Ainsi, l’article du Dublin 
Evening Mail relatant la mort de Mrs Sinico dans "A Painful Case" inscrit toute la nouvelle, 
par la coïncidence des titres de la coupure de presse insérée et du récit qui la contient, 
dans un rapport mimétique à l’égard d’un type d’écrit, le journal quotidien, supposé 
rendre compte du réel dublinois. Certes, l’article est forgé par Joyce, mais il n'entre dans 
cette "forgerie" aucune intention parodique qui contreviendrait à la poétique de 
"scrupulous meanness" élaborée par l’écrivain. Tandis que pastiche ou parodie, qui sont 
deux formes distinctes de l’imitation avec distorsion, supposent la perception, par un 
lecteur sensible à ces effets littéraires, d’un écart avec le modèle, l’article fictif vise en 
revanche à soutenir la vraisemblance du récit dans un dispositif qui constitue le 
destinataire de la nouvelle en dublinois quelconque, lecteur d’une presse assez répandue 
parmi la classe moyenne urbaine de l’époque. Lisant directement ce que lit Mr Duffy, le 
lecteur de "A Painful Case" se trouve alors constitué de facto en double de ce lecteur 
appartenant à la "middle-class" dublinoise. La place assignée au lecteur par la rhétorique 
du texte coïncide ainsi précisément avec la place effectivement occupée par les lecteurs 
que Joyce voulait atteindre "dans le monde réel".

8 La reproduction de la carte de campagne électorale au début de "Ivy Day in the 
Committee Room" accomplit de façon encore plus explicite cette superposition du 
destinataire de l’écrit dans la fiction et du destinataire de la fiction joycienne dans le réel 
dublinois. En effet, la dimension d’adresse de la carte présentée au lecteur de Dubliners 
constitue véritablement celui-ci en lecteur-électeur, à la faveur d’un énoncé d’appel au 
vote qui le sollicite directement, par l’emploi des marqueurs linguistiques de la deuxième 
personne (cf. "your vote") :

MUNICIPAL ELECTIONS ROYAL EXCHANGES WARD
Mr Richard J. Tierney, P.L.G., respectfully solicits the favor of your vote and 
influence at the coming election in the Royal Exchange Ward

9 L’effet de reconnaissance induit par la reprise de la disposition typographique imitée des 
cartes réelles se double donc ici d’un fort effet d’implication du destinataire, effet lié à la 
nature d’acte illocutoire de l’énoncé. L’insertion de la carte dans la nouvelle, non 
seulement authentifie la conformité du monde de la fiction au monde réel qui constitue 
son objet, mais elle constitue le lecteur de la nouvelle en occupant de ce monde, grâce au 
jeu linguistique de l’adresse qui désigne comme une seule et même personne 
grammaticale l’électeur dublinois dans la fiction et le lecteur dans le réel.

10 Si on élargit un peu le champ des exemples à des formes de citation ou d'emprunt qui, 
sans recourir à l'artifice typographique propre à ce que l’on a désigné comme des formes 
"d'appropriation directe du réel", inscrivent néanmoins fortement le référent dublinois 
dans la fiction, on s’aperçoit que nombreuses sont les nouvelles dont la construction est 
orientée vers ce moment où surgit un fragment textuel censé venir du réel dublinois, sans 
passer par la médiation ou la juridiction d’un narrateur de fiction. C’est le cas, toujours 
dans "Ivy Day in the Committee Room", du poème à Parnell, dont la déclamation 
solemnelle trouve son contrepoint burlesque dans le "pok!" du bouchon de la bouteille de
stout, moment épiphanique où Joyce fait parler un objet pas moins essentiel au mobilier dublinois que "l'horloge du Bureau du Lest\textsuperscript{11}". Dans un registre qui relève d'une autre forme de lyrisme, la citation de la chanson de Maria à la fin de "Clay" opère le même type d'inscription du texte communautaire dublinois à l'intérieur du récit. Enfin, autre forme d'importation le récit d'un texte communément partagé par les dublinois, on rappellera la citation tronquée de la parabole tirée de l'Évangile de Luc, dans les dernières lignes de "Grace".

\textsuperscript{11} Ces opérations de construction de la référence, qui consistent à présenter au lecteur dublinois du déjà vu et du déjà lu, construisent conjointement, comme on vient de le voir, un certain type de lecteur. Les divers procédés mobilisés pour présenter le réel dublinois présupposent en effet un lecteur susceptible d'accomplir les actes de reconnaissance appelés par ces procédés et de prendre la place qui lui revient dans le miroir soigneusement poli par l'écrivain. Les nouvelles esquissent ainsi successivement des portraits de leur destinataire en lecteur du \textit{Dublin Evening Mail}, en électeur dublinois, ou encore en amateur d'airs d'opéra, genre très populaire à Dublin au début du siècle. Si Joyce ne cesse d'insérer, de recycler, parfois de forger du "texte public dublinois", c'est parce que son texte s'adresse à un public dublinois et qu'il est essentiel à son entreprise que ce dernier "s'y retrouve". L'identification \textit{par} le lecteur de la réalité dublinoise et l'identification \textit{du} lecteur à cette réalité sont les deux opérations essentielles et indissociables prescrites par le système du texte, en tant qu'il vise à agir dans le champ de sa réception tel que Joyce l'a lui-même délimité. Du reste, même si l'on s'en tient à une conception du récit comme transaction de sens, indépendamment de la visée plus pragmatique d'une "libération spirituelle", on doit observer que les nouvelles programment des actes interprétatifs qui nécessitent une compétence spécifiquement dublinoise. Cela est particulièrement sensible quand on s'interroge sur la fonction sémantique des éléments du texte directement prélevés dans le réel dublinois.

\textsuperscript{12} En effet, la prose de la cité -cartes de faire-part, chansons, sermon, propagande électorale- n'a pas seulement pour fonction de produire un "effet de réel" attestant l'authenticité locale des textes et favorisant l'identification du lecteur à un destinataire dublinois, elle joue souvent un rôle essentiel dans la configuration du sens des nouvelles. Du coup, le plus ou moins bon déchiffrement de cette prose commune conditionne la réussite de l'acte de lecture. Il faut, par exemple, bien connaître les paroles d'un air extrait de \textit{The Bohemian Girl} chanté par Maria à la fin de "Clay", pour repérer l'omission de la strophe évoquant la demande en mariage et saisir toute la portée de l'erreur commise par la vieille fille. Une part essentielle de la signification de la nouvelle, contenue dans le lapsus de Maria, sera donc dérobée aux lecteurs peu familiers d'une chanson qui, en revanche, était bien connue des dublinois contemporains de Joyce. De même, pour apprécier les subtilités des échanges parfois très allusifs dans "Ivy Day in the Committee Room", il est essentiel de connaître le contexte politique local, tel qu'un citoyen de Dublin au début du vingtième siècle pouvait en avoir une idée. Cela pour ne rien dire des multiples effets de sens induits par la topographie dans \textit{Dubliners}, effets de sens perceptibles par les habitants de Dublin mais difficilement repérables pour un lecteur moins familier des lieux.\textsuperscript{12} On peut donc estimer, en suivant la terminologie proposée par Umberto Eco, que les dublinois sont effectivement les destinataires les mieux à même d'effectuer les actes de coopération textuelle programmés par \textit{Dubliners}, ou encore, ce qui n'a rien d'étonnant au fond, que le "Lecteur Modèle" construit par le texte coïncide pour une part (la part de la compétence encyclopédique dublinoise) avec les lecteurs...
empiriques visés par Joyce\textsuperscript{13}. Cette évaluation, qui n'est guère que la reformulation d'allure plus savante de ce que nous avancions un peu comme un slogan -Dubliners, un texte sur, par et pour les dublinois-, doit toutefois être tempérée par deux remarques.

La première, c'est que le portrait du "Lecteur Modèle" en dublinois contemporain de Joyce, tel qu'il se dessine dans la trame de Dubliners, ne constitue qu'une des figures possibles de cette instance. Comme l'atteste l'abondante production critique suscitée par cet ouvrage, les lecteurs de Dubliners peuvent suivre plusieurs "types de stratégie textuelle" (Eco, 1985, 80), et par conséquent élaborer un grand nombre d'interprétations différentes de ces textes. Au gré de ces interprétations, ce ne sont pas les mêmes traits du "Lecteur Modèle" qui seront actualisés. Cela dit, et c'est toute la question des "limites de l'interprétation", on imagine difficilement une stratégie interprétative qui ferait complètement l'impasse sur le contexte dublinois, tant il est manifeste que cet aspect constitue un enjeu essentiel du projet littéraire joycien\textsuperscript{14}. En somme, tout porte à penser que la "compétence dublinoise" est l'une des conditions a priori nécessaires au bon accomplissement des actes de coopération attendus du lecteur et que cette compétence est essentiellement constitutive de la stratégie textuelle qui définit le "Lecteur Modèle". Or, et ce sera l'objet de notre seconde remarque, force est de constater que, sur ce point, "Lecteur Modèle" et lecteurs empiriques ont mis du temps à se rencontrer. En effet, la réception effective du recueil n'a en rien correspondu à la réception que Joyce avait envisagée pour ses nouvelles. Alors que le système du texte, comme on s'est efforcé de le montrer, inscrivait fortement un destinataire dublinois contemporain de la rédaction des nouvelles, les multiples avatars de la publication du recueil ont abouti à une réception différée et décalée, à la fois dans le temps, dans l'espace, et aussi dans la chronologie propre à la carrière de Joyce. C'est de cette discordance qu'il faut maintenant dire deux mots.

### 2. D'une adresse restée lettre morte

La réception de Dubliners a été longtemps empêchée en raison des péripéties que l'on sait, sur lesquelles il est inutile de revenir en détail.\textsuperscript{15} La publication différée, en juin 1914 à Londres, d'un livre conçu dix ans auparavant pour un lectorat dublinois, rendait caduc le projet joycien initial. Dubliners fut davantage lu en Angleterre et aux États-Unis qu'à Dublin, et il le fut à un moment où son auteur se faisait connaître pour un autre ouvrage, A Portrait of The Artist as a Young Man, publié dans The Egoist à Londres entre février 1914 et septembre 1915, puis en volume à New York en 1916. Autre élément décisif de ces années 1914-1915, la parution des premiers articles d'Ezra Pound, qui lancent Joyce dans le monde littéraire anglo-saxon. Enfin, c'est également à partir de 1914-1915 que Joyce, depuis son exil triestin puis zurichois, commence à travailler à Ulysses, dont il rédige les deux premiers épisodes en juin 1915 (il révisera cette première version par la suite). A plus d'un titre, l'auteur de Dubliners est donc, au moment où paraissent ses nouvelles dublinoises, "ailleurs" qu'il n'était au moment où il en avait conçu le projet. Il ne s'agit plus pour lui de prendre pied dans le champ littéraire irlandais, ni de réformer ses contemporains dublinois, mais d'affirmer sa vocation de grand écrivain européen. Ce sera d'ailleurs le sens des interventions de Pound, qui fait la promotion de Joyce comme écrivain international, dans la lignée de Flaubert, en le coupant volontairement de son origine irlandaise:
Mr Joyce writes a clear hard prose. (...) The followers of Flaubert deal in exact presentation. (...) It is surprising that Mr Joyce is Irish. One is so tired of the Irish or "Celtic" imagination (or "phantasy" as I think they now call it) flopping about. Mr Joyce does not flop about. He defines. He is not an institution for the promotion of Irish peasant industries. He accepts an international standard of prose writing and lives up to it. (Read, 1970, 27-29)

Exit la perspective dublinoise pourtant essentielle à l'intelligence du projet joycien. Pound "délocalise" l’œuvre de Joyce et se l’approprie en des termes qui sont tout simplement ceux autour desquels il s’efforce alors de fédérer la littérature nouvelle. Cette "annexion" poundienne, favorable à Joyce dans la mesure où elle lui ouvre les portes des milieux littéraires d'avant-garde, ne pouvait se faire qu’au détriment de la dimension spécifiquement dublinoise du recueil. Toutefois, si l'on omet les interventions de Pound, les rares critiques ayant consacré un compte rendu au livre n'ont pas manqué de relever la dimension locale des textes. Ainsi du chroniqueur anonyme du Times Literary Supplement, qui termine son court article par cette remarque significative : "The reader's difficulty will be enhanced if he is ignorant of Dublin customs; if he doesn't know, for instance, that a 'curate' is a man who brings strong waters" (Deming, 1970, 60). Cette remarque en forme de conseil préventif aux lecteurs du Times Literary Supplement montre bien ce qui sépare ces lecteurs, appartenant au lectorat britannique cultivé, du "Lecteur Modèle" construit par le texte joycien ... Quoi qu’il en soit, la rareté des comptes rendus, l'attention plus importante obtenue par le Portrait, puis quelques années plus tard par Ulysses lorsqu’il commence à paraître en épisode dans la Little Review aux États-Unis (à partir de 1918), permettent d’affirmer que la réception de Dubliners n’a pas vraiment eu lieu, ou à peine, dans le champ littéraire anglo-saxon des années 1914-1920.

L’examen rapide de la réception française confirme cette minoration de Dubliners au regard des ouvrages plus imposants qui l’ont suivi. Quand Joyce arrive à Paris en 1920, il travaille à la fin de Ulysses et c’est pour ce texte que Valery Larbaud va le faire connaître en France, par sa conférence de décembre 1921 à "La Maison des Amis des Livres", la librairie d'Adrienne Monnier, puis par l’étude qu’il publie dans la Nouvelle Revue Française en avril 1922. Or, à l’aune des prodiges réalisés dans Ulysses, les nouvelles de Dubliners font pâle figure et la publication de certaines d’entre elles en revue, à partir de 1921, laisse les lecteurs français sur leur faim. De Joyce, on attend autre chose que ces proses d'allure banale, qui ne s’aventurent même pas jusqu’au monologue intérieur, dont le tout Paris littéraire parle beaucoup à l’époque. Larbaud lui-même, lecteur pourtant si attentif et si subtil, rate l’originalité du recueil et ne voit pas sa cohérence interne : "le livre n’a pas d’unité", écrit-il dans son étude sur Joyce, il est vrai centrée sur la présentation de Ulysses. Malheureusement, c’est ce texte où Dubliners doit se contenter de la portion congrue qui servira de préface à l’édition française du recueil, parue sous le titre de Gens de Dublin en 1926.

On peut donc dire du premier ouvrage en prose de Joyce qu’il n’a pas eu la chance de pouvoir travailler en son temps ni en son lieu propres. Dubliners a vu le jour à contretemps, à l’ombre des deux livres postérieurs de Joyce, et, singulièrement en France, de Ulysses, puvrage autrement impressionnant qu'un recueil de nouvelles de facture assez classique. La rencontre avec les lecteurs dublinois, souhaitée et anticipée par Joyce, ne s'est pas produite, les lectures effectivement réalisées du recueil n'ayant guère de rapport avec celle programmée par le système du texte. En dépit de ces circonstances initiales peu favorables, Dubliners n’en a pas moins fait son chemin auprès de la critique, à partir des années cinquante et aux États-Unis surtout. Quant au lecteur français, il peut prendre
la mesure de l’évolution du statut de *Dubliners* dans le canon joycien par les travaux des commentateurs français. Il peut également mesurer l’importance des métamorphoses qu’a connues ce recueil, en suivant le fil du devenir du texte en traduction. C’est ce fil de la traduction que l’on voudrait examiner pour finir, avec l’espoir qu’il nous reconduira au coeur de la trame joycienne.

3. Appel, échos et résonances : variations à partir de *Gens de Dublin* et *Dublinois*

D’abord traduit sous le titre de *Gens de Dublin*, *Dubliners* a reparu en France bien des années plus tard, sous le titre *Dublinois*, adopté par deux traducteurs pour deux éditions différentes, avant de faire l’objet, plus récemment encore, d’une nouvelle traduction qui revient au premier titre *Gens de Dublin*. L’existence de ces diverses traductions, par les choix qui les distinguent entre elles autant que par l’écart qui les sépare du texte original, permet de repenser les opérations propres au texte joycien sous le double signe du possible et du variable. Plutôt que d’évaluer le texte en traduction à l’aune d’une fantasmatique version idéale, on peut en effet considérer la traduction comme un site à partir duquel l’œuvre originale apparaît comme une somme de virtualités appelées à des actualisations différentes. Autrement dit, et en se plaçant ici du point de vue d’un lecteur qui a aussi accès à l’œuvre dans sa version originale, le recours aux traductions est précieux pour la raison même que le texte traduit manifeste, dans les sélections qu’il opère et dans les variations qu’il connaît, la nature non close, non définie de l’œuvre, et les opérations que toute lecture est amenée à effectuer pour s’approprier cette œuvre. "Imparfaites en cela que plusieurs", pour paraphraser Mallarmé, les traductions, si elles paraissent nous éloigner de l’œuvre originale, nous rapprochent d’une vérité de la lecture et des actes d’interprétation qu’elle met en œuvre. La question induite par la considération des traductions, lorsqu’on les confronte à l’original, serait donc à peu près celle-ci : qu’est-ce que ces traductions me font en tendre ou occulter du texte original, partant, qu’est-ce qu’elles m’en donnent à interpréter ? Et, pour en venir au vif du sujet par un exemple éloquent de variation dans les traductions, qu’est-ce qui se joue dans le changement qui fait passer le lecteur français de *Gens de Dublin* à *Dublinois* ? Laissons parler nos impressions.

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18 *Gens de Dublin*, tétrasyllabe allitératif et gracieux, fait surgir immédiatement un monde un peu désuet, poétique et lointain : une distance, un brin d’exotisme donnent à ce titre un parfum délicat; je reçois, moi lecteur français, la promesse d’une chronique pittoresque, je m’imagine des tableaux présentant des figures typiques de cette ville à la fois familière et mal connue. C’est cela que je m’apprêtais à reconnaître en m’engagent dans ce livre au titre de ballade intitulé *Gens de Dublin*. *Dublinois*, en revanche, produit un tout autre effet : bref, dense, explosif plus que sec, ce mot-titre est comme “brut de décoffrage”, sans floritures, avec cependant cette indétermination qui tient au fait qu’on ne sait pas encore, tant que l’on n’a pas vérifié en le rapportant au titre original, s’il s’agit d’un adjectif - comme dans l’expression “un livre 100 % dublinois”-, ou d’un substantif, ni même si ce substantif est à entendre au singulier ou au pluriel. Évidemment, *Dubliners*, qui ne peut être en anglais que le nom au pluriel, ne laisse pas le choix : le livre désigne bien les habitants de Dublin. Mais il n’empêche que, considéré depuis ses variantes françaises et leurs ambiguïtés, il prend toute une série de valeurs et de sens différents : on a beau savoir, on ne peut plus faire comme si "dublinois", dans notre langue, n’était pas à la fois
adjectif et substantif, singulier ou pluriel. Aussi le lecteur français peut-il lire sur la couverture de l’ouvrage, en surimpression au "Dubliners" dont il connaît le sens, quelque chose comme une revendication d’identité : "James Joyce, Dublinois", ou bien l’annonce de récits exprimant une qualité essentielle, l’être "dublinois", ou encore peut-on entendre, dans ce mot posé seul et sans apprêts au centre de la couverture, quelque chose comme un appel : "Dublinois, Dublinoises"..., ce qui serait d’ailleurs une traduction recevable de Dubliners, puisque l’anglais, plus économique, comprend sous le même vocable le masculin et le féminin.

Cette rêverie à partir des titres français nous a-t-elle éloigné du texte joycien et de ses sens possibles ? Non bien sûr, puisque lisant finalement ce Dubliners / Dublinois comme une interpellation, on n’a fait que retrouver à la fois l’intention de Joyce et le système du texte, l’appel à se reconnaître dans le miroir tendu et la rhétorique de l’adresse, que l’enquête sur le texte original et sa réception nous avait permis de dégager. Questionné à partir de ce qui le distingue de son concurrent Gens de Dublin, le titre de Dublinois donne ainsi à entendre, et cela, ô paradoxe, plus nettement encore que ne le faisait l’original, toute la dimension d’exhortation virtuellement présente dans ce seul mot de Dubliners. La portée publique et civique du geste littéraire joycien, sa dimension d’adresse, aperçues par ailleurs (dans la correspondance avec Grant Richards, puis dans les procédés de présentation du référent dublinois), trouvent à se manifester dans ce titre, dès lors qu’il nous est donné à lire dans un rapport contrastif à ses deux avatars français et à ce qui les oppose. Passant par le jeu des écarts instauré par les traductions, le lecteur entendra mieux résonner dans ce titre quelque chose comme le début d’un discours, une prise de parole publique, "Dublinois, Dublinoises…", voire une exhortation au réveil moral, un "Dubliners, Wake (up)!" en somme.

Certes, cette dernière lecture d’un sens possible du titre nous est davantage soufflée par ce que l’on sait du devenir de l’œuvre de Joyce que par la mise en relation de Dubliners et de ses traductions françaises. En revanche, c’est bien parce que le passage de Gens de Dublín à Dublinois invite à l’analyse comparée, que le lecteur français est amené à percevoir sous le second titre la formule inaugurale d’un discours public et donc à deviner, à côté du sens dénotatif et mat de Dubliners (la part de la platitude scrupuleuse" si l’on veut), ce que ce titre peut aussi annoncer de la dimension d’appel du recueil. Or cette dimension, une fois qu’on l’a reconnue dans le titre, on peut la retrouver dans le discours que fait Gabriel dans "The Dead", discours qui, comme le recueil, s’adresse à des dublinois et des dublinoises et leur tend un miroir. Du Dubliners liminaire au "Ladies and Gentlemen" quatre fois répété de la dernière nouvelle, on percevra d’autant mieux l’écho que l’on sera passé par le texte français et qu’on aura entendu la formule "Dublinois, Dublinoises" dans le titre, avant de lire le "Mesdames et Messieurs" par lequel Gabriel ouvre et scande son discours à la table des Misses Morkan Le détour par les traductions aura donc peut-être permis de manifester plus clairement un écho fort intéressant entre le titre et le dernier texte du recueil, en favorisant la mise en relation de deux prises de parole : celle de Joyce, auteur de Dubliners et celle de Gabriel s’adressant à des "Dubliners".

Ce rapprochement que la confrontation des traductions a favorisé, si on l’approfondit, permet de mettre en parallèle deux "réceptions" qui se situent sur des plans séparés mais s’éclairent l’une l’autre, d’une part la réception anticipée par Joyce de son livre, d’autre part cette "histoire de réception et d’hospitalité" que constitue The Dead Le parallèle est d’autant plus suggestif si l’on se souvient que la longue nouvelle qui clôt le recueil a été
rédigée par Joyce près d'un an et demi après les précédentes, en 1907, dans un contexte qui pouvait lui laisser deviner que son recueil, dont la publication était d'ailleurs loin d'être assurée, risquait de se heurter à un accueil défavorable. Les réflexions amères prétées par Joyce à Gabriel, alors que celui-ci se prépare à prononcer son discours, pourraient éventuellement, si l'on admet la validité du parallèle, exprimer aussi les doutes d'un écrivain désormais conscient que son projet d'adresse aux dublinois est voué à l'échec et au malentendu "He would fail with them just as he had failed with the girl in the pantry. He had taken up a wrong tone. His whole speech was a mistake from first to last, an utter failure" (Joyce, 1977a, 163). Certes, le parallèle entre l'écrivain et son personnage doit être manié avec une extrême prudence et il serait absurde de tenir Gabriel pour un porte-parole ou un double de l'auteur. En revanche, il n'est pas abusif de considérer que Joyce a exorcisé un certain nombre de hantises dans "The Dead" et l'on peut formuler l'hypothèse que ce texte, dans lequel il voulait d'ailleurs amender la sévérité de sa critique en célébrant une vertu essentielle des dublinois, l'hospitalité, avait aussi la fonction d'un rite propitiatoire chargé de conjurer la menace d'un rejet trop brutal de son œuvre par ses contemporains dublinois.

"The Dead" constitue à cet égard l'envoi du recueil.

À la différence toutefois de ce qui allait advenir quelques années plus tard au texte de Joyce, qu'un imprimeur dublinois préféra détruire par crainte de poursuites pour diffamation, le discours de Gabriel obtient, dans la nouvelle de 1907, un vif succès auprès des dublinois rassemblés autour des Misses Morkan. Le parallèle entre Joyce et son protagoniste vaut donc davantage par l'écart qu'il permet de mesurer que par les points communs, et c'est plutôt sous le signe d'une projection inversée qu'il faudrait envisager le rapport entre Gabriel et son créateur. Selon cette perspective, on comprend que le discours de Gabriel, qui recourt à la rhétorique la plus éculée, triomphe précisément parce qu'il est en tout point opposable à la "scrupulous meanness" adoptée par Joyce. Célébrant "the true spirit of camaraderie", visant à faire l'unanimité, la parole de Gabriel rallie les suffrages à proportion du nombre de fleurs de rhétorique dont elle orne le miroir galamment présenté aux "trois grâces" et à leurs convives. Le succès de la parole d'éloge tient aussi à ce qu'elle refoule cette part "lugubre" ("gloomy") qui est celle de la mort, dont la présence hante toutes les pages du texte, dès le seuil de la maison et dès le titre de la nouvelle :

[...] there are always in gatherings such as this sadder thoughts that will recur to our minds : thoughts of the past, of youth, of changes, of absent faces that we miss here tonight. Our path through life is strewn with many such sad memories : and were we to brood upon them always we could not find the heart to go on bravely with our work among the living. We have all of us living duties and living affections which claim, and rightly claim, our strenuous endeavours.

- Therefore, I will not linger on the past. I will not let any gloomy moralizing intrude upon us here to-night... (Joyce, 1977a, 183)

Si l'on revient au parallèle précédemment esquissé entre l'écrivain et son protagoniste, on doit constater que Gabriel, ici, ne se situe plus du tout du même côté que Joyce et que leur analogie de position initiale, fondée sur la situation commune d'une "adresse aux dublinois", recouvre en fait une disjonction radicale. La réception favorable du discours de Gabriel apparaît, on le voit, conditionnée par son refus d'une intrusion qui risquerait de perturber l'unanimité festive. Or on peut émettre l'hypothèse que Joyce, au moment où il écrit "The Dead", sait que sa situation est à peu près symétrique et inverse de celle de Gabriel. Son discours est irrecevable des dublinois, précisément parce qu'il interdit
toute unanimité, il ne saurait être le bienvenu puisqu’il est lui-même l’intrus par lequel font retour les lugubres pensées que l’on voudrait refouler. La mise en abyme de l’adresse aux dublinois et de sa réception aboutit donc à une série d’antithèses : là où Gabriel évite soigneusement de laisser s’introduire le moindre "gloomy moralizing" dans son discours, Joyce tend le miroir de son "chapter of moral history" à ses contemporains ; là où Gabriel travestit rhétoriquement le réel à la satisfaction générale — sa saillie sur les "Three Graces of the Dublin musical world" lui vaut immédiatement une salve d’applaudissements —, l’auteur de *Dubliners* en tient pour l’exactitude d’un "presentment" qu’il paiera chèrement (la destruction de l’édition Maunsel par l’imprimeur s’explique précisément par sa peur que les dublinois se reconnaissent dans le recueil); enfin, tandis que Gabriel s’efforce par tous les moyens de conjurer le spectre omniprésent de la mort dans son discours, Joyce donne le dernier mot de son recueil à "tous les vivants et les morts" Cette considération des antithèses appelle une dernière et brève remarque.

25 Le triomphe de Gabriel, on le sait, est de courte durée. La part du refoulé (celle du mort) fera retour avec violence à la fin du texte, fin à partir de laquelle le lecteur percevra rétrospectivement toute l’ironie que Joyce fait porter sur le discours de célébration. Les paroles de Gabriel seront en effet explicitement retournées contre lui lorsqu’il aura été rejoint par ce passé qu’il prétendait tenir en lisière. Pour n’avoir pas voulu "s’attarder sur le passé" ("linger on the past"), celui-ci le rattrape et le succès public de l’orateur s’inverse en défaite privée du mari. Du point de vue du protagoniste, la fable des Morts pourrait donc être reformulée comme l’histoire d’une réception qui finit mal, parce qu’un mort revient. Là encore, le parallèle n’est pas impossible. Joyce a raté la réception de ses *Dubliners* parce que son interpellation était autrement plus brute que le discours orné de Gabriel, destiné à réjouir les "Ladies and Gentlemen" réunis autour de la table festive. Mais l’auteur des *Dubliners* s’est prévenu d’un "retour du refoulé" en élaborant des textes qui ne trichent ni avec la réalité du mal irlandais, ni avec ses propres hantises (un lecteur averti les découle sans difficulté au fil des nouvelles). Encore fallait-il que son public dublinois ait appris à les lire.

26 Le développement qui précède se proposait d’illustrer, à partir d’une série de réflexions inspirées par la mise en regard des trois titres *Dubliners, Gens de Dublin* et *Dublinois* comment le passage dans l’autre langue peut favoriser l’apparition de nouvelles virtualités signifiantes. Évidemment, ces gains éventuels induits par l’existence des traductions, se payent d’autant de pertes si on s’en tient à la seule considération du texte traduit : celui-ci ne saurait maintenir en effet l’ensemble des virtualités du texte original. L’impossibilité de maintenir l’ambivalence du titre "The Dead", singulier ou pluriel en anglais, représente par exemple un appauvrissement. Il faut en effet choisir en français, c’est-à-dire traduire "Les morts", ou "Le mort", alors que l’anglais autorise une lecture double, qui laisse entendre la présence du "mort" entre "les morts" du titre et de la dernière phrase ("all the living and the dead" n’est pas ambigu, il s’agit bien du pluriel). Le titre original, avec cet effet de lecture à double détente, est donc parfaitement accordé au contenu d’un récit qui va faire revenir un "mort" d’abord occulté, produisant une sorte de coup de théâtre entièrement contenu dans les virtualités signifiantes du mot-titre. Le dépli de ce mot donne en quelque sorte la clé de la nouvelle, jeu qui ne trouve pas sa contrepartie en français.

27 De même, on perd, dans la version française, un effet de symétrie du recueil en anglais où les titres de la première et de la dernière nouvelles se font signe : il est bien question de "The Sisters", les Misses Morkan, dans "The Dead", et il est question de "The Dead (Father
Flynn)", dans "The Sisters"; mais cette symétrie ne se maintient pas entre "Les Morts" et "Les Soeurs". Ces pertes constituent l'inéfutable modalité de la traduction et c'est une banalité que de le rappeler. Toutefois, la mise en relation de la traduction et de l'original, ou des traductions entre elles, demeure toujours bénéfique parce qu'elle ouvre des perspectives sur l'œuvre qui demeuraient inaperçues sans ce détour. On en veut pour preuve un détail, tout à fait anodin, mais significatif de l'enrichissement qui peut se produire à la faveur d'une lecture qui tient ensemble le texte original et ses traductions.

Dans "A Mother", Joyce écrit: "Kathleen and her sister sent Irish picture postcards to their friends and these friends sent back other Irish picture postcards" (Joyce, 1977a, 126). Yva Fernandez traduit, dans Gens de Dublin : "Kathleen et sa soeur envoyaient des cartes postales irlandaises à leurs amis et leurs amis leur en renvoyaient de moins irlandaises" (Joyce, 1926, 275-276). Mais dans la version de Jacques Aubert, on peut lire : "Kathleen et sa soeur envoyèrent des cartes postales irlandaises à leurs amies et ces amies répondirent par d'autres cartes postales irlandaises" (Joyce, 1982b, 229). Évidemment, les deux traductions sont parfaitement recevables, compte tenu de l'indétermination du genre de "friends" en anglais, aussi il est difficile de décider à coup sûr laquelle des deux est la plus juste. Mais là n'est pas l'essentiel. Ce qui est intéressant, c'est que cette variante de traduction fait surgir une question dans la lecture du texte, question qui ne se serait pas posée si l'on n'était pas passé par le texte traduit et ses variantes (il y a peu de chances en effet pour que le lecteur de la seule version originale se pose la question de savoir si ces "friends" sont des "amis" ou des "amies"). Question sans importance dira-t-on, car peu importe que Kathleen Kearney ait échangé ces "cartes irlandaises" avec des garçons, avec des garçons et des filles, ou avec des filles seulement. Et pourtant, l'interrogation sur le sexe des auteurs des cartes est-elle si vaine que cela ? La variante m'oblige en tout cas à creuser, à supposer une motivation pour les choix divergents des traducteurs. Si l'un écrit que Kathleen et sa soeur n'échangeaient que les "Irish pictures postcards" d'une correspondante, est-ce parce que cette mode était essentiellement féminine, ce qui supposerait peut-être un lien particulier entre le "Celtic Revival" et les jeunes irlandaises ? Ou bien le traducteur s'est-il appuyé sur sa connaissance des moeurs de l'époque, qui voulaient que l'on s'écrivît plutôt entre jeunes gens du même sexe ? Ou bien encore, et ce serait plus intéressant, le choix du traducteur de circonscrire aux seules "amies" le cercle épistolaire des jeunes filles Kearney serait une façon d'indiquer la sévérité de Mrs Kearney, de souligner, chez cette redoutable "Mother", la volonté de contrôler étroitement les destinées de ses filles ? Mais si finalement la traduction par le féminin s'expliquait seulement par le désir de souligner la symétrie de la phrase, très sensible dans la version originale, et donc de faire correspondre ces deux jeunes filles avec d'autres jeunes filles par pur amour du chiasme, sans autre motif que le louable souci de faire entendre l'harmonie balancée de la phrase joycienne ?

Là encore on le voit, le passage par la traduction n'éloigne pas du texte original, au contraire : il permet d'y revenir avec d'autres interrogations, de le sonder selon des perspectives nouvelles et, finalement, de l'investir par une lecture singulièrement questionneuse. En ce sens, les traductions constituent sans nul doute un site propice à l'accomplissement d'une réception fructueuse du texte.
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Joyce, James, 1926. Gens de Dublin. Trad. Yva Fernandez, Hélène du Pasquier,


NOTES

1. La lettre de George Russell, datable de juin ou juillet 1904, est reproduite dans la notice de Dublinois (Joyce, 1982b, 1470). Richard Ellmann la cite partiellement dans sa biographie (Ellman, 1982, 163).
2. Lettre du 5 mai 1906 à Grant Richards (Joyce, 1975, 83).
3. Lettre du 20 mai 1906 à Grant Richards (Joyce, 1975, 88).
4. Lettre du 23 juin 1906 à Grant Richards(Joyce, 1975, 90).
5. Father Pardon omet de citer la fin de la parabole tirée de l’Évangile selon Saint Luc (XVI, 8-9), comme le remarque Jacques Aubert dans sa note (Joyce, 1982, 1558).
7. Le dictionnaire Harrap's signale un autre sens possible du terme, dans le lexique du commerce, celui de "présentation d'une traite". Le contexte de la lettre à Grant Richards ne permet toutefois pas de retenir cette acception, même si la "présentation de traite" fournit une métaphore assez intéressante pour comprendre le geste de l'écrivain en exil à l'égard des dublinois.

8. L'expression "appropriation du réel" apparaît dans les textes du critique d'art Pierre Restany, à propos des pratiques des artistes du "nouveau réalisme" dans les années 50 et 60, pratiques consistant à prélever directement des objets et matériaux du "monde réel" pour les insérer dans les œuvres (voir en particulier l'analyse des œuvres d'Arman, Spärrri, César, François Dufrêne et Martial Raysse [Restany, 1978]). On n'ignore pas, s'agissant de commenter un procédé littéraire, les limites de la reprise de cette formule. Elle demeure toutefois suggestive dans la mesure où elle fait bien percevoir la manière qu'a Joyce de présenter sans médiation le matériau dublinois, ou du moins de simuler une présentation directe de celui-ci.

9. Il est à noter que la première version, très différente, de la nouvelle, parue dans The Irish Homestead du 13 août 1904 sous la signature de Stephen Dædalus, donnait le texte de la carte dans la continuité de la narration, entre guillemets et en omettant le chiffre de l'année de la mort : "I also went over and read: - July 2nd, 189- The Rev. James Flynn (formerly of St. Ita's Church), aged 65 years. R.I.P." (Gifford en 192096 0v)nLtr edsa nms oled imfièmaeti osenüsss : cephauis sda'guen ea ppplulos tgérasn pdaar pjooyxciem pitoéu ern litar ev esrosnio tne xdtééf ient ilteiv tey pdee dlae ncourtvee ldée taire-part identifiable par un dublinois (non seulement la disposition typographique, mais la date complète et la mention de l'âge du prêtre en toutes lettres signalent ce souci d'élaborer un texte en apparence plus fidèle au réel).

10. Jacques Aubert traduit "and I was disturbed to find myself at check" par "et je fus trouble de me trouver ainsi arrête net" (Joyce, 1982b, 112), ce qui restitue bien cet effet d'interruption que la lecture de la carte est censée produire dans le cours des pensées du narrateur.

11. Au chapitre XXIV de Stephen le Héros, Stephen expose de façon plaisante sa théorie de l'épiphanie à Cranly, en lui expliquant "que l'horloge du Bureau du Lest était susceptible d'épiphanie." (Joyce, 1982a, 512);"He told Cranly that the clock of the Ballast Office was capable of an epiphany" (Joyce, 1977b 188).

12. Il va sans dire que les éditions annotées peuvent pallier les défaillances des lecteurs ignorants du contexte dublinois des nouvelles et que les lecteurs actuels, quand ils disposent de ces éditions, en savent autant sinon davantage que les dublinois de l'époque. Mais il va également sans dire que le système du texte, tel qu'il a été élaboré par Joyce, ne pouvait pas prévoir l'existence future d'éditions savantes. C'est donc bien la compétence d'un contemporain dublinois raisonnablement informé des affaires de la cité que la lecture des nouvelles sollicite.

13. Eco définit ainsi la notion de "Lecteur Modèle" : "Le Lecteur Modèle est un ensemble de conditions de succès ou de bonheur (felicity conditions), établies textuellement, qui doivent être satisfaites pour qu'un texte soit pleinement actualisé dans son contenu potentiel." (Eco, 1985, 81) Dans cette définition, c'est bien sûr la notion de "pleinement actualisé" qui pose problème, s'agissant d'un texte littéraire comme celui de Joyce, où les ellipses, les silences, les manques, ménagent une infinité de possibilités d'interprétation. Pour bien faire, il faudrait d'ailleurs faire intervenir ici la notion symétrique proposée par Eco, celle d"Auteur Modèle". Chaque lecteur-interprète de Dubliners avance en effet ses interprétations, plus ou moins explicitement, au nom d'une certaine idée de l"Auteur Modèle" (cf. l'alinéa 3.6 "L'Auteur comme hypothèse interprétative", chapitre 3 (Eco, 1985, 80-86).

14. Pour le dire encore dans les termes d'Eco, seule une interprétation se réclamant d'une "intentio lectoris" coupée de l"intentio operis" et de l"intentio auctoris" pourrait soutenir une lecture de Dubliners ne prenant pas en compte la part spécifiquement dublinoise du texte où il est précisé que le jeu des interprétations peut être ordonné en fonction du type d"intentio" visé par l'interprète -"intentio operis, auctoris ou lectoris", respectivement "intention de l'œuvre, de l'auteur ou du lecteur" (Eco, 1992, 29-32).

16. Après l'Imagisme, auquel il a associé Joyce en insérant un de ses poèmes dans l'anthologie *Des Imagistes* en 1913, Pound fera la promotion du Vorticisme aux côtés de Wyndham Lewis. Son esthétique se fonde alors sur un idéal de concentration et de netteté des formes -"no fussiness"-, idéal que l'écriture de *Dubliners* illustrait aux yeux de Pound dans le domaine de la prose. Quant à la "délocalisation" de *Dubliners*, comme de *Portrait* du reste, opérée par Pound, sa dimension polémique apparaît très bien dans le second article que Pound consacre à Joyce, article au titre éloquent : "The Non Existence of Ireland" (paru dans *The New Age* en février 1915 (Read, 1970, 32-33).


18. Le monologue intérieur est probablement, des nombreuses techniques narratives mises en œuvre par Joyce dans *Ulysses*, celle qui a connu le retentissement le plus immédiat en France, où Valéry Larbaud, entre autres, l'adopta dans deux de ses nouvelles publiées en 1921 et 1923 : *Amants, heureux amants*... et *Mon plus secret conseil*.

19. Il faudrait cependant faire une exception pour Stanislaus Joyce. Pour le dire avec les termes de Wayne Booth cette fois-ci (*The Rhetoric of Fiction*), notre hypothèse serait que Stanislaus est le lecteur réel qui s'approche au plus près de ce lecteur idéal" capable d'actualiser de façon optimale les intentions signifiantes du texte. Stanislaus rappelons-le fut le confident et le correspondant privilégié des années durant lesquelles s'élaborent les nouvelles de *Dubliners* (il rejoint son frère à Trieste en octobre 1905, un an après l"exil" de ce dernier; la correspondance entre les deux frères demeure intense en 1906-1907 et constitue, avec les lettres citées à Grant Richards, le meilleur document sur la genèse des nouvelles de *Dubliners*).

