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Ghosts and Ethics in the Early Works of James Joyce

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Abstract

In the last 20 years, critics have contributed new insights into the character development, overall messages, themes, and other literary aspects of James Joyce's works by focusing on their ethical implications. By following an intertextual method and by performing close readings of Joyce's texts, I try to fill a gap in the scholarly literature by adding a related focus on ghosts to the conversation about Joyce's ethics and those of his characters. Focusing on *Dubliners* and *A Portrait of the Artist as a Young Man,* I hope to show that the ghosts in Joyce's corpus motivate characters and readers to revise their attitude towards supposed role models, to cultivate an appreciation of different languages and other points of view, to relate in the right way to the human body, to affirm the value of their body in this life, and to achieve personal growth despite the pervasive influences of a repressive, colonized society.

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As an extrovert who loves to talk in order to think, I appreciate the conversations that I have had with Dr. Booker, Dr. Marren, and Dr. Dempsey about the many complexities of Joyce's works. I have both enjoyed and profited from these conversations immensely. I believe that they have helped me write a better thesis.

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Introduction

When James Joyce was a child, he enjoyed a joke so immensely that he "burst into laughter"; later, he repeated the joke in *Ulysses*, suggesting that it made a powerful impression upon him. When his mother discovered the name of a friend in the obituary, "She cried out: 'Oh! Don't tell me that Mrs. Cassidy is dead.'" Joyce's father replied, "Well, I don't quite know about that." He eyed her solemnly and continued: "But someone has taken the liberty of burying her" (Ellmann 44). John Joyce's joke implies that somebody may perhaps be dead in some respect, so as to lie buried, and yet not be dead in another respect. James Joyce did more than repeat his father's joke in *Ulysses*. In my thesis, I will examine the intersections of life and death that Joyce explores in *Dubliners* and *A Portrait of the Artist as a Young Man*. Specifically, I will discuss the ways in which ghosts and the living relate to each other in these two works.

In Joyce's corpus, he repeatedly and meaningfully erases the boundaries between the living and the dead in various ethically significant respects. In "The Sisters," he erases this boundary by illuminating their resemblance to each other. James Flynn looked resigned as he was alive and he looks resigned when he's dead (*D* 15). Likewise, Flynn looks like he's asleep when he's dead (*D* 15) and Nannie seems to be sleeping because she rests her head on a pillow (*D* 16). In these passages, Joyce observes the similarity in attitudes and behavior between the living and the dead. Joyce's observation helps elucidate the respects in which one may be alive or dead. Spiritually, one may be alive while one is biologically dead, and one may be dead spiritually but alive biologically. Like the lifeless, white-faced Eveline who is devoted to God and to her family, Nannie becomes spiritually dead through her devotion to a morally culpable religious authority. As I will show in my thesis, the causes of spiritual death include one's actions and the principles by which one lives one's life and therefore gesture towards ethics.

Ethics are a set of beliefs about which actions and principles are right or wrong to perform or live by.

By ghosts, I mean the biologically dead or at least physically absent who seem to maintain a vital presence for the living. That is, the ghost is that which seems to be alive and physically present by performing actions or occupying a space that the subject perceiving the ghost is conscious of, even though the ghost's human form is not biologically alive or physically present. I say "seem" because ghosts in *Dubliners* and *Portrait* may not exist beyond the character's perception of them. However, the ontological status of ghosts in Joyce's works is irrelevant. By formally bridging the distance between the narrator and a given character's mind, Joyce encourages the reader to privilege the character's subjective impressions. The former college students whom Stephen encounters, for example, seem present because Stephen perceives them laughing and frowning (*P* 75). From the perspective of Joyce's characters, ghosts actively convey an impression of themselves to the living.

By encouraging the reader to privilege the character's subjectivity, Joyce makes the ghost's appearance a personal experience for the character that foregrounds his/her personal relationship with the ghost and the significance that the ghost holds for him/her. This thesis, therefore, emphasizes relationships in Joyce's works: Joyce attaches ethical significance to the way in which characters relate to ghosts, to their human forms, and to the past that those human forms had inhabited.

Joyce often announces the coming presence of a ghost in order to help characterize the ghost's status. In making this announcement, Joyce may be inspired by *Julius Caesar*, in which a candle flickers before the ghost of Caesar appears to Brutus (4.3.317). In "Eveline," the evening deepens (*D* 39), meaning that waning light gives way to darkness like a dying candle, before

Eveline encounters her mother. Likewise, in "A Painful Case," the light fails before Sinico's ghost appears (*D* 116). In "The Dead," the candle gutters and is unstable (*D* 215) before Michael Furey's ghost arrives. In *Portrait*, "the gas was lowered" before Stephen sees the ghost of a marshal (*P* 15). In these examples, Joyce calls attention to the division of light and dark by altering the balance between light and dark in some way. Through its association with the ghost, this division emphasizes the ghost's hybrid status, its dual status as a vital presence that is also dead.

Ghosts are a form of coming back. Once biologically dead or otherwise physically absent, a ghost returns in a new form. This new form is sufficiently similar to evoke the previous form. In "A Painful Case," for example, Duffy does not see the ghost of Sinico, but he identifies the touch that he senses as hers because he remembers her touching him before he dismissed her from his life, "As…his memory began to wander he thought her hand touched his" *D* 116). In returning as a different, spiritual form, Sinico vivifies Duffy's memory of her in her human, biologically alive form in contrast to her dead form. As I will detail in my thesis, Duffy considers why she is dead, accepts his responsibility for her death, and revises his previous ethical basis for his actions that caused her to grow depressed: "He gnawed the rectitude of his life" (*D* 117). In *Dubliners* and *Portrait, g*hosts add ethical significance to the story by coming back. In my thesis, I will argue that Joyce's use of ghosts compels an ethics of revision. Ghosts come back to challenge the subject's ethical principles and attitudes and to challenge him/her to revise those principles and attitudes. Besides developing the characters' ethics, this coming back also lends insight into Joyce's own ethics, his own sense of right and wrong.

Ghosts in Joyce's works are especially deserving of critical attention because their significance is not isolated. Stated differently, because this thesis will focus on ghosts, it will

facilitate critical examination of Joyce's works also apart from the ghosts in them because Joyce's use of ghosts reflects his broader artistic strategies. Specifically, his use of ghosts recalls a broader structure, a cyclicality in his works where he has something from a character's past come back in a new form in an ethically significant way. In understanding the roles that Joyce's ghosts occupy in his works, one generates greater insight into this broader structure and cyclicality.

One example of this broader structure and cyclicality is in "An Encounter," in which the boys attend a school where corporal punishment is normal. The boys have accepted this corporal punishment insofar as they use it to reinforce their pride in their social status, "I was going to reply indignantly that we were not National School boys to be *whipped*, as he called it" (*D* 27). By saying "as he called it," the narrator suggests that the boys endure something very similar to, or perhaps the same as, being whipped, only that they try to dignify this something by calling it a different name. Joyce uses the "queer old josser" to emphasize the very similarity or sameness that the snobbish narrator resists by having him repeat the word "whip" in some form 10 times during his monologue in which he forces this comparison between whipping and what the boys endure by attempting to relate to the boys. In attempting to relate to the boys on the subject of corporal punishment and in compelling the narrator to distinguish his school's form of corporal punishment from whipping, the "queer old josser" has evoked this element of the narrator's life —and of Stephen's life in Chapter 1 of *Portrait*. The narrator's form of corporal punishment has thus come back in that this element of his past is made present via the "queer old josser's" evocation of it.

The narrator's form of corporal punishment returns in an ethically significant way because the "queer old josser," through his perversity, threatens to debase corporal punishment,

thereby challenging the social value that the narrator attaches to his school's form of corporal punishment. He compels the reader to disagree with the narrator's apparent acceptance of this form of corporal punishment and to reject it as something perverse, disgusting, and revolting. Perhaps mimicking a tactic that Nietzsche utilizes in his *Genealogy of Morals*, Joyce appeals to disgust in order to cast corporal punishment as a morally repulsive act that one should not employ, because it is wrong.

In the same way that the vital ghost of the dead Mrs. Sinico compels Duffy to reflect on her as she was alive in the past, the "queer old josser's" monologue about whipping compels the narrator to reflect on his school's form of corporal punishment that he experienced before his "adventure." These acts of reflection are ethically significant in that they may lead the character or the reader to revise his ethics and to develop certain moral attitudes (such as disgust). Duffy revises the ethical guidelines that motivated his behavior towards Sinico and both the narrator in and reader of "An Encounter" are encouraged to reject corporal punishment on an ethical basis.

The ghosts whom I will discuss span four stories in *Dubliners* and different parts of *Portrait*. In *Dubliners* they are: Father Flynn in "The Sisters," Eveline's mother in "Eveline," Mrs. Sinico in "A Painful Case," and Michael Furey in "The Dead." The ghosts in *Portrait* whom I will discuss are: the marshal (*P* 15), the former college students (*P* 75), and the "dark presence" which interacts with Stephen (*P* 84). Their significance hinges on the influence that they exercise on the character's ethics. This influence is more meaningful when it calls greater attention to the character's personal development, helps drive the rest of the short story or novel, or lends insight into Joyce's own ethics.

When readers or characters make ethical evaluations, they should account for the contexts of the evaluated characters. Accounting for context is important on two levels: on the

level of the character, it is crucial to determining the ethical merit of a given character's actions. For example, one's ethical evaluation of Stephen and Duffy is shaped by whether they are able to account for a woman's specific context in order to be considerate or whether they respond to their own specific image of her in order to be self-serving. Duffy, for example, is morally reprehensible for cruelly ending his relationship with Sinico despite knowing that she was lonely and for initially lacking any compassion after reading about her death as he sees her as someone who was "unfit to live" (*D* 115). On another level, accounting for context is important because it connects the incidents and characters in question to other parts of the story or novel. Ghosts, by reflecting a broader structure of cyclicality, and ethics, by depending on context, are thus useful to thinking about Joyce's works *in toto*.

A proper methodology should respect Joyce's style of writing. Keith Booker, Basic, and Fritz Senn have already shown how Joyce's works lend themselves to an intertextual approach. Joyce creates verbal echoes that tie different passages together in order to alter their meaning and produce more insight. One example that Basic offers is the word "penitent" at the end of "An Encounter." On her reading, this word makes more sense in connection with the different religious terminology used throughout *Dubliners*, such as at the end of "Counterparts" and in "Grace" (Basic 365). Examples also pervade *Portrait:* two include the words "soul" and "priest" which Stephen uses in both religious and artistic contexts in ways that comment on the relationship between those individual discourses. In stories such as "A Little Cloud," "Clay," and "The Dead," Joyce's use of outside texts (songs and poems) encourages the reader to explore the meaning of those texts in order to add insight into the story. My methodology, then, will often include connecting different parts of *Dubliners* and *Portrait* with each other. While I will focus on the parts of *Portrait* and the four stories in *Dubliners* in which a ghost appears, my

intertextual methodology will encourage me to make use of every part of both works plus, when they may enrich my analysis of Joyce, works that were not written by Joyce.

Joyce's texts also compel the reader to go beyond the words written on the page and consider other things besides artworks. Ellipses, as in "The Sisters," and censored conversations, as in "A Painful Case," encourage the reader to incorporate his/her own assumptions or his/her own ideology into an interpretation. Joyce also makes heavy use of allusions, which envelop his texts in a specific historical context and characterize the spaces in his texts that often deeply affect his characters. An intertextual methodology is therefore not enough by itself: a reader must account for the social, historical, and other contexts that surround the lives of Joyce's characters.

I see my thesis as contributing something unique to the existing secondary literature by focusing on ghosts. In the more recent, major monographs devoted to the manifestation of Joyce's ethics and to his characters' ethics in his works — in Marian Eide's *Ethical Joyce*, Jean-Michel Rabate's *Politics of Egoism*, and Benjamin Boysen's *The Ethics of Love* — ghosts barely appear. Whereas Boysen and Eide, in order to discuss traits like compassion, focus on the ethical value that Joyce places in characters recognizing differences between each other, I focus on the recognition of similarity. The ghost exhibits a form that is similar to that of its human version and, by exhibiting this similarity, compels one to revise one's ethical stance towards other people.

Even viewed apart from ghosts, my thesis will be unique because the ethical meaningfulness of *Dubliners* and *Portrait* has not received enough attention. Critics like Sonja Basic have gone so far as to question the reader's entitlement to make conclusions about ethics in *Dubliners* by emphasizing the lack of information available to the reader. I hope to show in my thesis that this lack of information is ethically meaningful. *Portrait*, too, has not been sufficiently

regarded as an ethically meaningful work. Critics focus on Stephen's religious experiences, his status as a colonial subject, his development as an artist, but not so much on his ethics. One should devote more attention to ethics in *Portrait* because, from the beginning in the novel where Stephen tries to hide from having to apologize (*P* 6), ethical disagreement or ethical dilemma and ethical guidelines — like his father's advice "never to peach on a fellow" (*P* 7) — often drive events and discussions in the novel.