20. Dans le sillage de l'étude pionnière d'Hélène Cixous (1968), on pense notamment aux études d'André Topia.


22. Jacques Aubert nous met sur la voie, par sa glose du terme "épiclesis" dans L'Introduction générale" aux *OEuvres*, I) c'est une apostrophe visant à obtenir un effet en réponse. (...) Il est un autre sens du terme dont la pertinence frappe : celui de 'sommation à comparer', où l'intervention de la parole prend un tout autre effet. Joyce ne serait plus seulement le fidèle, mais aussi bien, et en même temps, le juge "épistles" (Joyce, 1982a, lxxii-1xxii). Rappelons que le terme d"'epiclesis" est celui par lequel Joyce désigne ses récits dans une lettre à son ami Constantine Curran en juillet 1904.

23. Jacques Aubert précise dans la notice des "Morts" : "Le Baladin du monde occidental, était alors à Dublin [de] manifestations qui auraient mal de l'accueil que la prose de Joyce pouvait recevoir du public irlandais" (Joyce, 1982a, 1558).

24. Évidemment, rien n'est simple car le thème de l'hospitalité irlandaise est lui-même traité par Joyce comme un lieu-commun dans la nouvelle, où il figure au premier rang des "rubriques" du
25. En tant qu’histoire d’"un mort qui revient", la dernière nouvelle des *Dubliners* fait signe du côté des "tales" d’Edgar Allan Poe. Il n’est pas impossible que Joyce se soit souvenu de Poe en écrivant *Dead*, dont, outre la donnée fondamentale du "retour du mort", certains éléments textuels évoquent des plus célèbres textes de Poe. Il s’agit tout d’abord de la mention de *Usher’s Island* où demeurent les Misses Morkan au début de la nouvelle ("the dark gaunt house on Usher’s Island" [Joyce, 1977a, 160]), mention qui peut parfaitement s’expliquer par le fait que demeuraient à cette adresse, au 15 exactement deux grand-tantes de Joyce qui ont pu servir partiellement de modèles aux Misses Morkan (cf. Joyce, 1982a, 1560, note 3, 265). Il est à noter que si cette "maison sombre et lugubre" devait (très) discrètement évoquer celle du héros d’Edgar Poe, la précision donnée à la phrase précédente : "Never once had it fallen flat" l’antécédent de it étant "the Misses Morkan’s annual dance")- ne manquerait pas de piquant Contrairement à ce qui se produit dans *The Fall of the House of Usher*, la maison des Misses Morkan "tient debout", elle n’est pas encore "tombée" (dans l’échelle des valeurs mondiales dublinoises). Toutefois, la "chute" de la nouvelle de Joyce serait peut-être tout de même annoncée par la référence furtive à Usher. En effet, l’effondrement des défenses de Gabriel et l’écroulement de la maison Usher se produisent tous deux à l’occasion d’un "retour du mort" (la sœur de Usher, Madeline, "enterrée vivante" dans le texte de Poe, et l’amour de jeunesse de Greta, Michael Furey, lui aussi enseveli mais vivant dans le cœur de Mrs Conroy, dans "The Dead"). L’autre élément textuel, tout aussi discret, qui fait entendre un éventuel écho à un texte de Poe, se trouve à l’autre extrémité du texte, au début du dernier paragraphe de la nouvelle : "A few light taps upon the pane made him turn to the window." (Joyce, 1977a, 200) Ici, ces "quelques petits coups légers sur la vitre" font penser au début du poème "The Raven", poème fameux dont le thème est, plus nettement encore que pour *The Fall of the House of Usher*, le retour de la morte (et son impossibilité). Le corbeau, on s’en souvient, se manifeste au "je", au cœur d’une sombre nuit du "bleak december", par d’identiques "petits coups": "(…) suddenly there came a tapping" (vers 3). Croyant d’abord que l’on heurte à sa porte, le "je" finit, comme Gabriel que les "light taps" tirent de sa rêverie, par se tourner vers la fenêtre, "surely that is something at my window lattice;" (3ème vers du quatrain 6). Là encore, plusieurs sources incontestables se présentent pour éclairer cette dernière page des "Morts" : Homère, et surtout le roman de Bret Harte *Gabriel Conroy*, comme l’indique Jacques Aubert dans sa note. Mais cette même note dit également que : "Un 'modèle' se présentant rarement seul dans l’œuvre de James Joyce..." (Joyce, 1982a, 1570, note 3, 310)

[N.B.: Il est possible que la question des liens éventuels entre la nouvelle de Joyce et les œuvres de Poe aient déjà fait l’objet d’une étude, ou même qu’existent des travaux portant plus largement sur Joyce et Poe. Nous n’en avons pas eu connaissance, mais la bibliographie joycienne est trop abondante pour qu’on puisse la maîtriser complètement. On ne prétend donc pas faire preuve d’originalité, pas plus qu’on ne prétend prouver quoi que ce soit. La mention d’un écho possible des textes de Poe dans "The Dead" visait seulement à mettre en évidence la prémonition d’un thème essentiel, commun à Poe et à Joyce, le thème du "retour du mort".]

26. On n’ignore pas que "The Dead" comme singulier est incongru en anglais, où cette forme désigne plutôt une collectivité ("les morts"). Mais il suffit d’adjoindre un nom à cette forme pour que sa valeur de singulier s’actualise : "The dead man", "the dead city", etc. Il n’y a donc pas d’interdiction de principe à admettre que "the dead" puisse parfois renvoyer à une forme du singulier.
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Other Dubliners: John Huston's *The Dead* and Joyce's "The Dead"

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1. Discussing Kurosawa's adaptation of Shakespeare's *Macbeth* for *Throne of Blood*, Mitsuhiro Yoshimoto observes that "fidelity is a misleading and unproductive notion because it establishes a hierarchical relation between original and adaptation... The discourse of adaptation is therefore less the discourse of aesthetics than that of power." (Yoshimoto, 2000, 258-9) Typical commentaries on Huston's *The Dead* – and I have selected as examples only critics who praise the movie – confirm Yoshimoto's assertion. James Naremore remarks that Joyce's "masterpiece of high modernism is turned into something more immediately accessible[...], like a well-made movie." (Naremore, 1991, 16). Steve Vineberg concludes that the film of *The Dead* stands as "proof that a man of talent, adapting the work of a man of genius, can create something unforgettable." (Vineberg, 1993, 307). Clive Hart, who served as "academic adviser to the James Joyce Estate" took it upon himself to "ensure that this film prove worthy of Joyce in general and that it should not, in particular, so misrepresent the tone and spirit of the story that Joyce's name could not creditably be associated with it." (Hart, 1988, 10-11). The discourse of power is barely concealed in such utterances; it becomes clear enough if one translates them by analogy to adaptations whose dominant positions are accepted without question. Who would argue that Shakespeare's *As You Like It* should be judged according to whether it is worthy of Lodge's *Rosalind* or that Hitchcock's *Vertigo* should have been supervised to make sure that it was sufficiently faithful to Boileau's and Narcejac's *Entre deux mortes*?

2. It seems to me all but self-evident that we will understand Huston's movie better if we abandon attempts to assign priority to one or the other, if we approach it as we do the multitude of other movies that adapt literary properties, as a work of art in its own right, to be viewed and interpreted equally by those who know the precedent fiction and those who do not. Fidelities to or departures from literary sources sometimes offer clues as to where one might look in interpreting a film, but they can never serve as evidence of the sort that is found in cinematography, acting, writing, editing, or design. Hierarchizing,
assigning values on the basis of fidelity or relative quality, does little if anything to illuminate either film or story. Principally,

- such pronouncements assert the evaluator's authority. But which evaluator? There are already so many contesting interpretations of Joyce's *Dubliners* and "The Dead" that no film could fully please even a small plurality of the readers of the story. Revealingly, in discussing Huston's movie, Clive Hart could not resist beginning by setting forth his understanding of Joyce's book as a whole and Naremore, also discussing the film, could not resist contesting Hart's interpretation.

The Hustons – Tony, who got the credit for the screenplay on which he collaborated with his father and John, the director – are, of course and of necessity, partly functioning as analysts of Joyce's text. Tony notes that "for most of the story, you don't know where the plot's going," (O'Shea, 1994) and John has declared both that "the story is about a man's being revealed to himself" (Sievernich, 1987) and that it is about "love, marriage, passion, and death."!

Within such rather general understandings of Joyce's text, however, the screenplay deviates more in detail from the story than most viewers realize. In part, the fact those who have read the story don't realize the extent of the deviation probably reflects the degree to which the Hustons have retained the spirit of Joyce's story In part, it may have to do with the coherence and pacing of the film itself, which seems so apt that one assumes that it must derive from the immaculate pacing of Joyce's story. In fact, however, comparison of Joyce's "The Dead" to Huston's reveals that much of the dialogue of the movie has been rewritten, reassigned to different characters, or added; and that sequences of events were sometimes altered. A crucial character and incident, Mr Grace and his recitation, were created from nearly whole cloth, and the nascent romance between Barteil D'Arcy and Miss O'Callaghan has only the tiniest hint, if that, in Joyce's fiction. Various other characters increase or diminish in importance; the young people of Joyce's more heavily populated story disappear entirely; and significant imagery in the movie augments or increases in importance that which already exists in the story. Within the body of Huston's filmmaking, *The Dead* follows its fictional source less faithfully than some Huston films, *The Maltese Falcon* or *Reflections in a Golden Eye*, for example; but it is more faithful to its origin than *Moby Dick*, *Heaven Knows, Mr Allison*, or *Moulin Rouge*.

In the course of his life, John Huston directed and shared in the writing of forty-three feature films, was the screenwriter for numerous others before he became a director, published his own short fiction and a play for marionettes, directed stage plays (including the first U.S. performance of Sartre's *No Exit*), and by his own testimony read thousands of novels and short stories. He was also a painter of life-long seriousness. We might ask, given the abundance and intensity of Huston's involvement with film, drama, art, and literature, what attracted him particularly to Joyce's "The Dead" – especially since he was well aware from the beginning of the project how unsuited the story appeared to be for adaptation to the movie screen.

In the first place, Huston was deeply influenced by Joyce in general and by *Ulysses* in particular. His mother smuggled a copy of *Ulysses* to him from France when he was a young man – at that time the novel was banned in the United States – and that work so intensely affected him that he made a point of reading everything else that Joyce had published. His son Tony said when they were writing the screenplay for *The Dead*, they discussed the story as if it were the Bible.
Many of the actions and themes of Joyce's "The Dead", moreover, are congenial to Huston's career-long preoccupations: people facing or avoiding the truths of their lives; hope and disappointment; vanity, in the senses both of futility and of overweening self-esteem; the illuminations of art and ritual; passing time; and the communion that human beings share along with the loneliness that they cannot escape. Add to these themes the importance of what Huston called "the company" and the relation of the private, inmost souls of central characters to their social settings. "One is pressed to recall in which of my films the heroes failed, in which they succeeded," Huston remarked. "Their end doesn't mean much to me. It is the company in itself that constitutes an adventure" (Benayoun, 1985, 28).

Gabriel, more emphatically the central character of Joyce's "The Dead" than of Huston's, nonetheless belongs to a class of self-absorbed, emotionally starved figures who crop up repeatedly in the director's other movies from the Bette Davis character of his second film, In This Our Life, to Albert Finney's Geoffrey Firman in Under the Volcano. He may be thought of as a more complex, sympathetic version of Pilot in The Misfits. Like Pilot, he is better educated than most the people around him, more articulate, but painfully self-conscious and isolated. The cliché sonorities of Gabriel's speech resemble Pilot's poetic posturings. Both he and Pilot look to a woman for self-validation, but neither offers much emotional support in return. Gabriel's self-knowledge and desire to be in good faith, however, eventually distinguish him from the unalloyed egocentricity and anger of Pilot. Nonetheless, his tragedy remains the tragedy of someone who has lost or never found the comfort of truly embracing other people – among them, most sadly, his wife.

Life and love on the one hand and mortality and the passing of time on the other are frequently associated with music and dance in Huston's filmmaking. Along with The Dead, Moulin Rouge perhaps best exemplifies this characteristic association. D'Arcy's singing of The Lass of Aughrim recalls for Gretta the long dead Michael Furey, who sang the same song; a current production of "Mignon" reminds Mary Jane of a young soprano who died. Her remembrance leads to Mr Grace's eulogy for the singers of a still earlier generation and to Aunt Kate's affecting recollection of the English tenor Parkinson. But although the remembered singers are gone, they live again in the memories and emotions of those who heard them sing, much as the café performers of fin de siècle Paris live in the memory and art of Toulouse-Lautrec in Moulin Rouge. In general, across Huston's career, love is entwined with mortality. The title of A Walk with Love and Death, his 1969 movie which also starred his daughter Angelica, accurately reflects its main concerns.

Nostalgia for a past that cinema can partly revive is naturally more prominent in Huston's The Dead than in Joyce's. At the time Joyce was writing his story, the characters were of the present and the recent past; when Huston made his film, "the solid world itself which these dead had one time been reared and lived in" had dissolved and dwindled for an additional three-quarters of a century. Both the evocation of that world and the emphasis on its pastness have great importance for Huston's movie, and we know that the director took a keen interest in the authenticity of the smallest details of the set. "Karin, the script supervisor, had never worked with anyone like John, who wanted to know every detail - costume, hair, placement" (Grobel, 1989, 16).

Tony Huston has spoken of creating a script on the basis of Joyce's story:

The story gave me about forty, forty-five minutes of script. My first draft was almost a literal transcription of the story into screenplay form. And then, I just looked at it and said what can I expand, where can I make the doorways and
windows wider? And the first thing I was certain of was, it would be a good idea to have some more comedy. (O'Shea, 1994)

13 An inviting source for such comedy is Freddy Malins, whose comic role the Hustons elaborated He declares himself unable to relieve himself in the presence of others; he tells a humorous story about "Old Man Gallaher and the young one" to Mr Brown, with whom he quarrels at dinner and when entering the cab later. By the end of the evening, he can't remember that he was present at his aunts' party the previous year, and then he stumbles clumsily downstairs, to the dismay of his mother.

14 The most obvious addition to Joyce's story, Mr Grace, may be seen as a fragment split off and enlarged from Mr Brown, whose comic side is consequently more emphatic and whose more thoughtful side goes to the new character. Mr Grace inherits Brown's line about "old Parkinson," and most of his speech about "the old Italian companies that used to come to Dublin" and the tenor who introduced "a high C every time" in his "five encores to Let Me Like a Soldier Fall." His brief polemic about Parnell sends a breeze from elsewhere in Dubliners through the dining room in The Dead. His most important contribution, obviously, is his recitation of "Broken Vows," a re-titled fragment of a poem translated by Lady Gregory. His performance not only reinforces the themes of love, betrayal, and loss that run through the film more overtly than through Joyce's story, but it also allows Huston to move the camera slowly among Mr Grace's auditors, creating increased emphasis on "the company" and turning them into a series of expressive individual and group portraits. Indeed, watching this part of the film, one is aware that the addition of visual material at this point is at least as important as the words Mr Grace recites.

15 Near the end of the sequence, Bartell D'Arcy declares that the poem "would make a lovely song." The Hustons inserted his summarizing comment, but it is only a small part of his greatly enlarged presence in the movie. His flirtation with Miss O'Callaghan further broadens the theme of love, while his (Frank Patterson's) rendition of The Lass of Aughrim not only adds more music to the film, but also emphasizes further the thematic connections among love, betrayal, and loss. Patterson's assured, elegant performance, readers of Joyce will notice, flatly contradicts the description in the story of his singing as uncertain and hoarse.

16 The second major character added to the film is perhaps the more important one, if the less obvious. It is Huston's lively, inquisitive camera. Like Joyce's prose, Huston's camera often achieves a double perspective, at once revealing the interior of a character's mind and heart and maintaining an exterior point of view. Huston once remarked that he did not wish his audiences to identify with particular figures but to feel "a fascination for the whole ..." What creates and unifies the whole in the movie The Dead, is above all else Huston's camera – as it is Joyce's prose in the story. Although Gabriel is the most frequent object of the camera and occasionally establishes its point of view, it nonetheless remains largely independent. It enters the party diffidently, like a new invitee, then becomes increasingly involved as it scrutinizes the other guests more and more intimately, and it finally penetrates the very mind of the central character.

17 During the closing monologue, the camera is partly identified with Gabriel; but it also retains a separate identity, looking at him from outside the window and later tilting up to the snowy sky over the sea. We understand this final shot as coming equally from Gabriel's imagination and from the independent intelligence of the camera. Such a simultaneously empathetic and objective point of view is typical of Huston's cinematic art
from the beginning of his career in film if he learned it from Joyce – as to some extent he might well have done - the lesson would not have come from his late adaptation of "The Dead," but from his early, intense involvement, with *Ulysses* and other of Joyce's works.

Camera work, including editing, is the principal means by which Huston expresses the passing of time in *The Dead*. Conventionally, fades indicate a change in place and/or time. A wonderful example of Huston's use of this cinematic convention and of his independent camera's power to create meaning comes during Julia's singing of "Arrayed for the Bridal," a performance that has occasioned some unfavorable comment. We are less likely to criticize this moment, if we understand it as Huston did. The documentary on the making of the film provides some wonderful clues to the director's apprehension of this scene. Huston was deeply moved by Cathleen Delany's performance. Immediately after it he remarked: "It's funny and dear and ever so sad." He rejected a suggestion that the film show audience reaction, "You don't feel you need to show anybody feeling those things?" "No," he smiled, "I don't want to see any tears ..." (Sievernich, 1987).

The sequence as it was finally released incorporates a remarkable alternative to predictable "reaction shots." Until this moment in the film, all transitions from one shot to another have been achieved by straight cuts. The first dissolves occur after the camera leaves the room in which Julia is performing and goes to an upstairs bedroom. While her singing continues on the sound track, seven successive dissolves among her personal mementoes serve to compendiate her life. From porcelain angels, a vase, and a candlestick on a lace-covered table (which we may take as the present), the image gives way to a slow pan down a needlework sampler dated 1865. The first dissolve of the film thus carries us not forward in time but thirty-nine years backward. From that point, the images progress forward through objects that emblematize Julia's lifetime. The sampler is succeeded by an old-fashioned framed photo of a man in a uniform – perhaps Julia's father. Then a precise match-dissolve leads to another photo showing three young women – perhaps Julia and her sisters – which gives way to a third photograph of a young married couple with a baby who might, one supposes, be Mary Jane. Then back to another piece of needlework, embroidered with a verse that reflects what may be the desire of middle age to cope with impatience and disappointment: *"Teach me to feel another's woe, / To hide the fault I see; / That mercy I to others show, / That mercy show to me."* Next appears a collection of porcelain and glass slippers, traces of Cinderella that resonate ruefully with the singer and her song. The camera finally dissolves to a crucifix with beads resting on what is evidently a prayer book or volume of Scripture, a suitable emblem for Julia's old age. Since no more time remains to travel, the series of dissolves ends and Huston simply cuts back to Aunt Julia finishing her song.

Life in Huston's *The Dead* is seen through windows and doorways; it is embodied in pictures and objects. Movies are made of pictures, of movement, of speech and other sounds, of objects and settings and people. The sensuality of books comes from words and their sounds and the images they mediate. Huston's *The Dead* approaches most closely the literary medium of Joyce's "The Dead" at its end, during Gabriel's soul-shaking meditation.

Nonetheless, if we inspect the conclusion of the movie, we see how visual it remains, even as it reproduces Joyce's words When the clerk leads Gretta and Gabriel up to their hotel room, the camera holds the shot for several seconds after the people have disappeared. We see three shadows move across the empty stairs, like spirits of the dead moving through spaces they have recently vacated. Within the hotel room, the shade of Michael
Furey is very much present in Gretta’s revelation. At the same time, Gretta and Gabriel share the screen with their mirror reflections and with their shadows projected on the walls. Those precisely projected shadows suggest both the couple’s own pasts and a future when they, like everybody else, will be shades. In one eloquent shot, Gabriel embraces Gretta and asks her to tell him what is troubling her. She holds him off slightly as she begins to speak. At the same time, she shifts her head and thereby brings into contact the shadows of two heads on the wall behind them. Does this movement suggest that she and Gabriel are coming together in spirit as she begins her revelation? That the married couple had an intimacy in the past that exceeds that of the present? Or does the shadow of Michael Furey replace the husband Gretta holds away? Other interpretations are possible, but picking among them is not terribly important. Of central significance is the evocation in a single image of past, present, and future – and the remarkable multiplication of meaning and emotional intensity that Huston achieves with the utmost economy of image and sound.

A moment later, an equally precise and expressive framing shows Gretta sitting on the bed; as she speaks, her husband’s shadow looms behind her on the wall. Gabriel himself, however, diminished by distance from the camera, stands in front of a mirror in which his image is rendered still smaller. Again, this complex composition suggests a multiplicity of meanings, among which we may include another evocation of Michael Furey and Gabriel’s loss of visual stature. His reduction appropriately reflects his childishly petulant words and body language; it may also suggest his shrinking presence in his wife’s consciousness.

Similar cinematography and editing bring the film to a close. The dissolve that began the final sequence in the hotel room signified that time had passed. Those during Gabriel’s internal soliloquy, however, first move him imaginatively back in time to his memory of dancing with Aunt Julia; then to the future with images of her wake; and finally back to the present in which he contemplates his own transience and that of the world itself.

Huston’s last images as a filmmaker recall those that mark his career from its beginning: faces that maintain their mystery even as they reveal deep and complex emotions; a lovely countryside, inscribed by people but finally offering them no particular pride of place; the sea and the sky; flecks of light against shadows that will finally assume dominion, both at the end of the film and at the end of life. Reading Joyce’s story, we find in Gabriel both a sympathetic consciousness and the object of an independent, deftly ironic prose that makes more complicated, ambiguous sense of its protagonist and his world. Similarly, if we are tempted to see Gabriel as a surrogate for the director of the film, we must also see as an emblem for Huston his supple, evocative camera, soaring outward from his mind into a universe of bright and dark.

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NOTES

1. Quoted from the Vestron Pictures press kit accompanying the initial release of the film in 1987, 2.

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The Momentary as Momentous in 

_Dubliners_

Garry Leonard

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1 Joyce's interest in showing how a monumental change can occur in a moment so trivial as to escape all notice is a defining feature of _Dubliners_, and may constitute Joyce's most overwhelming contribution to modern fiction. But before I discuss specific "moments" in _Dubliners_, let me offer a context of why the apparently trivial becomes crucial in modernity.

2 By modernity, I mean new modes of consumption, new styles of self-presentation, new attitudes toward crowds and urban spaces, new definitions of public and private spaces, and new forms of mass entertainment. Modernity, in other words, needs to be understood as a convergence of technology and psychology. Modernism, on the other hand, records the struggle of converting from a sense of transcendent certitude – generally represented as a belief in God – to a more secular, but no less sacred, faith in the world of the "everyday," where we reconstitute our faith, on a day by day basis, in relation to mass-media and mass-produced objects. For the poet Baudelaire and the sociologist Georg Simmel, the defining experience of modernity was that of living in a modern metropolis, and the most remarked upon feature of this life was the nearly unmanageable assault of noise, illogical juxtaposition, relentless unpredictability, and enigmatic epiphanies, all made publicly available to anyone of all classes, in a manner which was as fascinating as it was frustrating (Simmel, 1950, 409-424).

3 What is so different about this experience - why it gives rise to modernism – is that it demands delimitation. To pick one of the most famous examples of modernist aesthetics, Joyce's theory of the epiphany might be seen as an attempt to aestheticize the kaleidoscopic urban environment. If it is true, as Oscar Wilde claims, that there was no fog in London until poets and painters aestheticized it ("People see fogs, not because there are fogs, but because poets and painters have taught them"), it might also be argued that there were no intense moments of miraculous yet bewildering clarity as a hallmark of modern experience until Joyce's idea of the epiphany became commonplace (Wilde, 1990, 914). In modernity, and in the Joycean idea of the epiphany, subjectivity is
understood to be an effect of interruption and intrusion of the objective world, rather than the more traditional enlightenment notion of an individual as possessing the internal continuity of a thinking subject (embodied in the Cartesian cogito "I think therefore I am").

4 The epiphany is the dramatic awakening from self-hypnosis. The experience of modernity seems to be one of suspension, people in a trance, where we concentrate on the apparently real – the everyday – to the exclusion of something we feel safe in regarding as fantastic, or at least irrelevant. Works of modernism set up this hypnotic quotidian world in order to rupture it and give us a glimpse of our actual relationship to our imagined existence. More specifically, in Dubliners, such moments of possible rupture center around everyday objects. The individual characters often seem like unrung bells, until an object "strikes" them, and they resonate in some way. What becomes emotionally resonant about everyday objects is not anything they represent, but what they seem to represent to the person interacting with it.

5 To offer an example from "Clay": "She [Maria] took out her purse with the silver clasps and read again the words A Present from Belfast. She was very fond of that purse because Joe had bought it to her five years before when he and Alphy had gone to Belfast on a Whit-Monday trip" (Joyce, 1969, 100). Maria, who is rather desperately clinging to a version of reality that is at least five years old, highly values this "trivial" object as one of her most important props. It is, like many of the commodity objects with which we surround ourselves, more "real" than she is because it offers her a vantage point from which she is able to imagine the coherency and importance of her existence. With an increasing lack of subtlety, her family seems to wish we would stay always in the Dublin by Lamplight laundry, practically dead if not literally, instead of, every Halloween, escaping from the grave to which they have consigned her and haunting them all anew. The purse, therefore, is a worthless item with a priceless function: it helps her to feel she is loved in the face of life circumstances that suggest she is – far from being gone but not forgotten – in fact, forgotten, but not gone.

6 Maria, who constantly hears remembered compliments playing through her head with the soothing consistency of elevator music, also values this "trivial" object as an important prop in her masquerade of contentment. What matters to Maria is not what the object is – a purse – but how it is advertised. This curious dislocation reminds me of Magritte's famous painting in which he drew a hyperreal representation of a pipe and wrote beneath it, in an imitation of advertising copy, "Ceci n'est pas une pipe," entitled the painting "The Treachery of Images." For Maria, this is not a purse. Given the time-honoured association of the purse with female sexuality, we can see that Maria, unlike her purse, suffers from the fate of being imprecisely labelled. She is neither a nun, nor a mother, nor a prostitute, so she is incongruously placed in a laundry for reformed prostitutes and allowed a little spending money. She is seen as beyond the margins of what can be labelled; she is insignificant, yet dislocated and therefore dangerous – a witch, or, as Magritte might put it, "Ceci n'est pas une femme."

7 Let me again draw back from Dubliners in order to contextualize it within the lived experience of modernity, and the aestheticization of that experience, generally understood as "modernism". Early cinema, which emerged and perfected itself almost in parallel to Joyce's career as a writer, was also a primary site where modernity aestheticized itself. In other words, it was a visual format where the threatening confusion of modern living was recast, most memorably, perhaps, in the work of silent
comics such as Chaplin, Linder and Keaton, whose films showed a world where the bewilderment of everyday living was translated into "slapstick" comedy, and the chaos became amusing rather than threatening. Audiences went to movies to help them make sense of the city, the increasing velocity of their age, the more and the more volatile economy which required constant adjustments.

And cinema responded with reassuring stories, but also, in cinema more concerned with art than commercial success, with jarring, deliberately subversive works such as Un Chien andalou. The more subversive cinema used "the image" to underline how dependent we were upon continuity and "happy endings" for a stable sense of identity. Seen within this context, Joyce's story "Araby" presents a "modern" Bazaar as functioning somewhat like the modern popular cinema, or a modern department store. All three sites offer a promise of coherence and fulfillment. Except that Joyce, predating the subversive technique of such surreal cinema as Un Chien andalou, sets up the promise of reassurance and fulfilment, and then lets it dissipate right before the narrator's eyes until his own identity appears to him as something flickering and insubstantial: "I saw myself as a creature...".

Previously, the narrator has promised a girl he admires to "bring her something" and it is the notion of this object (any object, since he does not even think to specify) that makes him wish to "annihilate the tedious intervening days" before he can go to the Araby Bazaar. Maria, too, visits two cake shops and elaborately discriminates between them, like the contemporary shopper stunned by the nearly psychotic variety presented by the modern mall. For a few days, buying something is everything to the boy in "Araby", and his day revolves around anticipated purchases. In a similar manner, just as Maria nearly cries when she discovers the loss of her plum cake, the boy is devastated at being unable to find an object he never even knew to name.

At the Araby Bazaar, everything is a label first and an object second. "A Present from the Araby Bazaar," unlike "A Present from Belfast," is no longer connected to a recognizable object. The narrator's inability to make the connection leaves him unable to continue imagining his own coherency as a subject. He feels arbitrary – a signifier among signifiers – rather than a signified attracting (purchasing) signifiers. This dislocation of self is recorded by the "Araby" narrator as "seeing himself" – from a previously unsuspected and unimaginable vantage point - as someone falling apart. Something similar might occur to Maria were she to lose her purse. Although she feels it is she who gives the purse meaning, the relationship, in fact, is reversed, and it is Maria who imagines her coherence in relationship to the purse.

This view of the subject as fragile, self-deceived, disjointed, de-centered, self-alienated and no longer capable of generating any absolute truth, can also, as I have already suggested, be observed, in embryonic form, in the slapstick work of Mack Sennet's Keystone Cops or Chaplin's irrepressible tramp. But "Araby" can also be compared to Un Chien andalou, a movie where nothing turns out to be what we want, because the movie is devoted to imitating how it is we come to want, and how the object of our desire makes an object of us. This is also observable in the world of slapstick, where objects define the contours of the experience of modernity. In a famous scene in Un Chien andalou, a man is shown trying to approach a woman who rebuffs him. Undeterred, he looks about him excitedly, and picks up a rope, enthusiastically trying to drag something towards the woman. The camera pans back and we see he is dragging two pianos, with a dead donkey on top of each, as well as two priests tangled in the rope. Like the excited boy of “Araby”,...
the man's initial exhilaration slowly turns to exhaustion and confusion as he pulls against this impossible burden.

12 What is valued about objects – be they imaginary presents never bought, or a purse, or dead donkeys on a piano – is no longer their perceived value, but the way they interrupt subjectivity with an "objectness" which, at first, appears to guarantee the coherency of one's identity, then, in an unanticipated reversal, reveal a complete and enduring indifference to self-perception. By contrast, what makes the "slapstick" comedy of early cinema funny is that the character is always interrupted, but he seems to find his coherency in enduring this interrupting, stumbling along with it, not expecting it be anything but oppositional. This is the essence of slapstick – the object hits you, trips you, makes you fall down, think, get up, get knocked down again, and think some more. The idea that thinking will see you through – an apparent reality in everyday life – is a fantasy in slapstick (as it is in the world of Samuel Beckett, whose tragicomedy lends a philosophical dimension to the slapstick which so influenced him). Tradition holds that subjectivity is innate, but in modernity – as in slapstick – it is experienced as an effect of relationship – with objects, with people, with images.

13 In Lacanian terms, the ephemeral and the trivial, because they are ignored by hegemonic discourse, more accurately bear the impression of the distortion of the Real, undomesticated or accounted for by hegemonic narrative. The trivial is also the absurd, the surreal, the unauthored, the unsubstantiated reality, and thus more "real" than a more "official" version (Leonard, 1993). In *Dubliners*, the trivial is the unblessed bread and wine of the everyday, outside of ritual, unaccounted for by narrative, not forgotten by history, but never noticed and therefore, for Joyce, notable “No one tried to show her her mistake,” the narrator tells us at the conclusion of “Clay,” when Maria, unwittingly, sings the first verse of the song twice, rather than moving on to the second verse. And here the narrator "records" an event *that never happened*, but this event, unrecorded though it may be, contains the only accurate record of Maria's sad life. Only by hearing of a moment that was not allowed to take place can we see the extent to which the group gathered there understands Maria’s benighted existence, but prefers to leave her lost within it rather than face their own complicity in helping both to bring it about and sustain it.

14 Charlie Chaplin, in the genre of comedy, perfects a form of slapstick where, again, trivia becomes important, poignant, useful, indispensable, the mark of a contemplative life, in opposition to the experience of modernity, inclined, as it so often is, to separate an individual from their own feelings, even - in the case of trauma – from their own memories. The Tramp always knows where he is because he is always lost. He finds his surroundings full of valuables – a cigar, a handkerchief, a child – because he has nothing. And when, after much trial and tribulation, his world makes sense, his objects are all accounted for, he walks away from it, because the accounted for makes no sense to him. The Tramp with a home full of fixed objects is inconceivable, even though this is often, in fantasy, what he seems to crave. And yet, once objects are oriented in relation to him, he seems disoriented, confused and unhappy because it is the process of interacting with a constellation of objects about him which creates a style of being, beneath or beyond the everyday stasis which seems to be grinding a character like Eveline to dust, and driving a character like Little Chandler to despair: “Home!; There was the furniture still to be paid for”.

15 If Chaplin's Tramp, like Joyce's hapless Little Chandler, or lonely Maria, is a later variation on Baudelaire's *flâneur*, we need to notice there is no assumed base anymore
from which the flâneur can observe coolly and dispassionately. In Dubliners, subjectivity is an effect of relationship. Process, not position, is the hallmark of existence in modernity. Poetry, in an urban modernization of Wordsworth, is emotion recollected in rush hour; the stalled traffic, the paradoxical result of too much velocity, gives us, perhaps for the first time that day, nothing to do but think. To be is to be in relationship to something in the modern metropolis. Dubliners shows the transition from a sense of “life” as bestowed by God and contained within the individual, to “lifestyle”, where a life is invisible and inconceivable until it is “styled” in a manner that is then reflecting “life” when, in fact, it is imposing order and coherency upon it. Knowing how to convert unexpected objects into self-expressive props to illustrate the tragicomedy of one’s being becomes the new genius of modern subjectivity.

II

16 Ephemeral objects both appear and disappear beneath the notice of history because the duration of their existence is too brief ever to be notable. The fact that the ephemeral is quickly forgotten, so we reason, is appropriate to its presumed status as the eminently forgettable. Presumably, the ephemeral can never be timeless or timely because it leaves no trace in time beyond the momentary. But Joyce seems fascinated with the temporary, the momentary, the trivial, the inconsequential, and nowhere more so than in Dubliners.

17 The characters in Dubliners move before us with the hesitant flicker of characters in early silent movies. Indeed, as in the early films of such silent comics as Charlie Chaplin and Max Linder, we are unceremoniously ushered into private rooms where we witness the minutiae of everyday living in both thought and deed in "Araby", "Clay", "The Dead", "Eveline", "A Painful Case", and "The Sisters", the present action covers less than a day. Because of the short duration of time within which his characters move, their every thought, act, and gesture – while clearly ahistoric and ephemeral – nonetheless seem imbued with "nonhistoricized significance". Apparently trivial, ephemeral, and arbitrary moments are often presented in Dubliners as fundamentally more authentic than "historical events" precisely because they are "insignificant" (i.e., impossible to distort into an historical narrative). "And in the end," gravely pronounces the narrator of "Clay", thus introducing the final recorded moment of Joe and Maria's long day, "[Joe] had to ask his wife to tell him where the corkscrew was" (Joyce, 1969, 106). Here, we encounter the description of a moment manifestly devoid of historical significance presented in a tone ("and in the end") implying the appropriate close of an historical narrative. Joyce's stories in Dubliners consistently present what is beneath notice as that which is most notable.

18 In "Eveline," it is the dust Eveline has contended with as long as she can remember that orders and pervades her world – and even makes its insignificant yet indomitable presence felt in the lining of her nose: "in her nostrils was the odour of dusty cretonne" (Joyce, 1969, 36). Joyce's oddly clinical word choice ("nostrils") shows an obsession with precisely those details of reality that cannot possibly be historicized, but which, still, undeniably, exist. He presents details about the characters in Dubliners the way an anthropologist presents a two-thousand-year-old human. In the case of the anthropologist, what this person had for breakfast – certainly an ephemeral event at the time – now holds clues for determining the person's historic, economic, and social circumstance. If they ate corn, how was the corn prepared, with tools that bespeak the Iron Age or the Age of Bronze? In "Clay," as noticed earlier, Joyce introduces another "throwaway" object that is quintessentially ephemeral, and yet it is the organizational
center of Maria's everyday thoughts: "She took out her purse with the silver clasps and read again the words A Present from Belfast" (Joyce, 1969, 100, my emphasis). This "reading" presents the reader with the historical text of the unhistoricized everyday. By "reading" her purse, again and again, Maria is able to compress, distort, and mythologize both her experience of time and recollection of the past. This object – which has no future – becomes the magic talisman that opens up an endurable visit of her past. To summarize, what is of historical interest to Joyce is the not yet historicized; in the history of the everyday; it is only the momentary that is momentous.

In "An Encounter," moments we might recognize as historical do not even produce a complete sentence: "This page or this page? this page? Now, Dillon, up! Hardly had the day. Have you studied it? What have you there in your pocket?" (Joyce, 1969, 20). What Dillon has, clearly of more interest to him than "official" history, is a cheaply printed text – The Apache Chief – detailing events that Father Butler denounces as ahistorical, a text he characterizes as that most ephemeral thing of all. garbage. "What is this rubbish?... Is this what you read instead of studying your roman History?" (Joyce, 1969, 20). The servile connotations of Father Butler's name ought to sensitize us further to Joyce's complex irony. His dismissal of The Apache Chief as "rubbish" is equally a dismissal of any possible authority the victims of imperialism might have to tell their own story. The narrator, on the other hand, once free of the environment of school, finds himself drawn, with an inarticulate and visceral urge, to the ephemeral story of an Indian warrior, so far beneath the notice of history as to be deemed "rubbish". And yet it is this bit of ephemera] that has a lasting impact on the young narrator: "When the restraining influence of the school was at a distance I began to hunger again for wild sensations, for the escape which those chronicles of disorder alone seemed to offer me" (Joyce, 1969, 20-21). A "chronicle" is a chronological record of events, a specific sort of history, so a chronicle of disorder" is, on the face of it, an oxymoron; that is to say, a chronicle that is disordered ceases to be a chronicle. But I would suggest that a "chronicle of disorder" is the non-chronological experience of impossible-to-historicize moments, experience that nonetheless allows for the re-emergence of a forgotten "possibility" – an alternative sense of continuity in one's identity over time. "History," as Father Butler might allow it, makes no sense to the everyday reality of a boy growing up in an Ireland colonized by the British Empire.

In other words, the "escape" afforded by chronicles of disorder is not an escape from history but rather an escape from the historicized to the non-yet-historicized where the colonial subject may have access to possibilities systematically disallowed by the sham "actualities" imposed by the dominant historical narrative of a conquering culture. "From its own niche," Senn suggests, "Ulysses may have helped to change our views of what history also is; we have now learned to read an age not solely in terms of its great masterpieces and dominant philosophies, but particularly in its newspapers, its advertisements, or its fashions" (Senn, 1994). But what we see as early as Dubliners, in story after story, is the importance, as well, of unrecorded gesture and feeling. Recorded history will give a particular sense of "the time" in which one lived, but no sense of the lived, felt experience of the everyday. Without an agreed upon "meta-narrative" such as religion or history, individuals in modernity register time through creating "moments" in the everyday, or having such moments converge on them unexpectedly. Such moments are the secular equivalent of what might, formerly, have been experienced as religious revelation, and it is for this reason Joyce borrowed a "sacred" term – the epiphany (the moment when God is manifested) – to describe very ordinary, "secular" moments: "This is
the moment which I call epiphany... when the parts are adjusted to the special point" (Joyce, 1969, 213, my emphasis). The epiphany is precisely what Joyce valued and presented as the not-yet- historicized, thus hiding his obsession with history in plain sight, but only a "history" that perseveres beneath the dominant discourse of "official" history. Such sources as newspapers, advertisements, and fashions are not an overlooked source of history; they are "chronicles of disorder" or records of a different kind of history. We should not use them to "correct" the record of dominant historical narrative, but to become aware of a different record: the history of everyday experience operating beneath, beyond, and in between the stern and spurious mono-causality of historical narrative.

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The Dubbing Theatre of *Dubliners*: Dubbing, Voiceovers and Post-synchronisation

Marie-Dominique Garnier

1 As an early blueprint to *Finnegans Wake*, 'the book of Doublends Jined' (Joyce, 1971, 20:16), *Dubliners* reads as an exercise in overlapping surfaces and interpretive schizophrenia. Most readers tend to agree on the book's manipulation of dead clichés and paralytic cases, though to some, such as Carle Bonafous-Murat, the book operates as a comic success, "une oeuvre profondément comique voire farcesque" (Bonafous-Murat, 1999, 131), a comic reading for which the best emblem in the book would be the priest's fit of wide-awake laughter in his "box" at the end of "The Sisters" (Joyce, 1969, 18). One of the key words in the book, the word *paralysis*, has been promoted as a perfect candidate for an ambivalent, undecidable reading. Jean-Michel Rabaté has revived its originally mobile meaning in the etymology of the word: "paralysis originally conveys an idea of dissolution, of an un-binding ("para-lyein, to release, to unbind") which is coupled with an anguishing immobility" (Rabaté, 1991, 29). In "Paralysis", a chapter included in *The Postcard* mostly about Freud and the scene of writing, Jacques Derrida addresses the undecidability of paralysis and repetition, and distinguishes, at least provisionally, between two forms of repetitions, the classical one, which repeats the past, and another form, which, in the wake of another logic, induces 'a general deconstruction of the entire classical ontology of repetition" (Derrida, 1987, 351-2). This repetition Derrida calls 'original', in the sense that it serves as an origin. What I have called "dubbing" looks into this other side of repetition, into the productive, hyperactive side of paralysis.