Moreover, Joyce's corpus is saturated with traces of what he read. One philosopher who is important in connection with Joyce is Nietzsche. Only recently, in 2013, the first monograph (by Sam Slote) devoted to this connection was published. In 2017, Patrick Bixby used his knowledge of Nietzsche to develop a nuanced interpretation of "A Painful Case." Like Joyce's ethics as a whole, Nietzsche's connection with Joyce requires deeper critical exploration. In addition to ghosts, my focus on ethics will make this thesis unique and therefore more valuable.

In order to facilitate an intertextual approach, I will divide my chapters by theme and not by story. Each theme will further focus my discussion of ghosts and ethics. Chapter 1 will center on parents/parental figures. This chapter will examine the different parental figures who influence or seek to influence the boy narrator in "The Sisters" with respect to his relationship with Father Flynn. I contend that the boy's evolving relationship with the late priest is shaped by these different parental figures and their views on what's "bad for children" (*D* 10). I will link this contention with a discussion of the ethical role of Stephen's parents in *Portrait* and of Eveline's mother in "Eveline." Chapter 2 will focus on language, its ethical significance, and on the window that language offers into the past. Here I will explore the spoken words of the ghost of Eveline's mother and connect her Gaelic phrase with Gabriel's "westward" (*D* 223) journey in "The Dead," with the language that conjures the ghosts of college students, and with Stephen's

"tundish" in *Portrait*. Chapter 3 will focus on different kinds of authority and communal structures such as religion, linking the "dark presence" (*P* 84) that Stephen encounters with the ethical aspects of his religious development. Chapter 4's theme will be the body. In this chapter, I will discuss Joyce's ethical commentary on Stephen's tortuous relationship with his body throughout *Portrait*, on Duffy's rejection of physical intimacy in "A Painful Case," and on the transcendence of the body in "The Dead." Chapter 5 will focus on exile/escape. In this chapter, I will discuss characters who struggle to escape from the perceived constrictions in their life. Such characters include the boys in "An Encounter," Little Chandler in "A Little Cloud," and Stephen in *Portrait*. I will put them in conversation with duty-bound Eveline and her ethical dilemma in "Eveline" in connection with the ghost of her mother.

Chapter 1: Role Models

In *Dubliners* and *Portrait*, younger individuals suffer problematic relationships with parents and parental figures that shape the younger individuals' character development. These problematic relationships are ethically significant because of the potential influence that the adult exercises on the younger individual's sense of right and wrong. In this chapter, I look to characterize the relationship that Joyce depicts between parents and parental figures and the individual identity and ethical development of youth. While I will link other parts of *Dubliners* and *Portrait* to this discussion, I will focus on "The Sisters" in order to highlight the ethical importance of ghosts. I argue that the ghost of Father Flynn compels the boy narrator to revise his ethical stance by inducing him to rethink his relationship towards the departed priest and to reassess the value of the latter's influence on his sense of right and wrong. I hope to prepare to defend my argument by discussing the boy's relationship with the priest as it stands at the beginning of the story as well as the problems that Joyce sees in the relationship between a parental figure and an individual. This discussion should underscore the importance of ethics to the story. Then, I hope to defend my argument by describing the changes that the ghost induces in the boy's ethical attitude, in the boy's inclination to praise or blame Father Flynn.

In "The Sisters," the boy narrator's biological parents never appear. Their absence creates space for other adults to influence his upbringing. The parental figures in the story – Old Cotter, the boy's aunt and uncle, and the late Father Flynn – are parental figures because they use or try to use their advantage in education or generally in life experience to influence the boy's sense of right and wrong. Father Flynn competes with the other adult figures who try to educate the boy or who are directly concerned with the boy's education. Parental figures resemble one's biological parents in that they seek to exercise this ethical influence.

The function that the parental figure holds as an educator and moral leader for the child is problematic for Joyce. This function threatens the child's individual identity and the child's individual ethical development. By the latter, I mean the child's ability to discover for himself the best way to live his life, which requires learning to distinguish independently between right and wrong. The boys in Joyce's works repeatedly face this problem that parental figures try to impose their sense of right and wrong upon them. In "The Sisters," the living parental figures discuss what is "bad for children" (*D* 10) as they recall the late priest's relationship with the boy, which was extensive: the uncle asserts that "The old chap taught him a great deal" (*D* 10) and the boy confirms that "he had taught me a great deal" (*D* 13).[1] Much of the drama in "The Sisters" is driven by this question of the ethical quality of the boy's relationship with the late priest, by the question of whether Father Flynn, in his role as educator, has had a good or bad influence on the boy's sense of right and wrong. As evident when the boy acts uninterested by the news of Father Flynn's death and reserves his opinion of Old Cotter's evaluation of Father Flynn – he silently dismisses Old Cotter as a "Tiresome old red-nosed imbecile" (*D* 11) – the boy is disinclined to vocally challenge the adults' viewpoints. This disinclination encourages an imbalance of power whereby the adults may incessantly vocalize their moral assessment of Father Flynn. In doing so, the adults increasingly threaten to impose their ethical viewpoints on the boy who cannot, as he seems to want to do, force Old Cotter, the apparent discussion and moral leader of the adults, to stop assessing Father Flynn.

One may tie *Portrait* to this discussion of the ethically problematic character of the parent- or parental figure-child relationship because, in this novel, Joyce has more space to

[1] One could read this passage as an example of the boy's memory of Father Flynn being informed by what others say about their relationship. The fact that the boy repeats his uncle's use of "a great deal" supports this reading. However, the boy also goes on to enumerate some of the many things that the late priest tried to impart to him.

develop this issue by describing Stephen's growth and maturation, whereas, when "The Sisters" ends, the boy remains a boy. Joyce's description of Stephen's growth lends insight into his evaluation of Father Flynn's imposition of his ethics, the Church's ethics, on the boy in "Sisters." Joyce shows his desire for the boy in "Sisters" to feel the "sensation of freedom from" the dead priest (*D* 12) by casting Stephen's pursuit of "unfettered freedom" (*P* 207) in a positive light. From the beginning of *Portrait*, Stephen wrestles with the ethical guidelines that his parents try to enforce, such as the ones "not to speak with the rough boys in the college" (*P* 7) and "never to peach on a fellow" (*P* 7). He finds that these ethical guidelines do not easily help him to orient his behavior. Regarding the first guideline, he finds it unavoidable to "speak with the rough boys." Regarding the second, he does not "peach" on a fellow, in this case Wells, for shoving him into a ditch. However, he does "peach" on Father Dolan for unjustly pandying him. While Stephen does not explicitly challenge his parents' ethical guidelines, he is experiencing the insufficiency of ethical guidelines: he finds that they are often difficult to follow because they do not account for the specific conditions of his existence, like the condition that "rough boys" repeatedly pressure Stephen to speak with them. In *Portrait*, Stephen will challenge the ethical guidelines of authority figures because he will realize the need to conceive new ways of establishing what is right and wrong that meet the demands of his personal experience. As the boy in "Sisters" eventually understands by meeting Father Flynn's ghost and by listening to the adults' discussion of his relationship with the late priest, ethical guidelines that one may not be inclined to challenge because they come from an authority figure may be worth challenging.

Joyce promotes challenging authority figures because he values independent learning. In order to understand how Joyce reveals the value that he sees in independent learning, it is necessary to understand the link that Joyce conceives between identity and ethics. In "Sisters,"

Father Flynn "had a great wish for" the boy (*D* 10), which means that Father Flynn wished for the boy to become a priest. This wish is a product of his own nervousness in the face of religious obligations which he perceives to be "grave" (*D* 13) and which he therefore wants the boy to likewise regard as "grave," not "as the simplest acts" (*D* 13). Father Flynn is driven by his desire for the boy to acknowledge the mental onerousness of his duties. Therefore, Father Flynn "amused himself" (*D* 13) by asking the boy difficult questions about normative ethics, about "what one should do in certain circumstances" (*D* 13). Father Flynn "used to smile" when, after posing these difficult questions, the boy grew so confused that he "could make no answer" (*D* 13). Father Flynn sought to indoctrinate the boy into the Church by conveying to him ethical complexities that a priest encounters, "whether such and such sins were mortal or venial or only imperfections" (*D* 13).[2] [3] On the surface, Father Flynn's "great wish" helps explain the amount of time that Flynn had spent with the boy, at least supposedly teaching him "a great deal" (*D* 13). Flynn's teaching, however, ironically produces little knowledge. The knowledge Flynn does produce is material that he has the boy "learn by heart" (*D* 13), insofar as the boy understands this material sufficiently to know it. Instead of producing much knowledge, Flynn's teaching produces greater confusion in the boy. Yet, Flynn's teaching binds the boy closer to him, compelling the boy to absorb his knowledge and to replicate his confusion about what is right

[2] In a similar vein, Joyce has young Stephen ponder such complexities, such as, "Was that a sin for Father Arnall to be in a wax or was he allowed to get into a wax when the boys were idle because that made them study better or was he only letting on to be in a wax?" (*P* 40). In this part of *Portrait* as well as in "Sisters," Joyce emphasizes the ethical conundrums associated with the priesthood. In *Portrait*, Joyce has Stephen articulate these conundrums in order to track his evolving attitude towards the priesthood. In "Sisters," Joyce has the priest pose complex ethical questions in order to pathologize him by depicting these complex questions as indications of his nervous disorder, as indications that he feels burdened by priestly duties.

[3] I think Thomas Dilworth may be mistaken in claiming that the boy has "religious-intellectual interests" (Dilworth 102). Given the priest's "great wish" for the boy and the boy's sense of freedom after Father Flynn's death (*D* 12), I find it likelier that the priest forces his intellectual ideas and problems upon the boy in the same one-sided manner that Duffy does to Sinico in "A Painful Case."

and wrong. Joyce links identity and ethics by having the priest encourage the boy to become like him by influencing his ethics.

By understanding where in *Portrait* Joyce reveals the value that he places in independent learning, it becomes clearer that he reveals this same value in "The Sisters." Joyce sees authority figures, like one's parents and the church, as obstacles to independent learning. Stephen prepares himself to gain self-knowledge by transcending parental figures' attempts to impose their sense of right and wrong upon him. For example, his later development as an anti-authoritarian artist is prefigured by his creation of a song while hiding from authority figures after he commits a perceived transgression for which he must apologize (*P* 5-6). He turns Dante's words, "O, Stephen will apologize" (*P* 5) into a song in order to resist the horrific prospect of eagles "pull[ing] out his eyes" (*P* 6) with which Dante threatens him for saying that he will marry a Protestant. He resists this prospect by transfiguring it into something aesthetic and unreal. This something is a song that he uses to transcend, withdraw from, and reject Dante's endeavor to obligate him morally. By creating this song, he initiates a pattern of responding to ethical demands with independent acts of creativity that will help sustain his understanding of himself as an individual who should reject the director's offer to become a priest because he has a calling to be an artist. He will learn about himself – that he has a calling to be an artist – because he has cultivated a pattern of resisting authority.[4] Sheldon Brivic observes that Stephen learns about himself "through departing from the established patterns imposed upon him" (Brivic 708), such as those imposed by his parents and Church. In "The Sisters," the boy does not reach Stephen's level of maturity by learning about himself. However, he places himself on the same path as

[4] As Rebecca Walkowitz observes, Stephen's rejection of the priesthood takes place in the context of his resisting the director's authority. She discusses how Stephen resists the director by paying attention to things like nature that distract him from the conversation that the director wants to hold with Stephen (Walkowitz 65).

Stephen in that he promotes the development of an individual self that he can learn about by "departing from the established patterns imposed upon him," by, for example, not completing communion.[5] In resisting the ethical norms or guidelines of the church and of Father Flynn, the boy in "Sisters" facilitates the maturation of his individuality that is manifest in Stephen's self-aware anti-authoritarianism and that requires learning to discern independently between right and wrong. I will argue that the boy treads Stephen's path as a result of his encounter with Flynn's ghost.

When Flynn's ghost appears,[6] the boy remains deeply influenced by and intimately tied to Flynn. The boy first encounters Flynn's ghost in the context of a discussion among the other parental figures in which they focus on Flynn's relationship with the boy. Their discussion appears cryptic to the boy because they avoid being specific and they avoid completing their sentences. Even the aunt must ask Cotter to say what he means (*D* 10). Likewise, the boy "puzzle[s] [his] head to extract meaning from his unfinished sentences" (*D* 11). Flynn's ghost appears exactly while the boy is "puzzling his head." The timing of his appearance – he disrupts the boy's ability to process what others have said – suggests that Flynn's presence in and influence upon the boy's life prevents him from understanding the other parental figures, from gaining access to the "discourses of religion, sexuality, and gossip" within which Cotter speaks (Booker 225). Flynn's influence upon the boy is, by extension, also the Church's. The fact that other church officials try to cover up for Flynn, to conceal his guilt, by saying "it was the boy's fault" (*D* 17) suggests the Church's aversion to disclosing any of the corruption that the boy's

[5] Dilworth notes that the boy withholds "full communion from" (Dilworth 108) Father Flynn. At the aunts' house, the boy takes the wine but refuses the crackers (*D* 15).

[6] Recall my definition of a ghost: "the ghost is that which seems to be alive and physically present by performing actions or occupying a space that the subject perceiving the ghost is conscious of, even though the ghost's human form is not biologically alive or physically present."

other parental figures impute to Flynn. By being educated by these willing disguisers of unpleasant truth, the boy lacks the discursive resources to understand the anti-clerical parental figures. In a similar vein, Marian Eide notes that, "Joyce suggests that methods of conveying knowledge have ethical implications: to teach by rote in school may have a blinding effect on a student's ability to understand in other contexts" (Eide 54). Flynn trained the boy to think in certain ways, which, even after his death, binds the boy to him. For example, as Dilworth observes, Flynn was elevated socially by becoming a priest (Dilworth 103). The boy lacks sympathy for Cotter and understanding for his position because he shares in Flynn's social elevation and becomes a snob,[7] for which reason he observes that Cotter "rudely" spits (*D* 10) and he derides Cotter as an "imbecile" (*D* 11 in Dilworth 102) despite failing to understand him. Flynn's influence and grip on the boy's thinking prevents him from sharing in and understanding perspectives different from Flynn's own, which Flynn had tried to impose upon him.

While Flynn's persisting influence inhibits the boy from understanding the perspective of the other parental figures, the reverse is also true because the latter likewise influence the boy. Their perspective repeatedly becomes the boy's own, shaping his understanding of his relationship with Flynn. For example, the boy's uncle asserts that Flynn "taught him a great deal" (*D* 10). While reminiscing about his time with Flynn, the boy likewise says that Flynn "taught me a great deal" (*D* 13). The influence that the living parental figures exercise over the boy's mind reflects the way in which history can be irrevocably replaced and configured by the narrative retelling of it. As Pearson notes, it is the "disputatious remembering" of Irish history, the multiplicity of narrative retellings, that prevents certain historical "gaps" from being filled

[7] It seems plausible that Father Flynn won the boy's loyalty at least partly by making him feel socially superior because Joyce explores this tactic of flattering somebody in order to exploit him, which ironically equates snobbishness with vulnerability, in "An Encounter" where the queer old josser's "appeal to the narrator's sense of academic superiority over Mahony is a kind of seduction" (Mooney 228).

(Pearson 153). The meanings that the boy puzzles his head over – the different meanings that the "unfinished sentences" (*D* 11) could possibly have, ranging from praise for Flynn teaching the boy "a great deal" to accusations that Flynn was corrupt – prevent him from obtaining his own understanding of the ghost of Father Flynn in his dream by hijacking his mind in the way that the apparent praise from the boy's uncle does. The boy only understands Flynn in terms of the words "paralysis" and "simony" that he utters and only vaguely understands at the beginning of the story and that he only repeats after having heard them spoken elsewhere (*D* 9) although, as Florence Walzl notes, the text does not permit the reader to be sure of "the actual facts" (Walzl 89). In Pearson's terms, the specific details of Flynn's history with the boy get obscured in the latter's mind by this multiplicity of meanings, which are implicitly circulated by the dispute among the boy's living parental figures regarding the ethical quality of the priest's relationship to the boy. As a result, the boy has certain "gaps" in his memory of himself with Flynn that the cryptically spoken meanings to which he is exposed inadequately fill. Consequently, they leave him puzzled.

The boy must perceive the significance of the meanings of the "unfinished sentences" (*D* 11) because he wants to understand them even though Old Cotter, who he was "angry with" and who he snobbishly looks down upon, produces them (*D* 13). He wants to understand them in order to unveil his own history with Flynn, some concrete details of which he recalls, but without perceiving any deeper significance in them as the reader might and as the other parental figures seem to do. However, he replicates the same confusion in his response to the confession and smile of Flynn's ghost that he shows in his response to the conversation between his other parental figures because he lacks access to these meanings. This lack of access renders him unable to decode the confession and smile of Flynn's ghost because what his other parental

figures mean – and later what other adults say about Flynn – provides the explanation for the confession and smile of Flynn's ghost, but he fails to understand what the other parental figures mean. This reciprocal blocking of other perspectives – whereby Flynn blocks the boy from understanding the other adults and vice versa – creates a mental inertness, a state of being paralyzed by a multiplicity of other voices, that engenders anger, frustration, and indecisiveness in the boy regarding his attitude towards the late priest.

The boy's mental inertia or indecisiveness is physically reflected in Eveline, who ends "Eveline" standing in a lifeless, "passive" (*D* 41) state, paralyzed by two conflicting voices that eviscerate her mind's autonomy. One voice belongs to her dead mother to whom she promised to take care of the house. The other voice belongs to Frank who urges her to enter the boat. Like the boy at this point of the story, Eveline lacks the independent conscience to dismiss other commanding voices as "hollowsounding" (*P* 70) as Stephen does. She cannot independently decide how to evaluate the motivations of "sailor chaps" (*D* 37), as her father condescendingly calls them, and to independently establish whose voice to trust. Likewise, the boy is split by his exposure to parental figures such as Old Cotter, who he snobbishly looks down upon but recognizes as somebody who has important things to say, the meaning of which are worth decrypting, and by his longstanding ties to the late priest.

Joyce casts the boy as unfree during his encounter with Flynn's ghost because the boy remains psychologically bound to Flynn in the same sense that he submits himself to understanding the other adults. The boy tries to escape the priest, but finds that he is tied to him, "I drew the blankets over my head and tried to think of Christmas. But the grey face still followed me" (*D* 11). The boy tries to think of Christmas in order to distract his mind from the appearance of Flynn's ghost. He wants to think of Christmas presumably because he considers

this holiday antithetical in its jovial festivity to the unwanted terror to which Flynn's ghost subjects him. However, Christmas is likely also a time that the boy had largely spent with Flynn who, as part of his effort to introduce the boy to the Church's teachings, surely discussed the significance of Christmas. Flynn thus associates himself with Christmas in the boy's mind, such that the boy cannot think of this potentially festive holiday apart from the dead priest and such that the boy immediately thinks of a religious holiday associated with Flynn when he finds himself in urgent need of comfort and solace. Flynn's ghost haunts the boy because it needs something from him, "I understood that it desired to confess something" (*D* 11). Florence Walzl observes in this passage a "reversal of roles" (89). It is true that, in this passage, the boy acts as the absolving priest while Flynn functions as the one confessing. But in view of the priest's effort to make the boy resemble him, to turn him into a priest, it would be, in another sense, less accurate to indicate that a reversal of roles takes place because reversal implies change at the cost of continuity. Instead, the priest further initiates his desired apprentice more deeply into the Church by having him perform a priestly function. As part of this performance, Flynn continues to illustrate for his apprentice the complexities involved with the priesthood and continues to enjoy the boy's perplexity: the boy "wondered why it smiled continually…" (*D* 11). As Flynn had hoped for before his death, the boy experiences the onerous difficulty of being a priest – or more specifically, of being Flynn – and, by being burdened with the task of confession, the boy feels the same stress associated with Flynn's nervous disorder.[8]

Flynn's ghost helps compel the boy to revise his attitude towards Flynn and thereby to revise his ethics. This revision of attitude takes place because, by encountering Flynn's ghost, the

[8] Gerald Doherty observes the story's transformation of confession from a "pious" act to a "morbid and perverse one" (Doherty 658). By associating them with Flynn's illness, Joyce repeatedly degrades Catholic rituals – another example is the Eucharist.

boy realizes that something was wrong with Flynn. He recognizes Flynn, but does not recognize Flynn as Flynn, as the priest with whom he had spent much time. Instead, he recognizes Flynn as something sick and terrifying, "I saw again the heavy grey face of the paralytic" (*D* 11). He feels this sickness close to him and, indeed, he finds it to be inescapable. Hence, whenever he tries to escape from Flynn's ghost, he notes: "There again I found it waiting for me" (*D* 11). Moreover, the boy comes to embody this sickness himself, "I felt that I too was smiling feebly" (*D* 11). As part of the "reversal of roles" (Walzl 89) that the boy experiences, he becomes like Flynn. The boy thus adopts the terrifying aspects which he had sought to elude. Furthermore, Joyce links in the boy's experience the priest's illness which the boy embodies with the priest's guilt, "I felt that I too was smiling feebly as if to absolve the simoniac of his sin" (*D* 11). In sharing Flynn's illness by experiencing its symptoms, he also understands the priest's guilt. Joyce has the boy develops these insights – he develops this ability to perceive the priest as guilty, a "simoniac," and as a terrifying figure – through his own experience in order to contrast the limitations of what Eide calls "teach[ing] by rote" (Eide 54) with the emancipatory learning possibilities generated by personal experience. The boy's personal experience – his dream – allows him to see Flynn as somebody worth disassociating from.

If the boy is not consciously aware of the value of independent learning, he is aware of a shift in his feelings. In the morning following his encounter with Flynn's ghost, he finds that he is not in a mood to mourn. Instead, he "discover[s]" in himself "a sensation of freedom" as if he "had been freed from something by his death" (*D* 12). In order to understand what this "something" is, it is helpful to contrast the boy's encounter with the ghost with his experience leading up to his discovery of this "sensation of freedom." When encountering the ghost, the boy was enveloped by darkness – he "drew the blankets over [his] head" (*D* 11) – felt unable to

escape something terrifying and was therefore terrified. Before discovering this "sensation of freedom." he walks "along the sunny side of the street, reading all the theatrical advertisements" (*D* 12). In other words, he experiences light instead of darkness, immerses himself in texts bereft of Flynn's ideology, and finds himself free of terror. Now that he is "persuaded" that Flynn is dead (*D* 12), the boy feels freed from the priest's terrifying aspects, especially his sickness, and from the imprisoning priestly duty that Flynn, even after his death, as a ghost, tried to impose upon him. The boy wonders at his "sensation of freedom" because he recognizes that he should possibly feel indebted to the priest for providing him with a (potentially) good thing, with education. However, any feelings that are strong enough for him to perceive them in himself orient him away from any kind of warmth or gratitude that would generate in him a "mourning mood" (*D* 12). Instead of expressing "anger" (*D* 11), as he does in response to Old Cotter's suggestion that Flynn's relationship with him was not good for him, he embraces an impersonal, scientific sort of curiosity, as in his use of the words "strange"[9] and "wondered" (*D* 12) to articulate his reflective stance towards his own feelings. After his encounter with Flynn's ghost, the boy's attitude towards Flynn has developed an implicitly critical, self-distancing color that he is barely conscious of.

The boy's attitude towards Flynn shifts initially towards one of conflict and not one of the explicit disgust that Old Cotter articulates, although the boy quietly gravitates towards the latter. On the one hand, the boy continues to recognize symptoms of Flynn's illness in his memories of him, such as his "stupefied doze" (*D* 12). On the other hand, he can enumerate what Flynn had taught him, thus raising the prospect of gratitude. His self-distancing from Flynn will progress when his experience contradicts the expectations that Flynn generates in him and when

[9] His use of "strange" echoes young Stephen's frequent use of "queer" in *Portrait*. The use of "queer" likewise accentuates the reflective, distanced nature of Stephen's engagement with novel experiences.

he refuses to practice what Flynn had taught him. The Mass that the boy incompletely participates in contradicts Flynn's description of the priestly duties insofar as this description had led the boy to wonder "how anybody had ever found the courage to undertake them" (*D* 13). Joyce's description of Nannie's distribution of the wine and crackers contradicts Flynn's suggestion that a priest requires courage because Nannie behaves so casually that the event appears trivial. The boy decides to withhold communion not because he lacks "courage" but because he is afraid of making "too much noise" (*D* 15), by which, as Dilworth notes, he means that he does not wish to "awaken the dead" (Dilworth 107). Because he is terrified of the sick Flynn – such that he implies multiple times the wish to know that Flynn is dead (e.g., *D* 12[10]) – he does not wish to revive Flynn. He thus sees this religious function – Communion – that Flynn had taught him to regard as significant and valuable as inimical to his peace of mind, which Flynn's vital ghost had disturbed sufficiently to cause the boy to pursue inner peace. Moreover, when the boy refuses the "cream crackers" (*D* 15), he negates the extensive lessons that Flynn taught him about proper behavior in Mass (*D* 13). Thus, the boy unlearns what Flynn had taught him, revealing a critical attitude towards Flynn's ethical education and, in the same vein, towards the religious functions that Flynn wanted the boy to participate in.