2 The "dubbing theatre", a metaphor imported from cinema, here attempts to deal with these two opposite meanings as one single block of meaning. A dubbing theatre is a place where sound is recorded, where a sound track is inserted, where an alternative soundtrack to a film is provided, very often a translation from a foreign language. In *Dubliners*, photography and soundtrack very often seem to diverge, as if sound was slightly at odds with the information provided on the motion picture: This divergence or
gap in the dubbing process does not generate a sense of loss, however. In the dubbing process, in the added soundtrack, *Dubliners* generates a space of linguistic production and reproduction which operates as an early exercise in the waking of *Finnegans*, in the productive splitting of linguistic atoms, in the oblique, etymology-free declension of words. That other logic is that of repetition, dubbing, or paralysis as an unbinding, free wheeling process.

1. The darkened blind

3 From beginning to end *Dubliners* articulates a series of short films, one-reelers. From "the lighted square of window" and "the darkened blind" at the beginning of *The Sisters*, to the flickering light at the end of *The Dead*, the text reads as one single-sided surface of filmable material, a textual film. The "house with a lighted square of window" is not at first the house of the dead, it is a cinema house, a picture palace complete with silver screen – the darkened blind. The blind is a screen, a word which taken in its cinematographic sense deconstructs the dual oppositions between seeing and not seeing, a screen being an obstacle as well as a prop. It covers, darkens, prevents or kills vision but it is also the actual support for film projection. It disguises and displays in the same gesture, it blinds as well as it brandishes and exposes to view. One reason to stop and ponder for a while when coming across such a phrase is its formal redundancy: a darkened blind. Readings are merged, released, unbound, and loosened, to take up the etymological sense of paralysis in the many folds of the pleonasm. "A darkened blind" is a phrase which doubles up upon itself, in which the two negative meanings somehow annihilate each other. Rather than suggest opacity and obscurity, it produces a sense of surfeit, darkness in excess, which amounts to an algebraic change of sign, from negative to positive, or at least productive. A productive phrase, it grafts onto the text of *Dubliners* the homophonic double of Joyce's blindness, itself synonymous with a heightened capacity for vision of another sort. Darkened blinds see. At the other end of the book, on the reverse side of the same window or film, one reads about "the flakes, silver and dark", the flakes of snow which in Joyce's text take on another photosensitive meaning, since silver suggests the silver salt used to sensitize film. The previous paragraph mentions the "partial darkness" and the "flickering existence" of the dead. In film projection, a flicker is a fluctuation in the density of light thrown on the screen, caused by the passage of the shutter across the light beam. The "flicks" is another word for cinema, and the "snow" also has a photographic, though fairly modern correlative, in the sense of interference, low signal-to-noise ratio.

4 If one strains the cinematic comparison slightly further, the text appears to be quite willing and it cooperates in a benign fashion. The end of *Dubliners* is a fade-out, a dissolve, as well as a feat of montage, since the last words double up on the title, repeated with a difference. At the top of the bill, the names of the film stars Gretta Conroy and Michael Furey loom large. The mobile camera operator tracks back and ends with a travelling shot of the universe, or Universal studios. The film crew is part of the credits: the name of the director-to-be plays a ghostly part in the text, as it uncannily haunts one of the memorable moments in the screenplay, as Johnny the horse, the never-to-be-forgotten Johnny, a scene which I shall look at in some detail.
2. Johnny the horse

To link the figures of Johnny the horse and John Huston does indeed require a rather fantastic stretch of the imagination. What I am really interested in here, beneath the surface of the signifier, is the scene itself. It has been mostly explained away as a symptom of the viciously circular little life led by every single character caught in the dead ends of Dublin life. Gabriel's pacing in a circle around the hall and the horse's going round and round the statue of William III, rather than keeping to the straight path have been read as two versions of the same paralytic story, a disease for which King Billy is the monumental cause. Vincent Cheng sees Gabriel's pacing around the statue in imitation of the horse as a re-inscription of "the marks of an Irish cycle of paralysis, of satellite subservience to (and co-option by) the Empire" (Cheng, 1995, 141).

This reading leaves aside at least two significant details in the story: the horse and the horseplay that goes along with it are said to have an uncertain genealogy. There is some hesitation as to whether Patrick Morkan, the owner, was a glue-boiler or starch-miller, a distinction no one would have any reason to be particularly interested in, but for the fact that glue and starch provide two different soundtracks to the tale. As whitish substances, both are premonitions of the final blanket of snow. Both, however, activate a possible other underground meaning for the whitish flakes that tap against the window, where André Topia has seen the projection of an X-rated home-cinema version of a masturbation scene, a rather appropriate ending to the private viewing of a boy-meets-girl story. The flakes are not snow-flakes but sperm, as Gabriel fondles himself to the point of "swooning". This is only the natural outcome of what he has being actively doing for the last twenty pages, in fact, since he was first described actively flicking lustre into his shoes, or even worse, actively flicking with his muffler at his patent-leather shoes.

This may be mere horseplay, but it is there in any case, and it brings me back to the horse. Hélène Cixous has described the horse as: "l'étrange totem de la famille, production en monstrueux de son mode de vie" [the family's uncanny totem, a monstrous production of its way of life] (Cixous, 1974, 291). She resorts to the words "étrange" and "production", as if the horse joke, probably one of John Joyce's many jokes, could not be kept within the familiar boundaries of the joke. The animal summons up two forms of paralysis, caught as it is between repetition as immobility on the one hand, and productive repetition on the other. The glue-or-starch miller's horse functions as one of many machines in Dubliners, and inserts into the mimetic text a principle of deviousness and division: "whether he fell in love with the horse King Billy sits on or whether he thought he was back again in the mill [...]" (Joyce, 1969, 208). The horse becomes strangely synonymous with a foreign language – "What do you mean, sir? [...] Can't understand the horse". Its gyrating motion echoes many other cinematic or mobiles machines in Dubliners, where the word machine is to be understood along Deleuzian lines (Deleuze et Guattari, 1972), as a desiring machine ("machine désirante"); a machine which reinvents desire, leaves the territory of the mill, glue or starch, and becomes disconnected. The story of Johnny the horse is where a number of bifurcations and disconnections appear in the text, minute fragmentations and accumulations of syntactic breaks (whether, glue or starch), a grammar which imports a fair amount of nonsense into the story. The horse does not mean as much as it clicks in and out of meaning, becoming connected with a different or differing or erring form of locomotion. Its cyclic
circulation connects with at least two Joycean features: it ties in with Vico and the concept of repetition with a difference; it also links up with cinema and The Volta. The Volta, Vico, and what the first line of The Wake calls the "commodius vicus of recirculation" (Joyce, 1971, 3:2) and much later the "millwheeling vicociclometer" (Joyce, 1971, 614:27) are part of the same Joycean obsession with recycling and decentering. The Volta is the name of the cinema Joyce opened in Dublin in December 1909, also the exact date on which he found a Dublin publisher that was willing to publish Dubliners. The Volta closed down in July 1910, about the time when the publication of Dubliners was suspended. Beyond mere coincidence, it seems the two projects have shared, from the very beginning, the same "wayward and flickering" existence. Johnny's circular motion translates, literally, as a volt, the exact name in English for a circular movement executed by a horse in manège. Volt, appropriately enough, is the name of a dance, but it also bears the hallmark of Count Alessandro Volta who gave his name to the electric battery and to Joyce's cinema. What I am trying to suggest here is that beyond the negative, neurotic reading of this scene looms the possibility of another reading that leaves neurosis aside to the advantage of a schizoid interpretation, a schizo-analysis, or what I call more simply dubbing or double-writing.

This isolated moment of pure motion, unbinding, or cinematography or dubbing is repeated elsewhere in the volume, since in a great number of prominent instances the reader is confronted to cyclic patterns, moments of obsessive revolutions and rephrasings and circumlocutions. Such is the case in one form or another in almost every story: in the twice repeated portraits of the priest at the end of "The Sisters"; in the magnetising figure of the pervert in "An Encounter" whose "mind was slowly circling round and round in the same orbit"; in the repetitions of Eveline's divided schizophrenic mother-tongue; in the revolving doors on which "The Dead" opens, as well as in the most minute repetitive mechanisms, whether syntactic or lexical, of the book. Yet another example can be found in "Grace", in the incident of the match casting its flickering light inside Mr Kernan's mouth:

The swaying movement of the car brought the match to and from the mouth. The lower teeth and gums were covered with clotted blood and a minute piece of tongue seemed to have been bitten off. The match was blown out.
-That's ugly said Mr Power.
-Sha. 's nothing, said Mr Kerman, closing his mouth [...] (Joyce, 1969, 153).

What is being sketched here is a variation on the theme of loss and castration, of the missing part, initiated in the figure of the gnomon, no man, no phallic tongue, at the beginning of "The Sisters". A new tongue, however, is being spoken, as Mr Kernan articulates one of Joyce's pregnant syllables, sha, a Shem, a Shaun, a productive little twig of sense or nonsense, that strikes at the very root of being ('s) and branches out onto a vast, pregnant, Shakespearean nothing, nothung, no-tongue.

3. Dubbing

Dubliners is the early laboratory where the dead are waked, and where we dead awaken. The dead clichés of repetition are reactivated, kicked into a new form of linguistic awareness or awakening. Gretta's name in "The Dead" is rewritten, echoed, post-synchronised, translated, or dubbed as great: the adjective is used more than once, as a distant, probably ironic comment on how small her life is Speaking of Michael Furey, she
says "I was great with him once", which is an Irishism for "I was his girl" but also implies "I was pregnant with him". In more than one sense *Dubliners* is great with *Finnegans Wake*, pregnant with waking signals. Greatness sits halfway between an end and a beginning, just like structurally the book ends where it begins again, just like the wake travels the distance that separates death from writing, the crypt from the script (in French "la veillée"/"le sillage", "la tombe", "la trace"), a repetition of the same, with a difference, as in glue or starch, two words for Joyce: the immobility of Dublin stuck in the glue of clichés, the erectedness of starched products, starch being also an ambivalent term associated to stiffness or vigor.

Here is another example: the following series of paronyms overheard in the Joyce corpus, around the name of Miss Ivors, ivory, tower of ivory, the ivories, is dubbed or rewritten as another series, centering on Ivy, the ivy leaf, Ivy day, echoed in Evvy, Eveline's nickname. This echoing chamber combines the twin faces of a ghost signifier that would roam halfway between ivory and ivy, between the substance taken from dead animals and the evergreen, rhizoming, climbing vine, which brings us back to the twin faces of paralysis. The same game could be played with other pairs of paronyms or related words, such as Gretta/great, flickering/flicking, Johnny the horse/cheval-glass, generous/general, hospital/hospitality, or ghost/guest, the last two examples of double-writing having been explored by Jean-Michel Rabaté (Rabaté, 2000).

4. Double-writing, dubbing, parody

Double-writing is a term used by Hugh Kenner, who explained that Joyce's Dublin "was in fact an eighteenth-century parody. The technique he developed, the technique which underlies everything from the first pages of *Dubliners* to the end of *Finnegans Wake*, came out of the subject: parody; double-writing" (Kenner, 1956, 11).

By double-writing Kenner implies that Joyce's characters are parodies of ancient Celtic heroes, and that the dialogue is "an assemblage of *locutions reçues* into unexpected patterns". Kenner concludes that language is the real character: "We always see the language, we never quite see the object" (Kenner, 1956, 13); but the critic's argument somehow remains trapped in the pitfall of parody. What parody literally means, from *para-odein*, is to sing a side song, a parallel soundtrack, a "contre-chant", which is what I have been trying to explore here in the guise of the dubbing, dub-lining, the descent into the silver and dark, cinematographic lining to the text.

The silver and dark semantic effects of the last paragraph of *The Dead*, the explicit, provide one last example of a soundtrack which does not quite match the picture: "A few light taps upon the pane...". Each signifier brings in its own amount of double-talk, in the homophony of light and light, pane and pain. A sense of pain, suffering and imminent death is conveyed by the lightness and the pain, immediately counterbalanced by the other meaning of pane, the glassy surface, and light as opposed to darkness. The result is a twisted sentence, a dubbing effect, a productive repetition in the sense that it generates the silver and dark effects to be found later in *Ulysses*, where the word tap no longer signals the snowflake but the blind pianotuner, the author's other.
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NOTES

1. To my knowledge this has not been published, but has remained part of an interesting ongoing discussion.

AUTHOR

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Family Resemblances in *Dubliners*

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1 *Dubliners* is a dark box full of infinite echoes. Voices, characters, actions, and situations echo one another from start to finish; indeed, we might say that in Joyce's Dublin nothing happens only once, so that even the most surprising and shocking events are not really unique but merely apparently new outbreaks of what is eventually revealed as an old virus. Even when, for instance, Corley opens his hand to reveal the gold sovereign, we are not really surprised, even if we had been led to believe that he was on a mission to obtain sexual favors; Lenehan's constant brooding over money should have prepared us for this mock-epiphany. In this respect, the central story of the collection is "Counterparts," the most schematic and self-consistent tale of the collection, in which the protagonist, having been verbally abused by his employer, Mr Alleyne, and then physically humiliated by the British man named Weathers, returns home to beat his son, much like the cartoon skit in which we see a row of monkey of descending sizes in which the larger monkey strikes the smaller one beside him, who strikes his smaller neighbor, and so on until the smallest monkey is left without recourse.

2 I have argued elsewhere that this is a story of repetitions on the textual and thematic level as well:

Farrington is a copyist, whose official function is repetition, but who also "fails" through repetition and is "punished" through repetition: when he inadvertently writes "Bernard Bernard" in place of "Bernard Bodley" he must recopy the entire page (Joyce, 1968, 90). He copes with failure by repeatedly slipping out for a drink and is detected in this transgression because of repetition: "I know that game, [the chief clerk] said. Five times in one day is a little bit." (Joyce, 1968, 89). This is despite the fact that Farrington has disguised his trip to the bar by leaving one hat on the rack and secreting another (actually a cap) in his pocket. He is twice threatened with dismissal. Farrington's oppressor, Mr. Alleyne, has a ghostly double, Mr. Crosbie, who doubles the threat to Farrington. Farrington's problems are multiplied by his failure to produce copies of two letters from the Delacour file. The witness to Mr. Alleyne's discomfiture, Miss Delacour of the "Jewish appearance" (Joyce, 1968, 90), is doubled by the woman in the bar with the "large dark brown eyes" (Joyce. 1968, 95). Of course the British Weathers who twice defeats Farrington at armwrestling doubles Alleyne with his Protestant, northern
accent, while at the story's end Farrington browbeats his son precisely as Alleyne browbeats him. Meanwhile, his wife has gone to the chapel for solace just as Farrington had earlier visited his 'curate' (Joyce, 1968, 89). (Kershner, 1989, 101).

3 We are caught here in a universe of compulsive repetition that bears some resemblance to the world. Theodor Adorno (rather unfairly, in my view) ascribes this phenomenon to twentieth-century popular culture, in which the same thing is perpetually being offered up and a strictly limited number of reactions are possible. Farrington originally incurred his supervisor's wrath, unsurprisingly, when he was overheard mimicking Alleyne's northern accent to amuse his work mates (Joyce, 1968, 92), and when Alleyne browbeats Farrington he does so by parodically repeating Farrington's own words:

- But Mr Shelley said, sir –
- Mr Shelley said, sir... Kindly attend to what I say and not to what Mr Shelley says, sir (Joyce, 1968, 87)
- I know nothing about and other two letters, he said stupidly.
- You – know – nothing. (Joyce, 1968, 91)

4 In fact, it is when Farrington uncharacteristically steps off this narrow round of repetition that he gets into trouble. When Alleyne asks him, "Do you take me for a fool?", Farrington is, of course, expected to be confined to a yes or no answer: a "yes" would merit his immediate dismissal, a "no" would certify his submission. When he replies, "I don't think, sir, that that's a fair question to put to me," he has for a moment apparently broken out of the cycle.

5 We might consider for a moment some of the wider implications and analogues of Farrington's plight. We can easily understand his frustration: professionally speaking, he is little more than a xerox machine, and when he drinks he becomes a malfunctioning xerox machine. His pain is always doubled because his humiliations are always witnessed by another, just as Mr Alleyne would have been nowhere near as angry had not Miss Delacour been present to witness Farrington's comeback. And Miss Delacour is important to him because she is already familiar to him as a type, just as the woman in the bar with her "large dark brown eyes" and her "London accent" (Joyce, 1968, 95) is familiar to him. Both signify a higher class, and thus are women whose approval he strives to win, while the accents of Alleyne and Weathers, conversely, signify the conquering male. Interestingly enough, the two women figures are ambiguous in their power status because despite their elegance they are after all women who have some of the trappings of "Jewishness," and thus are "orientalized" – associated with the exotic and erotic East – and thus Farrington may see them as potential sexual prey.

6 But all four figures are dangerous, because all share a family resemblance. And such situations are echoed by analogues throughout the book. Farrington's abuse of his child is echoed in Little Chandler's yelling at his own baby in "A Little Cloud" after his own discomfiture at the hands of Gallagher, the Irishman who has "gone Brit," while his drunken defeat by Weathers is echoed by Jimmy's drunken defeat by the international group in "After the Race." The theme of alcohol crops up most notably, of course, in "Grace," but also surfaces at the end of "Clay," as well as in "Ivy Day" "After the Race," "Eveline," "A Painful Case," and (with Freddy Malins) in "The Dead." Throughout Dubliners, those in positions of authority are eager to abuse that authority in minor ways, while those in positions of subservience search for paths of resistance, escape, or evasion. Such tiny battles take on a particular pathos because of our growing realization that everyone involved in these power transactions has, in the larger scheme, very little power indeed; punching-bags and bullies alike, they are all in the small, echoing box.
What then might we say of those moments when the characters seem to strike out on their own, to break the repetitive round, or give the unexpected answer – Farrington surprising Alleyne, the boys of "An Encounter" deciding to skip school in search of adventure, Eveline thinking about running away with her sailor, and many others? The point of these moments of rebellion, I think, is that they are themselves repetitions, modeled upon half-understood paradigms of rebellion generally reiterated in popular literature and in the popular press. Farrington has chanced upon a witticism, what he himself is astounded to discover is a verbally "felicitous moment" (Joyce, 1968, 91) in which this dirty-eyed brute is momentarily transformed into a sort of cut-rate Oscar Wilde. But of course the moment cannot last, and he is thrown back on his own resources, for all his efforts to prolong it through repeating his witticism throughout the evening. I have argued that the boys of "An Encounter" who search for adventure imagine themselves avatars of the three boys who starred in the boys' magazine Stories of Pluck – "Jack, a brave British boy with the adventurous spirit; Sam, a skilled hunted; and Pete, a Negro ventriloquist, who was the real life of the party" (Kershner, 1989, 33). It is understandable that as restless citizens of the waning British Empire the boys would want to escape the parallel universe of Roman history, but the happy-go-lucky struggles of Pluck and the Halfpenny Marvel offer them alternatives that, under the pressure of Dublin realities, are revealed as equally formulaic. When they are confronted with the old "josser" who is unreekingly "other" – who, in Garry Leonard's words, is "polymorphously perverse," and who, nightmarishly, has "the directionless sexual instinct of a child," (Leonard, 1993, 61) an abyss opens under them. Though the old man's case is sad, his is a rebellion they can scarcely conceive of, and they are doubtless happy to return to school the next day and render unto Caesar what is Caesar's.

Oddly, something of the same sort happens to Eveline, who means to escape one sort of repetition – essentially, becoming her own mother, with the abuse and drudgery to which she saw her condemned – by running away with Frank to Buenos Aires. Yet despite the fact that Frank has wooed her with popular romances like The Bohemian Girl – whose burden is that running away from home to marry a mysterious stranger leads to riches and reconciliation with the father – Eveline is necessarily suspicious. And as Katherine Mullin has recently demonstrated, her suspicions may be justified by the fact that at the turn of the century Buenos Aires was popularly thought to be the main destination to which British and Irish girls were brought unwittingly to take part in the White Slavery trade (Mullin, 1997). Like the boys of "An Encounter," Eveline, has begun to suspect that escape from the repetitions of Dublin is not so simple a matter as she has imagined – indeed, that many times the idea of freedom itself may contain snares and fetters stronger than those she has escaped in her previous bondage. Something of this sort is realized by Bertha in the play Exiles as Richard offers Bertha her "freedom" and she explodes in perfectly justified rage.

If we return to our initial figure of the small, dark, echoing box, let us imagine a tiny hole in the box through which light penetrates, leaving a permanent trace on Joyce's highly sensitized paper Dubliners is not only a book of echoes and repetitions but a book of photographic stills, frozen moments, even of somewhat theatrical tableaux vivants. Perhaps the most melodramatic of these is the final scene of "After the Race," where the Hungarian throws open the cabin door after the night of carousing and card-playing to announce, "Daybreak, gentlemen," allowing the cruel morning light to reveal the penniless and hungover Jimmy, leaning his head on his hands at the table that has been
his downfall. Most of the still scenes are more compelling than this, though, like the picture of Eveline gripping "with both hands at the iron railing," unable to move, with her strangely blank eyes that "gave him no sign of love or farewell or recognition" (Joyce, 1968, 41). A curious counterpart to this scene is the end of The Boarding House," where Polly Mooney lies on her bed in a rather different trance, awaiting the end of her mother's interview with Bob Doran, equally unconscious of her surroundings, turned wholly inward until she forgets even what she is waiting for. In both scenes, we are given details of the physical setting and also some access to the women's feelings – but not enough to understand their final attitudes, which remain mysterious.

In fact, in such scenes we are put in the position of Gabriel watching Gretta at the head of the stairs in "The Dead," who makes the mistake of consciously savoring his spectatorship of what he takes to be a tableau vivant:

> There was grace and mystery in her attitude as if she were a symbol of something
> He asked himself what is a woman standing on the stairs in the shadow, listening to distant music, a symbol of. if he were a painter he would paint her in that attitude.
>
> Distant Music he would call the picture if he were a painter (Joyce, 1968, 110)

Joyce's rhetoric here makes it clear, through the awkwardness of phrasing, including the naive repetitions - "a symbol of," "if he were a painter" - that Gabriel's perceptions and reactions are not to be trusted. He has come across his wife in a privileged moment, when she is listening to a piece of music that has special meaning for her, and is attempting to transform it into a privileged moment for him in which she herself will be transformed into an icon. He is the bourgeois husband, attempting to own his wife's moment of experience and transform her particular esthetic experience into a generic one.

I have been asking myself, what is a man standing in the hall looking at a woman standing on the stairs listening to distant music a symbol of? One answer here is self-congratulation, and another is fatuousness. We can learn this because unlike Polly and Eveline, who have no one but us to interrogate them, we see that Gretta has Gabriel, and can answer back. Later in the hotel room, he sees her in a number of postures which he tries to assimilate to his erotic fantasy - gazing out the window or sprawled across the bed, abstracted or weeping - and offers dialogue such as "Tell me what it is, Gretta. I think I know what is the matter. Do I know?" (Joyce, 1968, 218). I can only hazard a guess here that Gabriel wants Gretta to admit blushingly that she has felt lonely and is in need of marital comfort. He is, of course, appalled that she has another scenario entirely in mind. When she delivers her revelation about the young lover who she feels died for her, he realizes that the rather cheap nineteenth-century romanticism of his imagined picture "Distant Music" has turned around and bitten him. The convention of doomed young love, with its saving realistic touches of tuberculosis and the gasworks, is more powerful than the idealized convention of spiritual woman and the music of the spirit which he had in mind in the hallway. And more to the point, he has no claim of ownership of the former: he has been married to it for years and had no idea it existed. What else, he may wonder, has lain beside him in bed every night?

In her acute re-readings of the Dubliners stories Margot Norris has argued that we as readers are deeply implicated in them through the inferences we make and the conclusions we draw (Norris, 1992). Nowhere is this process so clear as in our contemplation of the frozen moments in which the characters stand before us, helplessly displayed before our avid gazes, unable to speak for themselves. Here we are, of course, in the position of Gabriel, eager to name these moments "epiphanies," and to universalize
their meanings under the rubrics of anomie, exaltation, self-knowledge, despair, or transcendence. But before we rush to do so, perhaps the lesson we should learn is the one Gabriel must learn: that his wife, like his country, has a history, one of which he was largely unaware until the moment it forced itself upon him. Articulating the past, Walter Benjamin says, means "to seize hold of a memory as it flashes up at a moment of danger" (Benjamin, 1969, 255), a comment which seems to apply here at an unexpectedly personal level. In the background of Joyce's still photographs is always the mise-en-scène of a particular time and place: the ship in Dublin harbor with Frank in front of the barricades, about to set sail for the unknown, or the dingy lower-middle-class boarding-house room that spells out Polly's alternatives. Even the boy in "Araby" who stands motionless in the great darkening hall, his eyes filled with tears of "anguish and anger," will not speak to us until we understand what the orient meant to a colonial child who is himself somewhat "orientalized" by the empire whose backwater he inhabits. For that boy, the mysterious East, without his realizing the fact, has passed from a vital myth of British romanticism in the late eighteenth and early nineteenth centuries to a staple of commodity culture in the late nineteenth and early twentieth – as testified to by the "great jars that stood like eastern guards at either side of the dark entrance to the stall" (Joyce, 2000, 35) inhabited by a bantering shop-girl and two boys with English accents (Kershner, 1998, 273-96).

14 In other words, we must not be fooled by the repetitions, echoes, and moments of stillness that seem to govern Dubliners. As Marx recognized, there is really no such thing as repetition, only repetition with a difference, and if history repeats itself sometimes as farce, eventually it will issue in cyclical change. We are accustomed to seeing these frozen moments as testaments to Joyce's artistry, but the majority of them belong to the characters as well; it is they who cease to move, because they cannot or will not or do not care to continue. Perhaps, unlikely as it may seem, the accumulation of enough of these moments of terrified stasis and frozen immobility will eventually issue in moments like Easter Day of 1916; soon enough Eveline's grip on the rail will be echoed by the suffragettes chaining themselves together. It is important to retain an understanding that passive resistance may sometimes be the only form of protest available - especially against us as readers.

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AUTHOR

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From the stupidity of a woman to that of a thought, and back: On idealism and epiphanies in the early Joyce, with a postscript on John Huston's "The Dead"\(^1\)

Pascal Bataillard

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1 I wish to return to the question that alternately cramped and gave Joyce's writing its dynamics in the "early years". That question was in turn a stumbling-block or a spring-board; namely the dualism between spirit and mind that is particularly obvious in Stephen Hero, but that also marks a number of the characters in Dubliners. To address this question I will first offer a reading of "A Painful Case", examining how Duffy's idealism precludes both his acceptance of Mrs Sinico's love and his recognition of his desire. Then, I will turn to Stephen Hero, going back to the definition of epiphany with due consideration of its context. Last, I will just consider what sort of "epiphany" occurs for Gabriel in the famous staircase scene and how John Huston has translated it on the screen in "The Dead".

2 My interest here is primarily ethical, a word that can be turned to many uses and used with many different meanings. I will use it with a meaning that owes much to Lacan – an interest for the way in which the speaking subject comes to terms with his or her desire and his or her position vis-à-vis this desire. This concern not only involves fictional characters, but also the reader and writer. I distinguish the one from the other all the better to assert the inseparable aspect of the two figures. The writer Joyce can be seen throughout his career as an exacting reader of his text, permanently reshuffling its components until new effects are produced, or exploiting (proof)-readers' mistakes. Conversely, the reader is made to assume the position of rewriting the text, performing it anew with each successive reading and interpretation (Rabaté, 1984).
1. The Ethics of reading

I will then start from the notion of the ethics of reading. In this case, the word "ethics" is less about the decision concerning what one is allowed to do with the text, than about the notion of what is produced by such or such interpretative stance, what purpose one is serving or what desire one is trying to satisfy, or uncover by authorising oneself such move (Rabaté, 1991).

In your own approach of Joyce's texts you have all experienced something that marks off his texts from most others. Almost at all times the urgent and tantalising question that faces the reader is to decide whether one is reading too much into the text or whether one is falling short of its demands. To put it in more political terms, the reader must decide whether he or she is behaving in an imperialist way toward the text, trying to overpower its meaning and identity, or if the text is colonising the reader This very dilemma about the impossibility of ever reading properly or adequately (don't despair yet!) is staged and dramatised in "The Sisters": "His questions showed me how complex and mysterious were certain institutions of the Church which I had always regarded as the simplest acts" (Joyce, 1992, 5). The text, in very much the same way as the priest, seems to make it impossible to perform even the simplest duties that one usually identifies with reading. It seems to be trying to thwart the reader, or to pervert him or her in very much the same way as the priest is throwing obstacles in the child's way. We should remember that the etymology of the word scandal is skandalon, a Greek word meaning an obstacle, a stumbling stone, something that has been associated with the perversion of children in the Gospels. It is exactly what Old Cotter is suggesting in his own insidious way:

- I wouldn't like children of mine, he said, to have too much to say to a man like that.
- How do you mean, Mr Cotter? Asked my aunt.
  What I mean is, said old Cotter, it's bad for children My idea is: let a young lad run about and play with young lads his own age and not be... Am I right, Jack? (Joyce, 1992, 2)

2. Joyce and philosophy

Why Joyce felt the need in his youth to throw a philosophical cloak on his prose, be it Thomist or Neo-Platonic, is too massive a question to be addressed as such. For the time being, I will just mention a few elements characteristic of the first years. First, there is a persisting conflation, or contusion, between the good and the nice, something that can be traced from the early Pola notebook down to A Portrait of the Artist, through Stephen Hero, or maybe the less known proto-version of The Portrait that Joyce wrote in 1904 (See Beja, 1973, 41-48; Aubert, 1982, 313-20).

Around 1904, and after Joyce is complacently striking an immoralist posture while comparing himself to Jean-Jacques Rousseau, or at least accepting this comparison and the programme drawn by his brother Stanislaus: "He has extraordinary moral courage (courage so great that I have hopes that he will one day become the Rousseau of Ireland)" (Joyce, 1971, 3). Those contradictions or forms of ambivalence culminated (or found particularly clear expression) when difficulties arose with the publisher Grant Richards.
Richards became suddenly afraid of being sued for immorality when the printer stated that in his view some of the material was unfit for publication because of its immorality. Joyce wrote to Richards, respectively in May and June 1906, in order to vindicate his work:

The points on which I have not yielded are the points which rivet the book together. If I eliminate them what becomes of the chapter of the moral history of my country? I fight to retain them because I believe that in composing my chapter of moral history in exactly the way I have composed it I have taken the first step towards the spiritual liberation of my country. (Joyce, 1975. 88)

I seriously believe that you will retard the course of civilisation in Ireland by preventing the Irish people from having one good look at themselves in my nicely polished looking-glass. (Joyce, 1975, 90)

7 These statements are quite reminiscent of Rousseau's heroic or super-moralistic stance, the defender of justice and equity fighting single-handedly against all pernicious forces for the sole welfare and advancement of humanity. Yet in another letter to Grant Richards, dated 15 October 1905, Joyce writes: "I think people might be willing to pay for the special odour of corruption which, I hope, floats over my stories" (Joyce, 1975, 79). Of course, it might be argued that in the latter case Joyce was just putting forward an economic argument, which he discarded when he realised it could after all be counter productive. At any rate, the 1905 letter shows that Joyce's enterprise was not altogether disinterested. It certainly suggests how crucial it was for him to gain recognition of his writing, that is, to get recognition for his inscription in writing. In this sense, Joyce's use of philosophy is not simply to be equated with some form of idealisation, but as instrumental in the formulation of "the enigma of his position in his own way" (Joyce, 1975, 186)

3. Duffy, the idealist

Before tackling the question of epiphany and that of Joyce's position, I will address one of the stories in *Dubliners*, in light of the moral dilemma or impasse I have described. This story is "A Painful Case". I take it to be the portrait of the failed artist as philosopher, and, subliminally, of the artist failing as a philosopher – which is already a way of saying that Joyce, like Duffy but for diametrically opposed reasons, was and was not a Nietzschean.

We might be tempted to look for evidence as to the influence Nietzsche exercised on Joyce in various testimonies or anecdotes. I cannot resist mentioning them because they tell us a lot about Joyce's relation to philosophy even though they cannot seriously inform us about Joyce's knowledge of Nietzsche, or any other philosopher. First, here is this postcard, dated 13 July 1904, where Joyce is typically asking for money, "singing for a supper" and ending with a few – half-humorous, half-shameful – grace notes, "James Overman" (Joyce, 1975, 23). Or, at a time when Yeats was often speaking in a prophetic, semi-mystical way, Joyce had fun with his friends spreading the rumour of the rebirth of a Dyonisian cult, something mentioned in the Trieste notebook and alluded to in *Ulysses*. "Billy Pitt had them [towers] built, Buck Mulligan said, when the French were on the sea. But ours is the omphalos" (Joyce, 1986, 1.543-44). Omphalos means navel in Greek so that there is also the tongue in cheek suggestion of a nombrilist at work. However, my favourite anecdote is one told by Padraic Colum:

I left some volumes on the counter. They were *The World as Will and Idea*. When the three of us were on the stairway, Joyce said with the raillery he often used when
addressing in these days: "You see before you two frightful examples of the will to live", which meant that Joyce and his companion were out to pick up girls (Colum 1959, 46).

10 Of course, this reference is to Schopenhauer, Nietzsche's first master after all, but it shows Joyce's irreverence, the potentiality in him to associate ideas with the facts of life, an intimation of what was to become the comic spirit of *Ulysses*, the Rabelaisian capacity to subvert "the high" with "the low".

11 I have discussed at length the ideas that Nietzsche was commonly associated with in Edwardian days and I have assessed what Joyce could find in him (Bataillard et Sipière, 2000, 123-134). Let it suffice to say here that in *The Gay Science*, or *The Joyful Wisdom*, as it was first translated, Nietzsche made the daring proposition that all forms of philosophy had so far been the mere symptoms of their authors. My first hypothesis about "A Painful Case" is that we are invited to locate the symptom at work, not only in Duffy but also in our reading. Duffy is first introduced as someone wishing to maintain as great a distance as possible between himself and Dublin: "Mr James Duffy lived in Chapelizod because he wished to live as far as possible from the city of which he was a citizen and because he found all the other suburbs of Dublin mean, modern and pretentious" (Joyce, 1992, 103). Although this comes close to Stephen's self-inflicted exile at the close of *The Portrait of the Artist as a Young Man* ("using for my defence the only arms I allow myself to use – silence, exile, cunning" [Joyce, 1977, 247]), Duffy's body seems to be giving the lie to this notion: "His face, which carried the entire tale of his years, was of the brown tint of Dublin streets" (Joyce, 1992, 104). Later in the story, Duffy will prove unable to maintain the salutary distance that is supposed to keep him immune from all disturbances: "Mr Duffy abhorred anything which betokened physical or mental disorder" (Joyce, 1992, 104). What becomes very striking is that it is ultimately from his own body that Duffy is distant: He lived at a little distance from his body, regarding his own acts with doubtful side-glances. He had an odd autobiographical habit which led him to compose in his mind from time to time a short sentence about himself containing a subject in the third person and a predicate in the past tense (Joyce, 1992, 104).

12 Duffy, this middle-aged bachelor, partly inspired by Stanislaus but bearing Joyce's first name, seems to open to the world the day he encounters Mrs Sinico. However their relationship is founded on a misunderstanding as regards the relation between body and language For Duffy, language is primarily a way to keep bodies apart, when it becomes gradually clear that in Mrs Sinico's eyes language is a mediation between bodies; Duffy must always talk about his ideas, while she would love to speak about life: "Sometimes in return for his theories she gave out some fact out of her own life" (Joyce, 1992, 106). The phrase "in return for" suggests that what returns is what Duffy is not expecting because he has repressed life Duffy is trying to theorise Mrs Sinico (especially if we consider that the etymology of the term is Greek for "to observe"). This is all the more relevant since it defines Duffy's attitude on the day of their first meeting: "While they talked he tried to fix her permanently in his memory" (Joyce, 1992, 105). In other words, he tried to abstract her from her own life in order to play with ideas about her.

13 I shall now braid together the two threads of Joyce's story on the one hand and of Nietzsche's texts on the other. These works are ironically placed on Duffy's shelves after he has stopped seeing Mrs Sinico:

Four years passed. Mr Duffy returned to his even way of life. His room still bore witness of the orderliness of his mind. Some new pieces of music encumbered the
music-stand in the lower room and on his shelves stood two volumes by Nietzsche: *Thus Spake Zarathustra* and *The Gay Science*. (Joyce, 1992, 108)

Nietzsche summed up the necessity to forget about life inherent to philosophers in *The Joyful Wisdom* (the title of the translation that Joyce owned) in a very dramatic way: "They [ideas] have always lived on the 'blood' of the philosopher, they always consumed his senses, and indeed, if you will believe me, his 'heart' as well. Those old philosophers were heartless: philosophy was always a species of vampirism" (Part V, § 372, Why we are not Idealists). Many more interesting echoes or parallels are to be found in *The Joyful Wisdom*. I will just mention one. You may remember that Duffy met Mrs Sinico at the opera the Rotunda, a place he carefully avoids after breaking up. Note that the sole "pocket of disorder" and novelty Duffy allows are the "new pieces of music [that] encumbered the music-stand" (Joyce, 1992, 08). Now consider this remark from Nietzsche: "'Wax in the ears', was then almost a condition of philosophy; a genuine philosopher no longer listened to life, in so far as music is life – it is an old philosophical superstition that all music is Sirens' music" (Part V, § 372, Why we are not Idealists) Duffy's idealism makes him become more and more remote from others and from Mrs Sinico especially, since he has missed the gift of her love. It is quite inevitable and logical that Duffy should end up listening only to himself and delude himself into believing that he can see himself through her eyes: "Sometimes he caught himself listening to the sound of his own voice. He thought that in her eyes he would ascend to an angelical stature" (Joyce, 1992, 107). In spite of the theological conception of angels as a mediation between god and men, the angel has come to "embody" a purely ideal, sexless instance in Western culture. But as Pascal pointed, it is when man is trying to ascertain himself as angelic that he is most likely to be a brute... whose blunted senses fail to understand and comprehend what is only too obvious. So much so that when Mrs Sinico gets hold of Duffy's hand, he "was very much surprised. Her interpretation of his words disillusioned him" (Joyce, 1992, 107). In fact Mrs Sinico's interpretation, or diagnosis, is right, but Duffy is not ready to give up his symptom. Duffy might think he has been through it all but the same hand gets to touch him again after he has learnt of her death: "As the light failed and his memory began to wander he thought her hand touched his. The shock which had first attacked his stomach was now attacking his nerves" (Joyce, 1992, 112). It would hardly be an exaggeration to postulate that Joyce's attitude towards his story matched that of Duffy towards Mrs Sinico in many ways. As said earlier, he was conscious to have much in common with Duffy and, in particular, he could feel he was very often moved by the same sort of resentment as Duffy – the same sort of resentment which Nietzsche understood to be the very basis of the moral systems he started assaulting in *The Genealogy of Morals*.4

Joyce had mixed feelings towards "A Painful Case" and often repeated that he wished he could rewrite it. In the following extracts from a long letter, dated 6 November 1906, his incapacity to do away with the story, his inability to decide whether he should try to make it "longer", his political reflections on socialism and Irish nationalism are inextricably associated with his bodily symptoms: "I am still suffering from this indigestion. The druggist gave me last night a box of rhubarb pills and told me I should see a doctor if it did not get better. It is about four or five days since I had the pleasure of defecating" (Joyce, 1975, 124). The same letter ends in the following way:

The two worst stories are *After the Race* and *A Painful Case*. When I have done reading the authors I said do you think I ought to read the Russians seriously or the Danish? Write a long letter.
Another purgative on Friday cost me L1. -! The box of pills cost 80c-! Viva l’Italia!
Avanti Savoia! (Joyce, 1975. 127)

It might be that Joyce could not get away from that story because it was about the loss of a woman who had elicited what Duffy had taken to be disinterested interest, what we might identify as almost motherly interest. Duffy could stick to all his beliefs and ideals (as you can see they do not even have to be formulated to be there) as long as Mrs Sinico kept at a distance. Again, I will quote from Nietzsche

All great noise causes one to place happiness in the calm and the distance. When a man is in the midst of his hubbub, in the midst of the breakers of his plots and plans, he there sees perhaps calm, enchanted beings glide past him, for whose happiness and retirement he longs - they are women. He almost thinks that there with the women dwells his better self; that in those calm places even the loudest breakers become still as death, and life itself a dream of life. But still! But still! My noble enthusiast, there is also in the most beautiful sailing ship so much noise and bustling! The enchantment and the most powerful effect of women is, to use the language of philosophers, an effect at a distance, an action in distancia; there belongs thereto, however, primarily and above all, – distance. (The Joyful Wisdom, Part II, ß 60, Women and their effect in the Distance)

Distance is what allows the survival of any notion of Woman. However, the distance at stake is also that between Joyce and Ireland: if Joyce knew from the start he had to go away, the question of his subjective position had been left pending. For Duffy as for Stephen, the figure of an idealised woman is present, a woman that has to be left the moment she has been touched, complicated by the guilt surrounding the death of one who was more than what was suspected.