When the boy, after meeting Flynn's ghost, revises his ethical stance towards Flynn, he simultaneously individuates himself by conceiving an identity for himself apart from the identity that Flynn sought to impose upon him. In other words, the appearance of Flynn's ghost helps compel the boy to undo the link that Flynn had tried to forge between the boy's identity and the

[10] Directly after his terrifying encounter with Father Flynn's ghost, the boy feels "persuaded" that Father Flynn is dead. This feeling of certainty precedes his discovery that he feels freed by his death. Given this context, it seems clear that the boy is seeking assurance that Father Flynn is dead because he wants him to be dead. The justification for this reading will become clearer as the boy refuses to "awaken the dead" (Dilworth 107) by making "too much noise" (*D* 15).

boy's ethics. This act of individuation is not a singular event but a process tied to the boy's gravitation towards Old Cotter's position, towards Old Cotter's dismissiveness of Flynn. After the boy encounters Flynn's ghost, he implicitly recognizes the possibility to lead a new lifestyle, to do different things and to see different people, now that Flynn is gone. For example, the boy recognizes that he will no longer find Flynn "sitting in his arm-chair" (*D* 12). The boy evokes these memories only to dismiss their emotional significance: he remembers Flynn but refuses to mourn for him. That is, he refuses to cling, emotionally, to these memories with Flynn. His refusal to dwell on these memories or to attach any warm feeling towards them indicates the lack of value that he places in the time that Flynn had spent with him and therefore signals his readiness and willingness to live apart from Flynn. In the same vein, after acting as the priest in his dream, the boy's refusal to complete Communion signifies his rejection of Flynn's "great wish" for him. Like Stephen, who imagines himself as "The Reverend Stephen Dedalus, S.J." (*P* 136) before rejecting the director's offer to join the order, the boy flirts with an opportunity to become a priest before distancing himself from this opportunity inasmuch as he distances himself from Flynn after encountering Flynn's ghost.

Joyce depicts this conclusive act of individuation, of final separation from Flynn by underscoring Flynn's absence in the end of the story. The boy, who had withheld communion to ensure that Flynn does not "wake up," again wants to be sure that Flynn is no longer able to follow him as a ghost and is no longer present for him in any way. When Eliza and the boy stop to listen, they raise the prospect that Flynn has returned only for the boy to deny it emphatically. The boy recognizes that "there was no sound" and, after questioning whether Flynn was dead, resolutely affirms Flynn's place "in death" (*D* 18). The ending in "Sisters" echoes that of "A Painful Case" in which Duffy listens for Sinico and "could hear nothing" (*D* 117). In both

stories, silence indicates a kind of closure. The listener has emotionally separated himself, moved on, from the dead and departed person, so that the dead and departed no longer comes back as a ghost.

The ending in each story differs from the other because the silence in "Sisters" permits something more pernicious to continue. As Bonnie Roos points out, the boy never confronts what specifically the priest did to him – the boy does not move beyond perceiving Father Flynn confess and associating Father Flynn with those words that he vaguely understands – "paralysis" and "simony" (*D* 9; *D* 11). As a result, the boy cannot "move forward" (Roos 211). He ends the story defeated and resigned, surrounded by cryptic comments that he no longer tries to decode. In a sense, therefore, he is defeated by the persistently present past that he cannot confront. Hence, the story ends with the boy passively listening to a repetitive discussion that, evincing the crippling focus on the past that Joyce repeatedly identifies in the Irish, reiterates the previously propagated notion that there "was something gone wrong" with Flynn (*D* 18). Bernard Benstock links the boy with the priest by referring to the former's unreflective state as "a form of mental paralysis" (Benstock 525). Joyce reiterates the boy's lack of self-understanding by having him fail to understand the meaning of "paralysis." The boy's attempt to distance himself from the priest limits his potential for self-understanding by discouraging him from understanding paralysis. Moreover, this attempt ironically strengthens the link between the boy and the priest by substantiating their shared experience of paralysis.

The boy remains a passive witness to other adults' interpretation of reality. This passivity echoes the one that Flynn imposed upon the boy by having him learn and memorize certain things. Because it studies the boy's submissive interaction with parental figures even after Flynn's death, this story is, at-bottom, not simply about the relationship between a corrupt priest

and a boy but about the way in which the imposition of ideology – construed as a set of ideas or notions constructed to make sense of reality – prevents introspection and interrupts individual growth. Flynn's ghost does cause the boy to revise his own ethics and his own attitude towards Flynn and the Church, but this revision has a limited effect on the boy's individual growth because he only substitutes one parental influence for another, for one that diverts attention from one's own thoughts and feelings and that maintains focus on the past at the cost of moving forward.

Chapter 2: Language and Perspective

As several scholars have detailed, Joyce makes a wide variety of observations about language. John Feeley, for example, notes that, in Joyce's works, language can be a source of confidence as it "gives [Gabriel] power" (Feeley 88) to overcome his previous concern over assuming the "wrong tone" in his speech (*D* 179) and to cement his triumph over his previous shyness in his conversation with the aggressively critical Miss Ivors. Furthermore, Sonja Basic observes how conventional language – as it appears in "Grace" and "The Sisters" – illustrates the "inconclusiveness and rambling quality" of language (Basic 366). Critics, however, have paid less attention to the ethical significance of language. In this chapter, I argue that an analysis of ghosts in *Dubliners* and *Portrait* helps uncover the ethical significance of language. By ethical significance of language, I refer to Joyce's depiction of language as a window into different temporalities that invites a sincere engagement with different perspectives on their own terms and in their own context. Joyce, I hope to show through the role that language plays in these two books, makes an anti-imperial statement by inviting his characters and readers to revise their ethical attitudes, their attitudes insofar as they link with their ethical commitments, in order to develop an openness to and a willingness to immerse themselves in multiple different perspectives. Different languages or words signify different perspectives because they have different origins constructed by culturally distinct people and, in this way, represent different values and different ways of viewing the world that remain present in the word.[11] Through people's experiences, words may continue to adopt new meanings reflective of those people's

[11] As Bakhtin puts it, "the word does not forget its own path and cannot completely free itself from the power of these concrete contexts into which it has entered" (202). Nietzsche also develops this point throughout his *Genealogy of Morals* by discussing the historical role of slaves and priests in attaching meaning to morally significant words like "good" and "evil," such that their perspective is still present in those words. In the same vein, Joyce observes that "In the history of words there is much that indicates the history of men" (*OCPW* 15), citing the effect of transient elements like custom on the meaning of words.

perspectives. Joyce encourages openness to new meanings in language in order to promote this sincere engagement with diverse perspectives.

I hope to defend my argument by doing a close reading of Stephen's encounter with the ghosts of former college students in order to initiate a discussion of the way that language evokes different voices and of Joyce's ethical, anti-imperial promotion of this diversity. I connect this discussion with one of the ghost of Eveline's mother before considering "A Painful Case." In my discussion of this last story, I link language in the newspaper report with Duffy's evolving ability to appreciate the departed Sinico's perspective.

Stephen experiences the way in which language creates a window into the past when he evokes the ghosts of former college students. Both Stephen and his father are exploring the same setting – his father's old college – but in different states of mind. During this trip, Stephen's father expresses nostalgic, self-indulgent sentimentalism as part of which he recalls and romanticizes his old friends and his old adventures. He does not focus on others, but on himself. For example, his "tale [is] broken by sighs or draughts" (*P* 73). His emotional self-indulgence disrupts his thoughts towards his old schoolmates. In the anatomy theatre, Stephen's father continues to foreground his specific place in these memories by "search[ing] the desk for his initials" (*P* 75). In contrast, Stephen immerses himself within the setting of the theatre, much in the way that Gabriel situates himself in "that region where dwell the vast hosts of the dead" when he encounters the active "form" of Michael Furey (*D* 223). When Stephen encounters the ghosts of the former college students, he experiences "the darkness and silence of the theatre and…the air it wore of jaded and formal study" (*P* 75) deeply enough to feel "depressed" (*P* 75) by this setting. He deepens his immersion into the past of the former college students when he reads a word, "*Foetus*," (*P* 75), that they cut into the wood. Joyce's word choice is deliberate

because it calls further attention to the means of "birth," or generation, of these ghosts. Stephen's specification that "his father's words had been powerless to evoke" (*P* 75) these ghosts underscores the contrast between his father's self-centered, self-absorbed approach to the past and his own immersion. Stephen's immersion reveals an openness to the perspectives and the lives of these former college students by situating him in their physical and temporal setting, thus allowing him to witness their activity.

I find that Eide is overzealous in criticizing Stephen for repeatedly refusing to immerse himself in and understand another's "own context" (Eide 60) and for failing to mature ethically (Eide 58). This passage, in which Stephen encounters the ghosts of former students, offers an example where he does accomplish this ethical feat. Moreover, this passage exemplifies ethical growth in Stephen. In describing Stephen, before he encounters the ghosts, as "depressed more than ever" (*P* 75), Joyce induces the reader to expect yet another self-absorbed episode in Stephen where he wallows in his own emotions, allowing them to immerse him more deeply into himself. Joyce dramatizes this ethical change in Stephen by creating this expectation in the reader, only to destroy it by having Stephen attempt to understand other people in their own context.

Stephen's ethical growth in this scene with the ghosts of former college students contributes to his later self-perception as an artist. His encounter with these ghosts allows him to realize the vital power of immersion. In immersing himself in the context of others, he experiences how those other people come to life via language – in this case, via the word "Foetus." He sees them act, feel, and interact with each other. The word "foetus," then, does not only signify birth and generation, but also, relatedly, creation. Stephen's evocation of the ghosts of the former college students allows him to learn how to create art through language. This same

kind of immersion – this attempt to understand others in their context – that facilitates Stephen's evocation likewise characterizes Stephen's method for creating an aesthetic theory, for formulating an understanding of artistic creation. He understands Aquinas, for example, based on Aquinas' use of words such as "*visa*" (*P* 174). He also tries to understand how Plato means certain phrases (*P* 174) and, when reviewing lines from Thomas Nash, he "allow[s] his mind to summon back to itself the age of Dowland and Byrd and Nash" (*P* 196). Stephen, therefore, as a growing artist, repeatedly immerses himself into others' contexts and engages more deeply with other works than by merely reciting them like he did constantly as a child. Stephen's ethical openness, that he develops by encountering the ghosts of former college students, contributes to his growth as an artist.

Despite Stephen's acknowledgement of the influence of Aristotle, Aquinas, and others upon his thinking – an influence so noticeable that Cranly claims that Stephen is "supersaturated with the religion" in which he seems to disbelieve (*P* 202) – there is a competing strain in Stephen. Stephen seeks to purify his individuality.[12] One goal that Stephen pursues is to liberate himself from language that obstructs his capacity for individual thinking. Stephen wishes for his spirit to express itself in "unfettered freedom" (*P* 207). He requires, therefore, a "new terminology a new personal experience" (*P* 176). He pairs new terminology with new experience because, as Pericles Lewis points out, the net of language that Stephen wants to "fly by" (*P* 171) "captures the soul in a particular way of encountering reality" (Lewis 30). Language limits Stephen's perspective of reality because reality is "always mediated by language" (Lewis 30). In

[12] Part of this competing strain is an autobiographical insertion from Joyce. As Scarlett Baron notes, Cranley tells Stephen that his "I will not serve" is a remark that was "made before" (*P* 201 in Baron "'Will you be as gods'" 528). Stephen reacts angrily, "It is made behind now (*P* 201 in Baron "'Will you be as gods'" 528). Stephen, like the younger Joyce himself, was affected by a "concern with his own place in the literary tradition" and was thus disinclined to admit influence (Baron *Strandentwining Cable* 11).

the case of "Foetus," this word limited Stephen's experience of reality to that which he perceived the former college students experiencing. By learning new words and languages, Stephen would expand his perspective of reality. Conflict arises in Chapter 5 because Stephen wants to understand and experience reality in his own way but remains dependent on the language of others, on words and languages that have already been articulated.

Stephen's inability to "fly by the net of language" creates continuity with his younger days that he will later overcome. In Chapter 2, he relies on language to understand reality, "Words which he did not understand he said over and over to himself till he had learned them by heart and through them he had glimpses of the real world about him" (*P* 52). He filters his understanding of reality through the perspectives of other people. Similarly, he imitates other individuals, insofar as he experiences their perspective in books. One such individual is the "dark avenger" (*P* 52) in *The Count of Monte Cristo* whose perspective he adopts by envisioning himself as a melancholy figure practicing self-denial. When he is older, he still relies on other perspectives, but now his reliance serves his own ends instead of the fictive ends of literary figures. He uses others' thoughts in order to construct his aesthetic theory and develop himself as an artist. He reuses their language, their words, which is why, in order to preserve a sense of his individuality, he repeatedly must distinguish how they mean words from how he means those same words. For example, he takes Plato's supposed saying that "the true and beautiful are akin" (*P* 174) and "twist[s] the proposition" to mean that "truth and beauty are not the same but merely parallel phenomena" (Baron "Gods" 525). In the case of Plato, Stephen's independent twist on Plato's phrase still reflects Stephen's dependence on Plato. Stephen requires Plato to provide an idea to which he may respond. As a hopeful artist, he has grown acutely conscious about his

originality and individuality inasmuch as, now painfully, his thinking requires an impetus – such as Plato's ideas – that forms a kind of dependence.

While Stephen's control over the dark presence and forces like lust will allow him to begin developing as an artist – as I shall discuss in the next chapter – language still presents a significant obstacle to his attempt to gain more control over the thoughts that circulate in his mind and the words that he articulates in speech and writing. For example, when he fails to remember a line from Nash, he observes, "All the images it had awakened were false. His mind bred vermin" (*P* 197). His thought of vermin recalls Father Arnall's speech, the part where Father Arnall describes "the ceaseless repetition of the words: ever never; ever never" (*P* 112). During this speech, Father Arnall establishes that the sufferer in Hell will be "gnawed by vermin" (*P* 112). Stephen's mind, without his intending to, had reproduced this part of Father Arnall's speech. There is a theme of repetition in these linked passages: the repetitiousness of Hell, Stephen repeating a poem, and Stephen's mind repeating "vermin." As a budding artist, his personal form of "Hell" includes the constant subconscious reproduction of others' thoughts and words – which therefore seem "false" to him, just as others' voices seem "hollowsounding" (*P* 70) – and his mind being powerless to stop this repetition. This repetition upends the linearity of Stephen's development, instead thrusting him into a circularity in which he risks losing the ability to identify with his thoughts, to find himself among his thoughts.

As Farrington experiences in "Counterparts," incessant replication of others' words may foster a sense of alienation or estrangement from himself. Stephen thus suffers in response to his father telling him what kind of person he should be: "Wearied and dejected by his father's voice…He could scarcely recognize as his his own thoughts" (*P* 77). Far from supporting Eide's criticism that Stephen struggles to experience other perspectives, these passages show that

Stephen struggles to liberate himself from his experience of other perspectives. Building off Stephen's encounter with the ghosts of the former college students, these passages reflect Stephen's ethical ability to engage with other perspectives.

Joyce, in his "Saints and Sages" lecture, reveals that he must be somewhat critical of Stephen's pursuit of individuality, including its linguistic component. Joyce criticizes Stephen's pursuit as unrealistic, "Our civilization is an immense woven fabric in which very different elements are mixed." "In such a fabric, it is pointless searching for a thread [such as language] that has remained pure, virgin and uninfluenced by other threads nearby" (*OCPW* 118). Joyce dismisses the validity of attempts to exclude different voices and perspectives as "foreign," "It would be impossible to exclude all those who are descended from foreign families" (*OCPW* 115). One views and thinks about the reality of one's experiences through the cognitive lens offered by language. As R. Brandon Kershner points out, "This attempt [to fly past the net of language] is foredoomed; Stephen has no choice but to select among the languages surrounding him, languages that speak through and within him regardless of his wishes" (Kershner 892). Instead, Joyce encourages the acceptance of hybridity, of multiple perspectives being linked together.

In the dean of studies, as both discuss the appropriateness of the word "funnel" or of "tundish," Stephen encounters someone ethically beneath himself, someone who would lack the openness to evoke the ghosts of the former college students as he did. The dean possesses an imperial mindset and is not open to immersing himself into a multiplicity of perspectives or to respecting perspectives outside of his own. Tracey Schwarze views the dean and Stephen in a kind of unintended partnership (Schwarze 32) where each one contributes to the other's lexicon. According to her line of thinking, the dean of studies and Stephen both learn the possibility of

describing the same thing with a different word than each would have used without the other's input. However, I find it important to consider that both the dean and Stephen react differently to this learning experience in an ethically significant way. Joyce uses repetition to emphasize that the dean's "courtesy of manner rang a little false" (*P* 158) when the dean makes superficial remarks to politely – perhaps already condescendingly – claim that he will investigate the new word he has learned, "A tundish. That is a most interesting word. I must look that word up. Upon my word I must" (*P* 158). The dean uses strong words – superlatives like "most" and imperatives – to compensate for the lack of sincerity in his speech. He is insincere about his interest in "tundish" because he has relegated the use of "tundish" to a convention in the colony, to an exotic colonial novelty – "Is that called a tundish in Ireland?" (*P* 158) – and arrogantly distanced himself from the word, as if the word were not a part of the English lexicon because he had "never heard the word in [his] life" (*P* 158). Thus, the dean does not value Stephen's perspective as Stephen valued that of the former college students.

Unlike Stephen, the dean is imperial-minded and arrogant because he dichotomizes English into the "proper" language familiar to an Englishman and native convention. As Rebecca Walkowitz points out, "The dean is single-minded…because he assumes that differences in language are a matter of national distinction rather than a matter of national or cultural or even semantic diversity" (Walkowitz 70). Walkowitz supports her contention that, unlike the dean, Stephen appreciates linguistic diversity by indicating Stephen's awareness that words may be used "according to the literary tradition or according to the tradition of the marketplace (*P* 157 in Walkowitz 70). Likewise, younger Stephen realizes one may legitimately say "God" in different languages and still mean the same God (*P* 13). Stephen understands that different words may, with equal legitimacy, be used to describe the same thing and that the origin of those words or

the kind of spaces in which they are used does not undercut their legitimacy. In other words, Stephen equally values the English, Irish, marketplace, and literary tradition perspectives by expressing his openness to each one.

The dean's linguistic imperialism – his inclination to privilege "his" English over the colonist's "convention" – offends Stephen, given Stephen's democratic sensibilities, Stephen's inclination to respect a diversity of words and not privilege any one possibility. As a result of the dean's alienating arrogance, Stephen feels dispossessed of the language that he speaks, "The language in which we are speaking is his before it is mine" (*P* 159).[13] Stephen feels this way because the dean, implicitly using his superior position as an English colonizer, has delegitimized his word choice – as if he were the gatekeeper of proper English – instead of sharing Stephen's conception of linguistic diversity and adopting the kind of openness that Stephen showed toward the former college students whose ghosts he was able to evoke.

One can imagine Stephen's reaction to the terror that Eveline feels in response to the ghost of her mother shouting, "Derevaun Seraun! Derevaun Seraun!" (*D* 40). Scholars have invested tremendous effort into decrypting the meaning of this phrase[14] when it seems likely that Joyce did not intend this phrase to have any meaning at all. Replicating her father's xenophobia,[15] Eveline's fear – she reacts with "terror" *(D* 40) – signifies a xenophobic response

[13] Stephen's thought may seem compatible with the notion that there is a language that an Irishman may be able to call "mine." But to be clear, as Aleksandar Stevic points out, Stephen does not espouse any form of linguistic nationalism. He embraces English and rejects the attempt to exclude supposedly non-Irish cultural elements as foreign to any supposedly Irish spirit that xenophobic Irish nationalists such as Douglas Hyde believed in (Stevic 46). In other words, Stephen rejects both the Englishman's and the Irishman's xenophobia.

[14] For a partial overview of these efforts, see p. 36 in Josephine Sharoni's "The Failure of the Parental Metaphor: A Lacanian Reading of James Joyce's 'Eveline.'"

[15] He shouts, "Damned Italians! coming over here!" (*D* 40) Joyce possibly chose Italians because of his obvious affinity towards their country, which he chose to live in, whose language he mastered, and whose most famous poet he admired, so that he may distance himself as explicitly as possible from the father's xenophobia.

to displaced cultural and linguistic backgrounds that seem foreign and perhaps incomprehensible. In desiring to run away, Eveline does not acknowledge her mother's perspective, thus resembling the dean of studies in his dismissal of "foreign" words like "tundish" as mere colonial conventions. Her resemblance to the dean of studies, because he is an Englishman, speaks to the "pervasive colonial infestation of language as medium for 'accurate' representation" (Pearson 156) that Pearson observes in Joyce's representation of Ireland. In the case of Eveline's mother, Eveline does not accord her language the power to represent reality with any meaning let alone accuracy. Joyce gives the ghost of Eveline's mother an audible voice only to emphasize the fact that, due to her Gaelic language and its suppression by imperial forces, she goes unheard. As Avery Gordon observes, "[Haunting] registers the harm inflicted or the loss sustained by a social violence done in the past or in the present" (Gordon xvi). Stephen – and Joyce – would want us to recognize the social violence that victimized Eveline's mother and that Eveline, through her xenophobia, perpetuates. They would want to regard "derevaun seraun" as evidence of a linguistic element of diversity that we lack the social or cultural competence to comprehend and that, ethically speaking, we should not therefore reject.

Joyce promotes respect towards seemingly foreign perspectives and languages. But Joyce's respect does not extend to a desire to recover the status of disappearing languages. As Maxwell Uphaus points out, "In and through Eveline's thoughts…The story makes it clear that there can be no reclamation and restoration of what came before this dispossession" (Uphaus 37).[16] Eveline expresses the unbridgeable distance between herself and her mother's language through her emotionally sustained unwillingness to understand it. This impossibility of

[16] Barry McCrea suggests this same conclusion, noting that the structure of the words themselves indicate Joyce's intent to make them Irish (McCrea 20), but that they "cannot signify in the world they find themselves in" (McCrea 21).

"reclamation and restoration" is also expressed in *Portrait*, "Old man spoke Irish. Mulrennan spoke Irish. Then old man and Mulrennan spoke English" (*P* 212). Speaking Irish is not as practically feasible as speaking English. The younger person in both "Eveline" and *Portrait* is unable to engage with the older person's apparently antiquated language. Joyce nevertheless sympathizes with the speaker of both arcane languages – the old man's and that of Eveline's mother. He displays this sympathy by recovering both speakers from a position of obscurity and resituating them in a historical narrative: "Eveline" and *Portrait* illustrate the descendant status of non-English languages.

Joyce valued historical narratives as a source of sympathy for victims. James Fairhall discusses Joyce's awareness of a case in which an innocent Irish speaker was sentenced to death in an English court because his translator could not articulate his valid perspective, his self-defense. The innocent Irish speaker is an example of colonized victims who are "having one's history misrepresented in the hegemonic narrative of a conquering power" (Fairhall 58). The Irishman suffers because, analogous to the dean and Eveline, English authorities have invested English – especially England's version of it – with a sense of normalcy that invalidates the Irish language as a means of communication and, as Stephen and Eveline's mother also experience, victimizes colonized speakers by minimizing or delegitimizing their perspective. Like the falsely convicted Irish speaker and Stephen, who confirms that his version of English is indeed "good old blunt English" (*P* 212), Eveline's mother is a victim deserving to be heard.

Joyce is not only critical of the "conquering power." While, as Paul Stasi observes, memories of harms inflicted by the colonizing power permeate Eveline's reflection on her past (Stasi 46-47), Eveline unwittingly allies herself with the oppressive forces. She is complicit in the denigration of her mother and her language by running away and dismissing her as crazy.

She condenses the end of her mother's life into a "final craziness" (*D* 40), thus creating a parallel between her mother and the innocent Irish speaker because both suffer the exclusion of their perspective. Joyce's use of free indirect speech in Eveline's encounter with the ghost of her mother encourages the reader to identify with Eveline's terror. However, the reader's ability to use other texts to capture Joyce's ethical perspective[17] allows him/her to revise his/her ethical attitude, his/her attitude insofar as it links with his/her ethical commitments, towards the supposedly scary ghost of Eveline's mother by recasting it as expressive of a valid and victimized perspective.