4. Epiphany and Woman

In Stephen Hero the eponymous protagonist is drawn to one young Emma, wavering between romantic love and a purely physical relationship. When he finally braces himself up to speak to her, he has opted for the latter alternative, which is the most effective way to extract himself from the complexities of love by scaring her and thus finding further justification for his theories about women: "Just to live one night together, Emma, and then to say goodbye in the morning and never to see each other again! There is no such thing as love in the world: only people are young..." (Joyce, 1977, 177). It is to be suspected that Stephen's strategy is one that is meant to preserve yet an ideal image of Woman even after she has "stooped to folly". As Lacan puts it, "Woman [capitalised] is another name for God." Woman is a construct needed by man for his self-definition: it is like a gap-stop that helps man deny his own incompleteness and assert his plenitude and mastery.

The theory of epiphany expounded in Stephen Hero comes in a somewhat complex context. However, its different components seem to boil down to a few essentials: an ambivalent attitude towards women, the necessity to secede from family and friends in order to come to self-understanding, and the need to articulate a theory that could account for art as well as life. A tension appears between the first and third terms; that is between isolating oneself and preparing a message for the world. The narrative occasionally accounts for this tension in terms of the necessary retreat from the world in order to better re integrate it (for instance, in a way evocative of Christ, before he could deliver a paper,
"his forty days were consumed in aimless solitary walks during which he forged out his
sentences", (Joyce, 1977, 66). On another level, what is at stake here is the tension
between art and life, the withdrawal or exile from life that is implied by art so as to give
life a higher intensity. As regards Stephen's attitude towards women, it goes the whole
spectrum from Schopenhauer-inspired downright contempt (women as "marsupials"),
through an ambivalent perception of their lack of "respect" for or mere lip-service to
symbolical authorities ("The general attitude of women towards religion puzzled and
often maddened Stephen" [Joyce, 1977, 187]), to an envy of their position that is only
apparent to the narrator ("It did not strike him that the attitude of women towards holy
things really implied a more genuine emancipation than his own" [Joyce, 1977, 188]).

I shall now consider how theory is used to contain all the tensions I have just pointed out.
Commenting on the preliminary sentence, "He toyed also with a theory of dualism which
would symbolise the twin eternities of spirit and nature in the twin eternities of male and
female" (Joyce, 1977, 188), Jacques Aubert thus analyses this "dualism":
un symbolisme dualiste, mécanique sinon dualiste, grâce auquel rien n'échappe dans
le réel: “esprit”, “nature”, “masculin”, “féminin”, “éternité”. Stephen va pouvoir
tout dire sur l'univers, l'amour, la mort; il va même pouvoir commenter sa propre
poésie tant sa maîtrise est parfaite. Autant dire que cet ordre symbolique est
purement imaginaire; Stephen prend à la lettre la définition de Shelley: Poets are the
unacknowledged legislators of the world (Joyce, 1982, iviii).

In other words, the unavowed purpose of theory is partly to smooth out the enigma of the
sexual difference by neatly partitioning the two genders and functions That is to say that
for Stephen, just as for Duffy, theory is the by-product of frustration – not of sexual
frustration in the common sense, but of a frustration arising from the fact that language
is always in the flesh for the speaking subject, so that it is neither possible to envisage an
a-sexual relation nor a sexual relation as such. The body is always already mediated by
language. Hence what Duffy took for Mrs Sinico's stupidity or animality was the reflection
of his own thought. To put it differently, it was Duffy's own folly that made him stop Mrs
Sinico from "stooping to folly". His jouissance, what betrays his idiocy, resided in
parsimony as being against life and giving Parsimony is the equivalent of meanness, as in
Joyce's declared "scrupulous meanness" and in very apt paronomastic relation with
simony (Rabaté, 1992, 45).

From a slightly different perspective, epiphany is said to subsume and condense all the
otherwise conflicting elements. Catherine Millot has argued that epiphany was the
attempt to find expression for an experience that borders on the mystical But while
mystics have elaborated a poetic language likely to convey something of an experience
that defies language, "les épiphanies de Joyce représentent à cet égard un échec [...]: si
elles valent comme traces d'un événement spirituel, elles en représentent plutôt le
résidu, le déchet, que l'expression" (Millot, 1987, 88). This experience of jouissance implies
an excess of meaning that a theory, in the traditional sense, can only fail to contain. This
alone should be enough to grasp the meaning of Joyce finally discarding it. I concur with
Jean-Michel Rabaté who argues that:

La théorie esthétique devient theoria, procession des instants privilégiés qui
s'orientent dans un ordre narratif [...]. C'est grâce aux épiphanies que la narrativité
s'empare de la discursivité théorique, se glisse dans le discours pour le détourner de
son ambition universaliste. Dans la fiction autobiographique, l'ordre des raisons est
remplacé par le défilé des instants épiphanisés (Rabaté, 1992, 16).
In Stephen's account, it is a "trivial incident" (Joyce, 1975, 188) that both brought about the composing of *The Villañelle of the Temptress* and made the stuff of the prototypical epiphany. The word "trivial" emphasises the banality of the event, words and gestures as such. It is really the perception of their uniqueness, the sense that they mean something unique to the subject, that allows Stephen to reclaim them from "the hell of hells – the region, otherwise expressed, wherein everything is found to be obvious" (Joyce, 1975, 33). An encounter has occurred, as is underlined by the etymology of the word "trivial", deriving from Latin "trivium", the crossroads of three ways, but also the grouping of three areas of knowledge – ideally three ways towards enlightenment. This reinforces the sense that some form of knowledge has become available for transmission granted that things are properly arranged, which is one of the two axes of writing (selection and arrangement). The signifier "trivial" succeeds in condensing the otherwise incompatible notions of banality and unexpected, of insignificance and knowledge, of something contingent that can be serialised. Ultimately, Joyce came to generalise the excision of meaning with the paradoxical, even though logical, consequence that every line seems to be obscured with meanings in excess. As Garry Leonard puts it "In his fiction the letter so revealingly collapses into litter and leaves the subject (the reader) with the uncertain sense that to be conscious is to be a signifier in relation to other signifiers, ad infinitum, with no genuine signifieds that are not self-generated myths" (Leonard, 1993, 2). We can get to a better understanding of epiphany as both impasse (as theory and as an aesthetic for prose poems) and narrative force: the necessity to collect "moments of being", to gather snippets from high and low culture, significant details.

5. From epi-fanny to epi-funny

The disjunction between body and mind in Duffy (either... or) recurs in Little Chandler, now operating between married life and art, between poetry and caring for a baby, between "life" and a picture of his wife eliciting the question, "Why had he married the eyes in the photograph?" (Joyce, 1992, 78). Little Chandler has fallen prey to an idealisation of poetry and of his friend's life that leads to sentimentality, self-pity, and an idle sense of guilt. More apparent than in "A Painful Case" is the rapacity of the gaze that seems to belie all pretences of gentility and refinement. Besides the already mentioned crude dismissal of his wife (echoing Mr Sinico's attitude, "he had dismissed his wife so sincerely from his gallery of pleasures that he did not suspect anyone else would take an interest in her" (Joyce, 2000, 106), we find the naive craving after "those dark oriental eyes" (Joyce, 1992, 78). In the male's eyes, woman is alternately what could supplement him or the obstacle in the way to (his) self-fulfilment.

The scopophilic drive is also present in "The Dead", disguised under the garments of a purely aesthetic meditation – I am alluding to the so-called "staircase scene". Like Mr Sinico or Little Chandler, Gabriel first fails to identify his wife as the object of his own capturing and lustful gaze: "A woman was standing near the top of the first flight, in the shadow also. He could not see her face but he could see the terracotta and salmonpink panels of her skirt which the shadow made appear black and white It was his wife" (Joyce, 1992, 210-11) All the processes of idealisation of this Woman, up there in the staircase, like a statue on a pedestal, are just the preliminary and the justification of his erotic scenario on the way to the hotel This Woman is really what Gabriel needs to regain his poise and stature, a phallic stance that has been threatened first by Lily and then by
Miss Ivors (Rabaté, 2000, Riquelme, 1998). Things will not proceed as expected and a third, more decisive blow is dealt to Gabriel that compels him to face his own finitude and mortality.

Let us now turn to John Huston's treatment of this scene. Some critics have objected to Huston's presenting Gabriel with Gretta and revealing her identity. In particular, Jolanta W. Wawrzycka writes:

In Huston, instead of seeing first “a woman” and only later recognising her as “his wife,” Gabriel can never possibly doubt who the “woman” at the top of the stairs is: Huston has Gretta almost face Gabriel (and the audience): she is fully lit and magnificently double-framed, first, by the bluish-greenish hues of stained-glass window and second, by the white shawl draped around her face and shoulders, the colours and their halo-like effect partaking in the symbology of the Virgin Mary and of Ireland. Every time I watch this scene, my sensibilities bifurcate, aesthetically, I admire this cinematic gem of a scene (as I appreciate Huston’s apotheosis of his daughter), but at the same time, I realise that this is not Joyce. Huston's representation of Gretta participates in well established (and, by now, well recognised and criticised) economies of scopophilic objectification of women on screen (Wawrzycka, 1998).

These critics have overlooked one major fact in the very understanding of what a shot can stand for, namely the notion of "enunciation" when applied to film. What the spectator is made to do is to identify for the duration of the shot with Gabriel and view things with his eyes. The shot is not Huston’s "scopophilic objectification" but his presenting of Gabriel's 'epiphany', his turning his wife into Woman, of which the Virgin Mary is one popular representation.

What happens with the picture can be expressed also on the level of the soundtrack. At the Tours conference Margot Norris expressed her dissatisfaction with the way in which Huston had altered things as regards vocal performances. She felt Huston had made a fool of Aunt Kate by making her sound like an old woman while, she argued, the description of her singing in Joyce's story is quite appreciative, even as described from Gabriel's perspective:

Her voice, strong and clear in tone, attacked with great spirit the runs which embellish the air and though she sang very rapidly she did not miss even the smallest of the grace notes. To follow the voice, without looking at the singer’s face, was to feel and share the excitement of swift and secure flight. (Joyce, 1992, 193)

To believe one's ears, one has to close one's eyes, which means very simply that you can delude yourself into believing someone at least has defeated mortality only by denying the physical presence of the singer. Huston's gesture forces us to look at her face and the emotion we feel is certainly of a very mixed nature – admiration, unease, wonder at human resilience... But he manages to take us away from any fetishism of the voice.

Conversely, Margot Norris complained that Bartell d'Arcy, whose voice is said to be "hoarse" (Joyce, 1992, 212), was now giving as brilliant a performance as could be, with an orchestra even coming in for the last bars to give more glory and magnificence to his singing. On the face of it, the remark certainly has weight and recalls the suspicion under which Huston has generally been held in feminist quarters. However I think that this scene is constructed so as to stage phallic assumption and make a masquerade of it. Moreover, Joyce's readers will remember the "Sirens" episode and Bloom's reflections and fantasies about the power of a tenor's organ. In the same time as Gabriel encounters the painful, so far differed, but necessary sense of finitude and principle of uncertainty, Huston, it could be glossed, shows that all the while life, music, the show, are going on.
The nascent love affair between Bartell d'Arcy and Miss O'Callaghan does not solely consist in the very gentle breaking together of a bone and wishful thinking, it is not just a private affair but something caught up in social norms as well as in desire, and, as such, gross with the possibility of betrayal – a theme elaborated upon by the recitation of the poem "Broken Vows" (see Sipière, 2000, 138-57).

To conclude I will say that Joyce had to sail clear of the Scylla of idealisation and avoid the dangers of the Charybdis of woman-hating (more precisely, of the denial of a woman's existence), to get to the open waters of his generalised comedy He had to go beyond a mere resentment against woman for standing in the way of his theory, what I call epi-fanny, to get to the punning narrative of his later years, the epi-funny, that achieved the bringing together of the dualities of "the high" and "the low", of life and death. Assessing Huston's merits as a reader of Joyce is certainly a biased and limiting perspective. These reserves notwithstanding, I am simply tempted to say Huston's film steers a clear course between the demands of his own oeuvre and those of Joyce's.

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NOTES

1. I wish to express my gratitude to those present at the conference, students and lecturers, for their encouragement, stimulating remarks and questions, and particularly to Claudine Raynaud for her genuine sense of hospitality.

2. The French translations have remained close to the Greek signifier, using the word scandale, while English translations such as The Authorized King James Version have chosen the words offend or offence. Let us compare the two renderings of famous passage in Luke 17.1. In French, it reads: "Il est impossible qu'il n'arrive pas des scandales; mais malheur à celui par qui ils arrivent", while the English rendering takes away the notion of a perverted transmission: "It is impossible but that offences come: but woe unto him, through whom they come!"

3. Rabaté describes this diary as follows: "Passionnant témoignage, utile pour comprendre l'esprit original d'un jeune Joyce presque nietzschéen, pour saisir l'interaction profonde entre James et Stanislaus, qui parle surtout de son frère en n' ignorant jamais que celui-ci le lira pour lui voler les meilleures idées" (Rabaté, 1993, 328).


5. In a previous letter, dated 18 October 1906, Joyce said "I wrote some notes for A Painful Case but I hardly think the subject is worth treating at much length" (Joyce, 1975, 121).

6. The oxymoron is quite logically one of the "favourite" figures of Saint John of the Cross or Teresa of Avila, who speak of "a chilling heat" or of "a dazzling night".

7. I cannot fully develop this problematic of Huston's play with gazes and reflections but I recommend Lesley Brill's sensitive analyses of many of its features, concerning the last scenes in particular, and the play with shadows and mirrors (Brill, 1997, 221). As regards accusations made to Huston of complacency with traditional male postures, see Gaylyn Studlar 1993, 177-98.

8. 'Fanny' is slang for female pudenda, "perhaps ex Fanny, the heroine of John Cleland's The Memoirs of Fanny Hill, 1749, the English classic of the brothel" (Partridge, 1972, 306).
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The Self-Disputing Text of *Dubliners*

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Dubliners criticism has evolved traditions, inflected by various theoretical models, of recognizing that the telling of the stories invariably produces excessive and layered information, on the one hand, and gaps, contradictions, and inconsistencies, on the other. My own contribution to these traditions has been to explore the ways in which the stories signal the complexities of their own textual operations, and to demonstrate the dramatic, often antagonistic, character of the textual performance – what I think of as a textual self-dispute. I try to show that *Dubliners* repeatedly displays narrative voices that produce utterances, stories, and discourses that are undermined by silent countertexts, conflicting readings of what remains silent, tacit, or implicit, and which I characterize variously: as loud narrations that drown out silent narrations; as narrative discourses that are disrupted by the stifled back answers of characters who are refused voice by the narration; as a kind of textual "body language" that contradicts or challenges the verbal or stylistic utterance of the narration. These fascinating self-incriminating or self-contradicting textual operations – that I trope as textual self-dispute – function politically to challenge narrative authority and singularity. In consequence the reader is placed in a problematic and disconcerting position, and the reading of the stories becomes an interpretive adventure of the most dynamic and risky kind. The *Dubliners* reader is subject to the narration's misleading rhetorical prompts, yet is continually prodded by the unease produced by the discursive gaps, elisions, contradictions, silences, and disjunctions to resist the narration, to read against its rhetorical grain, to take speculative risks and make hypotheses that can't be verified, and thereby surrender all hope of interpretive mastery. The *Dubliners* reader must function simultaneously as a credulous narratee, a skeptic, a detective, a rhetorician, a judge, a dramaturge, and finally, a writer of alternative fictions that *Dubliners* has already produced as an absence, I would like now to demonstrate all of these assertions by exploring the act of reading Joyce's story "A Painful Case."

"A Painful Case" is Joyce's story about the ability of a text, a piece of writing, to severely shock a reader. But I believe that "A Painful Case" is not only thematically about Mr. Duffy's painful shock upon reading a newspaper article, but that the story's text actually
performatively gives the reader a painful shock – perhaps twice. I will argue that what makes "A Painful Case" a painful case for the reader is that the narrator treats us precisely as Mr. Duffy treats Mrs. Sinico. With less confidence, I will then suggest that the narration treats Mr. Duffy as Mrs. Sinico treats Mr. Duffy, and this makes the reader vulnerable to a second, even more painful shock. There is a method to Joyce's careful contrivance of reader surprise and discomfort, and it is to engage the reader not only in an ethical re-thinking, but an ethical re-feeling of the two great Irish sex scandals of the late nineteenth century: the case of Charles Stewart Parnell, and the case of Oscar Wilde.

Let me begin with an example of how the narrator treats us the same way James Duffy treats Emily Sinico. In the passage describing the growing attachment between James Duffy and Emily Sinico, the prose "betrays every sign of unusual excitement" – to cite its own description of Mrs. Sinico. It attempts to put brakes on its excitement using the familiar techniques of Mr. Duffy – of trying to extricate itself through "the theme of disembodiment," as R.B. Kershner calls it (Kershner, 1989, 112), and by injecting itself with aphorisms and proverbs:

The dark discreet room, their isolation, the music that still vibrated in their ears, united them. This union exalted him, worn away the rough edges of his character, emotionalised his mental life. Sometimes he caught himself listening to the sound of his own voice. He thought that in her eyes he would ascend to an angelic stature; and as he attached the fervent nature of his companion more and more closely to him, he heard the strange impersonal voice which he recognised as his own, insisting on the soul's incurable loneliness. We cannot give ourselves: we are our own. The end of these discourses was that one night during which she had shown every sign of unusual excitement, Mrs. Sinico caught up his hand passionately and pressed it to her cheek. Mr. Duffy was very much surprised. Her interpretation of his words disillusioned him. He did not visit her for a week. (Joyce, 1996, 111)

I would argue that, like Mrs. Sinico, the prose here leads us to believe we are caught up in a love story that is racing toward consummation and we are set up to overreach our romantic expectations and suffer, like Mrs. Sinico – a verbal version of a brutal coitus interruptus. "Mrs Sinico caught up his hand passionately and pressed it to her cheek. Mr Duffy was very much surprised. Her interpretation of his words disillusioned him" (Joyce, 1996, 111). In this moment of reading it is we the readers who are surprised by Mr Duffy's surprise: why on earth would he be surprised at her gesture? This man and woman are reported to have previously been united and exalted by shared music, entangled by a newly emotionalised discourse; drawn together by a growing closeness and intimacy that had permitted Emily Sinico's fervent nature free play – "he attached the fervent nature of his companion more and more closely to him" (Joyce, 1996, 111). The effect of Duffy's cold surprise must have come to Mrs. Sinico like a shock – an unexpected figurative slap in the face for having presumed an amorous expectation, an expectation that Duffy treats as a woman might treat a threatened date rape. Is Duffy horrified by the sexual overture or scandalized by the adulterous advance? In either case, why? We are never told.

The entire narrative leading up to this moment has conditioned the reader to expect an adultery story. Mr. Duffy has taken surprising initiative in arranging to speak to Mrs. Sinico privately at a concern, has learned her name and that of her husband, has made a date to begin meeting her alone – a series of gestures that the narrative, in calling it "an adventure," signals to us, as it signals to Emily Sinico, that James Duffy is preparing to court her as a lover. The expectation of adultery is further reinforced by certain semiotic prompts: the woman's name, which reminds Mary Lowe Evans of Emma Bovary, and the
story's location in Chapelizod, the chapel of Iseult, of which Don Gifford writes, "some Irish versions of the Tristan and Iseult story say that it was here that they consummated their ill-fated love" (Lowe-Evans, 1995, 81). Finally, the unsympathetic husband in the Parnell affair – Captain O'Shea – appears to be glossed in the title of Mrs. Sinico's husband, Captain Sinico, as Wilhelm Wicht has pointed out.

The narration of James Duffy's romantic adventure contextualizes itself as an adultery story, and as the relationship blossoms into greater intimacy, the narration becomes lyrical with metaphorical intimations of impending sexuality. "Little by little, as their thoughts entangled, they spoke of subjects less remote" (Joyce, 1996, 111). We are not told what these "less remote" subjects are, but the trope of entanglement, with its botanical imagery of enfolding vines and branches points toward the sexual imagery of enfolding human limbs. James Duffy's surprise at the woman's gesture therefore produces a crisis of interpretation that involves not only the man and the woman, but also the narrative voice and the reader. The narration had clearly interpreted Duffy's words, gestures, and feelings in precisely the same way Emily Sinico interpreted them, and the narrative voice, deeply embedded in Duffy's feelings during this culminating discourse, suggests that Mrs. Sinico had misinterpreted nothing.

Duffy's abrupt withdrawal has turned the impending adultery narrative into a frigidity narrative, a mode of story telling that orchestrates a reader deprivation and frustration that reenacts Emily Sinico's deprivation and frustration. Or, to put the matter more extremely, the story has turned into an emotionally sadistic narrative, a mode of storytelling that incites in the reader a desire for romance, a wish for a story about the fulfillment of love even if illicit, only to abruptly punish that desire with a brutal refusal and rebuff And for the reader, as for Emily Sinico, insult is added to injury when not only is passion withdrawn and withheld, but its withdrawal is justified with a tacit, self-righteous indictment of the woman as guilty of vulgar lechery. We expect the narrative voice to come to Emily Sinico's defense, but it does not. Instead it colludes with Duffy's course of aggressive withdrawal, telling us nothing of what she feels, and nothing of what she says during the painful three-hour long argument as they walk in the Park in the cold. We are obliged to ask why Joyce would withhold from us precisely what the nineteenth century adultery novel delivered: the intimate feelings of the adulterous woman and her sufferings when the plot turns on her and punishes her for her desire? That question becomes even more urgent when, along with Duffy, we learn of Emily Sinico's death that "The evidence showed that the deceased lady, while attempting to cross the line, was knocked down by the engine of the ten o'clock slow train from Kingstown, thereby sustaining injuries of the head and right side which led to her death" (Joyce, 1996, 113). This report produces a stunning moment of literary déjà vu as we are transported back to nineteenth century Moscow, to another railroad track on which another woman in despair confronts an oncoming train, a woman whose polysyllabic name echoes that of Emily Sinico – Anna Karenina. But Tolstoy gives us what Joyce withholds – the exquisitely painful body language of the woman supplemented by the riot of her thoughts and feelings:

A feeling such as she had known when about to take the first plunge in bathing came upon her, and she crossed herself. That familiar gesture brought back into her soul a whole series of girlish and childish memories, and suddenly the darkness that had covered everything for her was torn apart, and life rose up before her for an instant with all its bright past joys. But she did not take her eyes from the wheels of the second carriage. And exactly at the moment when the space between
the wheels came opposite her, she dropped the red bag, and drawing her head back into her shoulders, fell on her hands under the carriage and lightly, as though she would rise again at once, dropped on to her knees. And at the same instant she was terrorstricken for what she was doing 'Where am I? What am I doing? What for? She tried to get up, to drop backwards; but something huge and merciless struck her on the head and rolled her on her back. (Tolstoy, 1950, 894)

There is strong evidence that Joyce had Tolstoy's *Anna Karenina* in mind as he was writing "A Painful Case." On September 24, 1905, Joyce wrote to Stanislaus asking him to verify certain details in the story – but a week earlier he had written another letter in which he discussed Tolstoy's greatness with his brother, and specifically mentioned *Anna Karenina*. Why would Joyce pervert Tolstoy's magnificent adultery novel by writing "A Painful Case" as a story in which there is no adultery, in which it is the failure of adultery – not its commission – that putatively drives the woman to suicide, and in which her *Liebestod*, if that's what it is, is brutally stripped of all romance and transcendence? At least one plausible possibility may be that fifteen years after the scandalous adultery, divorce, censure, and death of Charles Stewart Parnell, the topic of adultery and its punishments remained an unresolved ethical wound in the Irish conscience. Joyce, who would revisit the scandal a decade later in the famous Christmas dinner scene in *Portrait*, may in 1905 have created a satirical parable about the self-righteous prescriptions of Parnell's censors, an imaginary scenario of the hideously ironic outcome had Parnell resisted the temptations of the adulterous woman's sexual advances and behaved as Dante Reardon and the priests demanded. The righteous James Duffy – a man who flirts with politics, literature, philosophy and woman with no willingness to give, commit, or risk – becomes the absolute antithesis of Charles Stewart Parnell After Mrs. Sinico's death, Duffy "asked himself what else could he have done. He could not have carried on a comedy of deception with her; he could not have lived with her openly" (Joyce, 1996, 116). Why not? Given his complete social indifference, what had Duffy to lose except his adventureless job as a bank cashier. As a popular, powerful, and highly visible politician, Parnell had everything to lose, and he risked and lost it all.

If it is the business of the adultery novel to explain to us why there is adultery, "A Painful Case" refuses to explain to us why there is no adultery when all the presumptive conditions for its commission are clearly in place Given Duffy's atheism, indifference to society, and amorality, what possible inner or outer constraints could have prevented him from yielding to Emily Sinico's overture? His reaction to this warm and giving woman made no sense at the time of his rejection of her, and it continues to make no sense after he reads of her death. Duffy's moral excoriations of her are histrionic and exaggerated ("He saw the squalid tract of her vice, miserable and malodorous" and the troublesome excess of recoil at her gesture is reiterated again, "He remembered her outburst of that night and interpreted it in a harsher sense than he had ever done" (Joyce, 1996, 115). There is something simply wrong with this whole story, which never answers the central question, "Why had he withheld life from her? Why had he sentenced her to death?" (Joyce, 1996, 117)

And yet we are given a clue to this mystery – a solution in plain sight, like Poe's purloined letter, a solution totally obvious and yet functionally so shocking that critics and readers have overwhelmingly failed or refused to see it. The clue has surprising authority for it is provided not by the narrator or by the narration, but by James Duffy himself, when we are given a glimpse into a journal entry he wrote two months after his break-up with Mrs Sinico:
One of his sentences written two months after his last interview with Mrs. Sinico, read: Love between man and man is impossible because there must not be sexual intercourse and friendship between man and woman is impossible because there must be sexual intercourse. (Joyce, 1996, 112)

11 The narration has pried into the most private recesses of Duffy's papers in his desk, given us his most secret comment on his break-up with the woman, and yet makes nothing of this aphorism, gives us no encouragement to ponder its significance for explaining Duffy's action. We are distracted by the epigrammatic style without recognizing in it the signature of Oscar Wilde, and without inclining to take this utterly private thought, intended to be shared with no other human being, at face value: as a revelation that James Duffy cannot give himself to this woman because if he could love, he would love a man. The narration has not authorized this interpretation, and told us nothing explicitly that would support it. Consequently to speculate in explicit ways about James Duffy's sexuality obliges the reader to come to terms with what Joseph Valente has called "the compulsory heterosexuality that has encumbered even the most critically astute, theoretically sophisticated and politically progressive Joyce scholarship" (Valente, 1998).

12 By opening the gap into a queer interpretation of the story, the reader's shock or surprise becomes an ethical boomerang, exposing the strength of the heterosexual assumptions and their control of the generic conventions of romantic fiction that we have reflexively brought to the story. In treating Duffy as a promising heterosexual lover, the reader had treated him with Emily Sinico's own expectations. Once the possibility of homosexuality – acknowledged or repressed – is considered, the reader must take ethical responsibility for now imagining the thoughts and feelings of the homosexual man as we had earlier been obliged to take ethical responsibility for imagining the thoughts and feelings of an adulterous woman. If we remember that Duffy lives in a social world that punishes homosexuality even more seriously than it punishes adultery, Duffy's isolation, aloofness, asceticism, and misanthropy take on a wholly different character. His abstemiousness could now imply an avoidance of temptation – for example, dining in a dull eatery in George's Street "where he felt himself safe from the society of Dublin's gilded youth" (Joyce, 1996, 109). The narrative assurance that opera and concerts "were the only dissipations in his life" (Joyce, 1996, 109) now takes on a hint of defensiveness. We can now understand differently why he cannot write his thoughts or make them public, why Duffy pushes his most intimate sexual expressions toward impersonality and generality, and why the woman's sexual overture might have triggered a moment of shock and recoil in the man. Duffy's dismissive scorn of an "obtuse middle class which entrusted its morality to policemen and its fine arts to impresarios" (Joyce, 1996, 111) reminds us that the trial of Oscar Wilde would have been recent history at the time of his conversation. If the concealment of Duffy's sexuality may be imagined not only in a social closet but further internalized in latency, then his autobiographical resort to a "disembodied" voice no longer seems particularly "odd."

13 Once we interpret Duffy's rebuff of the woman's romantic overture as homosexual recoil, the reader must revisit with a queer perspective the redacted scenes of the week of silence ("He did not visit her for a week; then he wrote her asking her to meet him" [Joyce, 1996, 112]) and the break-up ("It was cold autumn weather but in spite of the cold they wandered up and down the roads of the Park for nearly three hours" [Joyce, 1996, 112]). In order to retrieve these narratively censored scenes which conceal from us the drama at the heart of this story, the heterosexual reader experiences a thickening of identity and a doubling of vision as different questions pose themselves in an effort to
enter a gay subjectivity. What sensations of panic and responsibility Duffy might have felt upon recognizing that this woman had fallen in love with him. How did his own feelings of recoil present themselves to him? What choices was he obliged to ponder? Would he tell her or not tell her of his predicament? What vulnerabilities and risks would disclosure of such a secret pose to him. What, if anything did James Duffy tell Emily Sinico of his dilemma during that three-hour break-up in the Park? Perhaps he told her the truth. Perhaps he told her nothing if not, what forms of discursive deception and indirection would have been required to justify the break-up of their relationship. Was her fit of trembling the result of embarrassment or disappointment only, or something much larger and more tragic – a glimpse into a deeper meaning in Duffy's pronouncement that "every bond ... is a bond to sorrow."

The narration tells us nothing of this and therefore puts us in a risky interpretive quandary. Why doesn't the narrative voice tell us more. If we had been permitted to hear the break-up between Duffy and Mrs. Sinico we might know what exactly went on, and know whether we are justified in suspecting that Duffy refuses Emily Sinico because he is homosexual. If "A Painful Case" is a story about a man in the closet, then it is also a closeted story. Why would Joyce have written it like this? Perhaps for the same reasons Oscar Wilde wrote The Picture of Dorian Gray as a novel of which Joyce wrote "It is not very difficult to read between the lines" (Joyce, 1989, 96), and of which Eve Sedgwick wrote "it is worth emphasizing how thoroughly the elements of this novel can be read doubly or equivocally, can be read either as having a thematically empty 'modernist' meaning or as having a thematically full 'homosexual' meaning" (Sedwick, 1990, 165). Given the unrelenting and serious censorship problems Joyce faced in his protracted nine-year struggle to get Maunsel & Company to publish Dubliners, could he have hoped to write openly about either adultery or homosexuality? In 1906 Grant Richards objected to the mere allusion to "a man with two establishments to keep up" (Joyce, 1989, 82) and as late as 1912 – seven years after "A Painful Case" was written – Joyce's solicitor, George Lidwell, urged him not to run afoul of Dublin's Vigilance Committee "whose object it is to seek out and suppress all writings of immoral tendencies" (Ellmann 330). Both Joseph Valente and Jean-Michel Rabate have argued that the scandals of Charles Stewart Parnell and Oscar Wilde were linked in Joyce's mind as parables of the punishment that "exceptionalism" earned nineteenth century Irishmen (in Valente, 1998).

My speculative reconstruction of "A Painful Case" remains indeterminate and unverifiable – itself a somewhat scandalous or double of the adultery narrative with which it is entangled in ambiguity and equivocation. But this inability to "prove" the reading can itself be read as a performance effect of a narration which enacts the "love that dare not speak its name" by refusing to speak it and by refusing to let Duffy speak it except as a prohibition ("Love between man and man is impossible because there must not be sexual intercourse" Joyce, 1996, 112]). "A Painful Case" therefore remains an opaque narrative closet at best. The discourse that constitutes its "closet" is the one that resolutely interprets Duffy's refusal of heterosexual love as volitional in specific registers of ethical culpability coded as egotism, narcissism, solipsism, and coldness. That Duffy's "hunger-strike against desire," as Earl Ingersoll suggestively calls it, could be prompted by a criminalized, prosecutable and therefore frustrated and perhaps repressed desire for a same-sex object does not readily occur to either the narrator or the reader, and it is precisely this not-occurring that is the epistemologically closeting gesture. Once the queer interpretation does occur to the reader, it produces the Tiresian optics that abash the
reader in ethically productive ways. At story's end, Duffy's regret and remorse may
enfold not one but two closeted lives: that of the abandoned wife ("how lonely her life
must have been, sitting night after night alone in that room" [Joyce, 1996, 115]) and that
of his own monological existence. If Emily Sinico may be imagined as the only person on
earth who might have known his secret ("it revolted him to think that he had ever spoken
to her of what he held sacred" [Joyce, 1996, 15]), then her loss represents the loss of his
only witness, his only validation. This insight restores an achieved fulness of pain to the
loss of the woman's friendship expressed in the other half of Duffy's private aphorism,
"and friendship between man and woman is impossible because there must be sexual
intercourse" (Joyce, 1996, 112). These reflections bend our attention on the exceptional
possibility of absolute closeting that Eve Sedgwick ascribes only to the homosexual:
consignment to a life undisclosed to anyone and thereby reduced to a Derridean trace,
unregistered on any consciousness. Perhaps nowhere in Joyce's work is paralysis invoked
more poignantly than in this subject's inability – on literal peril of death, if we recall that
Parnell and Wilde were both dead within a few years of their scandals – to be anything
other than static, silent, and still.

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Dead Ends of Desire in *Dubliners*?

Claudine Raynaud

Pour comprendre le pourquoi de la dysharmonie, du désaccord de structure qui marquent la sexualité, un terme sert de repère, celui de désir, qui indique déjà qu'au cœur même de l'être parlant il y a une fracture, une béance (Miller, 1987, 81, my emphasis)

Frank was very kind, manly, open hearted. (Joyce, 2000, 31)

-Come!

All the seas of the world tumbled about her heart.

(Joyce, 2000, 34)

1. Elation, pleasure, excitement

1 That desire should end up in a dead end in *Dubliners* is an impossible premise to uphold since desire finds its way into the text at the expense of some of the characters whose own desires might very well end up in a blind alley, a cul de sac.1 Simply speaking, the quests of most protagonists end up unfulfilled, abruptly arrested at times by death. Death is waiting at the end of desire. The end of "The Dead" can thus be said to be a dead end: "[Gabriel's] soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead" (Joyce, 2000, 225).

2 Female characters - Eveline, Maria in "Clay", Eliza and Nanny in the first short story of the collection, the Misses Morkan in "The Dead"- more readily come to mind when it is a question of tracking how desire is "lack" never to be fulfilled, in its specific articulation to "jouissance"2 These old or young maids refuse to choose escape and embrace routine as what the female subject ultimately yearns for. In Lacanian terms, "jouissance" is the moment that cannot be told; it is a point that one cannot locate. It is therefore a point in time and a point in space which elude language. It is beyond language:

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1

2
La jouissance, c'est le moment que je ne peux pas dire il ne s'agit pas d'un moment paroxystique, tel celui où la parole défaille dans l'orgasme, mais un point que je ne peux localiser. Je peux dire ce qui me fait plaisir, je ne peux pas dire ce qui me fait jouir (Miller, 1987, 83, my emphasis).

3 In the progression of the text, the already disquieting "pleasantly confused" which is the way Eveline feels when she listens to Frank sing "about the lass who loves a sailor" (Joyce, 2000, 32) anticipates the young woman's utter impossibility to say anything at the end of the short story. In other words, pleasure is experienced, recorded in Eveline's memories. Yet "jouissance" will rime with the catatonic symptom (silence) which has her transformed into something akin to a "helpless animal", a speechless statue, a blind screen: "She set her white face to him, passive, like a helpless animal. Her eyes gave him no sign of love or farewell or recognition" (Joyce, 200, 34).

4 Earlier in the text, when Frank takes her to see the opera The Bohemian Girl, she feels "elated as she [sits] in an unaccustomed part of the theatre with him" (Joyce, 2000, 31-32, my emphasis). This repetition of pleasure and confusion linked to a transgression of her habits anticipates her later withdrawal. Ambivalence enters this relationship, as the text both asserts her "excitement" and projects its later denial: "First of all it had been an excitement for her to have a fellow and then she had begun to like him" (Joyce, 200, 32, my emphasis). Pleasure is indeed always said to be present only when she stands under the gaze of the others; Eveline is in need of recognition.

5 In the last part of the text, when they are at the station ready to depart, Frank holds her hand and speaks to her: "She knew that he was speaking to her, saying something about the passage over and over". She in fact does not listen to his words and remains silent. "She answered nothing" (Joyce, 2000, 33). At that point only God seems to be invoked to protect her: she speaks to him: she prays. Finally, at the close of the story, she is said to utter an interior "cry" to which only the narrator is privy: "Amid the seas, she sent a cry of anguish" (Joyce, 2000, 34). This sound is withdrawn from the reader. It is not mimetically written in. It is not dramatized. This refusal to inscribe the conventional rendering of her voice is the narrator's parallel to Eveline's "fading" and ultimate erasure: she draws back, pulls back from her lover and from the reader. It is the gap between the narrator's "cry of anguish" and the character's silence which spells the way in which language works in "Eveline", telling and belying at the same time. Writing must be oxymoronic. A silent scream.

6 "Eveline" shows how desire, as it frays its way into the text, is first a negation of what the reader could take for the character's desire. Eveline's desire is precisely a bifurcation of the subject and a return to the dust she unceasingly cleans up, a gesture of regress and repetition in which her "desire" must ultimately get something back, without end. Garry Leonard points this out by using this sentence as the title of his chapter on "Eveline": "She wondered where on earth all the dust came from" (Leonard, 1993, 95-112). At the end, the cycle of the text pushes the reader to conjecture that she re-turns to this dust, which enters in a strange paronomastic relationship with "lust", a word never used in the text, of course, but always already present under the thin veil of "violence" (her father's),"like", "love" (Frank), and the final failed elopement: a "rape", a rapt, a rapture?

7 This reading points out the paradigmatic reversibility of interpretation in the short story. The oxymoronic quality of writing goes hand in hand with the presence of amphibologies (words which etymologically bear opposite meanings) and more general figures of reversal such as chiasmus. For instance, if the "ravishing" does not occur (Eveline does
not leave with Frank), another rapture takes its place (she disappears behind or becomes a wall of silence "at the North Wall"). Another subtraction is substituted to the one that the plot was telling, a disappearance or transcendence akin to mystical ex-stasis.⁶

One of the early versions of the short story, published in the Irish Homestead in 1904, contained the following sentence when describing the room Eveline sits in: "It was the 'best' room, but it seemed to secrete dust everywhere" (Joyce, 1996, 233). Conversely, Eveline must see Frank "secretly" once her father has found out about their relationship. Secretion and secrecy are mirroring words, evoking the parallel motions of oozing out and retaining, concealing. They owe these meanings to their common etymology, which means to separate. The endless replenishment of the house with dust suggests excess, which is semantically linked to secret. Dust is what Eveline inhales to the point of being full of it, like the room she tries to clean which persists in a mysterious cycle of refilling.⁷ She symbolically anticipates her own going back to dust, or disappearance and eternal presence in the cycle of dust. Dust to dust.

When analyzing the ending of the story, critics have pointed out that what the protagonist finds insufferable seems not so much departure, as sexual intercourse, to which one might assume that Eveline will "prefer" an unprotected life under the threat of the Law of the father (Henke, 1990; Topia, 2000, 457) The regime of endogamy and family affairs prevails over exogamy and exile. Strangers appear as threatening figures in the short story, one of the most exotic and monstrous versions of them being the "terrible Patagonians" of Frank's stories.⁸

Within such a configuration of the re-circulation of desire -and given the ultimate non-circulation of woman- the exchange of money is one mode of "traffic" between father and daughter which serves as a model for all the others. Eveline goes out to earn money; she then gives her wages to her father (and so does her brother); her father withdraws this money from her; he both spends it on drink (the cause of his violence). The fluidity of that "circulation" -money is used to buy drink- is doubled up and enlarged by the much more violent fluidity of the seas or the tumult of the ocean at the end of the text. The double movement of being saved from the waters by Frank: "Frank would take her in his arms, fold her in his arms. He would save her" (Joyce, 2000, 33) and alternately being drowned by him: "He was drawing her into them: he would drown her" (Joyce, 2000, 34) leads her to refuse to escape with him. She thus returns to a much more regulated "circuit".