In addition to disapproving of the dean of studies and Eveline for their exclusivity, Joyce is critical of reporting that casts itself as objective insofar as it is exclusionary of other perspectives. The newspaper report in "A Painful Case" is stylized in a formal language to reflect and accentuate the purportedly objective nature of the investigation into Sinico's death. The report insinuates that the inquest is complete because, in it, "the evidence" was reviewed to "show" what transpired and why (*D* 113). The use of "the evidence" implies that all the evidence was reviewed or enough evidence to recreate a truthful representation of the events and to warrant a verdict accordingly. The presence of an official verdict and the potential consequences attached to it presuppose the valid authority of the court and jury to justly evaluate the guilt or innocence of the parties involved in the case. However, Joyce employs verbal echoes in this

[17] Joyce's observation lends insight into his intent, "Sometimes the advent of an overcoming power may be attested by the crippled diction, or by the complete disuse of the original tongue, save in solitary, dear phrases, spontaneous in grief or gladness" (*OCPW* 15). He wanted the ghost of Eveline's mother to make this sudden and desperate appearance in order to depict the sad, tragic, and violent nature of Ireland's colonial past. Sarah Davison refers to *Ulysses* in order to accentuate Joyce's intention to make up for history in a way, "Joyce reverses the process by which overcoming powers cripple the native language in the oral tailpiece by looking to the dialects of the outlying regions where 'solitary, dear phrases' are spontaneously used and bringing them into literary use" (Davison 190). Through his artwork, Joyce is giving a voice to suppressed speakers and speakers of suppressed languages or dialects. Through her xenophobia, Eveline is complicit with the English colonizers who have suppressed the language or dialect of Eveline's mother.

newspaper report that, in the reader's mind, link the events described by the report with events that Duffy experienced in connection with Sinico. This link in the reader's mind compels the reader to perceive the insufficiency of the supposedly complete newspaper report and inquest by comparing the discussion in the inquest with the more extensive detail offered by Duffy's perspective that Joyce makes available to the reader but not to the executors of the inquest. The participants in the inquest, for example, limit their understanding of "shock" – as in the doctor's statement that Sinico dies of "shock" (*D* 114) – to the medical sense of the word. However, the reader knows that Sinico collapsed – perhaps a second time after Duffy abruptly left – (*D* 112) after Duffy suddenly ended their relationship, which had seemed sufficiently promising to motivate Sinico to be intimate with Duffy and to touch him "passionately" (*D* 111). Duffy's abandonment of Sinico shocked her. In a similar vein, inquest participants understand "sudden failure of the heart's action" (*D* 114) to constitute a medical explanation for her death. However, the reader knows that Sinico did not actually "live happily" (*D* 115), as the report claims, because she was left isolated by her husband and dismissed by Duffy, who lacked the empathy, or "heart," to reciprocate her intimacy on any level. Joyce privileges the reader's knowledge in order to underscore the insufficiency[18] of objective reporting and totalizing claims to knowledge and to highlight the merit of Duffy's added perspective, which the newspaper and inquest fail to account for and which suggest to the reader both Duffy's causal contribution to Sinico's death and the emotional nature of Sinico's demise.

Joyce's word choice in and outside of the newspaper report reinforces the ability of language, when paired with a willingness to immerse oneself in a different context, to evoke a

[18] Nels Pearson notes that Duffy reads of Sinico's death in the *Dublin Evening Mail*, a pro-British newspaper. Pearson uses the obviously wrong claim that Sinico lived happily and the inquest's denial of blame in order to observe Joyce's "seething denunciation of imperial modernity's self-serving indifference to Emily's presence and history" (*D* 115 in Pearson 156).

different time period, which was an ability evident in Stephen's ability to encounter the ghost of former college students after reading "*Foetus*." In "A Painful Case," the word "shock" does not only point back to Sinico's "shock" after her final meeting with Duffy. This word also prefigures the narrator's description of Duffy's reaction to reading about Sinico's death, "The *shock* which had at first attacked his stomach was now attacking his nerves" (*D* 116; my emphasis). Suzette Henke accuses Duffy of plagiarizing Sinico's story (Henke 37). I disagree with Henke because Duffy's experience of "shock" is ultimately rooted in his experiences before he had read the newspaper report, before he had the capability to "plagiarize" Sinico's story. He feels shocked because he had felt and, as I will show, still feels affection for her. This affection was evident in their intimacy before her death, for example, when "he entangled his thoughts with hers" (*D* 110). His instantaneous response to the newspaper report is, moreover, filled with allusions to his intimate past with her. For example, he recalls "that he had ever spoken to her of what he held sacred" (*D* 115). The frequent use of exclamation marks – as in, "His soul's companion!" and "Just God, what an end!" (*D* 115) – shows the genuine emotional intensity of his response, prefiguring his shock, at a stage where he expresses his desire to distance himself from her – because she was "unfit to live" (*D* 115) – not ally himself with her or "plagiarize" her experience. His emotionally intense remembrance of their mutual intimacy explains his "shock," which word Joyce chooses to use in order to connect Duffy's emotional turbulence with his past, in order to evoke the past via language so that Duffy may revise his past sense of right and wrong.

This alliance of experiences – their shared sense of shock – encourages Duffy to learn empathy,[19] to further feel what Sinico feels. He realizes, for example, "how lonely her life must

[19] One may be disinclined to take Duffy seriously because he may seem overdramatic: in his perspective, he is suffering the same experience (shock) as Sinico did, although her experience was incomparably harsher because she

have been, sitting night after night alone in that room" (*D* 116). He feels guilty because he had observed her loneliness but did not acknowledge it. His stringent brand of "rectitude" (*D* 117) had deterred him from expressing his affection in a way that implied criticism of her husband or posed a threat to her marriage. Acknowledging her loneliness would have done the former because her loneliness was a consequence of her husband's distance from her. It would have also done the latter because his presence could have encouraged the notion that, by removing the basis for her loneliness by preventing her from remaining alone, he could have been a better husband than her current husband. He also tried to avoid disrupting her marriage by visiting her at her house with her husband present and avoiding sexual intercourse with her. Instead of repairing her loneliness, he abandoned her after she touched his hand and pressed her cheek with it. After immersing himself in her context, Duffy realizes that his error was to prioritize ethical principles over consideration of Sinico's feelings.

Duffy's behavior seemed ethically right to him at the time while she was alive. However, Duffy's empathy and guilt after her death indicate to him the need to revise his ethics. Joyce concentrates Duffy's guilt on the incident that precipitated his dismissal of her by having Sinico's ghost recreate that incident, "He thought her hand touched his" (*D* 116). Duffy's sense of guilt signals his appreciation of Sinico's needs and feelings. He likely also understands that his lack of acknowledgement and empathy motivated him to behave as cruelly, as "heartlessly," as he did, because only after acknowledging her context, her experience of loneliness, does he realize the consequences of his dismissal of her, "Why had he sentenced her to death?" (*D* 117). Joyce uses language, therefore, to bridge gaps between characters by, in this case, allowing

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died. Still, what is required for empathy is an alliance or coming together of different perspectives. Duffy's ability to relate to Sinico – regardless of how well- or poorly-grounded this sense of relation is – underpins his development of empathy.

Duffy to experience what Sinico did: first, Duffy experiences "shock" and then he experiences loneliness, "His life would be lonely too" (*D* 116). Like the boy in "Sisters" whose experience of Father Flynn's illness in his dream encounter with Flynn's ghost enables him to understand Flynn's sick perspective, that "there was something gone wrong with him" (*D* 18), and to revise his attitude towards him, Duffy shares Sinico's experience and consequently understands her perspective and revises the disinclination of his "heart" to act, his lack of empathy.

The "shock" example shows how perspectives are embedded in language, such that word choice may be guided by one's sense of experience, by what one thinks one experiences according to one's perspective. Insofar as Duffy senses his connection with Sinico according to his own perspective, critics like Kathleen Heininge[20] who do not take Duffy seriously fail to satisfy Joyce's ethical aim, Joyce's aim to encourage a sincere engagement with different perspectives. Because Duffy is not dead and not condemned to being an isolated ghost like Sinico,[21] it may seem easy to dismiss his perspective that he shares her experience. However, Joyce wants his readers to see that Duffy takes himself seriously. The reader is not entitled, based on textual evidence, to deny Duffy the validity of his feelings for Sinico. Duffy plainly considers her experiences, reflects on her feelings, and relates himself to her in a way that acknowledges the hardships she endured and the role he played in causing her to suffer. For Duffy, "shock" is an accurate description of his experience of grief, which he incorporates into the word that, when the narrator adopting his perspective uses it, ties his history into Sinico's – and his perspective of his history into her perspective of her history – in order to give the word a new meaning that connects both perspectives.

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[20] In her 2020 essay: "The Way Out of Paralysis: Joyce and the Habitual Present Tense."

[21] As Tim Cook believes, the fact that Duffy looks twice "towards Dublin" (*D* 117) indicates his ability and willingness to end his isolation (Cook 527).

Like “Derevaun Seraun!” (*D* 40) and “Foetus” (*P* 75), the connection between the perspectives of Duffy and Sinico illustrates how language operates as a window into different perspectives. “Foetus” evokes the ghosts of the former college students and illuminates their past and their perspectives. With spoken urgency, “Derevaun Seraun!” vocalizes Eveline’s silenced mother. In the case of Duffy and Sinico, language is a product of personal input in the sense that Duffy’s perspective, his relation and sense of relation with Sinico, enters the word so that the word has a new meaning that reflects his perspective. In this case, because Joyce deliberately chose to create this verbal linkage by using this specific word, “shock” now has this additional, personal meaning as a connecting point or shared experience between Duffy and Sinico. Joyce invites the reader to take different perspectives seriously by acknowledging one’s use of language and word choice. Ghosts, like those of the college students, Sinico’s, and that of Eveline’s mother, encourage characters and readers to revise their lack of empathy by demanding an openness to and immersion in their perspective.

Chapter 3: The Dark Presence

Ghosts in *Portrait* are generally different in their conception than the ones in *Dubliners*. In *Dubliners*, ghosts were specific people who come back to somebody who knew them as they were living. In *Portrait*, the ghosts that Stephen encounters are not ghosts of people whom he had known personally as they were living. Ghosts are different in both works because *Portrait* is less interested in its protagonist's relationships with specific individuals but more interested in Stephen's growth as an individual within different broader social structures and communities as provided by school, family, religion, and art. In this chapter, I will discuss the dark presence, who is physically absent in the sense that, for example, the ghost of Sinico is. Both ghosts maintain an active kind of presence that the subject senses without their being physically present, present in some visible form. Crucially, each subject senses the respective ghost as outside of himself instead of inside of himself. In *Portrait* and *Dubliners,* this distinction clearly differentiates between a ghost and an imagined object or vision.

In this chapter, I will argue that the dark presence compels Stephen to revise his ethical attitude, his attitude insofar as it links with his ethical commitments, towards his body. As a result of his encounter with the dark presence that intensifies his primal urges so severely as to make him more comparable with beasts, Stephen progresses through a religious phase that guides his reconceptualization of an ethically right relationship between oneself and one body. In order to support my argument, I will first discuss communal structures for two reasons: one, Stephen's recognition of their insufficiency contributes to his submissive relationship to his bodily urges; two, Stephen finds that he requires an ethically meaningful structure in order to combat those urges. As a part of his religious phase, and even preceding it, he seeks to construct

a structure that should help him gain control over his body and reorient his ethical relationship with his body.

A force that counters and helps shape Stephen's interaction with sinful lust is his fear of Hell. As Father Arnall describes it, Hell foregrounds the individual sinner, "Each soul will be a hell unto itself" (*P* 102). Hell is not only a place in which souls suffer, but an array of tortures within a soul. Stephen is able to envision "his hell" (*P* 116), to see what kind of tortures he would suffer in Hell. This personal aspect allows Stephen to think that "every word of [Father Arnall's speech] was for him" (*P* 97). Stephen's vision of "his hell" is precipitated by Father Arnall's discussion of the "death and judgement" that each individual will experience (*P* 94). This discussion terrifies Stephen and makes him feel intensely guilty for committing a sin with a prostitute (*P* 84-85). In order to understand more deeply why Stephen feels that Arnall's speech applies to him, a reader must refer to parts of *Portrait* that precede this speech, connecting the theology that Arnall delineates with Stephen's life, with Stephen's personal experiences, via verbal echoes.

In a sense, younger Stephen's experiences build up to his identification with Arnall's speech and to his submission to God, which shifts Stephen's ethical relationship with his body, his sense of right and wrong with respect to how he should behave towards his body, away from his hedonism in Chapter 2. As a young child, he begins to associate the fear of Hell, his sense that he may suffer in Hell, with a loss of control over his body. He fearfully alludes to the possibility that he may go to Hell in the context of his physical inability to restrain his bodily movements. For example, "His fingers trembled" as he undresses himself (*P* 14) and then he expresses the hope "that he might not go to hell when he died" (*P* 15). Similarly, directly before he notices a symbolic image of hell, a fire in a dark hallway, "a long shiver of fear flowed over

his body" (*P* 15). Likewise, he was "shaking and trembling. But he would not go to hell when he died; and the shaking would stop" (*P* 15). He correlates the avoidance of going to Hell with a reassertion of control over his unwanted bodily activity. Young Stephen thus finds it consequential and ethically significant to assert control over his body. As he experiences illness and associates illness with a lack of bodily control, he associates physical health with spiritual health. Stephen's association between self-control – especially control over his body's activity – and spiritual health never leaves him and forms an essential part of his ethical development as he grows older including when he encounters the dark presence in Chapter 2.

When viewed next to the meek, fearful, and shy Stephen of Chapter 1 who concedes the higher position of authority figures even when he initiates a semblance of rebellion, the Stephen of Chapter 2 almost seems to embrace his lack of self-control over his body, which he casts as a kind of rebellion and "revolt" (*P* 83). This contrary impression of Stephen in Chapter 2 – as someone who seems to embrace the sort of rebellious forces that he associates with Hell in Chapter 1 – stems from his more explicit defiance of the authorities under which he largely subordinated himself in Chapter 1. For example, whereas he feels "deep awe" (*P* 39) towards the holy monstrance in Chapter 1, "nothing was sacred" (*P* 83) for him in Chapter 2. Likewise, Stephen in Chapter 1 yearns to return to his parents, but distances himself from his father in Chapter 2. Stephen, in Chapter 2, has lost the authoritative bases for ethical decision-making – parents, priests, and God – that helped characterize his interactions with the outside world and his body in Chapter 1.

In Chapter 2, Stephen loses belief in the conventional authorities and sources of comradeship that, in Chapter 1, compelled his submission and offered him an ethical model to conform to. Stephen's father lacks authority for Stephen, as someone worth listening to, because

he does not understand Stephen. His lack of understanding is rooted partly in his self-absorption. For example, his wish to have the same sort of relationship with Stephen that he did with his own father is driven by his nostalgic remembrance of his own father that leaves him "almost" sobbing (*P* 77). Meanwhile, Stephen "could feel no pity" (*P* 73) when his father remembers the past. Stephen rejects his father's sense of debt to the past, which compels his father to try to recreate his past mode of existence in the future. In his aesthetic phase, Stephen will more explicitly confirm the value that he places on originality, on creating things independently of the past. At this point in the novel, Stephen rejects his father's nostalgia because he is unable to relate to it. As Mark Osteen puts it, "In the constant encounter with his father's past, Stephen feels dispossessed of his own identity" (Osteen 157). Stephen, persisting in a self-individuating, rebellious phase in which he separates himself from his own past, cannot empathize with someone who is trying to revive his past.

Stephen disconnects from his father because his father does not understand and often fails to acknowledge his inner life. As Gregory Castle notes, Stephen "observes the inadequacy of the father (and of father figures) to perform reliably as a mentor" (Castle 673). Stephen rejects the sort of lifestyle that his father wishes for him. For example, he does not identify with his father's ethical guideline to behave like and associate "with gentlemen" (*P* 76), which he finds "hollowsounding" (*P* 70). Bruce Comens aptly notes that Stephen finds these voices "hollowsounding" since none of them appear "absolute" (Comens 300). They merely amount to a multiplicity of "conflicting demands" (Comens 300) that lack authority for him. Moreover, these guidelines sound "hollow" to Stephen because they are self-serving. They are mere products and expressions of idiosyncratic preference that do not consider Stephen's own interests. Thus, likewise, when a gymnasium opens, he hears that he must be "strong and manly

and healthy" (*P* 70). In a similar vein, as Castle notes, Stephen's father wants to have his son train as a runner, thus showing his utter lack of understanding of Stephen's "ambitions" (Castle 673), which had diverged from athletics since his earliest school days when he avoided the "rude feet" of the footballers (*P* 6). Stephen cannot subscribe to ethical guidelines that are foreign to his inner life.[22]

The breakdown of the father figure as an authority links *Portrait* with "The Sisters" in a way that highlights the ethical importance, for Joyce, of the father figure as a mentor. Flynn resembles Stephen's father in his emphasis on external signs of character and on creating repetition. While Stephen's dad tells him to behave like a gentleman and a "good catholic" (*P* 70) and encourages him to associate with the same kind of friends that he did (*P* 76-77), Flynn tells the boy what to say in certain situations and how to behave. He encourages the boy to become a priest like him. Regarding Flynn's "great wish" (*D* 10) for the boy, Dilworth observes that "any ulterior motive diminishes friendship" (101). The boy can revise his attitude towards Flynn because Flynn's ethical guidelines appear "hollowsounding" as they do for Stephen, because Flynn's "wish" is not the boy's. Both characters find an ethically meaningful autonomy, which Stephen develops through distanced criticism and which the boy calls a "sensation of freedom" (*D* 12), that gives them greater potential to become the source of their own values. The father figure is ethically significant by constituting a site of rebellion and disintegration that the son may distance himself from, resist, and hopefully transcend through his own autonomy.

Stephen no longer looks to his schoolmates to help him decipher between right and wrong as he looked to Wells in Chapter 1, who younger Stephen thinks knows "the right answer"

[22] As Jonathan Mulrooney notes, "The degree to which Stephen constructs a voice that does not merely reproduce the linguistic norms with which he was raised is the degree to which he resembles the kind of critical artist Joyce seeks" (Mulrooney 163). Joyce values the critical interrogation to which Stephen subjects different voices and perspectives – including his own – as a part of constructing an authentic, self-expressive identity.

to questions of right and wrong because he is older (*P* 11). When Stephen wondered if it were right or wrong to kiss his mother, he regarded "the right answer" as something ethically objective and conclusive. Stephen's dense inner life creates change from this ethical perspective in Chapter 1 because it makes questions of right and wrong more complex, linking ethics to questions of voluntariness, vague forces that he perceives acting upon him, and unnamed feelings. His dense and complex inner life alienates him from his schoolmates as it does from his father. Heron, like Stephen's father, does not understand Stephen. Heron belittles Stephen for being a "a model youth" because, supposedly, "He doesn't smoke and he doesn't go to bazaars and he doesn't flirt and he doesn't damn anything or damn all" (*P* 63). Heron's comment echoes that of Stephen's father, who, in response to his friend's question about whether Dublin or Cork girls are prettier, says, "He's not that way build. He's a levelheaded thinking by who doesn't bother his head about that kind of nonsense" (*P* 79). Both Stephen's dad and Heron signify for Stephen the superficiality of conventional communal forms of personal assessment which Stephen had subscribed to as a child. They fail to judge an individual accurately because they focus on external forms of behavior – insofar as the assessor has observed them – like kissing one's mother or going to bazaars. This lack of recognition or value placed in the interior prevents Stephen's father and Heron from sufficing as mentor figures, companions, or sources of community for Stephen. Stephen is too strongly immersed in his inner life to perceive them as sources of ethical help.

Stephen in Chapter 2 often submits to the forces negating his self-control by complying with them. His submission and compliance do not seem to be his decision but rather a consequence of forces that he does not understand acting upon him. He observes, for example, that "A strange unrest crept into his blood" (*P* 54). His use of "strange" echoes his earlier use of

"queer" to describe novel experiences that he does not know how to assimilate into his understanding. The link between his lack of understanding and his submissive compliance to powerful forces reflects a continuation of his childish relationship to authority, as when he allows Father Dolan to pandy him without understanding what he had done wrong. So, to give a further example, he does not decide to "rove alone" in the evening but "a fever…led him to rove alone in the evening" (*P* 54). With the word "rove," the narrator alludes to Stephen's favorite poet, Lord Byron, who wrote "So, we'll go no more a roving," a poem in which the speaker declares that he will cease his sexual pursuits. One reason that the speaker gives for stopping is "The soul wears out the breast," that is, the speaker becomes cognizant of the soul's eternal life, that the soul outlasts the body. Stephen places himself at odds with the speaker by choosing to "rove" because, at this stage, he lacks the self-control to prioritize his soul as the speaker does despite feeling that "the heart be still as loving."

The involuntary quality of Stephen's submission to forces acting upon his body instills in him a kind of self-estrangement. As he submits to these forces, he repeatedly questions his identity. For example, after referring to his "monstrous way of life," he observes that "He could scarcely recognize as his his own thoughts" (*P* 77). He feels estranged from himself because he does not identify with his thoughts leading to this lifestyle. Stated differently, he reflectively feels appalled at his own lifestyle yet feels powerless to stop it because another part of him – a part of him with which he does not identify – submits to these forces that drive his sensual pursuits. Consequently, he tries to find something else – beside his own thoughts – in which he may develop and anchor a sense of who he is. He tries names, saying, "I am Stephen Dedalus" (*P* 77), because he wishes to feel like a unified self. Names, however, are unsatisfactory because they presuppose a unified self – the existence of a single Stephen Dedalus – and his self-

reflection reveals a fragmented self. His sense of self-estrangement reflects the disconnect between his thoughts and his identity. In not identifying with his involuntary thoughts, he feels like he does not know who he is.

Stephen also says his name in order to cling to his sense of humanity. He struggles to cope with his burgeoning self-perception as an animal or beast that the dark presence will magnify. As Jean-Michel Rabate says in the context of Stephen thinking that "His thoughts were lice" (*P* 197 in Rabate 94), Stephen experiences in Chapter 2 a blurring of "the boundaries between humanity and animality" (Rabate 94) that he only comes to embrace later in a conversation with Lynch – there, he tells Lynch, "I also am an animal" (*P* 173). Given the perplexity that his animalistic experience engenders in him in Chapter 2, his sense of self-estrangement is formulated in terms of animality – he reflectively dismisses, in other words, his "monstrous" way of life (*P* 77) as distant from his identity – that express his inability to feel like a human. His lack of control over his body thus generates fragmentation in his sense of self that he will try to correct by discovering some method of self-control in order to produce a lifestyle that he can identify with and that may help him feel like a human as opposed to like an animal.

The dark presence exemplifies the forces that assault Stephen so deeply that they alter and perplex his sense of who he is. Because the dark presence "penetrated his being" (*P* 84), his encounter with the dark presence is linked with his struggle to formulate a coherent identity, "He felt some darkness moving irresistibly upon him from the darkness, a presence subtle and murmurous as a flood filling him wholly with itself" (*P* 83). This dark presence is a "form" (*P* 84) that, for Stephen, lacks a name, a personal identity – as Sinico's ghost has, for example – because Stephen does not understand its being. He conveys this lack of understanding by referring to it vaguely as "some" (*P* 83) dark presence, which becomes a part of himself and yet

remains mysterious to him. He will find an explanation for its being in religion, which will seem to help him combat it. At this point, he merely sees the dark presence as something physically absent but spiritually substantial that he senses acting upon and influencing him.

Joyce employs verbal echoes in order to link the dark presence's activity to a reality outside of Stephen. Specifically, Joyce ties this ghost's activity to problems of community and structure by employing water metaphors. While the dark presence resembles a "flood" (*P* 83), Stephen tries to "build a breakwater of order and elegance against the sordid tide of life without him and to dam up, by rules of conduct and active interests and new filial relations, the powerful recurrence of the tides within him" (*P* 82). Joyce deliberately positions Stephen's desire for order and rules in Chapter 2, where Stephen rebels against the authorities he obeyed in Chapter 1, in order to posit the limitations of Stephen's rebelliousness at the same time as Stephen seeks to construct new kinds of relationships.

The dark presence accentuates Stephen's understanding that his ability to establish internal peace hinges on his behavior towards the threats to his internal peace that exist outside of him and that, at the same time, seem to form a part of who he is. The dark presence thus helps create the structural quality of his struggle with identity, Stephen's recognition that order and rules may help him combat the forces that perplex his sense of who he is. In a similar vein, order and rules offer an opposing force – a force opposing the dark presence – in which to establish his identity. His understanding of his identity is split as it is shaped by this dialectic between the external forces acting upon him that he submits to and his resistance to those external forces. His ability to surmount an animalistic lifestyle in order to feel like a human, which is necessary to do in order to be an autonomous decision-maker and an ethical subject, depends on his ability to alter or transcend this push-pull dialectic.

The dark presence connects Stephen with his religious phase on spiritual and linguistic levels. Joyce makes this connection by, in the context of this ghost's appearance, increasing the narrator's use of and identification with religious terminology. The religiousness of this terminology is not negated as in: "His prayer [was] addressed neither to God nor saint" (*P* 73), in which instance "prayer" explicitly is not meant religiously as a private communication with God. One example of Joyce making this connection is when, after the dark presence penetrates his being, a cry breaks from Stephen "like a wall of despair from a hell of sufferers" (*P* 84). This thought of Hell is prompted by Stephen's explicit desire to sin, which he expresses three times in short succession before the dark presence surfaces. The religious turn in Stephen's mindset evokes the dark presence, which intensifies the forces acting upon his body. This first appearance of the dark, "murmurous" (*P* 83) presence echoes its later arrival. After the fact, we find out that "He had felt a… murmurous presence penetrate his being" and "fire him with a brief iniquitous lust" (*P* 126).[23] The use of "fire" echoes Stephen's allusion to Hell in *P* 84 and continues to recall younger Stephen's association between going to and suffering in Hell and lacking control over his body.