Let us retrace the path of monetary exchange in the economy of the story. Eveline uses the money she subtracts from her father to fulfill the needs of the family: she buys food. It is in such down to earth terms that she views her staying at home: "In her home anyway she had shelter and food; she had those whom she had known all her life around her" (Joyce, 2000, 30). This description of her home shows how need is articulated to desire. Yet the information gathered throughout the text belies her statement (Topia, 2000, 451). Eveline is unprotected, save by God. The reader can perceive how she hides from herself the evidence of her "desire" to stay with her father, since she does not have all the people she had known all her life around her: her older brother is working outside Dublin and her other brother is dead She indeed contradicts herself a few lines later on: "And now she had nobody to protect her" (Joyce, 2000, 30-31). As far as "shelter" is concerned, the threat of her father's drunken violence turns the house into a prison-house of domestic brutality.
La demande, soit la formulation du besoin, a l'intérêt d'introduire l'ordre symbolique. Mais la demande transforme le besoin, l'oblitére, l'opacifie. L'être parlant fait l'expérience d'un assujettissement. Le désir sera l'effet de cette dépendance engendrée par la demande, c'est-à-dire l'effet du signifiant sur le besoin (Miller, 1987, 81).

Indeed, the text of "Eveline" presents the range of need, demand, and desire within the household, the hold that the house has on the main protagonist, that her father has on her, in the house. As most critics have noted, she is waiting in a house whose contents she reviews hoping that Frank "[has] a home waiting for her" (Joyce, 2000, 32). She would just be exchanging one patriarchal control for another in the hope of bettering her situation. In the end, the (d)evil you know will be better than the (d)evil you don't.

Eveline is said to think certain things, but one cannot be sure that she does not know that her fate with Frank might be prostitution, that he is unreliable. Her "romance" with the sailor is belied by all the signs in the text that point towards a knowledge that "she" does not have; or does she? Can the reader ascribe it to the character? In other words, the text's knowledge is assumed to be superior to the character's knowledge, yet the status of the "third person" blurs interpretation. In a masterful article on silence in Dubliners Jean-Michel Rabaté indeed stresses that interpretation is also on the side of silence, it is silenced: "The question of silence is built within the text, prepared and foreseen by the deceptive game it plays with the reader" (Rabaté, 1956, 45).

2. First names, third persons, first names

The title of the short story is a first name; it is the only short story of the collection to have a woman's first name for its title. Lacan insists on the preeminence of the Other (language) on the subject and explains how the infans is spoken about before even being born: "[l'enfant] sera doté d'un prénom sur lequel s'accordent les parents, et d'une manière qui excède le vouloir des uns et des autres, d'un nom propre, etc." (Miller 1987, 61). "Eveline" was/is an agreement among the parents (the now dead mother and the now aging alcoholic father). She is a "she", a nonperson, all the more so since free indirect discourse is used throughout the text. According to Benveniste:

La forme dite de troisième personne comporte bien une indication d’énoncé sur quelqu’un ou sur quelque chose, mais non rapporté à une "personne" spécifique. L’élément variable et proprement "personnel" de ces dénominations fait ici défaut. C’est bien l’absent" des grammairiens arabes. [...] La troisième personne n’est pas une "personne"; c’est même la forme verbale qui a pour fonction d’exprimer la non-personne (Benveniste, 1966, 228)

The name Eveline of the title reverberates throughout the short story until the final shout, juxtaposed to the inanimate, the fixedness of her non-gaze. Eveline refuses the departing sailor a farewell and the reader infers that she herself will not "fare" well in the passage of life.

Putting forward the preexistence of language to the subject, the first name is soon picked up in the text by the word "evening", the eve of the night, the moment before departure, a departure so delayed that it will not take place. The text spells Eveline's desire in its own letter and in her proper name, a name echoed by the voices of the others. It is declined as "Miss Hill" (Joyce, 2000, 30) by her employer at the Stores; "she, Eveline" (Joyce, 2000, 30) by herself who then talks about herself in the third person (like James Duffy), "Poppens", her nickname, and finally as the final cry of Frank the sailor: "Eveline!
"Evvy!" (Joyce, 2000, 34). "Eveline" could also be a pun intended by Joyce to refer to a Victorian pornographic novel on a prostitute called "Eveline". The heroine had sexual intercourse with various members of her family, including fellatio with her father. The "double entendre", which allows a reading of Eveline's relationship with her father as raising the question of father-daughter incest, might have been evident to the readers at the time of publication. The connotation also signals, even before the association with the sailor of the story, the possibility of sexual oppression, a duplication in her marriage to Frank of the harsh treatment she endures in the hands of her father, a doubling up of the married life her father and her mother might have lead. Let us not forget that Eveline's last name is "Hill", like the infamous Fanny of John Cleland’s Memoirs. Eveline’s founded fears that she might end up in the white slave trade in Argentina are supported by the father's remark: "I know these sailors chaps" (Joyce, 2000, 32) and by the association between Argentine and the white slave trade at the time. "Going to Buenos Ayres" was slang for taking up a life of prostitution. The name "Eveline" also enters a strange dialogue with the name of the main character of The Bohemian Girl, an opera the sailor she is supposed to leave with takes her to see: "Arline" A story of abduction and substitution, the opera ends in a final revelation where father and daughter are reunited.

Eveline's "leaning against the window curtains" is also a way of displacing the signifier "Eve-lean". Eveline is twice described as "leaning": "Her head was leaned against the window curtains and in her nostrils was the odour of dusty cretonne" (Joyce, 2000, 29). Later her passivity ("leaned") turns into action ("leaning"): "She continued to sit by the window, leaning against the dusty curtains, inhaling the odour of dusty cretonne" (Joyce, 2000, 32). Appropriately, Eveline's leaning against dust turns into a gripping of the railing at the end of the text. "She gripped with both hands at the iron railing" (Joyce, 2000, 34) is repeated with a slight yet meaningful alteration, the space of metonymy and double entendre: "Her hands clutched the iron in frenzy" (Joyce, 2000, 34). This frenzied grip of the "iron" brings the reader mentally back to the father's blackthorn "stick" of the beginning of the story: "He used to stop the children's play and chase them out of the field when the mother was still alive: Her father used to hunt them in out of the field with his blackthorn stick" (Joyce, 2000, 29, my emphasis).

The possibility of sexual innuendoes becomes an evidence when her lover calls her name and shouts to her to come and follow him. Eveline does not come. The word then strangely echoes the fact that the father "had not 'gone' for her, like he used to for Harry and Ernest, because she was a girl; but lately he had began to threaten her and say what he would do to her only for her dead mother's sake" (Joyce, 2000, 30, my emphasis). This sentence must be read literally. If one goes back to the first version, Joyce had written a less ambiguous sentence which did not reproduce the father's words: "Latterly he had begun to threaten her saying what he would do if it were not for her dead mother's sake" (Joyce, 1996, 234, my emphasis). Ambiguity has been willingly introduced into the text by the omission of the negation that allows a double and contradictory reading of the sentence. Falling back under the law of the father with its incestuous overtones, Eveline resists her lover's call. Frank's words could be read as the appeal for an attempt at the fulfillment of sexual desire "Come" is repeated twice, dramatized as direct speech. Instead, the text inscribes paralysis as "jouissance". She answers by total mis-recognition. Eveline does not cross the line. She does not go "beyond the barrier" (Joyce, 2000, 34) where Frank finds himself at the end of the text. It is not farfetched to conjecture that this line divides the dreamed-up vision of her "new home in a distant country" (30) from
the realization that sexual intercourse must and shall take place beyond that line. The
pun on her name also includes the line that links her from the first woman, the mother of
us all, Eve, to the other women. Indeed, the position of Eveline's mother in relation to
Eveline's own role as woman is paramount in an understanding of the text.14

As her names spells it, Eveline is destined to leave ("to go away" is twice doubled as "to
leave her home" [Joyce, 2000, 29, 30]). Yet Eveline's problem is that she does not look
"lively", another paronomasia of her name, as Miss Gavan from the Stores where she
works insists: "Miss Hill, don't you see that these ladies are waiting? - Look lively, Miss
Hill, please" (Joyce, 2000, 30). She is passive, lifeless. Instead of rushing, of waiting on her
waiting clients, Eveline is delaying. Time is running out and Eveline's only "rushing"
takes place when she must go back home after having bought a load of provisions for the
household. She is also deferring the moment of decision, pondering her own desire: "She
tried to weigh each side of the question" (Joyce, 2000, 30). She is split. It is the narrator
who informs the reader that "her time is running out", thus giving the reader a vantage-
point on the character's attitude. Yet Eveline still leans and ponders, weighs and waits,
caught between reminiscences which go back as far as her own mother's death, the
promise she made her on her deathbed, and a cliché anticipation of her life with Frank,
whose "Frankness" is always under suspicion (Topia, 2000, 450).

Eveline's fiancé is also a third person, a non-person in Benveniste's terms. Frank is first
called a "chap" or a "fellow" when Eveline reflects on what people will say about her at
work. Like Eveline, Frank is caught in indirect discourse, except of course for the calls at
the end of the text. His status is uncertain; he does not exist outside of the voices of the
others, the inferred gossip or the father's words: "I know these sailors chaps" (32) and the
final call from the boat: "He was shouted at to go on" (Joyce, 2000, 34). The only "I" in the
text is that of the father, uttering the law of male promiscuity, retaining Eveline under
the "spell" of possible incest as I have suggested earlier on.

It is evident to the reader that Eveline's life is one of abuse; a repetition of her mother's
life of "commonplace sacrifices", yet the text always already betrays and belies her desire
to escape. "But now that she was about to leave [this life], she did not find it totally
undesirable" (Joyce, 2000, 31). The more she reflects, the more that life which she sums up
for the reader, and supposedly for herself, as she weighs the pros and cons, appçars
undesirable to the reader, but appeals to her more and more as the text progresses Again,
taking this sentence literally, one might read into it the Lacanian defintion of woman as
not whole ("pas toute": "not" [...] totally) linked to woman's desire. Consequently, it is
that life which she will settle for at the end of the text, that life which she will be driven
back to, to which she will hang on. A key sentence about her father: "He would miss her"
(Joyce, 2000, 32) gradually unveils the opposite statement: "She would miss him" and
"Miss Hill" returns to her father.

In short, the text discloses Eveline's desire as it is upheld by the father's promise of
incest: "only for her dead mother's sake". Hers is a case of the daughter's seduction in the
sense that she cannot bring herself to leave the father bound as she is by the mother's
promise which she "fulfills" A substitute mother, she takes care of the material
management of the household and of the children left to her "charge" (another version of
the weighing, the pondering of the text). Yet this incest is also an unfulfilled promise on
the part of the father; it will not take place. The undecidability of how one must read the
sentence "only for her dead mother's sake" is the heart of the text as well as the father s
threat: "what he would do to her", a euphemism which might hide sexual intercourse, or might not, but surely points to male violence.

Jane Gallop’s cunning re-reading of Irigaray’s *Speculum*, itself a critique of Freud’s theory, might help here uncover the ambivalence of desire in its relationship to incest which lies at the heart of the short story. The seduction theory is, as everybody knows, central to Freud’s theory; it is the crux of the Oedipus complex. I quote Gallop:

> The seduction by the father is not only a mere fantasy, but its is the manifestation of a typical complex, one that is supposed to be universal, and therefore the law of Freudian theory. (...) we read that the Oedipus complex, the incest taboo, the law forbidding intercourse between father and daughter, covers over a seduction, masks it so that it goes unrecognized. (Gallop, 1982, 75)

What must be articulated is the law of the father in relationship to his desire, a desire that he covers up with his law. Eveline Hill is her father’s daughter. Although her reflections have started to stress his violence -when she was a child, and more recently, his drinking bouts and her growing fears- she gradually makes excuses for his behavior As times runs out and as the text unfolds, she sees him in a more favorable light: "Sometimes he could be very nice" (Joyce, 2000, 32).

### 3. Life, death and melancholy

In the darkening room, Eveline’s reviews the objects from which"[...] she had never dreamed of being divided" (Joyce, 2000, ), taking stock of what she will leave behind. Divided between the past and the future, Eveline’s thoughts are of "houses" and "home", a dichotomy which runs through the text, with at its center the word "heart". "Heart" is Frank’s last name and, aptly, it hides a play on "hearth", which is precisely what distinguishes a home from a house. The promise that she had made to her mother stresses this opposition. The sentence "to keep the home together as long as she could" (Joyce, 2000, 33) stands in stark contrast to the drab reality of "keeping the house together" (Joyce, 2000, 31) which implies "hard work" both outside and inside the house.

Her childhood memories, which constitute the first flashback in the story, are of a place which is no more, a field which has disappeared because of building investment, a prefiguration of the "weight" that "houses" have in the story. Her promise to her mother was "to keep the home together", an impossible task from the start. Eveline is divided, a line runs through/ from her name, in opposition to the gathering implied by "to keep together". The division "Eve-line" also echoes the sea voyages, ocean lines (cf. the Allan line in the text). She exemplifies the split subject whose very scission is constitutive of desire. Will she stay? Will she leave? Her failure to liberate herself is inscribed in the story from the start. She is a melancholy subject ("she listened to that melancholy air of Italy" [Joyce 2000, 33]), attached to dust, caught in the ambivalence between what she states: "People would treat her with respect. She would not be treated as her mother had been" (Joyce, 2000, 30) and what can be inferred from the text.

The assimilation to her mother that runs through the story has an uncanny (unheimlich) presence. The mother's death pervades the text, as the dust invades the house, under the guise of other deaths, which crop up in the text. "Her mother was dead" (Joyce, 2000, 29). This first statement is indeed echoed by other deaths, departures, and returns: "The Waters had gone back to England" (Joyce, 2000), a strange statement, if taken literally, and in the perspective of the sea voyage, a passage which Eveline will never make to
Liverpool, and beyond to Argentina. If the reader learns that one of her childhood friends is dead early in the text, he/she will only be aware in passing that the elder brother, the one "she was most fond of", is also dead. I have already noted how her name paronomastically comes up as "lively" (what she is not). When she remembers events in her life, the dividing line seems to be the death of her mother: "and besides, her mother was alive" (Joyce, 2000, 29). Eveline does not look lively; Eveline looks dead, loves dust.

Yet the mother is both the counter-model and the model. In the triangular relationship mother-father-child, the father is merged with the mother at several points in the text. She assimilates the father to the mother in her two memories of him. In the first one, Eveline is sick, she is in bed, the mother is dead. At that point, her father reads her ghost stories and feeds her. He takes on the role of the mother and this ambivalent "father/mother" figure assumes a spectral dimension. In the same way, she later pictures her mother on her sick bed in her memory of her The ghost of the mother -the mother as ghost- haunts the story. Dead, she then comes back to haunt her daughter with words whose opacity spells horror, nonsense and the possibility of the ambivalence of sexual pleasure: "The end of pleasure is pain". She is also the one who "binds" the daughter.

The second memory of her father in a favorable light is the spectral enactment of a cross-dressing. The father plays at being the mother, anticipating her death and exposing womanliness as "masquerade". With her bonnet on, the father's playing at being the mother barely hides the wolf of the children's tale: "She remembered her father putting on her mother's bonnet to make the children laugh" (Joyce, 2000, 32). The mother is always already dead in this Oedipal drama, this desire to be with the father. Rather than simply thinking that Eveline is caught in a female chain of domestic enslavement, her memories in their own complex articulation reveal the mother as obstacle to the daughter's desire, an obstacle that has been removed by her death.

Eveline's quandary is made evident in the interior monologue where Frank's love is seen as antithetical to life: "Escape. She must escape. Frank would save her. He would give her life, perhaps love, too. But she wanted to live. Why should she be unhappy?" (Joyce, 2000, 33). The dead mother as specter gives room to the imagined lover as birthing her, giving her life. The "But" of the following sentence is antithetical with her train of thoughts. As early as this sentence "love" is seen as the opposite of "life". To her lover's injunction to come, Eveline finally answers: "No No No. It was impossible" (Joyce, 2000, 33). The vision of the mother had put a "spell on the very quick of her being". Again, this sentence must be read literally. Her memory of her mother kills her, deprives her of her life force. It is also what anticipates the stillness to come. The "quick", the life principle, is arrested, put under "spell". It foretells the impenetrable "white face" that she puts on at the end expressionless. Eveline falls back into the a-nonymity of the text. Her sudden transformation into a statue is a sign of jouissance that is one with paralysis:

La jouissance est un mot pour dire l'expérience d'éprouver une tension intolérable mélange d'ivresse et d'étrangeté. la jouissance est l'état énergétique que nous vivons dans des circonstances limites, dans les situations de rupture au moment où l'on est à même de franchir un cap, d'assumer un défi, d'affronter une crise exceptionnelle, parfois douloureuse. (Nasio, 1994, 55-56)
4. Ab-jection, anguish, "anchoress?"

In Eveline's home, the homely is gradually unveiled as sharing in the uncanny, das Unheimliche. The familiarity of the house is unsettled by the fact that the familiar objects are shown to be unfamiliar to Eveline Much has been made by the critics of the fact that she does not know the name of her father's friend, the one who is "down under" and whose yellowing photograph she regularly dusts. The other object mentioned in the list is the "broken harmonium" (Joyce, 2000, 30). These small details which introduce incongruity in the text gradually take on momentous proportions and culminate with the return of the mother's ghost. That part of unknown -these gaps- eventually find their paroxystic expression in abjection: Eveline's utter impossibility of "[exploring] another life with Frank" (Joyce, 2000, 31). As critics have remarked, the female body is present through hints at its animal nature. At the beginning of the story Eveline inhales dust through her "nostrils" (Joyce 2000, 29) and she is pictured at the end as behaving "like a helpless animal" (Joyce, 2000, 34). Her body betrays symptoms of her neurosis: her father's increasing violence had given her "palpitations", which is once again a later addition to the story. Her memories bring up the terrifying sounds of the "nonsense" words her mother uttered on her deathbed: "Derevaun Sharaun! Derevaun Sharaun!" It makes her "tremble" with terror. Summoned and swallowed by her mother's voice, she then sees escape as her only way out.

The expected moment of abjection is paradoxically denied by her inhaling dust with morbid relish: "but she continued to sit by the window leaning her head against the window curtains inhaling the odour of dusty cretonne" (Joyce, 2000, 32). It is when she is given the choice of leaving, of no longer inhaling this dust, that Eveline experiences nausea: "Her distress awoke a nausea in her body" (Joyce , 2000, 34). She confronts abjection, what she cannot take in, the step she cannot take and that her body transforms into what the French would call "haut-le-cœur". Her heart leaps up in her throat. Kristeva makes the following difference between object and abject in relation to the subject:

De l'objet, l'abject, n'a qu'une qualité - celle de s'opposer à je. Mais si l'objet, en s'opposant m'équilibre dans la trame fragile d’un désir de sens qui, en fait m'homologue indéfiniment à lui, au contraire, l'abject, objet chu est radiculament exclu et me tire là où le sens s'effondre. (Kristeva, 1980, 9)

She utters a cry of anguish and this anguish is in psychoanalytical terms a confrontation with her phantasm:

C'est l'angoisse qui signe l'approche de la jouissance en tant qu'opposée au désir Elle est ce qui s'empare du sujet quant il est amené à s'interroger sur ce que lui veut l'Autre. [...] Pour un sujet, la rencontre de l'autre est donc singulièrement limitée par le tournage en rond qu'assurent les rails du fantasme. Quelques fois l'imprévu fait éruption, le fantasme ne suffit plus à assurer les retrouvailles du sujet avec lui-même et c'est l'angoisse et, à l'occasion, le déclenchement clinique de la névrose, l'apparition de symptômes perturbant le sujet lui-même (Miller, 1987, 69).

Be it abjection (nausea) or anguish, or both concurrently, Eveline is transfixed Her stone-like fixity, a symptom of her inability to enact the escape she had thought possible links her to mythic female figures, such as Lot's wife and Eurydice: the one who looked back towards Sodom and Gomorrah and was transformed in a pillar of salt or the one who was also transformed into a statue precisely because the loved one looked back on her. Beyond the intricacies of the working of the biblical intertext or the myth of Orpheus
with the figure of Eveline in Joyce's story, Eveline's immobility literally means that she cannot be moved. She becomes a figure of "la demeurée", this woman enclosed in her own craziness (like her mother), retarded, "delayed". In Anne Juranville's essay, La Femme et la mélancholie, the philosopher goes on to assert that there exits a specific symptom of moving" (houses) linked to a refusal of the break between to have a body and to be a body:

S'il existe une pathologie du déménagement, elle tient au rejet de la coupure du passage de l'être un corps à avoir un corps, comportant un reste, un excédent qui est toujours un corps. Ombre sans figure et sans nom, la laissée-pour-compte de l'histoire, la demeurée se tient silencieusement sur la scène du monde (Juranville 1993, 228).

Eveline is the one who defers and re-mains, "demeure", who will never leave. Joyce's addition of the promises to The Blessed Mary Magdalene Alacoque to the earlier version, and the numerous religious connotations of the text, make the protagonist also share certain characteristics with the "anchoress". The anchorite withdraws from the world, if one follows the Greek etymology of the word, to live a life of silence, prayer and mortification. She is separated from the outside world and she might be walled-in. Thus this young woman from Dublin is a modern variation of the virgin selected in villages to be devoted to the cult of a saint and whose cell was built into or attached to the parish church, following the orders of the bishop in the later Middle Ages.

Earlier on, Eveline had held "on her lap" two letters, one to her father, one to her brother. The narrator states: "The white of two letters on her lap grew indistinct" (Joyce, 2000, 32). A literal reading, a reading to the letter, turns this sentence into an impossible statement: white letters, the fading letters of a woman These letters which disappear to the reader's mind's eye will remain unsent. Their fading in the darkened room announces the end of the text we are reading: the end of writing, the erasure of the daughter's letter(s).

BIBLIOGRAPHY

Works Cited


NOTES

1. The text parallels the city's topography: there are actual dead ends in Dublin, they are called "blinds": culs de sac or blind alleys (Joyce, 2000, 251, note 3).
2. For a feminist analysis of "Eveline" which insists on women's exploitation and on repetition within the parameters of patriarchal oppression, see Henke, 1990.
3. On this dis-placement of "Eveline", see Topia, 2000, 443.
4. See Margot Norris's notion of the "self-disputing" text in this volume.
5. See Barthes, 1994, 72-73
6. This ending has often been emphasized, linked as it is to mystical jouissance and its religious tradition (Saint John of the Cross and Saint Teresa of Avila). In the text, the link is established with the mention of the mystic The Blessed Margaret Mary Alacoque. This element is a later addition as Scholes remarks: "This saint paralysed herself with self-inflicted torture but was cured miraculously when she vowed to dedicate herself to a holy life" (Joyce, 1996, 134).
7. When Eveline thinks that she will leave her job behind, she conjectures that "her place would be filled up by advertisement" (Joyce, 2000, 30). No sense of hollowness, constant filling up.
8. The Italian organ player is chased away by the father who gives him a large amount of money.
9. Notice again the play on words that associates money (fare) to life It enters in contrast with: "Their passage had been booked" (Joyce, 2000, 33).
10. Interestingly, the picnic she remembers takes place at the Hill of Howth. (Joyce, 2000, 32, my emphasis).
11. Similarly, Gretta is also seen by Gabriel as "leaning on the banisters listening to something" in the famous scene, in the gloom of the hall (Joyce, 2000, 211).
12. "Little Keog used to keep nix and call them out when he saw her father coming" (Joyce, 2000, 5)
13. In "A Painful Case" Mrs Sinico, crosses the line and dies: "The evidence showed that the deceased lady, while attempting to cross the line, was knocked down by the engine of the ten o'clock slow train from Kingston" (Joyce, 200, 109, my emphasis).
14. In Ulysses, Stephen admits filiation to Eve: "our grandam, which we are linked up with by successive anastomosis of navel cords" (Joyce, 1986,14:292-301). Anastomosis suggests the fluid communication between individuals, the link between females, but also the flow of semen from male to female (Scott, 1987, 118).
15. Jane Gallop articulates incest and the Name (Nom/non) of the father as follows: "The father gives his daughter his law and protects himself from her desire for his body, protects himself from his body. For it is only the law—not the body—which constitutes him as a patriarch. Paternity is not corporeally evident. But patriarchy compensates for that with the law which marks each child with the father’s name as his exclusive property" (Gallop, 1982, 77).

16. The word "house" is repeated five times in the first nine lines; the word house and home are opposed in the following sentence: The man out of the last house passed on his way home" (29) as well as throughout the text. The word "air" ("ayres") is taken up by the Italian "air" she hears outside in the street and which will trigger the fundamental memory of her mother’s death.

17. Incidentally, the name of the country of destination redoubles her father’s pecuniary preoccupation and enters into phonetic echo with her own. Just as the city of "Buenos Ayres" stands both in sarcastic contrast to Eveline’s complacent and sickly pleasurable inhalation of dust and in plural opposition to singular "Eire", Ireland, the country of non-departure. Joyce has talked about the odour which pervades his stories: "It is not my fault that the odour of ashpit and old weeds and offal hangs around my stories. I seriously believe that you will retard the course of civilisation in Ireland by preventing people from having one good look at themselves in my nicely polished looking glass" (Joyce, 1996, 63-4)

18. Another analysis which explains the illocutory intricacies and the subject positions entailed by the promise, the prayer and the vow could constitute a further development to this approach to the story.

19. Once again, my reading of the text comes up against what has been rewritten by Joyce, added in As if my reading was following the textual genesis of the short story which thus directs interpretation, guides it. (Joyce, 1996, 233-235).

20. This intertextuality would require a long development. Having lost his wife, Lot was then forced to sleep with his daughters under the influence of wine. Another fruitful direction might be the biblical equation of dust and seed: “And I will make thy seed as the dust of the earth: so that if a man can number the dust of the earth, then shall thy seed also be numbered” (Gn. 13: 16).

21. Anchoress is female anchorite: “Later this way of life was recognized and ordered according to rules by the Church, the bishop himself enclosing the anchorite who was thenceforward confined within the walls of his cell” (Cross, 1997, 59).

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Re-readings of the Self in "The Dead"

Ben Winsworth

1 In his psychoanalytic study *Being a Character*, Christopher Bollas considers the ways in which individuals use objects and experiences as a means of expressing those unconscious parts of the self that may otherwise be difficult to articulate. He argues that we may project aspects of our self-experience into the objects around us as a way of giving them form: as a way of containing particular psychic states. We may select these objects consciously, or they may appear by chance and afford us a surprising and enriching experience that transforms our field of vision. Bollas also states that certain objects and experiences have the capacity to maintain their significance or, as it were, become potential signifiers of meaning, so that when we meet them again, after a gap of time, they may transport us back to the richness of the moment when we first encountered them. In his introduction, Bollas writes: "Sometimes we will hear a piece of music that was popular during a very special time of our life and this too seems to elicit within us not so much a memory as an inner psychic constellation laden with images, feelings, and bodily acuities" (Bollas, 1992, 3). Paradoxically, while such encounters allow us to 'reach through the past and touch the essence of a distant self experience' (Bollas, 1992, 3), and give shape and expression to that self experience, they will remain particular to ourselves and we will be unable to fully explain the significance that they have for us. Having said this, such moments, while being experientially unique, are as much a part of the human condition as dreaming. We all know what Proust is writing about in *A La Recherche du temps perdu* when he describes his "petite madeleine", even though our own tastes and associations may be different. Similarly in "The Dead", when Gretta is moved by *The Lass of Aughrim*, we know something of how she is feeling and what it is that James Joyce is trying to explore in his short story, even though it may be difficult for us as readers to say exactly what that is.

2 Bollas suggests that life is: "a cycle of reciprocal transformations from complex to simple self, from intrapsychic dialogues and thoughtfulness (complex states) to a seeming suspension of such internal density as we yield to an occasion in which we become a
particle participant" (Bollas, 1992, 17). In other words, there are frequent moments in our lives when we become totally absorbed into an experience and lose contact with our conscious selves and the world around us. We do not think about being within these experiences: we are simply in them, and while we may analyse the significance that they have for us when we have passed through and beyond them, our reasoning faculties are forgotten while we are in the midst of them. Something of this seems to be happening to Gretta, as she is observed by Gabriel towards the end of the evening's festivities. Standing in a "dark part of the hall", he looks up the staircase and sees a woman, also in shadow, whom he recognizes from the dress she is wearing to be his wife:

She was leaning on the banisters, listening to something. Gabriel was surprised at her stillness and strained his ear to listen also. But he could hear little save the of laughter and dispute on the front steps, a few chords struck on the piano annodis ea few notes of a man's voice singing.

He stood still in the gloom of the hall, trying to catch the air that the voice was singing and gazing up at his wife. There was a grace and mystery in her attitude as if she were the symbol of something. (Joyce, 1956, 239-240)

Her "stillness", the "grace and mystery" in her attitude can be read as the physical registers of a temporary absence from the present moment as Gretta is transported, via the music that only she and not Gabriel can really hear, to a significant moment in her past life. Of course, the significance of the song for Gretta is not revealed to Gabriel or the reader until several pages later, but Joyce's description makes it clear that a powerful spell is being cast over her. Bollas understands such moments to be located in what D W. Winnicott refers to as "intermediate space" or "the third area". In his influential collection of papers, Playing and Reality, Winnicott makes a claim for what he calls "the third part of the life of the human being", describing it as an "intermediate area of experiencing, to which inner reality and external life both contribute" (Winnicott, 1974, 3), and he understands it to be the place in which both infant play and adult encounters within the cultural field are located. Borrowing from Winnicott's original hypothesis, Bollas summarizes this area of experiencing as being: the place where subject meets thing, to confer significance in the very moment that being is transformed by the object. These objects of intermediate space are compromise formations between the subject's state of mind and the thing's character" (Bollas, 1992, 18).

Bollas's concentration on the interplay between subject and object, or to use Winnicott's terminology between the internal and external world, sheds a perceptive light on what is taking place between Gretta and the music that she is listening to. The effect of the music, that she eventually attempts to explain to Gabriel in their hotel room, results from a combination of her state of mind (the awakening of a long dormant part of her self that is activated by the music, possible disaffection with her present emotional life) and the particular character of the music itself (the melody, the words of the song, the voice of the singer). In describing what is taking place in Winnicott's "third area", Bollas also refers to the transformation that is worked on the self by the object with which it is engaged, and this is something that we can understand to have been taking place in Gretta's musical encounter as we reach the novella's close and the full significance of The Lass of Aughrim is also conferred within the text itself.

While the music plays, Gabriel remains on the outside of his wife's experience in two senses: most obviously because he does not really understand her, he is shut out from her past, but also because the experience with the music on the stairs is hers and hers alone, as Bollas makes clear is the nature of such engagements However, Joyce's insistence on
Gabriel’s not sharing in the actual experience of Gretta’s hearing of the music (his physical distance, being in the shadows, being unable to see his wife’s face, his inability to hear the music, and so on) seems to be used by Joyce to reinforce not only Gretta’s emotional distance from him, but also Gabriel’s own incompatibility as a suitable partner for her. His inability to answer his own question of what his wife is a symbol of, a question that interestingly has no question mark, is significant. It is almost as if Joyce is playing with Gabriel here: as if for Joyce, the creative artist, Gretta becomes a symbol for the kind of interplay that Bollas observes to be an influential component of our mental lives, whereas Gabriel attempts to appropriate the personal quality of her experience in his transformation of what he sees into something that he believes to be artistic, and yet is ultimately sterile in comparison with what is actually taking place within the intermediate area that Gretta occupies: “If he were a painter he would paint her in that attitude. Her blue felt hat would show off the bronze of her hair against the darkness and the dark panels of her skirt would show off the light ones. Distant Music he would call the picture if he were a painter” (Joyce, 1956, 240). Gretta’s experience is, however, something that resembles Bollas’s understanding of the relationship between what we have seen him call the complex and simple selves. Bollas argues that in waking life, as in dreaming, there are occasions when the objectivity of the complex self is lost and the simple self is free to encounter objects and experiences beyond the control of conscious thought:

> We are forever finding objects that disperse the objectifying self into elaborating subjectivities, where the many “parts of the self” momentarily express discrete sexual urges, ideas, memories, and feelings in unconscious actions, before condensing into a transcendental dialectic, occasioned by a force of dissemination that moves us to places beyond thinking. (Bollas, 1992, 17)

In the same way as we wake from our dreaming, so we return from these subjective states and reassume our complex modes of being, but what we experience within the arena of the simple self has the capacity to transform the ways in which we perceive ourselves and the world around us: something that happens to Gretta, even though she is unaware of this potential as the music plays. If Gretta is a symbol of the interplay between subject and object, she also represents, to a larger extent, the continual movement in and out of these subjective states that, for Bollas, constitutes psychic health and enriches the experience of being alive. Gabriel, on the other hand, not only by his standing on the margins of Gretta’s experience, but also by the way in which he reads the world around him, stands in opposition to this movement. Bollas writes that self experiencing of the kind that he explores cannot "be assumed" and that there are "some individuals" who are: "reluctant to live in the third area (the intermediate area of experience), insisting that the invitational feature of the object be denied They impose their view on the object world and blunt the evocative – transformational – facet of objects in the field." (Bollas, 1992, 13).

It would be unfair to blame Gabriel for his failure to respond to The Lass of Aughrim in the same way as Gretta for, as we have seen, Bollas argues that different objects carry different levels of intensity and significance for each individual. However, his reflections on his wife’s encounter with the music, and his attempt to appropriate her own unique experience into what he feels is a clever and artistic analysis shows him to be imposing his own view on the scene presented and in effect trying to blunt the energy that lies within it. At the same time, it is also possible to suggest that what Gabriel is watching and hearing – his wife in the shadows listening to music – is an invitation into the third area
of intermediate experience that he denies: at least he is unable to fully enter the moment as it unfolds before him.

Bollas writes that the experience of falling in love is another of those moments when the complex self gives way to the simple self, and we lose the analytical distance of consciousness. Asking his readers to imagine that he is single and looking for a partner, he describes a situation at a party: "I see X across the room. Stunned by her beauty, eros claiming consciousness, I fall in love. No longer objective, I plunge into a powerful state of affairs, devolved into that lessened awareness necessary to deep play in the ambient fields of love" (Bollas, 1992, 16)

He argues that it is impossible for two people to sustain "such free-falling into blissful simplicity", but that couples gradually find "their own natural balance between complex mental states and fellings into one another". Returning to the staircase scene in "The Dead", one wonders whether or not this "natural balance" has ever been established between Gabriel and Gretta, or indeed whether Gabriel has ever fallen in love with his wife in the way that Bollas describes his imaginary meeting with X. He spes Gretta on the stairs, and yet he does not see her. he observes her from the perspective of the complex self imagining the way in which he would paint her, fragmenting her into details of light, shade and colour, instead of losing this critical awareness and playing in the ambient fields of love as the scene invites him so to do.

There is a sense in which Gabriel is too self-conscious, almost too careful about the way in which he views himself and his environment, to be able to enter the third area and become involved in the creative inter-play between subject and object that Gretta experiences with The Lass of Aughrim Early on in the evening he is unable to listen to the "Academy piece" that Mary Jane plays with its "difficult runs and passages" (Joyce, 1956, 211), dismissing it because it has no melody, and doubting whether or not it has any melody for the other listeners in the room. It is as if he is threatened by the way in which the music lacks any real form, as he understands it, and is unable to let go and engage with it as the piano plays. Joyce writes that Gabriel "liked music" (Joyce, 1956, 211), and later on when Aunt Julia plays, we are told that to "follow the voice, without looking at the singer's face was to feel and share the excitement of swift and secure flight" (Joyce, 1956, 220). While it may appear at first sight that this finds him in a space not dissimilar to that in which Gretta later encounters The Lass of Aughrim, on closer inspection it becomes possible to argue that the "excitement" he derives from the music is only superficial.

Unlike Mary Jane's academy piece, Aunt Julia's song is familiar to him, and while familiarity with certain objects is no obstacle to the kind of experience that Bollas writes about and Gretta becomes caught up in, it is only Gabriel's knowledge of Arrayed for the Bridal that allows him to share in its playing. He follows the voice, not any spontaneity of feeling or emotion that the music might awaken within him. There is no real interplay between Gabriel and the music: he only shares or borrows the excitement that is contained within the piece, and the flight that it offers him, instead of being one in which consciousness is temporarily lost and the simple self is moved to places beyond thinking, is described as being "secure". Similarly we can note that while Gabriel teaches in a college, takes pleasure in reading, and writes a literary column for The Daily Express, in his confrontation with Miss Ivors he denies any relationship between literature and politics (Joyce, 1956, 214), which suggests a fear of engagement with literature in anything other
than a distant and objective manner. It is possible to describe his relationship with literature, as with music, as a secure one.

There is one brief moment, while Mary Jane is playing, when Gabriel's attention is caught by a picture of the balcony scene from *Romeo and Julie*, and an embroidery of the two murdered princes in the Tower, which leads him towards reflections on the life of his mother and her sisters, but they are vague thoughts which he seems reluctant to follow in any depth. It is almost as if he wishes to live on the surface of life, within the security of the present at the expense of engaging with the internal world of unconscious memory. This resistance is confirmed in his speech, the form and presentation of which he seems more concerned about than the content, when he states that even though such gatherings call to mind "thoughts of the past, of youth, of changes, of absent faces", we must not brood upon them otherwise "we could not find the heart to go on bravely with our work among the living". It is, he argues, our "living duties and living affections which claim and rightly claim, our strenuous endeavours", and thus, he tells his audience, "I will not linger on the past" (Joyce, 1956, 233).

In spite of all this, and at the risk of contradicting much of what I have said about Gabriel, he is moved by something in his wife's behaviour shortly after *The Lass of Aughrim* has ceased to play, and he and Gretta are about to leave the party. Joyce writes of Gabriel that "a sudden tide of joy went leaping out of his heart" (242), but one cannot help noticing that this is an impulse based upon Gretta's physical appearance, "the rich bronze of her hair", the "colour on her cheeks" her "shining eyes", rather than one that acknowledges anything of what has actually happened and is happening to her. When first reading this passage we may take Gabriel's observation that his wife is in "the same attitude" to refer to the spell that the music has cast over her, especially as Gabriel also notices that she "seemed unaware of the talk about her." However, this "same attitude" seems to refer more to Gabriel's recollection of Gretta drying her hair by the fire a few days previously, so that what at first appears to be a recognition of some powerful and individual experience having occupied his wife's imagination – that she is lost to the world around her – is really another mis-reading of her and one that is not dissimilar to Gabriel's observations of her on the stairs.

Shortly after this, while they are en route to the hotel, Gabriel is filled with thoughts of "their secret life together" that "burst like stars upon his memory". For all Gabriel's resistance to the past, his own comes racing up to meet him as he leaves the party, and "moments of their life together, that no one knew of or would never know of, broke upon and illumined his memory" (Joyce, 1956, 244) Recalling Bollas, it could be argued that the complex self is finally giving way and the simple self is at last free to play in the ambient fields of love and memory, but there is a sense of desperation in Gabriel's desire to use the distant music of the past to repair and fix what we can understand to be the discordant music of the present: "He longed to recall to her those moments, to make her forget the years of their dull existence together and remember only those moments of ecstasy."

Bollas describes lovemaking as:

the encapsulated place of mental simplification as lovers submit to the deconstruction of erotics: the body of the other ceases simply to be an object of perception or internal representation and becomes the means of transformation – from the subject who seeks the erotic object to the subject who becomes an object 'inside' the place of desire. It is a moment when the complex self (who reflectively
objectifies the parts of himself within his mind) gives way to the simple self, caught up in the instincts of erotic knowledge. (Bollas, 1992, 16)

For Gabriel, however, the "body of the other" does not cease to be an "object of perception": for all the memories of his own lovemaking with Gretta, his recollections of their honeymoon, and the growing sexual desire that almost consumes him when they reach their hotel bedroom, it is as if he wishes to use the erotic to reinforce the way in which he has constructed Gretta through the eyes of objective perception. In this sense we can understand the distant music of the past that Gabriel brings to bear on the present to be used in a similar way to the painting *Distant Music* within which he attempts to anchor Gretta. Rather than lovemaking being viewed symbolically as one of the ways in which couples fall into one another as the complex self surrenders to the instinctual play of erotic knowledge, Gabriel wants to use sex as a way of making his relationship with Gretta secure: secure in the sense of maintaining its continuity in the present, and secure in as much as Gretta will continue to subscribe to the view that he has both of her and their relationship in their bedroom he is annoyed that he is unable to negotiate Gretta into a position of compliance with his own desire and lust: "Why did she seem so abstracted?" He did not know how he could begin. Was she too annoyed about something?" (Joyce, 1956, 248). He acknowledges that to "take her as she was would be brutal", but nonetheless Joyce writes that he "longed to be master of her strange mood... He longed to cry to her from his soul, to crush her body against his, to overmaster her." Once again, Gabriel is seeking to impose his view on the object world The irony is, of course, that all the time Gabriel has been attempting to fix Gretta in his objective gaze she has been elsewhere. Even while he seeks to master both her abstracted mood and her body, she is still within the world of the past that *The Lass of Aughrim* has awakened within her. The image that Gabriel has constructed both of Gretta and himself, and the belief that he knows what is the matter with her, is blown apart once she speaks and begins to tell him about the memories and emotions that the music has stirred within her.

As I mentioned in my introduction, Bollas is interested in the way in which certain objects have the capacity to maintain their significance for us, so that when we encounter them again after a period of time, they elicit the intense experience that they first had for us. He also points out that there are other objects, which he terms "mnemic" (Bollas, 1992, 19), in which we invest aspects of our self experience without fully knowing why, and whose significance is only revealed to us in our subsequent meeting with them. Not only does our re-acquaintance with such objects transport us back to earlier self experiences, it is only in meeting these objects later on that we are able to understand the important meaning that they have (and have had) for us. It is as if what was once only partially understood is fully revealed, and that which was originally stored in the object, however obliquely, comes to fruition With this model in mind I would like to suggest that for Gretta, *The Lass of Aughrim* (a traditional ballad about betrayal and lost love) is an object which, as a young woman, she used to contain all her unconscious feelings surrounding Michael Furey, and that encountering once again this song by chance, after a gap of several years, the full significance of the music and all that it really means to her becomes manifest. It is as if a part of her that has been locked away has been reopened, and the music that she hears on the stairs allows her to interpret the past as if for the first time. Writing more generally, Bollas describes how certain objects act like "psychic keys" opening doors to: "unconsciously intense – and rich – experience in which we articulate the self that we are through the elaborating character of our response. This
selection constitutes the *jouissance* of the true self, a bliss released through the finding of specific objects that free idiom to its articulation* (Bollas, 1992, 17).

At first hand Gretta's reaction in the hotel seems to be the opposite of anything blissful, but surely something of her true self has been liberated by listening to the music, and her idiom (which Bollas also uses to refer to the true self (Bollas, 1992, 61)) has found a means of expression in the transitional nature of the experience. For all the grief and sadness that surrounds her telling Gabriel the story of her relationship with Michael Furey, one can argue that there is something blissful in the release that the music has afforded her, and as Bollas writes, it is encounters such as these which "free us to experience the depth of our being" (Bollas, 1992, 17).

Gretta's reading of the past and herself within it also liberates her from the ways in which we have seen Gabriel try to objectify her. It is not only the act of listening to the music that frees Gretta from such an imposition: the distant music of the past that she has heard also provides a space in which she is free to be herself in the present telling of the memories and feelings that it has realized within her. Her passionate involvement in the distant past that is recalled by the music, and that she tries to convey to Gabriel, implies that the more recent past has been one of compliance in which there has been nowhere for the true self to experience the depth of its being. As Gretta's distance, and Gabriel's efforts to appropriate Gretta (a state of affairs in which he has attempted to deny her any individual self experience) have shown, their relationship has been one that has existed very much on the surface. Gabriel himself is partially aware of this in his previous acknowledgement of their "dull existence together", but it takes Gretta's revelation to make him understand the full extent of this, and also to realize that it is something that cannot be repaired by the physical alone. As Gretta tells her story, Gabriel moves from a position of anger and jealousy towards one of humiliation and shame as he recognises that she has been elsewhere, and that while he has been thinking of their "secret life together" she has been "comparing him in her mind with another" (Joyce, 1956, 251).

Caught off guard in this way, there is a sense in which the story of Michael Furey, to which Gabriel listens intently, finds him for the first time in an intermediate space in which objectivity is lost, and where there is an interplay at work between his subjective self and the distant music of the past that Gretta, in her own way, sings to him. As Bollas describes the state of the individual being lost in self experience, his "prior self state and the object's simple integrity are both 'destroyed' in the experiential synthesis of mutual effect" (Bollas, 1992, 31) In the same way as *The Lass Of Aughrim* allows Gretta to fully express herself, so her telling of the story has a transitional effect upon Gabriel: not only does it break down the narratives in which he has tried to confine her, it also forces him to re-read the narratives that he has constructed to explain his own life and recognize their fictitious nature:

> A shameful consciousness of his own person assailed him. He saw himself as a ludicrous figure, acting as a pennyboy for his aunts, a nervous, well-meaning sentimentalist, orating to vulgarians and idealizing his own clownish lusts, the pitiable fatuous fellow he had caught a glimpse of in the mirror. (Joyce, 1956, 251)

Gabriel also begins to understand the significance of the song and the effect that is has had on his wife when he realizes "how vain it would be to try to lead her whither he had purposed" (Joyce, 1956, 252). In letting go of his earlier desire to master her both emotionally and physically, he is at last acknowledging that she has a life of her own and that self experience of the kind that Bollas writes about is an individual and sometimes private affair into which one cannot always follow. Gabriel's desire and lust is also
replaced by an attitude of sympathy and care: he caresses his wife's hand while she speaks and tries to refrain from asking too many questions, giving her the space to tell her own story without dictating the direction of her narrative. Even though he is seized by a "vague terror" (Joyce, 1956, 252), when Gretta tells him of her belief that Michael Furey died because of her, a terror that we can understand to be associated with Gabriel's fear of losing the security that he believes himself to have shared with his wife, he is able to shake himself free of this and, for once, give attention to Gretta's feelings.

What we witness as Gabriel listens to Gretta's story is a movement from complex to simple self and back again: he is as involved in the tale as his wife is in the telling of it, even though the effect that it has upon him is particular to himself and he is moved in a different way to Gretta. Bollas writes that it is inevitable that the individual must leave the third area of self experience, and return to the place of the complex self, and that in so doing "the subject considers where he has been" (Bollas, 1992, 31), and realises the transitional quality of the experience within which the simple self has been involved in other words, something from the experience within the intermediate space is carried into our lives when we have passed beyond it. We can see this taking place in Gretta's telling her story of Michael Furey: it is a narrative that allows her to consider where she has been while listening to The Lass of Aughrim, and come to terms with the feelings that it has aroused within her. Similarly, after Gretta has finished her story Gabriel emerges to consider where he has been while listening to it and tries to understand the effect that it has had upon him. This is something that we can already notice taking place in the breaks in Gretta's narrative, when Gabriel pauses to reflect upon the significance that the various parts of the story have for him - in the same way as a reader can put down a book at any point in the text and consider what he has just read - but it is a process that is not complete until Gretta's story has ended.

When Gretta has finished speaking Gabriel walks to the window, not wishing to "intrude upon her grief", a gesture that once more shows him to be giving Gretta her own space. He looks back at her "unresentfully" (Joyce, 1956, 253), and although he realises how "poor a part" he has played in her life as her husband (Joyce, 1956, 254), he is hardly troubled by this thought, as if the story has resigned him to something long suspected, but deeply hidden. In the same way as the tale of Michael Furey allows him to deconstruct the false self that he has presented to the world, so it enables him to see the fictional way in which he has perceived his relationship with Gretta. He watches her now as if "he and she had never lived together as man and wife", which in many ways they have not. However, acknowledging this distance between them, he is able to see her in a new light and respond to her in a way that has previously been denied to him by his analysing and objectifying perception: "a strange, friendly pity for her entered his soul" (Joyce, 1956, 54). Lying down on the bed next to her, he is overcome by tears as he realises his own emotional limitations in the light of Michael Furey's passionate nature: "He had never felt like that himself towards any woman, but he knew that such a feeling must be love" (Joyce, 1956, 255). His tears, however, are described as being "Generous", which once more implies a sympathy for and understanding of his wife and the powerful hold that the past has had upon her. As well as signaling a new honesty in Gabriel's perception of himself, this also suggests that he is learning that love is not something that can be securely contained by wilful imposition. Even though he suspects that Gretta may not have told him the whole story (Joyce, 1956, 254), he is closer to her in his acceptance of this, in realizing that words alone will not fully explain everything that The Lass of
Aughrim, or the past that it has evoked, means to her. In many ways he is acting like a psychoanalyst here, knowing, to quote from Bollas, that "he is fundamentally excluded from the patient's inner experience" (Bollas, 1992; 5), and yet open to the play of unconscious association both within Gretta and himself. In an interesting change of perspective, Bollas is keen to point out that within the psychoanalytic enterprise "quite profound changes occur in both people" (Bollas, 1992, 6), not simply in the patient herself. We can see further evidence of this in the imaginative effect that Gretta's story has upon Gabriel: it allows him to take flight in a spontaneity of feeling that he has so far been unable to experience. He is moved towards thoughts upon mutability and the ephemeral nature of human existence, and while these reveries have a profound significance in their own right, their real value lies in the fact that in making these associations Gabriel is acknowledging the importance of that other "grey impalpable world": the unconscious (Joyce, 1956, 255). The story of Michael Furey is in many ways a text that Gabriel reads to reach the understanding that the unconscious, and the access to memory, the past, and imaginative experience that it gives, is not something that can remain dead and buried in the occupations that concern us in the conscious life of the present. Conscious and unconscious, the complex and simple self, the past and the present: all are as closely linked together through the objects and experiences that we use and are used by, as (he living and the dead are connected by the falling snow that Gabriel watches from the window.

One of the reasons why "The Dead" remains such a powerful and haunting short story is due to the fact that it deals with experiences with which we are all to some extent familiar. Christopher Bollas provides a useful theoretical framework within which to approach the text, in particular what is happening in Gretta's musical encounter and Gabriel's immersion in the story that she tells as a consequence of this, but as readers of "The Pead" there is a sense in which we understand what is taking place intuitively. Turning things around we can say that Joyce is offering a perfect example of Bollas's theoretical observation that "the objects of our world are potential forms of transformation" (Bollas, 1992, 4), not only in his choice of subject matter, but also because the text itself is an intermediate area of self experience that facilitates our understanding of this dynamic in the very act of reading itself. In setting out his objectives in the introduction to his work Bollas writes that: "By studying the structural effect of an object's impact on the self, which means thinking more about the different potential transformational effects of an object, we will be able to deepen our understanding of the nature of human life" (Bollas, 1992, 4).

In many ways, this is an enterprise in which Joyce shares and within which we also share as readers. By virtue of the fact that 'The Dead' is a fiction, it offers us the capacity to become as it were lost within its texture and open to the kind of interplay that occupies Bollas's interest in Being a Character. Losing the objectivity of the simple self we engage in a play of association that not only allows us to sense what is happening in those moments of intense experience that the short story describes, but also to experience a similar transformation ourselves as the text gives back to us that which we already know unconsciously.
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NOTES

1. On the opening page of his introduction, Bollas offers the following example: "However much we may try to tell someone about what is happening to us – Oh, that smell, it’s a flower that was in my garden when I was a child! – we shall fail to convey the texture of our inner experience."

2. For a comprehensive discussion on the relationship between infant play and adult encounters within the cultural field, see chapter seven of *Playing and Reality*, "The Location of Cultural Experience."

3. Winnicott offers a useful introduction to the true and false self, and the various forms of compliance within which the individual can become trapped, in his paper "Ego Distortion in Terms of True and False Self" (Winnicott, 1965).

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Joyce's *Dubliners* and Conversational Narrative

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1 Conversations in Joyce's *Dubliners* seem very true to life in their keen sense of nuance, tone, and accent. Clearly, Joyce had an ear for conversations; he was acutely aware of how they work. In *Dubliners*, diverse everyday conversations are carefully reproduced and their functions and larger-scale effects sharply analyzed. This is to say that conversations are not only depicted in great sophistication and detail – they are also studied in and through Joyce's narrative practice. Conversation can be seen to form a significant thematic concern in *Dubliners*. Due to this, the notion of conversation evolves into a self-reflexive narrative device, a *mise-en-abyme*, which has the capacity to reflect on the activity of reading the collection.

2 Besides manifesting various conversational situations on the story level, the narrative draws special attention to the notion of conversation by means of commentary relating to the overall practice of conversational communication. Moreover, the very word *conversation* tends to recur in the text continuum of the collection. Through this simple but effective narrative device (lexical repetition) the text further directs the reader's attention towards the problematics of conversation. Those problematics not only include the transfer of information with all the usual complications concerning the communicative 'connection' (ellipses, ambiguities, mistakes, misunderstandings, overlapping speech, etc.) but also, and more importantly, the socio-pragmatic functions and effects of conversation. Conversations contribute to the creation and maintenance of social identities and relationships as well as to the reinforcement of particular worldviews and cultural ideologies. The conversations depicted in *Dubliners* illustrate, over and over, how conversational discourse is thoroughly intertwined with questions of ideology and power.

3 It seems reasonable to turn to the framework of conversation analysis in finding out what Joyce's *Dubliners* has to say about the workings of conversation. A substantial amount of research on conversation has been carried out under the broad term of discourse analysis, comprising a varied selection of linguistically and sociologically oriented
branches of research (e.g. speech act theory, sociolinguistics, pragmatics, critical discourse analysis, ethnomethodology). In my own analysis, the work carried out on conversation in the field of linguistics figures in the background, but the actual terminology and research methods are not actively used. However, the following comment by R. A. Buck and Timothy R. Austin agrees with my general conception of the relationship between linguistically oriented conversation analysis and literary research.

One branch of research in the broad area of discourse analysis derives from the observation that among the "things" that participants in an everyday do is build, maintain and modify sophisticated interpersonal relations. Both dialogue and evolving relationships between individuals lie at the heart of much nineteenth- and twentieth-century prose fiction, it seems reasonable to expect that linguists theories in this area should throw light on the workings of those novels and short stories. (Buck and Austin, 1995, 64)

Although it is true that the findings of discourse analysis can be made use of in conceptualizing the conversational activity in Joyce's stories, it is also important to point out that discourse analysis alone is not enough to capture everything that is going on when we read and interpret Joycean conversations. Furthermore, literary research can, for its part, throw significant new light on the work done by linguists and discourse analysts. Practitioners of conversation analysis themselves often use literary examples when illustrating their theoretical points, for the simple reason that valuable information on the nature and functions of conversational discourse can be obtained from literary narratives. But the medium is neither innocent nor transparent Literary narratives, such as the stories in Joyce's Dubliners, embody conversations and use them for their own artistic and ideological purposes. The reading and interpretation of conversational discourse embedded in a literary work, therefore, tends to require special reading tactics. It is especially important to account for the ways in which the Joycean narrative anticipates the presence of a reader. The Dubliners narrative is self-reflexive through and through, drawing attention to itself as a narrative and, in particular, as a narrative to be read.

My intention here is not to chart out everything Dubliners has to say about conversation – that would form the subject of a book. The aim is to concentrate on one particular subgenre of conversational discourse: conversational narrative. By this term I refer to the practice of telling a story in the course of a conversation. Keeping stories, monologues, and speeches separate in situations involving immediate speaker-audience relationships is difficult, which is why, in this essay, all these discourse types are regarded as examples of conversational narrative. Delivering a speech may not normally be considered an act of conversation. However, Joyce's Dubliners repeatedly makes the point that all successful acts of conversational storytelling require that the stories related are rehearsed and their turns of phrase well prepared in advance. Hence, giving a speech during a social gathering is virtually as much a conversational narrative as is a more informally related tale.

Regarding conversational narratives, it is by no means unimportant who is telling the story, to whom, in what way, and for what purposes. The act of storytelling embedded in a conversational situation also places special emphasis on the speaking subject holding the floor, often (but not always) granting him or her a position of power. The main bulk of this article will examine the ways in which Joyce's Dubliners probes and problematizes conversational stories and their telling. As a conclusion, I shall briefly suggest a few ways
in which the conversational situations found in the stories may serve as models - or antimodels, as the case may be - for reading *Dubliners*.

**Storytelling in "The Sisters"**

7 Let us repeat the basic idea upon which my analysis of the conversations in *Dubliners* rests: a conversational narrative not only informs and entertains but also performs various socio-pragmatic functions and effects. Firstly, the telling of a story in the course of a conversation creates a certain identity position for the storyteller. It also defines and determines identity positions for the conversational partners and thus establishes a relation between the storyteller and the audience. Furthermore, with their conversational narratives, storytellers draw upon a given world view with its own socio-cultural structures, practices, values, norms, hierarchies, and so on.

8 Joyce's "The Sisters" can be claimed to be about conversation and about conversational narrative in the sense that it foregrounds conversational situations and probes the identity-building and relations-forming power of conversational narratives. The main conversational narrative in "The Sisters" is, of course, that relating to the late priest, and the two principal narrators of the story are Old Cotter and Eliza. The elliptical and enigmatic quality of the conversational narratives delivered by the two narrators stands out clearly. "The Sisters" has often been seen as a demonstration of the impossibility of there being coherent stories with univocal meanings easily decipherable through the process of interpretation. I believe, however, that even though the informational gaps in the narratives of the priest's life present various epistemological challenges to their audience (readers included), the overall point of Joyce's story lies not in the informational content, or the lack of it, in Old Cotter's and Eliza's accounts. Rather, it is the very act of relating a conversational narrative which is of special interpretive importance here.

9 For Old Cotter, the act of telling a story in the course of the conversation is clearly an act which grants him power: the informational gaps in his story render the audience dependent on him. The boy protagonist's irritation at the situation seems to spring from some intuitive, not fully conscious, understanding of Cotter's conversational strategy and its effects "I crammed my mouth with stirabout for fear I might give utterance to my anger. Tiresome old red-nosed imbecile!" [Joyce, 1992, 11]. The boy feels intellectually superior to Old Cotter and to the other adults in the room but Cotter's conversational narrative works to reverse that sense of hierarchy. The boy probably 'knows' the story better than anybody, but he is not in a position to relate it. In fact, Old Cotter's discourse effectively silences the boy, for he is not even granted a position which would enable him to join the conversation. It is first and foremost Cotter's conversational narrative and his manner of positioning his audience which makes it possible for him to feel superior to the other people in the room and, also to a certain extent, to the priest who is now dead. Furthermore, the socio-cultural conventions and norms already in place work in Cotter's favour and to the detriment of the boy protagonist. If the boy were to resist Old Cotter's storytelling power, and thus his own subordinate position in the conversational situation, he would have to break various social norms, not the least those of good manners and linguistic politeness. It is for this reason that he simply cannot utter his irritated remarks aloud. Cotter's conversational success gains support from the well-established social formula, according to which children should be seen, not heard.
The boy's position in relation to Eliza's conversational narrative is somewhat different. Now he willingly recedes to the background and keeps silent: "She pressed me to take some cream crackers also but I declined because I thought I would make too much noise eating them" (Joyce, 15) In many ways, Eliza is a much less oppressive storyteller than Old Cotter, even if she also holds the floor by telling a story full of elliptical and enigmatic sentences. The audience – kept in a subsidiary position – is forced to "extract meaning" from them, as best they can (cf. Joyce, 11). Eliza's storytelling power seems, in fact, to be fully "deserved." Eliza and Nanny have obviously devoted their lives to looking after their brother, which is why it seems only justified that Eliza (speaking for them both) should be elevated to the role of a storyteller and, in that way, to a position of power (at least temporarily). The boy is right in thinking that the priest's demise may have been a liberating event: "I found it strange that neither I nor the day seemed in a mourning mood and I felt even annoyed at discovering in myself a sensation of freedom as if I had been freed from something by his death" (Joyce, 1992, 12). Eliza is not a talented storyteller but she has nonetheless assumed – literally inherited – a speaking position after the passing away of her brother. The boy protagonist does not feel threatened by Eliza's narrative and newly acquired conversational power. Rather, he seems to enjoy his role as a silent observer. Presumably, his sense of intellectual superiority is not violated by the women's conversation. The conversation between the women here seems to be more concerned with mutual support than establishment of power hierarchies. While Old Cotter seeks to create divisions of power with his conversational narrative, the effect of Eliza's account have more to do with intimacy and social rapport.

### Intimacy and Rapport under Scrutiny

In her work within the field of conversation analysis, Deborah Tannen repeatedly makes the point that conversations in general and conversational narratives in particular are first and foremost attempts to establish, maintain, and enhance the feelings of intimacy and social rapport between the conversational partners. She also points out that issues of solidarity and power are inevitably intertwined: "every utterance is potentially ambiguous as to whether it is establishing power or solidarity (in reality, I believe, every utterance displays both, in varying proportions.)" (Tannen, 1989, 147). Even though not disregarding the element of power at work in conversational situations, Tannen's emphasis on intimacy and rapport somewhat dangerously bypasses the strong leaning of conversations and conversational narratives towards fixed identities, relations, and world-views. I shall now move on to examine some further examples from Joyce's *Dubliners* to demonstrate how Joyce's narrative comments on the interrelationship between conversational narrative and the issue of intimacy. *Dubliners* demonstrates that intimacy and rapport between conversing human beings are, indeed, something which the speaking subjects very much desire. On the other hand, the text makes it clear that such intimacy is not devoid of potentially oppressive and even violent ideological implications.

Let us begin by having a close look at the mesmerizing monologue delivered by the old man, often called the 'pervert,' in "An Encounter." The overall purpose of the old man's rambling conversation would seem to be to establish an intimate connection between himself and the two boys. R. B. Kershner has pointed out that the conversational situation here comprises a discursive battle whereby the man is trying to lure the boy protagonist
into his own perverse world with its characteristically distorted identity models (Kershner, 1989, 44). Although heavily, and perhaps permanently, influenced by the man's speeches, the boy protagonist is a 'resisting hearer' and the bond fails to materialise according to the man's wishes and desires. The boy certainly records the call for intimacy in the man's monologue but finally refuses it.

... his voice, as he led me monotonously through the mystery, grew almost affectionate and seemed to plead with me that I should understand him.

I waited till his monologue paused again. Then I stood up abruptly. Lest I should betray my agitation I delayed a few moments pretending to fix my shoe properly and then, saying that I was obliged to go, I bade him good-day. (Joyce, 27-28)

The identity-building, relations-forming, and world-view imposing potential of the man's conversational narrative is painfully brought into focus in "An Encounter." The conversational situation presented illustrates the suitability of a conversational narrative for gaining powerful holds over the audience and for advancing the selfish ends of the storyteller. Conversational narrative, then, truly is a means of reaching out to the audience and seeking intimacy, but this should not be viewed as a 'harmless' matter. The deliverers of conversational narratives (e.g. Joyce's pervert) come from positions which are not neutral but variously 'interested.' What conversation analysis can gain from Joyce's extreme example of the pervert's "monologue" (Joyce, 26, 27) is the realization that sharp ideological criticism is very much needed when analyzing conversational discourse.

Dubliners also manifests cases in which the power of conversational narratives to establish and impose identities, relations, and world views is deemed almost desirable and certainly reassuring on the part of the conversational partner not holding the floor. The exchange between Gallaher and Little Chandler in "A Little Cloud" demonstrates how the audience of a conversational narrative can actively contribute to the creation and maintenance of oppressive ideological models. During the conversation, Little Chandler solicits "Great Gallaher" to tell stories about his adventurous life on the "immoral" continent (see Joyce, 1992, 77, 78). Gallaher seems to have no real stories to tell but he nonetheless successfully keeps up the storytelling act ('Ignatius Gallaher puffed thoughtfully and then, in a calm historian's tone, he proceeded to sketch for his friend some pictures of the corruption which was life abroad [Joyce, 1992, 78]). Through his somewhat vague and dubious stories he does manage to maintain and reinforce the roles, relationships, and views Chandler expects him to maintain:

He revealed many of the secrets of religious houses on the Continent and described some of the practices which were fashionable in high society and ended by telling, with details, a story about an English duchess – a story which he knew to be true. Little Chandler was astonished.

– Ah, well, said Ignatius Gallahcr, here we are in the old jog-along Dublin where nothing is known of such things. (Joyce, 1992, 78)

As a result, Chandler's own position becomes fixed and fastened and stereotypical and hierarchical world-view reinforced:

The adventure of meeting Gallaher after eight years, of finding himself with Gallaher in Corless's surrounded by lights and noise, of listening to Gallaher's stories and of sharing for a brief space Gallaher's vagrant and triumphant life, upset the equipoise of his sensitive nature. He felt acutely the contrast between his own life and his friend's, and it seemed to him unjust. (Joyce, 1992, 80)

Chandler's strong craving for intimacy and rapport is one possible explanation for his hopelessly assenting, albeit quietly irritated conversational position ("Gallaher was only
patronising him by his friendliness just as he was patronising Ireland by his visit” [Joyce, 1992, 80]. In an attempt to re-experience something of the old friendship between himself and Gallaher, he comes to sacrifice his own storytelling power and his own stories. By insistently pushing the position of a dominant storyteller at Gallaher, Chandler gives up the power to defend and justify the choices he has made and the roles he has assumed in life.

17 Not everybody wants the position of a storyteller in a conversational situation because assuming that position would mean putting oneself onto the stage, exposed and vulnerable to challenges, misunderstandings, resistance, failure, and the like. The narrator of a conversational story has to be skillful in order to succeed in capturing the attention of the audience and in using the storytelling act to his or her own advantage. Corley in "Two Gallants" is a highly professional storyteller in this respect. Even though his conversational partner, Lenehan, is familiar with conversational narration himself, Corley nonetheless manages to keep him in a position of a "disciple" throughout the story (Joyce, 1992, 60). Corley uses the general craving for intimacy, belonging, and togetherness he is able to detect in Lenehan. Corley succeeds in gaining power and respect through the act of recounting a conversational narrative because he is so talented in keeping the audience, in this case Lenehan, in control. He is able to anticipate Lenehan's views, desires, needs, values, weak points, and so on. He tells his friend stories about his relations with women and about his womanizing activities because he knows that Lenehan, being a single man, is eager to hear about such things. And when he talks to the girls he meets, he obviously adjusts his words accordingly (Lenehan mentions Corley's "deep energetic gallantries" [Joyce, 1992, 57]). Lenehan may regard himself as being intellectually superior to Corley (e.g. he makes a remark about Corley not having "a subtle mind" [Joyce, 1992, 52]), but the latter nonetheless manages to dominate his partner through his conversational skills.

18 Jimmy Doyle in "After the Race" is yet another Dubliners character who desperately wants to belong to a group, to achieve social rapport and to enhance his social status. Unlike Corley, however, Jimmy is a poor teller of stories. He has two main problems. Firstly, he seems to throw himself into the act of delivering conversational narratives without advance preparation. As the general framework shifts from art to politics Jimmy joins the conversation, because he suddenly "felt the buried zeal of his father wake to life within him" (Joyce, 1992, 46). The speech he makes later on seems equally spontaneous in nature: after some heavy "Bohemian" drinking, "Jimmy made a speech, a long speech, Villona saying Hear! Hear! whenever there was a pause" (Joyce, 1992, 47) Harold F. Mosher has interpreted Villona's words as being "mockingly ironic" (Mosher, 1993, 411); this interpretation supports the view that Jimmy's conversational exchanges – and concomitantly his social relationships – tend to be less than successful. Secondly, Jimmy is totally incapable of 'reading' his audience ("There was a great clapping of hands when he sat down. It must have been a good speech" [Joyce, 1992, 47-48]). Jimmy is at a loss in the world of conversation because he can only make "deft guess[es]" (Joyce, 1992, 44) and self-conscious observations concerning the meanings of words, signs, and gestures around him. So Jimmy falters in his attempts to conduct conversational exchanges because of his inability to adjust his words according to the needs and likes of the audience. The intimacy and rapport Jimmy longs for can never materialise properly because he does not care to set his words carefully enough and because he does not master the strategic nature of conversational storytelling. Intimacy between
conversational partners is not a natural consequence of simply joining in the conversation – the intimacy and rapport must be achieved through skilful and carefully rehearsed manoeuvre.

The Importance of rehearsal and replay

19 Conversation analysis tends to view conversations primarily as spontaneous face-to-face situations, albeit governed by certain culturally determined and acquired rules and conventions. The scholars of conversational discourse talk about turn-taking mechanisms, overlapping speech, interruptions, "performance errors, false starts, hesitations, stuttering, spoonerisms, elisions" (Werth, 1981, 9) and the like, which gives the impression that conversational activities essentially take place 'here and now.' The way in which conversational narrative is thematized in the stories of Joyce's *Dubliners,* however, draws our attention to a different aspect of conversational discourse and conversational narration: premeditation and "postmeditation" (the latter term is my personal coinage, referring to meditation with hindsight). In other words, we tend to rehearse and replay conversations and conversational narratives in our minds and this element of rehearsal and replay is a significant contributing factor as far as conversational power is concerned.

20 Much of the persuasive and seductive power of the pervert's monologue in "An Encounter" may stem from the fact that the speech has been composed in advance ("He gave me the impression that he was repeating something he had learned by heart..." [Joyce, 1992, 26]). Frank's "tales of distant countries" (Joyce, 1992, 39) related to Eveline also smack of pre-planning: the smoother the lines the easier the process of seduction. Farrington's story about the incident with Mr Alleyne is another one of the many examples illustrating the systematic planning which often accompanies the act of delivering conversational narratives: "As he walked on he preconsidered the terms in which he would narrate the incident to 'the boys': "So, I just looked at him – coolly, you know, and looked at her. Then I looked back at him again – taking my time, you know. I don't think that that's a fair question to put to me, says I" (Joyce, 1992, 93). The motive behind Farrington's rehearsal is, again, craving for rapport. The act of delivering the conversational narrative has everything to do with his need to strengthen his position in the eyes of 'the boys.' The men in "Counterparts" begin "to exchange stories" (Joyce, 1992, 94) as soon as they gather together. The story is repeatedly told in the company of the men, and each time a version of Farrington's "smart" and "clever" (Joyce, 1992, 93) act of retort is related, both Farrington's belonging to the group and the overall group identity of the men are reinforced.

21 According to Joyce's *Dubliners,* carefully composed conversational narratives are a common means by which the group identity of Irish men is created and maintained. Lenehan in "Two Gallants," to give one good example, is familiar with the need to keep telling stories, and to rehearse and repeat. Lenehan has to "speak a great deal, to invent and to amuse" (Joyce, 1992, 56) to gain the acceptance of a group. The conversational narratives delivered must be carefully wrought, they must succeed in persuading the audience. In order to hang on to the identity models of their desire, the narrators of conversational stories simply cannot afford too many failures. Thanks to his "adroitness and eloquence," Lenehan has managed to carry out the task so far:
His tongue was tired for he had been talking all the afternoon in a public house in Dorset street. Most people considered Lenehan a leech but, in spite of this reputation, his adroitness and eloquence had always prevented his friends from forming any general policy against him. (Joyce. 1992, 50)

22 Lenehan is, presumably, successful in 'aligning' his audience, i.e. in making the audience feel that the stories told are aimed specifically at them and that they are the most suitable and, indeed, necessary recipients of those stories. Power and intimacy gained solely through conversational means are, however, transient in nature. Since Lenehan does not possess a well-established position among his friends, the conversational narratives have to be related again and again. The instances of successful audience alignment must be continuously renewed.

23 Gabriel Conroy in "The Dead" is another example of a character actively and carefully twisting and turning both past and future conversations in his mind for strategic purposes. Having encountered a conversational failure (i.e. the feeling of intimacy and rapport has not been successfully attained), as happens with Lily and Miss Ivors for example, Gabriel needs to revise and adjust his conversational performances mentally, in retrospect. He uses his past failures in devising and revising the strategies which help him produce successful acts of conversation in the future. The changes he makes to his after-dinner speech spring from the conversational difficulties he experienced with Lily and Miss Ivors. By means of postmeditation and advance preparation he is able not only to take Miss Ivors' position into account but also to counter it and to present a challenge of his own.

He would say, alluding to Aunt Kate and Aunt Julia: Ladies and Gentlemen, the generation which is now on the wane among us may have had its faults but for my part I think it had certain qualities of hospitality, of humour, of humanity, which the new and very serious and hypereducated generation that is growing up around us seems to me to lack. Very good: that was one for Miss Ivors. What did he care that his aunts were only two ignorant old women? (Joyce, 1992, 192)

24 Besides failing to establish intimacy and rapport between himself and the two women, Lily and Miss Ivors, Gabriel has also, and perhaps more importantly, failed to maintain a superior position in the hierarchy which he expects to be governing the relationships between the conversational partners. When Gabriel sets out to review and modify the contents and rhetorical strategies of the speech, he is first and foremost concerned with re-establishing the old, more reassuring, power relations.

25 Due to such emphasis on premeditation and postmeditation, the difference between written (carefully designed) and spoken (more spontaneous) language in connection with conversational discourse begins to seem somewhat unclear. It is true, of course, that conversational discourse is spoken, not written (except in the sense of being 'represented' in a written work). But the point here is that conversational discourse in fact shares many of the qualities traditionally ascribed to written communication: the elements of rehearsal, replay, and revision, careful anticipation of the audience's position and views, structurally and stylistically polished expression, and so on. With conversational narratives, rhetorical sophistication and careful advance planning are of utmost importance.
Power and cunning

That conversational narratives can be used as tools in the protection and maintenance of group identity can most clearly be seen in stories such as "The Ivy Day in the Committee Room" and "Grace." Conversational stories are told with the purpose of establishing a clear identity for the members of the group as 'us,' in opposition to some other groups of outsiders called 'them.' And if the group's reputation is in danger, as it is in "Grace" as a result of Tom Kernan's fall, energetic conversational contributions of a sufficiently pious nature will be offered to make "all well" (Joyce, 1992, 174). "Grace" suggestively makes the point that the issues of intimacy and rapport achieved through conversational exchanges are thoroughly intertwined with power and cunning: the two leading conversationalists in Tom Kernan's bedroom are named Mr Power and Mr Cunningham. It is up to their persuasive powers to bring about the 'conversion' of Mr Kernan, and thus salvage the group's endangered reputation ("The idea had been Mr Power's but its development had been entrusted to Mr Cunningham. [...] Mr Cunningham was the very man for such a case. He was an elder colleague of Mr Power" [Joyce, 1992, 157]).

A character named Mr M'Coy is also present in the scene. In keeping with the semantic content of his name, M'Coy's conversational contributions for the most part can be characterized as insipid. He is not a powerful or a cunning storyteller; he does not even relate a conversational narrative of his own. Like Little Chandler, he is more comfortable with listening to the conversational narratives of others. But he, too, desperately wants to belong to the group. The 'catch the cabbage' story ends up being told because M'Coy pretends he has never heard it before ("Mr M'Coy, who wanted to enter the conversation by any door, pretended that he had never heard the story" (Joyce, 1992, 161). M'Coy resembles Little Chandler in "A Little Cloud" in his habit of actively asking others to tell stories in the course of a conversation. He does this in order to strengthen the feeling that he, too, has a position as a member of the group, albeit a coy and subordinate one. The price of this is to forever occupy the role of a passive listener. The gain is not to be discharged from the group: M'Coy manages to remain one of the good fellows, sharply distinguished from the common and vulgar "yahoos" (Joyce, 1992, 161).

The situation of old Jack in "Ivy Day in the Committee Room" is similar to M'Coy's. At the beginning of the story, old Jack tells Mr O'Connor a story about his relationship to his teenage son. O'Connor listens "in sympathy" (Joyce, 1992, 120) but as soon as more men start pouring into the room, Jack is no longer in a position to be delivering such conversational stories. He utters only a few remarks in the course of the conversation and his role is clearly that of a servant and a subordinate listener. His presence is accepted but his position within the group is not a prominent or powerful one. Jack may be 'old,' but in terms of power he occupies an infantilized role among the group of men. In fact, the role is comparable to that which he inhabits in relation to his son ("He takes th'upper hand of me whenever he sees I've a sup taken" [Joyce, 1992, 120]). The conversational and social position of old Jack is just as weak as those of the young boy in "The Sisters," for example. There is one significant difference between the two cases, however. Even though the boy protagonist in "The Sisters" suffers from his being 'just a child,' he is not really as powerless a storyteller as old Cotter's storytelling act makes it seem. Being a man of intelligence and "a great Rosicrucian" (Joyce, 1992, 11), the boy is likely to possess significant storytelling power later on in life. The narration of the story, which combines
the language and focalization of the young protagonist and those of the retrospective adult narrator (telling of himself as a young boy), gives us to understand that the boy is rhetorically talented and a keen observer of his environment. The ‘right’ to tell conversational narratives will come to him, or he will actively acquire it, eventually.

29 The question of who has a right to tell stories in conversational situations, which has emerged from the above examples, is probed throughout the *Dubliners* stories. Characters in an "infantilized" or "feminized" position often lack the power to deliver conversational narratives of their own. Maria in "Clay" and Mrs Sinico in "A Painful Case", for example, are expected to be passive listeners of conversational narratives recounted by others. Maria is supposed to endure the story about the remark Joe has made to his manager at work (Joyce, 1992,104) and Mrs Sinico is likewise positioned as a patiently listening "confessor" (Joyce, 1992, 110) on the part of the storytelling agent, Mr Duffy. When Maria and Mrs Sinico attempt to achieve a more active conversational role for themselves, the conversations immediately fall apart. Joe becomes very angry at Maria's attempted act of peace-making (Joyce, 1992,104) and James Duffy breaks up his entire "intercourse" with Emily Sinico (Joyce, 1992, 112). Maria and Mrs Sinico do not possess storytelling rights in the conversational situations depicted.

30 Freddy Malins is yet another character in *Dubliners* shown to be telling a conversational story. The description of the storytelling act is worth quoting at some length:

-Now, then, Teddy, I'm going to fill you out a good glass of lemonade just to buck you up.

Freddy Malins, who was nearing the climax of his story, waved the offer aside impatiently but Mr Browne, having first called Freddy Malins' attention to a disarray in his dress, filled out and handed him a full glass of lemonade. Freddy Malins' left hand accepted the glass mechanically, his right hand being engaged in the mechanical readjustment of his dress. Mr Browne, whose face was once more wrinkling with mirth, poured out for himself a glass of whisky while Freddy Malins exploded, before he had well reached the climax of his story, in a kink of high-pitched bronchitic laughter and, setting down his untasted and overflowing glass, began to rub the knuckles of his left fist backwards and forwards into his left eye. repeating words of his last phrase as well as his fit of laughter would allow him. (Joyce, 185)

31 Interestingly, only Freddy's outward performance as a storyteller is reported in the text – the reader is given no indication whatsoever as to the content of Freddy's narrative. It is obvious that Freddy's audience is not really interested in what he has to say; it is his drunken behavior and gestures which steal all the attention. Freddy clearly occupies the position of a storyteller, holds the floor, but since he does it in his characteristically bibulous manner, his conversational contribution does not grant him power. Freddy's problem is essentially similar to that of Maria's or Eliza's: his social standing is too weak to begin with. Sometimes conversation may offer some compensation, as finally happens with Eliza in "The Sisters," but usually it is difficult for someone in a feminized or otherwise subordinate position to gain power solely by delivering conversational narratives.

32 A well-respected character like Gabriel Conroy, in contrast, has significant social power without even taking part in the actual exchange of stories ("He set to his supper and took no part in the conversation..." [Joyce, 1992, 198]). Freddy Malins does not enjoy such a privilege. In order to counter the patronizing attempts of silencing and control imposed on his character from without (e.g. Mr Browne repeatedly calls him "Teddy" [Joyce, 1992, 185, 198, 206] and Gabriel is assigned the role of a supervisor whose job it is to keep the
'terrible' Freddy in control), Freddy would have to be considerably more persuasive and cunning in his rhetorical performance. As it is, his powers as a conversationalist and a teller of conversational narratives are not strong enough in order for him to be able to actively influence the creation and maintenance of identities, relations, and world views ("And why couldn't he have a voice too? asked Freddy Malins sharply. Is it because he's only a black? Nobody answered this question and Mary Jane led the table back to the legitimate opera" [Joyce, 1992, 199]). Freddy has to remain tightly in the infantilized and ridiculed role of a drunken nuisance, already carved out for his character.  

Rhetorical talent and social position are interrelated, but if the teller of a conversational story is not well-respected in the first place the requirements put on his conversational performance are all the more substantial and difficult to meet. Moreover, it is, naturally, easier to maintain the existing status quo than to try and change it by conversational means. Joyce's *Dubliners* suggests that the creation of new identities, relations, and world-views almost invariably require both a well-respected position and a sufficient amount of rhetorical cunning. If only one of these talents or qualities is fully operational, it needs to be taken to its extreme. Only if the conversational move taken is surprising and drastic enough is a person not in possession of social and rhetorical power sometimes capable of upsetting existing hierarchies and identity positions, at least temporarily. The reason why Gretta Conroy's story about Michael Furey in "The Dead" has such a powerful impact on Gabriel rests mainly on the strong surprise value concerning both the story's content and the act of its telling. Gretta's narrative is not a rhetorical masterpiece, neither is her position as a teller a powerful one. However, the established hierarchy between the husband and the wife is temporarily thrown out of balance as Gretta suddenly assumes the role of a storyteller and, furthermore, delivers a conversational narrative whose content is totally unexpected and even frightening from Gabriel's point of view ("some impalpable and vindictive being was coming against him, gathering forces against him in its vague world." [Joyce, 1992, 220]).

Gabriel Conroy stands out from most other *Dubliners* characters because he possesses both social power and rhetorical cunning. Gabriel is, however, shown to be extremely self-conscious and worried about both. Being a literary critic and hence an expert in rhetoric, he knows all too well how easy it is to harm one's social standing by a single unsuccessful turn of phrase. While the creation of radically new identities and social positions by conversational means is hard work, losing the positions already established is easy. As Garry Leonard has pointed out in his reading of the scene involving Gabriel and Miss Ivors, "conversation is dangerous" because "one's sense of self may be subverted as easily as it may be confirmed." (Leonard, 1991, 453) Since Miss Ivors is his intellectual and social equal, Gabriel cannot "risk a grandiose phrase with her" (Joyce, 1992, 188). If someone at the party were to threaten Gabriel's power as a speaker and a well-respected guest, Miss Ivors is the most likely candidate for the simple reason that she alone can seriously challenge Gabriel, she is a colleague in every sense of the word. Therefore it is especially important for Gabriel to choose his words carefully with her. This phenomenon in fact deliciously reflects the overall 'conversational' nature of the exchanges between critical readers and interpretive communities. Here we have two teachers and literary critics conducting a conversation, polite and friendly on the surface with tensions and political disagreements bubbling underneath. The situation is familiar to all literary critics. The contributions to a critical 'conversation,' centering upon a piece of writing such as Joyce's
Dubliners, must be carefully composed. The position of the critic in the eyes of colleagues and other readers largely rests on the quality of these contributions.

**Literary criticism as conversational narrative**

In reading the Joycean narrative and in writing about the experience, the critical readers of Joyce in a way participate in a conversation. Their critical contributions are like conversational narratives (stories of reading and of the reader) related in an ongoing conversation between readers and critics. Critical narratives are also inextricably intertwined with the afore-discussed processes having to do with the creation and maintenance of identities, relations, and world views (e.g. theoretical frameworks). One of the purposes of scholarly writing is certainly to define the writer's status and identity in relation to other scholars (partners in the critical conversation). When offering a critical reading, the reader is actively modifying his or her position in the eyes of the Joyce community in general. Again, it matters very much who is telling the story (of reading), to whom, in what context, in what manner, and for what purpose. Such critical stories are inevitably concerned with questions of power. Critics usually want their critical views and theoretical positions to be respected and influential. They vigorously use their rhetorical talent and cunning to achieve such a desired state of affairs.

The narrative of *Dubliners* self-reflexively anticipates the presence of the critical conversation, several alternative identity models and positions are made available for readers by Joyce's textual practice. As a conclusion to this essay, let us have a brief look at how Joyce's characters and their conversational activities may mirror different types of critical readers and their attempts to establish positions for themselves.

A M'Coy-like reader would enter the critical conversation as a timid participant, faithful and respectful towards the established views repeated and echoed in the Joyce community. A M'Coy-like reader just wants to be part of the group, to fit in. A Power-like reader or a Cunningham-like reader, by contrast, would devote all his or her creative energy to attempts at excelling in persuasive rhetorical performances. Readers like this would use the Joycean narrative to further their personal critical ends and to establish the reputation of the group of Joyce readers as the most innovative and talented in the business. The overall function of such critical narratives would be to boost the identity of the critic and to help the critic gain a powerful and well-respected position in the eyes of other readers, both within and without the Joycean community. A Maria-like reader, in turn, would enter the critical conversation very self-consciously, afraid that his or her insignificant views would only irritate the mighty establishment, sometimes called the Joyce industry. Or one might take Mrs Kearney in "A Mother" as a model for the kind of feminist reader whose strategy would be to launch an aggressive attack on the patriarchal tenets of existing critical readings. The story itself seems to be issuing a warning to the critics: the consequences of using such an aggressive 'conversational' strategy may prove disastrous, not only because of certain obvious shortcomings in the strategy itself but also because the rest of the community will, in an act of self-defense, do their best to silence the attack and to retain the hierarchies of power and influence already in place. And then there may be readers resembling the young boy of the childhood stories: theirs would be a position of a keen observer waiting to evolve into something more prominent. The boy-like readers are, sometimes impatiently, just waiting for the right moment to utter their views, which they believe to be most
intelligent and superior to those of others. These are young, ambitious, and aspiring scholars seeking to gain recognition and respect in the eyes of their elder colleagues.

A whole gamut of corresponding models reflecting different reader positions can undoubtedly be suggested. Examining the conversational behavior of the characters in Joyce's *Dubliners* engenders a self-reflexive turn in the reader's interpretive activity. The role reserved for the critical reader of Joyce's collection begins to look significantly over-determined. Joyce's narrative calls attention to the conversational nature of critical practice and urges readers to actively assess and reassess not only the socio-pragmatic functions and effects of conversational narratives as they are pictured in the stories, but also their own critical positions and the ideological implications involved in the attempts at creating and maintaining those positions.

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NOTES

1. To give just a few examples: "He repeated his phrases over and over again, varying them and surrounding them with his monotonous voice" (Joyce, 1992, 26); "The tone of her voice was not encouraging; she seemed to have spoken to me out of a sense of duty" (Joyce, 1992, 35); "I remarked their English accents and listened vaguely to their conversation" (Joyce, 1992, 35); "He admired the dexterity with which their host directed the conversation" (Joyce, 1992, 46); "He spoke without listening to the speech of his companions. His conversation was mainly about himself: what he had said to such a person and what such a person had said to him and what he had said to settle the matter" (Joyce, 1992, 51-52): "At the corner of George's Street he met two friends of his and stopped to converse with them. [...] His friends asked him had he seen Corley and what was the latest. He replied that he had spent the day with Corley. His friends talked very little" (Joyce, 1992, 58); "He was so angry that he lost count of the conversation of his friends" (Joyce, 1992, 95). A considerable number of similar comments on various aspects of conversational discourse can be found throughout the text of Dubliners.

2. What counts as lexical repetition is, of course, a relative matter partly dependent on the interpreter. Although the repetition of the word conversation in Dubliners is not quantitatively speaking a particularly outstanding phenomenon, the fact that the word recurs in a Joycean text makes the matter qualitatively significant. The word sympathy is also significant in Dubliners. For an extended discussion of the thematic and ideological significance of the notion see Vesala-Varttala, 1999.

3. Terence Brown states that "The Sisters" manifests a certain "brooding on half-comprehended, half-stated conversations" (Brown, 1992, xlv) and Edward A. Geary believes that the story demonstrates "the undecidability that lies behind every attempt at interpretation (Geary, 1989, 310).

4. The idea that tellers of conversational narratives have to engage in work to align the recipients of their stories comes from a series of lectures on storytelling in conversational situations by Harvey Sacks (Sacks, 1992, 222-268); see also Hutchby and Wooffitt, 1998, 134-136

5. Mr Crofton in "Ivy Day" resembles Gabriel in this respect. He occupies such a powerful and wellrespected initial position among the group of men in question that the only rhetorical strategy he needs in order to maintain his power and influence is to keep silent or to put on a sufficiently reserved and dignified facade ("Eh? Isn't that right Crofton? Mr Crofton nodded his head" [Joyce, 1992, 132]; "What do you think of that, Crofton? cried Mr Henchy. Isn't that fine? What? Mr Crofton said that it was a very fine piece of writing" [Joyce, 1992, 135]).
"In the Gloom of the Hall": Chronotopic Motifs in *Dubliners*

Hannu K. Riikonen

1 Right in the middle of Julio Cortázar's short story "Casa tomada" ("Occupied house"), it suddenly comes to the narrator's mind that he has not yet said anything about the location of the rooms in the house. He then gives an account of the many rooms, halls, corridors, doors and passages leading from one part to another in the house (Cortázar, 1982, 15ff).

2 In that one paragraph description, Cortázar creates an interior which is not very far from that of the Gothic novel while using a set of motifs which is very common in modern literature at the beginning of the twentieth century. Readers of Franz Kafka, for instance, certainly remember his story about the elderly bachelor Blumfeld, which begins with the description of Blumfeld's return home. He has to climb up the staircase to the sixth floor where he lives and where he one day encounters the jumping white celluloid balls (Kafka, 1994, 183). In the short piece "The Cares of a Family Man" we meet the extraordinary creature called Odradek, which - as Kafka writes - "lurks by turn in the garret, the stairway, the lobbies, the entrance hall" (Kafka, 1994, 428). Odradek is treated and addressed like a child, but he may survive the narrator who in the end of the story says:

   Am I to suppose that he will always be rolling down the stairs, with ends of thread trailing after him. right before the feet of my children, and my children's children?

   He does no harm to anyone that one can see; but the idea that he is likely to survive me I find almost painful. (Kafka, 1994, 429)

3 Locales and places like doors, halls, staircases and thresholds make up a multifaceted set of motifs which, in Kafka's works, culminates in his three novels. This was noticed by Gilles Deleuze and Félix Guattari, who refer in the beginning of their book on Kafka to Kafka's *America* and *The Castle*. (Deleuze and Guattari, 1986, 3). Other examples abound in the literature of Kafka's contemporaries. To give one example, in Italo Svevo's (pseudonym of Ettore Schmitz) novel *Confessions of Zeno* (*La coscienza di Zeno*, 1924) the first-person narrator, Zeno Cosini, is standing in a staircase in front of a door listening to the melody *La mia bandiera*, which his mistress Carla is singing in the room. Carla's singing
awakens both tenderness and lust in the narrator, who surreptitiously enters the room. Inside, however, he gets a quite different impression of Carla's singing, and the terrified narrator withdraws from the room (Svevo, 1958, 166). Zeno's dream about himself is also very important. Here the narrator encounters his wife Augusta and Augusta's sister Ada, Zeno's first love, who had turned down his marriage proposal. In his dream Zeno is on the steep staircase embracing his wife's feet, when they see Dr. Basedow's threatening figure (Ada was suffering from Basedow's disease) (Svevo, 1958, 290ff).

All the modern writers who were using this particular set of motifs had an influential predecessor in Dostoevsky. Mikhail Bakhtin noticed it and his studies of Dostoevsky's poetics showed how staircases, thresholds and corridors are places "where crisis events occur, the falls, resurrections, renewals, epiphanies, decisions that determine the whole life of a man" (Bakhtin, 1981, 248). In discussing Dostoevsky's *Crime and Punishment*, Bakhtin enumerates the places and locales of the novel:

The threshold, the foyer, the corridor, the landing, the stairway, its steps, doors opening onto the stairway, gates to front and back yards, and beyond these, the city: squares, streets, façades, taverns, dens, bridges, gutters. This is the space of the novel. And in fact absolutely nothing here ever loses touch with the threshold, there is no interior of drawing rooms, dining rooms, halls, studios, bedrooms where biographical life unfolds and where events take place in the novels of writers such as Turgenev, Tolstoy, and Gontcharov. (Bakthin, 1984, 170)

Bakhtin describes in detail the milieu where Raskolnikov, the protagonist of *Crime and Punishment*, is living. His narrow room, which opens directly onto the landing of the staircase, resembles a coffin (Bakthin, 1984, 170). Bakhtin also pays attention to Raskolnikov's dreams where the dreamer sees himself at the top of the stairs (Baktin, 1984, 168ff), a motif that figures prominently in Zeno Cosini's dream in Italo Svevo's novel, as just mentioned. It is also worth noting here that in *Crime and Punishment* Dostoevsky gave such a detailed and reliable picture of St. Petersburg that it is easy for the modern visitor to identify the buildings and gateways described in the novel (See Othman, 1984).

Such places and situations where "crisis events occur" can be called chronotopes. At the beginning of his essay "Forms of Time and of the Chronotope of the Novel", written in the 1930s, Bakhtin characterized the concept of the chronotope as follows:

In the literary artistic chronotope, spatial and temporal indicators are fused into one carefully thought-out, concrete whole. Time, as it were, thickenes, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot and history. The intersection of axes and fusion of indicators characterizes the artistic chronotope. (Bakthin, 1981, 84)

In the history of the novel, beginning from the Greek romance, we can distinguish several different kinds of chronotope. Later on, in the 1970s, Bakhtin modified his notion of the chronotope by introducing some specific chronotopic forms. They can also be called chronotopic motifs in distinction from major chronotopes that can be found in the subgenres of the novel or from the chronotopes of great historical places like Rome (Bakthin, 1986, 40ff).

While a chronotope is closely connected with the nature of a particular literary genre, a chronotopic motif is a sort of "congealed event", and a chronotopic place is a condensed reminder of the kind of time and place that typically functions there (Morson and Emerson, 1990, 374). According to Bakhtin, typical chronotopic motifs are for instance the road, the castle, the threshold and the salon, which in turn have appeared throughout the
history of the novel. The road is a typical chronotopic motif in adventure novels; the castle serves as such in the Gothic novel, while the salon is the most obvious spatio-temporal category in the works of Stendhal, Balzac, and, we may add, Proust. It is also to be remembered that the number of minor chronotopes is unlimited, or as Bakhtin explained in another connection:

Within the limits of a single work and within the total literary output of a single author we may notice a number of different chronotopes and complex interactions among them, specific to the given work or author; it is common moreover for one of these chronotopes to envelop or dominate the others [...]. Chronotopes are mutually inclusive, they co-exist, they may be interwoven with, replace or oppose one another, contradict one another or find themselves in ever more complex interrelationships. (Bakhtin, 1986, 252)

Bakhtin also emphasizes that these interrelationships and interactions are dialogical.

Bakhtin may be criticized for seeing the chronotope of the threshold as a late phenomenon in literature (See Cook, 1985). On the other hand, Bakhtin himself emphasized that chronotopes and chronotopic motifs can have a long aftermath and old chronotopes can appear in modified forms in great modern works. This is exactly what happened in James Joyce's works. Except for a brief reference to Joyce in a short article on Flaubert, Bakhtin did not discuss Joyce (Brandist, 1998, 112). However, it is obvious that Joyce in his *Ulysses* has adopted all the chronotopic motifs mentioned by Bakhtin to such an extent that the result is the abolition of time and eternal repetition. As Frank Kermode noted: "[*Ulysses*] unites the irreducible *chronos* of Dublin with the irreducible *kairos* of Homer" (Kermode, 1967, 46ff; cf. de Almeida, 1981, 184)).

Such sets of chronotopic motifs consisting of doors, thresholds, halls and staircases as well as of windows were typical of Joyce's earlier works. As in the case of Dostoevsky, it is easy to see that Joyce generally described places which he knew from his own experience. In Joyce's prose poem *Giacomo Joyce*, for instance, the beloved woman is seen in staircases which still exist (Joyce, 1968, 1, 11, 13, 15). In *A Portrait of the Artist as a Young Man* the young Stephen Dedalus goes through a corridor to the rector's office to lodge a complaint against Father Dolan. The corridor may still be visited today in Joyce's own school Clongowes Wood College (Bradley, 1982, 72-73). The chronotopic nature of this scene, the condensation of historical feeling, is underlined by the portraits hanging on the wall. It is not a mere coincidence that Kafka, too, has portraits in similar connections (Deleuze and Guattari, 1986, 3ff).

In Joyce's *Portrait* the corridors and staircases can be regarded as variations of the theme of the maze; as such they are part of the Daedalian imagery of the novel (23) (Hayman, 1964, 37ff; Mottola, 1991). At each stage of his spiritual development Stephen finds himself in a maze from which there is no easy escape. According to mythology two heroes had escaped from a maze, Daedalus and Theseus, who were helped by Ariadne's thread. Where Kafka's Odradek has a real thread, Stephen also has his Ariadne's thread, whether it be a woman, philosophy or aesthetics.

This chronotope is rather common in *Dubliners*. Most of the protagonists in Joyce's stories who live an unhappy life have to seek their way through a corridor or up a staircase where their deplorable situation becomes visible. In the first story, "The Sisters", the young narrator goes to the house where an old priest has died:

In the evening my aunt took me with her to visit the house of mourning. It was after sunset: but the window panes of the houses that looked to the west reflected the tawny gold of a great bank of clouds. Nannie received us in the hall; and, as it
would have been unseemly to have shouted at her, my aunt shook hands with her for all. The old woman pointed upwards interrogatively and, on my aunt’s nodding, proceeded to toil up the narrow staircase before us, her bowed head being scarcely above the level of the banister-rail. At the first landing she stopped and beckoned us forward encouragingly towards the open door of the dead-room. My aunt went in and the old woman, seeing that I hesitated to enter, began to beckon me again repeatedly with her hand. (Joyce 1992, 6)

In "The Boarding House" Mr. Doran's relationship with Polly begins in the staircase: "They used to go upstairs on tiptoe, each with a candle, and on the third landing exchange reluctant good-nights." When he has to face Polly's mother, Mrs. Mooney, he has again to go through the staircase, where he feels the difficulty of the situation: Going down the stairs his glasses became so dimmed with moisture that he had to take them off and polish them. He longed to ascend through the roof and fly away to another country where he would never hear again of his trouble, and yet a force pushed him downstairs step by step. The implacable faces of his employer and of the Madam stared upon his discomfiture. On the last flight of stairs he passed Jack Mooney who was coming up from the pantry nursing two bottles of Bass. They saluted coldly; and the lover's eyes rested for a second or two on a thick bulldog face and a pair of thick short arms. When he reached the foot of the staircase he glanced up and saw Jack regarding him from the door of the return-room. (Joyce. 1992, 63)

In "A Painful Case" the threshold is mentioned in connection with Mr. Duffy's way of reacting to the newspaper article telling about the death of Mrs. Sinico: "The shock which had first attacked his stomach was now attacking his nerves. He put on his overcoat and hat quickly and went out. The cold air met him on the threshold; it crept into sleeves of his coat" (Joyce, 1986, 112). In "Counterparts" and "A Mother" people go constantly from one room to another or go through staircases or corridors. In the first part of "Grace" Mr. Kernan has fallen down the stairs in the lavatory of the pub, which is a symbolic event to be then developed further in Joyce's major works.

The most important story in this respect is of course "The Dead", where three scenes use this chronotope. First, Gabriel meets the caretaker's daughter Lily in the pantry, a place which is usually between the kitchen and the drawing room. The meeting is the first of the bitter experiences which Gabriel has in the story. When the party is over, Gabriel sees a woman in the hall: "He was in a dark part of the hall gazing up the staircase. A woman was standing near the top of the first flight, in the shadow also. He could not see her face but he could see the terracotta and salmonpink panels of her skirt which the shadow made appear black and white" (Joyce, 1992, 21 off). It is "in the gloom of the hall" where Gabriel feels the grace and mystery which is in the woman's attitude. Later on, when Gabriel and his wife come to the hotel, the porter leads them through the stairs and the corridor (Hart, 1988, 17).

In addition to these passages, Joyce's stories also include some examples of how chronotopic motifs may take extended forms. In "Clay", for instance, Maria's tram ride from the laundry to her brother's home may be regarded as such an extension of a chronotope. In "Eveline" the station hall is a place between Dublin and the passage to Buenos Aires. When the time of departure came, Eveline, instead of leaving with Frank for South America, "gripped with both hands at the iron railing." Both of these examples include a reference to the colour brown, in "Clay" Maria has her "old brown raincloak", while in "Eveline" there are soldiers with brown baggage.
There are some common features in Joyce’s use of these particular chronotopes. In Joyce the chronotopic activity often involves observing others or being observed. A person who goes in a corridor or climbs up a staircase usually sees other people, or other people are observing him or her, either real people or figures in portraits, as in the corridor scene in *A Portrait*. The spectators make the person walking in the corridor feel either the hard reality, for instance Jack Mooney who looks at Mr. Doran in "A Boarding House", or the burden of history, as for example the portraits of Saints and Jesuit fathers in *A Portrait*.

For the person in the staircase seeing is often difficult. In "A Boarding House" Mr. Doran's spectacles become dimmed with moisture and he has to polish them. In "The Dead" the porter who leads Gabriel and Gretta to their room has a candle and he apologizes that they do not have a light in the room. At the end of the story Gabriel's eyes are filled with "generous tears". Some critics have connected the word 'generous' etymologically with the word 'general', which also occurs in the end of the story: "snow was general all over Ireland" (Vesala-Varttala, 1999, 71). Although this is a farfetched interpretation, it is quite appropriate to the chronotopic nature of Joyce's story. It brings to a particular hotel room an apocalyptic presence: "His [Gabriel's] soul had approached that region where dwell the vast hosts of the dead" (Joyce, 1992, 224).

For Joycean protagonists in *Dubliners* staircases and doors do not lead to a better situation, on the contrary. After the minor catastrophe with Lily, Gabriel must face other humiliations which culminate in the scene with his wife Gretta in the hotel room. Similarly, in "Clay", it is not at all certain, that Maria, after her tram ride, is a welcome guest in her brother's house. Joyce's characters in *Dubliners* do not have any Ariadne's thread to lead them out of the maze of their paralytic position.

All in all, the notions of chronotope and chronotopic motif are useful theoretical tools for analyzing *Dubliners*. Some of Joyce's stories are reminiscent of the great chronotopes of the novel. "An Encounter", for instance, has connections with the chronotopes of the adventure novel (Vesala-Varttala, 1999, 13 ff), although there are certainly differences between the chronotope as used in the short story and novelistic chronotopes, which cannot be discussed here. On the other hand, in a short and compact story the chronotopic motifs, in Joyce's case, halls, corridors and staircases, are used very efficiently. One basic question, however, remains. Why have this particular chronotope and its combinations with other chronotopes proved so prolific? One single answer cannot be given, as there are certainly several reasons. Stepping over the threshold and going through a corridor means overcoming one's own limits and leads one to a new situation or a new level of consciousness. As such this chronotope is, among other things, a symbol of entering a new modern world and its new and unknown enterprises. This chronotope is also closely connected with the mythic theme of the maze and Daedalean imagery; as such, it may be a place where one is condemned to eternal wandering or a place where one encounters new enterprises.
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NOTES

1. To some extent Kermode's combination of 'chronos' and 'kairos' and Bakhtin's 'chronotope' resemble each other. It is also interesting that the term 'kairos' is derived from theology while Bakhtin got the concept of 'chronotope' from a biologist, who - in a speculative manner typical of Russian thought - was influenced by theology and religious ideas.

2. On labyrinths in novelistic fiction, see also Doody, 1998, 346ff.

3. The importance of stairs in "The Dead" was also noticed by John Huston in his film.

4. This is a reference to John Paul Riquelme.

5. We should also keep in mind the differences between the chronotopes of modern and postmodern short stories (Falconer, 1998, 699 ff).

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De l'œil à l'oreille : miroirs et fenêtres dans *Dubliners*

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1. Joyce en colère s'adressait à Grant Richards : "I seriously believe that you will retard the course of civilisation in Ireland by preventing the Irish people from having one good look at themselves in my nicely polished looking-glass" (Joyce, 2000, xv). Œuvre-miroir écrite par un Dublinois à l'intention des Irlandais. A Stanislaus, il exprimait sa surprise : "When you remember that Dublin has been a capital for thousands of years [...] it seems strange that no artist has given it to the world" (Joyce, 2000, xvi). Œuvre-fenêtre ouverte sur Dublin, à l'intention des autres.

2. Cette double orientation du recueil, vers soi-même et vers l'autre, il en sera peu question explicitement ici ; elle a fait l'objet de commentaires riches et variés ailleurs. Mais le miroir et la fenêtre ne sont pas de simples métaphores critiques ; les deux éléments de décor qui hantent toutes les nouvelles dublinoises déplacent ce double regard originel, intérieur et extérieur, vers l'intimité du texte ; c'est alors au lecteur d'habiter cet espace, troublant palais des miroirs dont il doit traverser les énigmes avant de parvenir, peut-être, jusqu'aux fenêtres de l'oreille.

1. **Le Palais des miroirs**

3. Lorsque nous entrons chez les *Dublinois*, à l'instar du voyageur Dante au seuil de l'Enfer, il nous faut abandonner tout espoir1. L'itinéraire n'est pas simple, progressif, orienté ; il est répétitif, circulaire, labyrinthique. La fenêtre sur laquelle se fixe l'œil dès les premières lignes n'ouvre aucune perspective ; objet d'observation, elle arrête le regard sans l'inviter, par sa transparence, de l'autre côté, vers l'intérieur ou l'extérieur. C'est une fenêtre occultée devenue miroir que le personnage regarde, accompagnant son geste de paroles qui prennent valeur de commentaire : "I would see the reflection of candles on the darkened blind [...] Every night as I gazed up at the window I said softly to myself the word paralysis" (Joyce, 2000, 1). Toutes les fenêtres d'ailleurs sont miroirs dans cette
nouvelle : "The window panes of the houses that looked to the west reflected the tawny gold of a great bank of clouds" (Joyce, 2000, 6). Il n'y a plus de perspective ouverte et le texte aboutit dans le confessionnal, les fenêtres intérieures présentes dans cet élément de mobilier d'église se refermant sur des formes pronominales réfléchies et une répétition : "And what do you think but there he was, sitting up by himself in the dark in his confessionbox, wide-aweake and laughing-like softly to himself? [...] Eliza resumed : "Wide-aweake and laughing-like to himself...." (Joyce, 2000, 10). Le sens se perd, prisonnier de la "boîte" ("confession-box" est le terme anglais) qui n'est pas sans évoquer le Palais des Miroirs. "L'attraction foraine" nous rappelle Jean Genet

4 Méthaphore de la nouvelle dans son ensemble, la construction dessine un labyrinthe d'ombres et de lumières piégées dans les fenêtres/miroirs. Pour le personnage en quête de sens, comme pour le lecteur qui tente de le suivre dans son parcours, seuls les points de suspension semblent offrir le texte à la spéculation. La marque de ponctuation est ambiguë ; fenêtre ouverte sur le non-dit textuel, elle pourrait bien n'être que miroir, speculum réfléchissant à l'infini préjugés et interprétations limitées.

5 Contrairement au narrateur de "The Sisters" qui regarde, depuis la rue, la fenêtre, Eveline regarde, depuis la fenêtre, la rue : "She sat at the window watching the evening invade the avenue. Her head was leaned against the window curtains and in her nostrils was the odour of dusty cretonne." (Joyce, 2000, 29) Observatrice tout entière accordée à ses sensations intimes dans ce premier paragraphe, elle semble ne pas pouvoir ou vouloir s'en détacher dans la suite du texte : "Her time was running out but she continued to sit by the window, leaning her head against the window curtain, inhaling the odour of dusty cretonne." (Joyce, 2000, 32). Cette description, quelque quatre pages plus loin, du personnage dans la même attitude, voire dans une attitude encore plus activement passive - "leaning" succédant à "was leaned", "inhaling" à "in her nostrils was the odour of" - trahit ici aussi une paralysie profonde, une immobilité radicale. La femme à la fenêtre se révèle en vérité femme au miroir. Son regard se repose sur elle-même ; la fenêtre à laquelle elle est assise n'est qu'un trompe-l'œil, mirage d'une évasion impossible, frappée du sceau de l'irréel : "Frank would save her. He would give her life, perhaps love, too. [...] Frank would take her in his arms, fold her in his arms. He would save her." (Joyce, 2000, 33). Les "would" du discours intérieur scintillent dans le texte comme autant de facettes d'un troublant miroir aux alouettes jusqu'au dernier, à la dernière page, "he would drown her." Retournement immotivé, soudain, radical, définitif ; le regard se glace dans une immobilité de mort, prisonnier du Palais des Miroirs, incapable cette fois de percevoir la moindre ouverture signifiante.

6 Tandis que certains personnages se figent, d'autres, comme Lenehan et Corley, ne cessent de marcher dans l'espace défini par le texte, nous entraînant au cœur du labyrinthe. Point de miroirs ni de fenêtres dans "Two Gallants" ; pourtant le lecteur semble se promener de construction spéculaire en construction spéculaire. En voici quelques exemples. Un chiasme, enfant stylistique du miroir s'il en est, verrouille le premier paragraphe qui s'ouvre sur "The grey warm evening of August" et se clôt sur "sent up into the warm grey evening air an unchanging unceasing murmur" (Joyce, 2000, 43),
prévenant de l’enfermement. Un trait d’humour complexe, élaboré sur des jeux de miroir, incite au déchiffrement attentif ; une simple description physique "his figure fell into rotundity at the waist" (Joyce, 2000, 43) se révèle également être une indication d’itinéraire, les deux hommes passant probablement à ce moment là de l’histoire devant la Maternité, connue sous le nom, plutôt approprié, de Rotunda (Joyce, 2000, 259, note 2). Lorsque Corley prononce son nom "whorely" (Joyce, 2000, 45), c’est la phonétique qui devient miroir du réel. Il est difficile d’échapper au spéculaire dans ce texte. Lenehan, observant son compagnon, voit son image lui être renvoyée, en négatif "This vision made him feel keenly his own poverty of purse and spirit" (Joyce, 2000, 51). Dans un discours ponctué de "would" et de "might" (Joyce, 2000, 52) qui n’est pas sans évoquer le monologue d’Eveline, il manifeste un désir d’être radicalement autre ; pourtant, la nouvelle s’achève dans une impasse ; l’ultime caractérisation de Lenehan est en disciple de Corley, prisonnier du miroir – et de la présupposition : "Then with a grave gesture he [Corley] extended a hand towards the light and, smiling, opened it slowly to the gaze of his disciple " (Joyce, 2000, 55, c’est moi qui souligne). Le titre en soi était un avertissement.

7

Il faut attendre "A Little Cloud" pour que s’articule le symbolisme premier de la fenêtre comme pôle opposé du miroir, perspective sur un ailleurs, point d’émergence du désir : "The friend whom he had known under a shabby guise had become a brilliant figure on the London Press. He turned often from his tiresome writing to gaze out of the office window. The glow of a late autumn sunset covered the grass plots and walks. It cast a shower of kindly golden dust on the untidy nurses and decrepit old men who drowsed on the benches;" (Joyce, 2000, 65). Pour Little Chandler, l’évocation de son ami est instrumentale, ouvrant la fenêtre, au premier plan, sur la mélancolie du paysage urbain crépusculaire, au second plan, sur son désir de retranscrire cette mélancolie. Pourtant, cette perspective à l’origine ouverte sur la création, il est vrai conçue comme simple reflet du réel, évolue en projection imaginaire d’appartenance à un courant littéraire spécifique, "The Celtic school" (Joyce, 2000, 68). Little Chandler devient T. Malone Chandler, signant, au nom des apparences - "It was a pity his name was not more Irish-looking" (Joyce, 2000, 69) - son renoncement quasi total à son identité propre, avant tout présente dans son prénom. Plus encore, Ignatius Gallagher devient le point de référence de Little Chandler. L’individualité sombre dans le mimétisme, l’identité tend vers l’identique ; faut-il lire dans le sémantisme de Thomas, jumeau en araméen, l’inscription de cette thématique ? Quoi qu’il en soit, l’idée d’aveuglement est explicitement marquée au début de la scène dans le pub : "His sight was confused by the shining of many red and green wine-glasses" (Joyce, 2000, 69) ; c’est ainsi que Little Chandler pénètre sobre en ce lieu et en ressort, par mimétisme, plutôt éméché sans qu’il soit réellement possible de démêler l’écheveau complexe de ses sentiments vis à vis de Gallagher. "Gallagher’s accent and way of expressing himself did not please him. There was something vulgar in his friend which he had not observed before" (Joyce, 2000, 71) se trouve séparé de quelques lignes seulement de la conclusion du paragraphe : "Little Chandler looked at his friend enviously" (Joyce, 2000, 72). Le texte semble frappé d’un impératif mimétique qui brouille toute tentative de s’ouvrir sur l’altérité. C’est ainsi que Little Chandler finit par se retrouver prisonnier à vie / à mort d’un univers spéculaire verrouillé par les nombreuses répétitions qui envahissent totalement la dernière partie du texte, la sphère privée du personnage (Joyce, 2000 78-81).
Le Palais des Miroirs esquissé dans ces nouvelles semble sans issue. La vitre/fenêtre ne s'ouvre pas sur l'ailleurs, l'autre ; elle n'est plus que le point d'articulation du même, trompe-l'œil, pièce de l'image, à l'infini ; irrémédiablement confondue avec le miroir.

2. L'énigme du miroir

Le miroir enténébré de "After the Race" – "the harbour lay like a darkened mirror" (Joyce, 40) - qui n'est pas sans évoquer la Première Lettre de Saint Paul aux Corinthiens :
"For now we see through a glass darkly" (13,12) pose le miroir comme lieu d'énigme. La fenêtre vient d'être brusquement ouverte sur une ville masquée : "[. . .] he threw open a window significantly. /That night the city wore the mask of a capital" (Joyce, 2000, 39). Fenêtre, masque et miroir soulèvent, par leur association, la question de l'impossible connaissance. Si la nouvelle s'achève sur un rayon de lumière et une porte ouverte : "The cabin door opened and he saw the Hungarian standing in a shaft of grey light : - Daybreak, gentlemen!", l'aube qu'annonce le Hongrois est pour Jimmy l'aube du condamné.

Sous des aspects assez différents, "The Boarding House" développe une thématique assez voisine. Dans la pension de famille, l'atmosphère est paisible ; les fenêtres sont ouvertes, la brise d'été gonfle les rideaux ; Mrs Mooney se regarde complaisamment dans le miroir, d'ailleurs situé entre deux fenêtres – si Ton s'arrête sur le sens de"pier-glass". Polly construit dans son miroir personnel une image d'elle-même apaisée. Le point de vue est entièrement narcissique ; la vision, en apparence claire. Le contraste avec Mr. Doran est fort ; ses lunettes embuées l'empêchent de discerner son image dans un miroir dont l'existence n'est d'ailleurs que présupposée par la situation textuelle : "He had made two attempts to shave but his hand had been so unsteady that he had been obliged to desist. Three days' reddish beard fringed his jaw and every two or three minutes a mist gathered on his glasses so that he had to take them off and polish them with his pocket-hankerchief. " (Joyce, 2000, 60). L'image de soi est ici complètement inaccessible, pour des raisons techniques, symptôme incontestable d'un malaise plus profond. L'instrument d'optique, censé affiner la perspective, l'occulte et le piège se referme sur Bob Doran, exilé du miroir, et de lui-même, condamné à porter le masque de son identité.

Dans "Counterparts" le malaise éclate, violemment. Il n'y a qu'une fenêtre dans la nouvelle, fenêtre intérieure que le visage de Farrington occulte totalement : "He was now in the dark snug of O'Neill's shop, and filling up the little window that looked into the bar with his inflamed face, the colour of dark wine or dark meat, he called out." (Joyce, 84). Point de miroir dans un texte qui entraîne pourtant le lecteur dans les coulisses d'un véritable enfer spéculaire, là où le soi est dédoublé. Mr Farrington fait un travail de copiste ; de toutes parts il est cerné par la répétition. La nouvelle s'ouvre sur l'adverbe "furiously" repris sous forme adjectivale en "furio us", procédé répété, en miroir, avec "heavy" devenant "heavily" (Joyce, 2000, 82). Son patron se moque de lui, citant ses paroles mot à mot, (p. 83)... Farrington est d'ailleurs conscient de l'omniprésence de la répétition dans son univers : "thought how strange it was that the last three words began with the same letter." (Joyce, 2000, 86). Il n'en est pas moins pris au piège : "He wrote Bernard Bernard instead of Bernard Bodley and had to begin again on a clean sheet." (Joyce, 2000, 86). Les répétitions se doublent de structures en chiasme, scellant en quelque sorte la spécularité : "You'll apologize to me for your impertinence or you'll quit the office instanter ! You'll quit this, I'm telling you, or you'll apologize to me !"
Le personnage, au fil du texte se dissocie complètement de lui-même : "he felt his great body again aching" (Joyce, 88), "he steered his great body" (Joyce, 2000, 93) jusqu'à n'être plus reconnu par l'histoire : "A very sullen-faced man stood at the corner of O'Connell bridge." (Joyce, 2000, 92). L'aliénation est totale ; Farrington, "the man", est incapable de reconnaître son fils et ne peut que lui faire subir une violence copie conforme de celle dont il a été victime au début du texte. Les mots sont les mêmes ; "heavily" et "furiously" sont repris. Les structures sont les mêmes ; répétitions : "mimic", "At the chapel. At the chapel", "You let the fire out ! [...] I'll teach you to let the fire out ! [...] you'll let the fire out the next time !" (Joyce, 2000, 94) ; chiasmes qui, insoutenable ironie, envahissent cette fois le langage de l'enfant à l'infini : "Don't beat me, pa ! And I'll I'll say a Hail Mary for you... I'll say a Hail Mary for you, pa, if you don't beat me... I'll say a Hail Mary..." (Joyce, 2000, 94) Le texte n'est plus qu'un vaste miroir qui renvoie de page en page l'image de la dissociation sans que puisse se reconstruire une vision unifiée de l'être. L'énigme reste entière ; lieu d'élaboration de la conscience de soi, lieu symbolique par excellence, le miroir n'est plus que diabolique, ligne de scission et signe d'aliénation.

Il faut poursuivre l'exploration plus loin, ce que permettent les deux nouvelles suivantes," Clay" et "A Painful Case". Pour Maria, le miroir s’entrouvre sur le passé ; il est lieu de remembrance : "As she stood before the mirror, she thought of how she used to dress for mass on Sunday morning when she was a young girl ; and she looked with quaint affection at the diminutive body which she had so often adorned. In spite of its years she found it a nice tidy little body." (Joyce, 2000, 97). Quant à Mr Duffy, il regarde par les fenêtres - le pluriel mérite d'être noté - et habite le miroir : il s'appelle Duffy (de l'irlandais "dubh", sombre, noir nous dit la note 1 p. 281), vit à Dublin, dans une vieille maison sombre. Plus encore, il semble habiter le tain du miroir, l'espace même où s'opère la dissociation entre sujet et image, entre je et il : "He lived at a little distance from his body, regarding his own acts with doubtful side glances. He had an odd autobiographical habit which led him to compose in his mind from time to time a short sentence about himself containing a subject in the third person and a predicate in the past tense." (Joyce, 2000, 104). Contrairement à Farrington, entièrement dissocié de lui-même, aliéné, c'est bien lui-même que James Duffy perçoit autre, sur le plan visuel, mais également sur le plan auditif : "He heard the strange impersonal voice which he recognized as his own." (Joyce, 2000, 107). Il peut se regarder vivre, se raconter vivre, soi-même comme un autre ; le miroir, essentiellement présence métaphorique dans la nouvelle, peut alors devenir lieu de césure, lieu d'émergence, d'ouverture, à la limite du perceptible, dans l'inquiétante étrangeté d'une interrogation sur l'identité. En effet, au dédoublement du personnage s'ajoute le dédoublement de sa perception d'autrui : "Living over his life with her and evoking alternately the two images in which he now conceived her, he realised that she was dead, that she had ceased to exist, that she had become a memory." (Joyce, 2000, 112). Dédoublement qui conduit à une vision différente de soi-même, en relation avec le radicalement autre : "His life would be lonely too until he, too, died, ceased to exist, became a memory - if anyone remembered him." (Joyce, 2000, 113). La perception n'est alors plus simple mais complexe, synesthésie : "he seemed to feel his voice touch his ear" (Joyce, 2000, 113), tandis que le bruit du train devient signifiant d'un signifié intime et douloureux : "It passed slowly out of sight ; but still he heard in his ears the laborious drone of the engine reiterating the syllables of her name." (Joyce, 2000, 113). Nous sommes bien au coeur du miroir ici ; l'onomatopée est mimesis ; mais nous sommes dans le symbolique, dans la relation et si le texte se termine sur une répétition "perfectly
silent" (Joyce, 2000, 114), la conscience de soi n'est pas dissociée, aliénée : "He felt that he was alone." (Joyce, 2000, 114).

13 La mise en abyme de l'article de journal permet que soit imprimée dans la chair du texte l'énigme du miroir. Mr Duffy lit l'article de journal "A PAINFUL CASE" plusieurs fois ; sa réaction de rejet est brutale, cruelle ; elle est dissociation totale avant qu'il ne perçoive, à l'horizon de cette vie interrompue l'image de sa propre vie et ne la reconnaîsse comme sienne. C'est au lecteur qu'il revient de poursuivre l'association jusqu'à son terme, identifiant James Duffy comme étant, lui aussi, "un cas douloureux". Le miroir, lorsqu'il ne fonctionne pas comme piège, permet d'apercevoir l'altérité et devient instrument de connaissance, dispositif optique entrouvrant l'espace sur une perception autre, infime passage vers soi-même...

3. De l'autre côté du miroir s'ouvrent les fenêtres de l'oreille : "The Dead"

14 Il faut attendre l'ultime nouvelle du recueil pour retrouver la fenêtre et toute sa force symbolique originelle d'ouverture sur l'extérieur et d'articulation du désir. Bien que fermée, elle permet à Gabriel de s'évader dans un espace autre qui n'est pas, comme pour Eveline, frappé du sceau de l'irréalité mais empreint d'une sensualité qui l'enracine dans le réel : "Gabriel's warm trembling fingers tapped the cold pane of the window. How cool it must be outside!" Joyce, 2000, 192). Le "must" épistémique du discours indirect libre teinte de certitude les "would" qui suivent, marqueurs d'impossible circonstanciel plus que d'irréel : "How pleasant it would be to walk out alone, first along by the river and then through the park! The snow would be lying on the branches of the trees and forming a bright cap on the top of the Wellington monument. How much more pleasant it would be there than at the supper table!" (Joyce, 2000, 192). La description du paysage sera d'ailleurs reprise quelques pages plus loin sur le mode indicatif cette fois : "People, perhaps, were standing in the snow on the quay outside, gazing up at the lighted windows and listening to the waltz music. The air was pure there. In the distance lay the park where the trees were weighted with snow. The Wellington Monument wore a gleaming cap of snow that flashed westward over the white field of Fifteen Acres." (Joyce, 2000, 203). La voix narrative semble ici s'unir à la voix intérieure de Gabriel, le temps de dire que ce troublant désir d'ailleurs n'est pas chimère.

15 Dans la chambre d'hôtel, fenêtre et miroir orientent l'espace et dessinent les relations entre les personnages :

   A ghostly light from the street lamp lay in a long shaft from one window to the door. Gabriel [...] crossed the room towards the window. He looked down into the street in order that his emotion might calm a little. Then he turned and leaned against a chest of drawers with his back to the light. She had taken off her hat and cloak and was standing before a large swinging mirror, unhooking her waist [...] She turned away from the mirror slowly and walked along the shaft of light towards him." (Joyce, 2000, 217-8)

16 C'est la fenêtre qui est pôle ; ni Gabriel, ni Gretta ne semblent attirés par le miroir. Gretta ne s'y contemple pas ; il n'est même pas certain qu'elle s'y regarde ; Gabriel ne fait qu'y surprendre, au passage, une image de lui-même : "As he passed in the way of the cheval-glass he caught sight of himself in full length, his broad well-filled shirt front, the face whose expression always puzzled him when he saw it in a mirror and his glistening gilt-
rimmed eyeglasses." (Joyce, 2000, 219) The Dead marque la sortie de l'enfermement spéculaire, difficile et douloureuse, mais radicale. C'est ainsi que les saynètes anticipées par Gabriel n'auront pas lieu; c'est ainsi que Gabriel verra la tonalité de sa voix lui échapper, à deux reprises, laissant sourdre, à son corps défendant, son intime acceptation de l'altérité : "A kinder note than he had intended went into his voice [...] he tried to keep up his tone of cold interrogation but his voice when he spoke was humble and indifferent." (Joyce, 2000, 220 ; 221).

"The Dead" nous met dos au miroir, puis dos à la fenêtre. La lumière venue du dehors projette sur le mur les ombres des personnages dans le film de John Huston comme pour manifester cette entrée dans un autre monde, bien au-delà des dissociations prisonnières du miroir : "One by one they were all becoming shades" (Joyce, 2000, 224). L'œil n'est plus l'organe privilégié de la perception; il se voile de larmes, s'ouvre sur une vision intérieure, perçant l'obscurité et dépassant l'immédiate du réel: "The tears had gathered more thickly in his eyes and in the partial darkness he imagined he saw the form of a young man standing under a dripping tree." (Joyce, 2000, 224). L'oreille prend le relais : "A few light taps upon the pane made him turn to the window. It had begun to snow again." (Joyce, 2000, 225). L'oreille s'ouvre et ouvre une perspective autre. C'est l'oreille qui a recueilli l'harmonie et la douleur de The Lass of Aughrim. La ballade donne voix à une vie antérieure dont l'ultime évocation, ce n'est sans doute pas un hasard, est un souvenir auditif lié à la fenêtre : "I heard gravel thrown up against the window. The window was so wet I couldn't see so I ran downstairs as I was [...]" (Joyce, 222). C'est l'oreille qui rend Gabriel à l'univers qui l'entoure, à sa réalité, à son passé, à son futur. Là, mystérieusement, l'anatomie rejoint notre symbolique... Dans l'oreille, derrière le tympan, se trouvent deux fenêtres, l'une ronde, l'autre ovale, sans lesquelles la vibration sonore ne pourrait se propager. Au plus intime de l'intime, il y a donc une ouverture qui permet de sortir de l'enfermement et de se laisser habiter par ce qui n'est pas nous, ce qui ne vient pas de nous mais de l'autre, de Tailleurs, une vibration sonore, insaisissable, à laquelle pourtant nous pouvons faire écho.

Du tain du miroir aux fenêtres de l'oreille la traversée que suggère le texte joycien est fort périlleuse. Elle est invitation à une lecture radicalement autre. Ainsi le recueil se clôt-il sur une forme maintes fois interprétée déjà comme verrou du spéculaire. Pourtant, si au lieu de se contenter de regarder le double chiasme du dernier paragraphe : "falling softly [...] softly fallingf. ] falling faintly [...] faintly falling" (Joyce, 2000, 225), le lecteur l'écoute, sans doute lui est-il alors donné d'entendre à la fin de la nouvelle la musique de la neige qui tombe... Le chiasme s'ouvre, permet d'approcher l'imaginaire visionnaire du texte, devenant littéralement, pour reprendre la belle formule de Carl Gustav Jung : "une fenêtre ouverte sur l'éternité"6. C'est ainsi que se rejoignent, sans se confondre, la fenêtre et le miroir, interfaces Tune comme l'autre entre soi-même et l'altérité :

Fenêtre, toi, ô mesure d'attente
tant de fois remplie,
quand une vie se verse et s'impatiente
vers une autre vie.
Toi qui sépares et qui attires,
changeante comme la mer,-
glace, soudain, où notre figure se mire
méleée à ce qu'on voit à travers ;
échantillon d'une liberté compromise
par la présence du sort ;
prise par laquelle parmi nous s'égalise
le grand trop du dehors.

Ce beau poème de Rainer Maria Rilke semble entrer en résonance avec le texte joycien ;
laissons le faire et ouvrir ainsi, peut-être, cette esquisse de réflexion à la méditation.

BIBLIOGRAPHIE

Ouvrages cités


NOTES

1. Pour preuve la phrase d'ouverture de la nouvelle : "There was no hope for him this time"
(Joyce, 2000, 1).
2. *Le Grand Robert*, article "miroir".
4. cf. note 24, p. 268, définissant "pier-glass" : "a large high mirror usually narrow enough to
occupy the pier or wall space between windows."
5. cf. note 19 p. 268, rappelant le sens de "doran" en irlandais : exilé, étranger.
6. *Encyclopédia Universalis*, article "chiasme".

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Literary Voices in *Dubliners*

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1 Critics have already pointed out the importance of Joyce's use of quotation, allusion and parody, especially in his later work. The names of Flaubert, Oscar Wilde and Shakespeare have long been associated with Joyce's writing. This is the type of literary association that places Joyce within "tradition" and "the historical sense" which involves, as T.S. Eliot explains, "a perception, not only of the pastness of the past, but of its presence." Joyce's use of subtexts not only reveals his tendency to parody famous texts – a tendency which was to become a dominant feature in modern literature, but it also allows him to give voice to censored subjects that he didn't wish to write openly about.

2 In what follows I will re-examine three stories so as to bring meaning to some of Joyce's untold narratives in *Dubliners*. The first story under analysis is "The Sisters" and more precisely the way Father Flynn appears in the anonymous boy's dream - that is as a head that has been severed from the rest of the priest's body. The image of the severed head not only likens the priest to the Biblical John the Baptist, but also to Flaubert's John the Baptist that we encounter in the French writer's story "Hérodias". Whereas the second story, "An Encounter", will bring us back to Oscar Wilde and to homosexuality as a censored story, "Eveline" will offer another silent narrative, that of incest, as a precise passage from Shakespeare's *King Lear* will bring to light.

1. "The Sisters"

3 In the child's mind, the priest's face, which is perceived as a close-up, takes on such considerable proportions that it ends up scaring him. The vision becomes all the more frightening, as the priest's head, severed from the rest of his body, seems to lead a life of its own. It pursues the child, murmurs to him and desires to confess to him:

   In the dark of my room I imagined that I saw again the heavy grey face of the paralytic. I drew the blankets over my head and tried to think of Christmas. But the grey face still followed me. It murmured; and I understood that it desired to confess something. (Joyce, 1969, 11)
If in Ancient Greece the dead who wandered through Hell with their hooded heads were represented as being faceless, here on the contrary, the dead priest's body is reduced to a face, a mass of grey flesh. If death has not nullified the priest's face, it is because he remains a locus of identity for the young boy.

The motif of the severed head is reinforced in chapter V of *A Portrait* in the scene where Stephen can't bring himself to picture his friend Cranly other than beheaded:

> Why was it when he thought of Cranly he could never raise before his mind the entire image of his body but only the image of the head and face? Even now against the grey curtain of the morning he saw it before him like the phantom of a dream, the face of a severed head or a deathmask, crowned on the brows by its stiff black upright hair as by an iron crown. It was a priestlike face, priestlike in its pallor, in the widewinged nose, in the shadowings below the eyes and along the jaws, priestlike in the lips that were long and bloodless and faintly smiling: and Stephen, remembering swiftly how he had told Cranly of all the tumults and unrest and longings in his soul, day after day and night by night, only to be answered by his friend's listening silence, would have told himself that it was the face of a guilty priest who heard confessions of those whom he had not power to absolve but that he felt again in memory the gaze of its dark womanish eyes. (Joyce, 1968, 178, my emphasis)

Cranly's severed head and his priest-like face that carries the signs of sin clearly recall the old paralytic's face, Joyce's first priest. More specifically, certain features in Cranly's face are to be found in Father Flynn's face, namely his "windwinged nose" and his "lips" which are "faintly smiling". Furthermore, the association between Cranly and St. John the Baptist on the one hand and Stephen and Christ on the other hand is already at work in "The Sisters", where the young narrator, a disembodied conscience, can be seen as a figure of the Word not yet made Flesh. In the same way as John the Baptist announced the coming of Christ by proclaiming that he must recede to allow Christ to grow: "He must increase, but I must decrease." (Jn, III, 30), in "The Sisters", the emergence of the artist obeys the same logic: the priest must lose his life, but his head too – physically and figuratively speaking - to allow the artist, the "priest of eternal imagination" (Joyce, 1968, 221) to develop. The young narrator is thus a disembodied character in contrast with the priest who is a mass of flesh. To paraphrase St John's words, the priest must decrease so that the child may increase.

**The setting sun**

If the priest's death is necessary to allow the artist to rise, just as St. John the Baptist's sacrifice was necessary for the coming of Christ, the priest, unlike the Biblical figure, seems to have put up some resistance for his face still preserves its vital force: "His face was very truculent" (Joyce, 1969, 14). The adjective "truculent" implies a certain sense of aggressiveness, which is reinforced by an almost superfluous "very".

Despite his resistance, the priest's reign has definitively come to an end as the references to the setting sun suggest. No radiance surrounds Father Flynn's head in contrast to St. John the Baptist's head in Gustave Moreau's painting "L'Apparition", which Flaubert had initially planned to "introduce in the last sentences" of his story "Hérodias" where the Saint's head was supposed to merge with the rising sun. On the contrary, in "The Sisters", the priest, whose body lies in a room "suffused with dusky golden light" (Joyce, 1969, 14), is associated with the setting sun. It is not the priest, but the child who is associated with
the rising sun when he is seen the next morning walking away from the priest's home on "the sunny side of the street" (Joyce, 1969, 12).

9 In reference to Moreau's painting, Flaubert finally decided to have John the Baptist's freshly cut head illuminated by light coming from candelabras as it lay on a platter:

La lame aiguë de l'instrument, glissant du haut en bas, avait entamé la mâchoire.
Une convulsion tirait les coins de la bouche. Du sang, caillé déjà, parsemait la barbe.
Les paupières closes étaient blêmes comme des coquilles ; et des candélabres à l'entour envoyaient des rayons. (Flaubert, 1986, 141)

10 In "The Sisters", the light coming from the candles which are set at Father Flynn's head ("two candles must be set at the head of a corpse" (Joyce, 1969, 9) are far from being an indication of holiness. Not only is there no radiance in or around Father Flynn's face, but the candles, which are compared to "pale thin flames" seem to compete with the rays of the setting sun which are diffused throughout the dead priest's room: "The room through the lace end of the blind was suffused with dusky golden light amid which the candles looked like pale thin flames" (Joyce, 1969, 14). The spiritual light, represented here by the two feeble candles, is surpassed by the light coming from outside, light which has a practical, material, even financial nature with its references to gold – "golden light" – and to money – "the tawny gold of a great bank of clouds" (Joyce, 1989, 14, my emphasis) - which are ultimately references to the sin of simony.

The voice of Flaubert

11 Apart from the analogy between the two beheaded characters – Father Flynn and St. John the Baptist – it is striking to notice that the beginning of the third part of "Hérodias" includes references to those three key words – "paralysis", "gnomon", "simony" – that Joyce placed at the beginning of "The Sisters". In Flaubert's story, the guests first speak about a certain "Simon de Gittoi", Simon Magus, the Samaritan "magician" whose name is at the origin of the word "simony". This produces a first coincidence with Joyce's story. The discussion continues and there is talk about a miracle performed by Jesus, concerning the healing of a young girl which happens to be based on a miracle taken from the New Testament (Mt, VIII, 5), the healing of a paralytic slave – a second coincidence with Joyce's text. Finally, Flaubert indicates the precise moment when the miracle occurred: "Quand le gnomon du palais marquait la troisième heure", a third coincidence. Furthermore, the fact that the healing of the paralytic slave occurs at – "la troisième heure" – immediately brings to mind the opening sentence to Joyce's story, which, instead of announcing a miracle, announces the priest's damnation: "There was no hope for him this time: it was the third stroke". With the three essential notions that govern Dubliners – paralysis, gnomon and simony – gathered within the same passage in Flaubert's story, it is difficult to imagine that this is pure coincidence. Joyce who admired Flaubert's writing must have had this passage from "Hérodias" in mind when he later added the opening paragraph to "The Sisters." 

Mutton dressed as lamb

12 We can take the Biblical parallel further by considering the mysterious leg of mutton that the uncle wants to get Mr Cotter to taste while the boy quietly sits by, eating his stirabout. Significantly, the boy's vision of the beheaded priest immediately follows the scene where his aunt presents the dish of mutton. It is then as though the dream were the
consequence of seeing the seemingly prosaic leg of mutton lying on the kitchen table. To me, this mutton is symbolically dressed as lamb.

If any type of meat could be defined as being liturgical, it would have to be lamb, the younger version of mutton. Lamb also happens to refer to John the Baptist who proclaimed the words "the Lamb of God, which taketh away the sin of the world." (Jn, 1, 29). Joyce seems to be playfully intertwining references and subverting the values of the pervading Catholic atmosphere in the story. The mutton can be perceived as a counterpart to the dead priest. When the aunt asks: "But why do you think it's not good for children, Mr Cotter?" (Joyce, 1969, 11, my emphasis), the adjective "good" is not only to be understood literally (as in good for the boy's health), but also from a moral point of view. We can wonder whether the invitation to "take a pick of that leg of mutton", that is cutting up and consuming this part of the animal, is not in the end a form of posthumous revenge, as the expression "to pick at" or "to pick on someone" may suggest.

At any rate, both the dead flesh of the priest and of the animal have been carefully prepared. Just as the piece of meat has been prepared and cooked by the aunt before being presented on a platter, the priest has undergone a similar treatment before being put on display in his coffin. Indeed, we are told that Father O'Rourke has "anointed him and prepared him and all", (Joyce, 1969, 15) and that there was "[a]ll the work we had," says Eliza, "she and me, getting in the woman to wash him and then laying him out and then the coffin [...]" (Joyce, 1969, 16). No different from a piece of meat. Father Flynn's body, is manipulated and embellished. The "leg of mutton", lying all by itself on the kitchen table, is a grotesque parody of "the Lamb of God", the name by which John the Baptist had designated Christ the Saviour. The words "The lamb of God which taketh away the sin of the world" are truly parodic in the context of this story given that sin – namely the sin of simony – is introduced by none other than the priest as the boy's dream implies.

2. "An Encounter"

A disquieting family resemblance

In the next short story, "An Encounter", Father Flynn symbolically rises from the dead and is transformed into the strange wanderer whom critics agree to call "the pervert". The pervert is, more precisely, a sort of photographic negative of the priest since whatever features they do have in common are reversed. Whereas the strange wanderer has "great gaps in his mouth" (Joyce, 1969, 25), the priest has "big discoloured teeth" (Joyce, 1969, 13). Secondly, whereas Father Flynn's "priestly garments" have a "green faded look" (Joyce, 1969, 12) on account of the fallen grains of snuff, the pervert is dressed in "a suit of greenish-black" (Joyce, 1969, 24). Thirdly, the grey colour of the priest's face is to be found in the pervert's moustache which is "ashen-grey", an adjective which links him to death, all the more so with the reference to "the ashpit" (Joyce, 1969, 21) where the boy has hidden his school books. Thus the pervert who seems to have risen from this ashpit is a ghostly counterpart to Father Flynn whose smiling face seems to pursue a life of its own in other places in the book.
The pervert from the Wild(e) West

The child in "An Encounter", like the one in "The Sisters", enjoys reading. If there is explicit mention of what the boys in the second story prefer to read – that is "The adventures related in the literature of the Wild West" and "American detective stories" (Joyce, 1969, 20) as well as explicit mention of what the pervert prefers to read – that is books by Sir Walter Scott and Lord Lytton (Joyce, 1969, 25) (Kershner, 1989) another literary presence can be felt in this story, a more implicit one, that of Oscar Wilde. A whole network of presumptions allows the reader to distinguish Wilde's shade lurking behind the anonymous individual that the children meet up with in the field - Wilde who, after his trial which took place in 1895, had become the epitome of perversion, the very embodiment of "English vice" as the French press had described him at the time (Vallet, 1997, 145).

When, in the story, the strange wanderer momentarily withdraws to accomplish some unidentified act, which, according to the children's reaction, is some kind of indecent act, this act evokes the charge held against Wilde who was known for having several young lovers. The way the wanderer is dressed (He is wearing "a suit of greenish black" and "a jerry hat with a high crown" [Joyce, 1989, 24]) and the way that he walks with "one hand upon his hip" and "a stick in the other one" (Joyce, 1969, 24) make him look like the figure of a shabby, battered and fallen dandy, thus ironically recalling the famous Irish dandy who was fond of green carnations. Furthermore, the strange atmosphere of fault and sin which is felt throughout Joyce's first two stories recall Wilde's fictive world. In his essay "Oscar Wilde: The Poet of 'Salomé'", Joyce had underlined that sin was precisely "the pulse of Wilde's art" (Joyce. 1969, 204).

The link with Wilde is reinforced when we take into account other textual details. First of all, 1895 which is the given narrative time in the first story, happens to be the year of Wilde's painful trials. It is also very tempting to bring together what the child calls "the literature of the Wild West" (Joyce, 1969, 19) and Wilde's name. Apart from the obvious homophonic pun on the writer's name (wild/e), the "Wild West" which, in the story, refers to the American West, can also refer to the "wild Irish" who inhabit the west of the green land of Erin. The fierceness that the boy is looking for in the American adventure stories that he reads and the "wild sensations" that seize his body are, according to received ideas, something fundamentally Irish, just as the green eyes that the boy hopes the foreign sailors have are to be found instead in the face of the Irish pervert.

Joyce begins his essay on Wilde with a commentary on his name: Oscar Fingal O'Flahertie Wills Wilde:

His name symbolizes him: Oscar, nephew of King Fingal and the only son of Ossian in the amorphous Celtic Odyssey, who was treacherously killed by the hand of his host as he sat at table. O'Flahertie, a savage Irish tribe whose destiny it was to assail the gates of medieval cities, a name that incited terror in peaceful men, who still recite, among the plagues, the anger of God. and the spirit of fornication, in the ancient litany of the saints: "from the wild O'Flaherties, libera nos Domine" (Joyce 1969, 201)

Thus Wilde's name involves a history of savagery, terror and fornication, that is, the same elements of which the games inspired from the Wild West are made up and of which Joe Dillon is the expert player: "he played too fiercely for us (Joyce, 1969, 19) as well as the American detective stories that the young narrator prefers on account of the "unkempt
fierce and beautiful girls" (my emphasis, Joyce, 1969, 20). As for the pervert, his fierce nature is revealed as soon as he begins talking about "whipping" rough and unruly boys.

Mahony is the one that the pervert has just described as being "rough" ("He said that my friend was a very rough boy" [Joyce, 1969, 27]), this same boy in which he had previously detected his fondness of sports: "Ah, I can see you are a bookworm like myself. [...] He is different; he goes in for games" [Joyce, 1969, 25]). This distinction between intellectuals and sportsmen had already been made by the boy's uncle in "The Sisters": "That's what I'm always saying to that Rosicrucian there: take exercise. Why when I was a nipper every morning of my life I had a cold bath, winter and summer. And that's what stands to me now. Education is all very fine and large ..." (Joyce, 1969, 11). This distinction also recalls the two sides which opposed each other at Wilde's trial: on the one hand, the writer, and on the other, Queensbury, the inveterate sportsman and boxer.

The link with Wilde is further reinforced when words recalling passages from The Picture of Dorian Gray are put into the pervert's mouth. For instance, the first subject of conversation broached by the pervert concerns time going by: He said that the happiest time of one's life was undoubtedly one's schoolboy days and that he would give anything to be young again" (Joyce, 1969, 25, my emphasis). This desire to be young is typical of Wilde. In The Picture of Dorian Gray, Lord Henry exclaims "Youth! Youth! There is absolutely nothing in the world but youth!" (Wilde, ). When Dorian becomes aware that, unlike his portrait, he will grow old, he moans: "If it were only the other way! If it were I who was to be always young, and the picture that was to grow old! For that - for that - I would give everything! Yes, there is nothing in the whole world I would not give!" (Wilde, 49, my emphasis). Besides wanting to be young again, the pervert also has another desire which he confesses to the boy: "He described to me how he would whip such a boy as if he were unfolding some elaborate mystery. He would love that, he said, better than anything in this world" (Joyce, 1969, 27, my emphasis). Once again, the pervert's speech which is marked by emphasis and excitement echoes Lord Henry's words ("there's absolutely nothing in the world") and Dorian's ("there is nothing in the whole world I would not give"). The anonymous Joycean pervert can thus be seen as a sort of shabby Wildean spectre who keeps recycling the same desires and the same fantasies.

3. "Eveline"

If "The Sisters" was the very first story written and published (it appeared in The Irish Homestead on August 13, 1904, which was the first anniversary of Joyce's mother's death), "Eveline" was the second story to be written (it, too, appeared in The Irish Homestead, on September 10, 1904). If the first story offers the image of a dead father, the second one offers the image of a dead mother. Her mother being dead, Eveline is left in the house with her father. Literary allusions to the paternal theme in "Eveline" shed light on the daughter's obscure situation.

Lir and Lear

In "Eveline" there is an interesting association between two other stories: the Irish legend of "The Children of Lir" and the Shakespearian tragedy of "King Lear". Allusions to the Irish Lir, whom Joyce describes as being "the Celtic Neptune and the original of Shakespeare's King Lear" in a letter to Georgio (Scholes, 475), have already been explored,
namely by Coillín Owens who explains that *The Fate of the Children of Lít* is "a story of incest, jealousy, political conflict, and heroic pagan filial loyalty transformed into Christian love" and "how the jealous wife of King Lír of the Hill of the White attempted to destroy his children by turning them into swans..." (Owens, 1993, 46-7). While the Irish legend of Lír has already been given some attention, not much has yet been given to Shakespeare's Lear.

In the notebook that he kept during his stay in Pola (from October 30th 1904 to the beginning of March 1905, thus one month before "Eveline" was published), Joyce had noted the line "That way madness lies", (III, 4, 21) taken form King Lear. It is Lear who pronounces these words after he has been sent away by his daughters, Goneril and Regan. The analogy with Joyce's story goes beyond the pervading theme of madness, especially when we consider the words in their context. Lear addresses his daughters and exclaims

0 Regan! Gonerill,
Your old *kind* father, whose *frank heart* gave all –
0 that way madness lies. Let me shun that.
No more of that. (11.19-22, my emphasis,)

What seems important here is the reference to the father's heart, the father who claims that he possesses a "frank heart" ("your old kind father whose frank heart gave all"). This reference creates an unhealthy association with Eveline's lover whose name is precisely Frank – Frank who, according to Eveline herself, is supposed to be "open-hearted", not to mention "kind" just like King Lear: "Frank was very *kind*, manly, open-hearted" (Joyce, 1969, 38, my emphasis,). Given the ambiguity between the figure of the father and that of the lover, one may wonder who is Eveline's real lover? The short story does pose the question, especially when we know that Eveline "sometimes felt herself in danger of her father's violence" (Joyce, 1969; 38). The theme of incest is thus reinforced, a theme which has already been brought to light by R.B. Kershner who explains that "the fight between her father and Frank is one for sexual possession: Frank needs her as the lass that loves a sailor, or at least the girl in his home port, while her father needs her as a replacement for his wife" (Kershner, 1989, 69).

These are the kind of literary voices, of hidden narratives which keep emerging from beneath the surface of the stories we are reading that make what we call "the early Joyce" the not so "easy Joyce" as *Dubliners* tends to be mistakenly considered. The words pronounced by Gabriel when he finally discovers Gretta's secret story about her former lover, "Perhaps she had not told him all the story." (Joyce, 1969, 222), perfectly apply to Joyce's writing in *Dubliners* for we are never quite sure whether we have been told all the stories that are to be told in *Dubliners*.

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NOTES

1. In his essay "Tradition and the Individual Talent" (1917), T.S. Eliot defines the notion of tradition as follows : "[Tradition] cannot be inherited, and if you want it you must obtain it by great labour. It involves, in the first place the historical sense, which we may call nearly indispensable to anyone who would continue to be a poet beyond his twenty-fifth year; and the historical sense involves a perception, not only of the pastness of the past, but of its presence; the historical sense compels a man to write not merely with his own generation in his bones, but with a feeling that the whole of the literature of Europe from Homer and within a feeling that the whole of the literature of his own country has a simultaneous existence and composes a simultaneous order. The historical sense, which is a sense of the timeless as well as of the temporal and of the timelessness and of the temporal together, is what makes a writer traditional. And it is at the same time what makes a writer most acutely conscious of his place in time, of his own contemporaneity". (Kermode, 1975, 38).

2. This is the passage from Flaubert’s story: On y causait de laokanann et des gens de son espèce ; Simon de Gittoï lavaient les pêchés avec du feu. Un certain Jésus...
   - « Le pire de tous », s’écria Éléazar. « Quel infâme bateleur ! »
   Derrière le Tétrarque, un homme se leva, pâle comme la bordure de sa chlamyde. Il descendit l’estrade, et, interpellant les Pharisiens :
   - « Mensonge ! Jésus fait des miracles ! »
   Antipas désirait en voir.
   - « Tu aurais dû l’amener ! Renseigne-nous ! »
   Alors il conta que lui, Jacob, ayant une fille malade, s’était rendu à Capharnatim, pour supplier le Maître de vouloir la guérir. Le Maître avait répondu : « Retourne chez toi, elle est guérie ! » Et il l’avait trouvée sur le seuil, étant sortie de sa couche quand le gnomon du palais marquait la troisième heure, l’instant même où il abordait Jésus. (Flaubert, 1986, 132-3)
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"A Very Fine Piece of Writing": Endings in Dubliners

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1 A reader embarking on "The Sisters", the opening story in Joyce's collection Dubliners, may find the text difficult to evaluate. Depicted events seem clear enough, but their implications often remain strangely obscure. We might plausibly choose to attribute this quality mainly to the narrator, a young boy caught up in events which he himself cannot fully understand.

2 We might perhaps hope that the story's ending would provide us with some of the clarity which the text has so far withheld. Eliza, one of the sisters denoted in the story's title, now has the chance to provide her own narrative of the life of the priest, her brother, whose death furnishes the text's central incident. Surely this will illuminate the situation for us? We take up the story:

   She stopped suddenly as if to listen. I too listened; but there was no sound in the house: and I knew that the old priest was lying still in his coffin as we had seen him, solemn and truculent in death, an idle chalice on his breast.

   Eliza resumed:

   –Wide-awake and laughing-like to himself.... So then, of course, when they saw that, that made them think that there was something gone wrong with him.... (Joyce, 1989,18)

3 This conclusion, we need to acknowledge, persists in withholding clarity. The boy offers no comment on Eliza's remarks, but ends his story midway through her statement—a statement whose implications in any case are obscure to us. We remain unaware of the nature of the priest's reported psychological problem, the timing of its discovery, its repercussions in his professional life, and any correlation with the succession of strokes which seemingly leads to his death.

4 By placing this story at the beginning of the collection and giving it such a cryptic conclusion, Joyce prevents readers from glibly expecting explicitness and closure in the stories to follow. The ending of "The Sisters" not only accentuates the uncertainties of its own story, but anticipates uncertainties which still lie ahead.
From the earliest days of his career, in fact, Joyce evidently recognised the importance of textual endings. "The Sisters", and the next few Dubliners stories he wrote, already show him paying close attention to the various ways in which a conclusion might help to shape his reader's response to a text. Throughout Dubliners he continued to explore a range of options, including the ironic ending which works by slyly undermining the apparent tone or implications of the rest of the story. He also reflected on the relationship between a text's conclusion and its beginning: in some of the stories, the final lines reinforce the opening ones, but more typically the effect is to refocus or problematise the story's initial mood or implication. And he exploited the sequential structure of his planned collection by ensuring that the endings of the individual stories would interact with each other, thus enriching the implications of each one and of the collection as a whole. Several of the endings seem more congruent with each other than with the tone of the individual stories to which they are attached, a pattern which helps to link the stories together and to suggest a larger continuum of which they each represent particular facets. In all of these ways, Joyce exploited patterns in the endings of his stories to convey implications which the stories nowhere need explicitly to declare.

However, he also provided clear signals advising his readers to consider the story endings in juxtaposition with each other. Even a cursory reading of Dubliners would disclose several of these signals. More than half of the stories end with explicit references to eyes, gazing, seeing or watching ("An Encounter", "Araby", "Eveline", "After the Race", "Two Gallants", "A Little Cloud", "Clay" and "The Dead"). In several cases there are associated allusions to tears and remorse, which also echo from story to story. Even more of the stories conclude with explicit references to ears, hearing or listening ("The Sisters", "An Encounter", "Araby", "The Boarding House", "A Little Cloud", "A Painful Case", "Ivy Day in the Committee Room", "Grace" and "The Dead"). Thus all but two of the fifteen stories end by directly evoking the visual and auditory senses. Even those two exceptions, "Counterparts" and "A Mother", end with significant speech acts and with listeners present, so it can of course be assumed that hearing is an important part of their final scenes even if it is not mentioned specifically.

In every case, these references to seeing and hearing seem appropriate to the content of the story in question. Teasingly, they may also mean to remind readers to remain alert for visual and auditory signals in the texts of the stories themselves. But the most obvious effect of these striking repetitions is simply to focus our attention on the story conclusions as such, and especially to make us notice how they resemble and differ from each other.

While "The Sisters" ends in a muted and cryptic manner which oddly foreshadows the conclusions of much later stories, most of the other early stories in the collection end sharply and negatively, at least in terms of the declared emotional realities on which their conclusions focus. Many of these early stories specify in their final lines a catalogue of modes of upset. Textually explicit examples of such emotions include shame, paltriness, penitence and unjustified pride ("An Encounter"); vanity, anguish and anger ("Araby"); frenzy and anguish ("Eveline"); stupor, folly and the expectation of regret ("After the Race").

Few of the later stories end so explicitly, though such earlier endings are echoed quite precisely by those of "A Little Cloud" (featuring shame and remorse) and "Counterparts" (depicting pain, fear and cruelty). The stories from "An Encounter" to "After the Race" feature youthful protagonists, and it may be relevant here that the closing portions of "A
Little Cloud" and "Counterparts" also depict scenes involving children. Emotional realities, especially upsetting ones, may thus seem to register with particular clarity and explicitness where young people become involved, at least in the conclusions to these stories. Or, it may be, children and young adults more readily resort to or believe in overt and straightforward interpretations of emotional states, where older people sense more confusion, complexity or ambivalence. "The Sisters" seems a striking exception here, a pattern which may be strategic. Although this story has a youthful narrator, resembling the boys who narrate "An Encounter" and "Araby", he seems more confined than they are to adult contexts. No other children appear anywhere in "The Sisters", whereas the boy narrator of "Araby" plays with neighbourhood children and becomes infatuated with a girl living in his street, while the boy in "An Encounter" spends the whole story in the company of other schoolboys. "The Sisters" ends with an adult, not the boy, speaking. It seems that Joyce thus means to problematise at the outset the child/adult distinctions which form an important pattern throughout Dubliners.

In the conclusions to most of the stories found later in the collection, we will often sense a negative, troubled or discordant mood without gaining explicit textual directions specifying what it is or how we should respond to it. Such conclusions at once continue the sense of emotional difficulty adumbrated earlier, and diverge into a more cryptic or ambiguous realm. Obvious examples include the closing sequences in "Clay", "A Painful Case", "A Mother" and "The Dead".

Joyce also began early the practice of qualifying a story's apparent implications with a wry or ironic conclusion. "Eveline", the second Dubliners story he wrote, is a case in point. The text has prepared us for the possibility that Eveline will leave Dublin with Frank; the conclusion shows her instead paralysed by apparent panic and unable to depart. Yet like "The Sisters", this story ends in the middle of the action (or the inaction), and we cannot be certain of its final meaning. Apparently, Frank chooses to board the ship alone without attempting to console Eveline or reason with her, surely bizarre behaviour for a fiancé. The alternative possibility, that he turns back and stays with her, has no textual support whatever. It cannot be simply that he is physically unable to return: at the moment when Eveline suffers her crisis and clutches at the railing, he has not yet passed "beyond the barrier" (Joyce, 1989, 41). While Eveline's extreme emotional state is quite precisely delineated at the close of the story (distress, frenzy and anguish are all specified), the final sentence forms one of the strangest conclusions in the collection: "Her eyes gave him no sign of love or farewell or recognition" (Joyce, 1989, 41). In her distress her eyes might well appear to be expressionless, but who tells us that she fails to register these particular things? Frank is the only apparent witness. He might be perturbed by her failure to show love; he can hardly wish her to give him signs of farewell; and if she is in such crisis that she fails even to recognise him, it seems incomprehensible that he would simply turn away and abandon her.

The wry twist in the conclusion to Eveline's story, where in her panic she refuses to board the ship and seemingly leaves Frank to sail away without her, has parallels in several other stories which Joyce placed early in the collection. Such unexpected endings, in fact, seem most emphatically present in a group of five stories of which "Eveline" is the centrepiece. At the end of "An Encounter", the joser met by the two truant boys represents an encounter and an experience strikingly different from their adventurous expectations. The romantic aspirations of the boy in "Araby" come to grief amid the grubby commercial realities of a tawdry bazaar. After reading "Eveline" we reach another
story of reversed expectation, "After the Race", where the story's initial atmosphere of hilarity, speed and affluence culminates ironically in gloom, stasis and the erosion of Jimmy's substance through gambling. The next story "Two Gallants", as if to counterbalance this conclusion or to reinforce it through irony, shows Corley acquiring money as suddenly as Jimmy had lost it—but in equivocal circumstances, and in defiance of our expectations as well as Corley's apparent merits. Thus all the stories in this early group end with considerable irony. While few of the later conclusions will use irony so insistently, after reading this early group we can never quite relax and expect comfortable conclusions again. The effect of concentrating these five stories near the opening of the collection is clearly to problematise the issue of finding suitable outcomes.

Joyce further stresses this pattern by ensuring that the titles of the first two stories in the group of five, "An Encounter" and "Araby", designate realities which only appear at the very end of the story in each case. So we inevitably learn to become especially alert for a revelation at a story's close. This kind of vigilance is likely to stay with us as we read the subsequent texts in Dubliners, even though the later story titles are less loaded in this way.

Some of the stories also end in a mood emphatically different from the one which was present in their opening lines, a pattern which seems designed to make such irony quite inescapable. Obvious examples include "An Encounter" and "After the Race", both of which begin vigorously and end in stagnation; and "The Dead", which begins amid pedestrian bustle and ends in poignant stillness.

Having concluded "The Sisters" cryptically with a confused and interrupted narrative segment supplied by a minor character, Joyce exploited much the same mode of generating ambiguity as he concluded several of the later stories. Notably, all the conclusions which highlight direct or indirect speech also leave us in a state of moral poise or doubt. The implications of the speech act in question remain unclear and so, therefore, do the final implications of the story. "After the Race", for example, ends with Villona's indeterminate declaration "Daybreak, gentlemen!" (D 48); "Counterparts" with the unanswered plea of Farrington's son, "I'll say a Hail Mary..." (Joyce, 1989, 98); and "Grace" with bland phrases from Father Purdon's sermon: "With God's grace, I will rectify this and this. I will set right my accounts" (D 174). These conclusions all leave their stories suspended, with no evidence about how the speech act might be continued, completed or interpreted.

Even indirect speech acts, which inevitably remind us of the presence of a narrator who might interpret them for us if he chose, seem similarly cryptic when they appear at the close of a story. "Clay", for example, ends with an account of Joe, who finds himself "moved" after Maria's recital of the song "I Dreamt that I Dwelt" (Joyce, 1989, 106). Yet it remains unclear whether he has been moved by a recognition of Maria's plight or by simple nostalgia and sentimentality, surely a crucial distinction: "his eyes filled up so much with tears that he could not find what he was looking for and in the end he had to ask his wife to tell him where the corkscrew was" (Joyce, 1989, 106). "Ivy Day in the Committee Room" culminates in Crofton's reported and non-committal comment on Joe Hynes's poem, "Mr Crofton said that it was a very fine piece of writing" (Joyce, 1989, 135). Crofton appears to be damning with faint praise, but the tone and implications of his remark cannot be fully resolved, since the story ends at this point.

Joyce's careful construction of the definitive sequence of stories may help us to interpret the collection as a whole, even if individual instances often remain puzzling. For some
time during the collection's gestation, he planned that "The Sisters" and "Grace" would provide its opening and closing stories. Both texts end with their focus on a priest. Both, in their final paragraphs, deploy the word "wrong" in a loaded manner: "When they saw that, that made them think that there was something gone wrong with him" (Joyce, 1989, 18); "I have looked into my accounts. I find this wrong and this wrong" (Joyce, 1989, 174). Between these two instances of wrong-headed priests appear several stories which end with a recognition of "wrong" behaviour by the protagonist and with an apparent expression of remorse, notably "An Encounter", "Araby" and "A Little Cloud". But the citation of Father Purdon's equivocal and even cynical sermon at the end of "Grace" seems to cast retrospective doubt on the value of these earlier remorseful moments. His endorsement of bland and hypocritical modes of rationalising sins suggests that such earlier recognitions of fault have achieved very little. His congregation includes a considerable number of adult Dubliners who, we must assume, assimilate his message of moral equivocation without demur. To the reader of *Dubliners*, it will seem that the moments of self-doubt and attempted self-correction, which we have read about in several stories, have been in vain as far as the community is concerned. This dispiriting effect would have been even more emphatic had "Grace" retained its position as the collection's final story.

A particular crux in *Dubliners* remains the conclusion of "The Dead". Reading it in parallel with earlier endings supports the view that it remains mostly congruent with them in its implications, not a positive refutation of earlier mis-steps. The newspaper reports of snow "general all over Ireland" (Joyce, 1989, 223) oddly echo Eliza's maladroit invocation of the *Freeman's Journal* as the "Freeman's General" (Joyce, 1989, 16) in "The Sisters". The conclusion that "the newspapers were right" (Joyce, 1989, 223) seems partly Gabriel's own, and might appear to show him accepting a more broadly civic perspective than he has expressed previously. Yet it also faintly echoes the troubling conclusion of "Grace", the previous story: "I will rectify this and this. I will set right my accounts" (Joyce, 1989, 174). Attempting to set right one's accounts, in fact, denotes quite precisely a recurrent activity of Gabriel's, which appears in his giving a coin to Lily, adjusting the text of his after-dinner speech, and qualifying his self-esteem in the light of Gretta's narrative about Michael Furey. It becomes more difficult to read any of these developments in Gabriel's life positively when we set them beside the ending of "Grace", which Joyce placed strategically immediately before the opening of "The Dead". Although the final paragraph of "The Dead" is movingly eloquent, a similar pattern on a smaller scale marks the end of "Araby", where the final lines appear in an elevated style. Noticing such parallels and echoes should make us cautious about reading the end of "The Dead" with too much optimism about the possibility of transcendental change, especially in the central character of the story.

A pattern which becomes manifest in Joyce's later works involves the interplay among their conclusions. *Exiles*, *Ulysses* and *Finnegans Wake*, for all their differences, echo each other strikingly in the way they end. Each closes by depicting a married or at least cohabiting couple, one partner awake and reflecting while the other sleeps *Dubliners* itself, in the conclusion to its final story, establishes this pattern through the depiction of Gretta and Gabriel: Gretta falls asleep while Gabriel continues thinking about mortality, perhaps joining her in sleep at the very end of the story. Even the *Portrait*, the conspicuous apparent exception among Joyce's major works, may take this generic Joyce ending and deliberately invert it: instead of a couple, solitary Stephen; instead of a
mature, subdued and often melancholy reflection on the past, a youthfully arrogant proclamation about the future. It seems clear that Joyce envisaged these endings in their approximate similarity (and, in the case of the Portrait, by way of a strong contrast) as jostling with and illuminating each other. Resemblances and differences among the conclusions of individual Dubliners stories are discreet, less immediately striking than those which would later associate the other major works. That may be partly because Joyce was still developing the technique, and partly because the stories were expected always to appear in close proximity to each other: such associations could not, therefore, become too emphatic. Nonetheless, it seems likely that his experimentation with conclusions to the individual stories in Dubliners underpins the entire sequence of conclusions deployed in all his later works.

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