The dark presence will therefore reappear in a way that links with its first entrance. Stephen requires an alternative temporality, a cyclical one in which the "linear and circular" are superimposed (Esty 146) in the sense that time moves forward but repetition also occurs, to revise his past. When the dark presence first appears, Stephen submits to his feeling of lust and, immediately after encountering the dark presence, commits a sinful act with a prostitute. When

[23] With this use of the past perfect tense, the narrator cannot be referring to the first appearance of the dark presence. In this case, the dark presence leaves Stephen feeling "lucid and indifferent" (*P* 126). But when the dark presence first appears, Stephen is intensely emotional, crying, wailing, and generally disoriented. This reappearance of the dark presence must be extremely recent because the narrator connects this particular encounter with the dark presence with Stephen's current inability to feel lasting emotions.

the same presence resurfaces, Stephen will cling to God as a source of right and wrong. Joyce has elements from a character's past return (hence, "circular") in order to raise the question of whether he/she has developed.[24] The return of the dark presence allows Joyce to clearly highlight the change in Stephen's sense of right and wrong. Stephen will have revised his attitude towards lust because of his encounter with the dark presence and therefore he will behave differently in response to its reappearance.

Stephen, seeking a source of ethical guidance that opposes the sense of being a lowly beast that the dark presence had engendered in him, will turn to religion. Religion can acquire a higher level of significance for Stephen because it provides him with things that his other potential sources of community and companionship cannot. First, religion satisfies his need for a recognition of his inner life. One reason why Stephen finds that "every word" of Father Arnall's Hell speech "was for him" (*P* 97) is that Stephen learns that religion – Hell, specifically – features an intensely internal component. In Hell, sinners suffer the following experience: "ever to have the conscience upbraid one, the memory enrage, the mind filled with darkness and despair, never to escape" (*P* 112). One thing that sinners remember is their "past pleasures" (*P* 108). Many of the examples that Father Arnall lists evoke Stephen's personal experiences, such as the "hoard of gold" (*P* 108) that recalls the prize money that he won for his essay, and the "filthy pleasures" (*P* 108) that, in Chapter 2, he indulges in. Religion connects these relatable experiences with the prospect of internal suffering, the many forms of which attest to the rich and varied interiority that religion recognizes in order to help ethically reform an individual's inner life.

[24] In addition to ghosts, such elements include the "squad of Christian brothers" (*P* 138) that surfaces after Stephen rejects the offer of priesthood and wonders why he did so. This "squad" encourages Stephen to reflect on the lifestyle he rejected and the one he chose and to contrast both lifestyles. I offer a similar example in my Introduction.

Religion can affect change in Stephen's ethics by appealing to his inner life and inciting him to reorient it by instilling fear in him. Fear is the first emotion that Stephen identifies in himself after Father Arnall's speech: "He waited in fear" before entering his room (*P* 114). After hearing Father Arnall describe the cruel consequences of succumbing to sin, Stephen is afraid of the solitude in which he may encounter the dark presence, "the fiends that inhabit darkness" (*P* 114). Stephen's fear is so intense that it overturns his sensuous mentality, so that now he "desired with all his will not to hear or see" (*P* 116). The word "will" evokes Nietzschean drive psychology. In *Daybreak*, Nietzsche discusses how to defeat a powerful drive. One tactic that Nietzsche describes is to oppose it with a more powerful drive. For Stephen, this opposing drive is fear. In order to overcome the dark presence, Stephen indirectly gains self-control by succumbing to an alternate drive, an alternate authority, that conquers the drive that he – or rather the part of him that he identifies as his self – wanted to defeat. His fear – and the accompanying array of emotions – thus compels him to submit to a religious lifestyle.

His fear strengthens the defensive structure – consisting of "order" and "rules" (*P* 82) – that he had tried to create earlier in order to reassert control over his body and to protect himself from forces like the dark presence. This fear reinforces itself because he identifies with the speech – from Father Arnall – that generates it. Like when he created a song in response to Dante's threat that eagles "will…pull out his eyes" (*P* 6), fear is a creative force for Stephen. Stephen can create a vision in himself of "his hell" (*P* 116), a world in which he suffers personally, individually, and internally for his actions. Stephen believes that, in order to prevent this punishment of eternal suffering, he must immerse himself in himself, which allows him to satisfy a preexisting need to preoccupy himself with his inner life.[25] Therefore, it is more

[25] For example, Castle notes young Stephen's "fascination with the very processes of his own understanding: 'By thinking of things you could understand them'" (*P* 36 in Castle 679).

accurate to say that Stephen submits to a new ethical code for himself than to the Church insofar as the Church as an entity entails its community of followers. As Pilar Villar-Argaiz points out, Stephen disrupts the "cohesiveness" (Villar-Argaiz 544) of religious community when he seeks confession elsewhere than "among his school companions" (*P* 106 in Villar-Argaiz 538). His assertion of separation from conventional community – such as the community of fellow worshippers and schoolmates – reflects his continued need to express himself apart from conventional structures, while he also finds in religion a meaningful and engaging code of ethics.

Religion can help Stephen alter his ethics also by helping him understand the nature of the forces that had disrupted his internal peace. Before he turns to religion, the dark presence lacks a more specific name. It is simply a force to which he succumbs. When Stephen listens to Father Arnall and prays, this dark presence adopts a clearer identity. The murmuring presence that inhabits darkness becomes "fiends" (*P* 114) or "devils" (*P* 115) and gains "faces" and "voices" (*P* 115). In the same vein, Stephen's confessor specifies, "The devil has led you astray" (*P* 122). Stephen also receives guidance, instructing him to combat this force through prayer. By attaching a clearer identity to the dark presence – as a Satanic force – Stephen can situate his personal and often "strange"-seeming (e.g., *P* 54) turbulence in a familiar Biblical history, a history of warfare between God and Satan, Christian followers and sin, whereby the Devil wants to lead Christian followers "astray" (*P* 122) while God remains available through repentance and prayer to protect His followers from sinful temptation. By being available to assist Stephen navigate the disruptions in his inner life, God and priest take over the function of father figure that Stephen's biological father had inadequately filled.

Stephen's endeavor to maintain his autonomy is destructive. As Benjamin Boysen indicates, Stephen is concerned with autonomy (Boysen 136-137), which is necessary for an

ethical subject to have because, without autonomy, one loses the ability to be the primary cause of one's behavior. This loss opens oneself to being involuntarily driven by other forces. Aristotle, Kant, and other philosophers who endorse moral responsibility see agency within the human subject – a prerequisite for which is autonomy – as a necessary condition for free choice which merits forms of moral assessment like praise and blame. Whereas Andrew Gibson implies that Stephen behaved freely in Chapter 2 by casting Stephen's sexual episode in Chapter 2 as an instance of "self-assertion," (Gibson 708), Stephen feels his sense of autonomy threatened by lust, the "torpid snaky life feeding itself out of the tender marrow of his life and fattening upon the slime of lust" (*P* 118). To compensate for his prior inability to maintain any control over his lust and other temptations, he exerts an uncommon degree of control over his senses, bringing each one "under a rigorous discipline" (*P* 126-127). He thus comes to resemble Duffy, who rejects Sinico's sensuous intimacy – with destructive consequences both for her and for himself – in order to maintain his austere and orderly lifestyle. Stephen's behavior is destructive because, in his pursuit of order, he undergoes "constant mortification" (*P* 126) – like by subjecting himself to revolting odors – which must extinguish in him any love for this life apart from an abstract sense of life as a "divine gift" (*P* 126). This view of life motivates his daily endeavor to maximize his physical displeasure. Like Duffy, Stephen's self-removal from pleasures of this life alienates him from worldly society, "the common tide of other lives" (*P* 127), where it is normal to seek pleasure.

During his religious phase, Stephen develops ethically significant methods that will remain useful to him. In order to prevent himself from losing his autonomy as he did in Chapter 2, he develops a method of surveillance that he internalizes, "To be alone with his soul, to examine his conscience, to meet his sins face to face…" (*P* 115). He requires this surveillance so

that he may be aware of the sins that he should repent and pray to God to assist him with. Moreover, Stephen acquires distance from forces like the dark presence. When it reappears, he does not allow it to cause him suffering or to guide his behavior like in Chapter 2. Instead, he studies his interaction with the dark presence in order to learn about his soul – that, for example, "his soul would harbour" only brief passions (*P* 126). The two techniques are related: in internalizing surveillance, he learns to regard himself as an object, which affords him the self-distance necessary to observe and study himself. He uses the pursuit of knowledge to critically disengage from the emotional turbulation to which the dark presence had submitted him and to free his mind to cultivate spiritually elevated sentiments and rational considerations. For example, "As his soul was enriched with spiritual knowledge, he saw the whole world forming one vast symmetrical expression of God's power and love" (*P* 126). This pursuit of knowledge and this surveillance will remain constant features of his intent to ensure that he behaves ethically. The ethical revision that the dark presence, by causing Stephen to feel like a lowly beast and to feel like he has lost his autonomy and self-control, compels in Stephen will shape his further maturation, including his development as an artist, which I will describe in the next chapter.

Chapter 4: The Body

The "other world" maintains a persistent presence in *Dubliners* and *Portrait*. For example, in "The Sisters," when the boy and his aunt visit Father Flynn's coffin, "The old woman pointed upstairs interrogatively" (*D* 14) in order to convey the location of his coffin. Given the presence of religion in the story and Father Flynn's dubious moral standing, however, one may also interpret the old woman as inviting interrogation about whether Flynn is "upstairs" in Heaven, whether he has truly "gone to a better world" (*D* 15). The possibility of a "better" world, a remote world devoid of living bodies, is an attractive one to characters who struggle to cope with their immediate circumstances. This possibility allows one to critically reflect upon one's own plight from an imagined distance and it grants one a space in which to relocate one's unfulfilled wishes. The example of intended consolation – that Father Flynn is in "a better world" – is morally significant. It raises the question often found in *Dubliners* and *Portrait* of whether such a world is actually "better" and, if so, in what respects it is better and in what respects it should motivate one to reorient one's behavior.

One sense in which Mr. Duffy at the beginning of "A Painful Case," Michael Furey when he was alive and suffering from illness, and Stephen may envy Father Flynn is that Flynn, in dying, no longer inhabits his body. These three characters create or inhabit an imagined alternate form of reality – a sort of "better world" – in which they have denied or transcended their body just like Flynn is supposed to have done through dying. Duffy distances himself from his body, Furey transcends his body by living through romanticized mythology which compels Gretta to deny Gabriel's body, and Stephen tries to transcend his body through art and contemplation. In this chapter, I will argue that ghosts motivate or challenge characters to revise their ethical relationship towards their body, their sense that the body is something that is ethically

problematic and needs to be denied or transcended. I will first discuss how the ghost of Sinico induces Duffy to change his ethics of body. I will then tie this story to "The Dead" and *Portrait* in order to reinforce Joyce's denial of the possibility or ethical desirability of transcending one's body.

Duffy's aversion to his body is induced by conflict between the disorder in his body and his desire for order. The first kind of fact that readers learn about him is spatial, related to location and distance: he lives in Chapelizod, "far as possible" from Dublin (*D* 107). The narrator continues to reveal the significance to Duffy of location and distance by describing the order in which he situates the different physical objects in his home. In one respect, however, Duffy experiences disorder. He suffers a bilic condition, for which reason he requires "an advertisement for *Bile Beans*" (*D* 108). This limitation in Duffy's ability to create order is meaningful to him because he "abhorred anything which betokened physical or mental disorder" (*D* 108). Joyce employs a verbal echo linking Duffy's physical "disorder" that he abhors with the "orderliness of his mind" (*D* 112) that he expresses in his room's physical layout. Duffy seeks to resolve the conflict generated by this contrasting link between his physical disorder and his mental "orderliness" by loyally avoiding sources or signs of disorder. For example, he hides an "over-ripe apple" (*D* 108), an apple that he lacked the orderliness to remember to eat before its condition deteriorated. Furthermore, because his body is a source of disorder, "He lived at a little distance from his body" (*D* 108). He is averse to his body because he prefers to experience kinds of order.

He clings to his sources of orderliness as strongly as possible. Because he perceives his mind as orderly and his body as disorderly and therefore worth distancing himself from, he avoids pursuing bodily pleasures. His distillery, for example, is "unused" (*D* 107) and his

preferred drink and food are plain. Instead, he devotes himself to maximizing use of his mind. He reads a variety of works, including those of poetry, religion, and philosophy, and attends concerts. He knows multiple languages. His knowledge of German allows him to translate *Michael Kramer*. When he meets Mrs. Sinico, he thinks that she can encourage him to live out his enthusiasm for ideas because she is a devoted listener. She allows him to use her as "his confessor" (*D* 110) and to "provide her with ideas [and] share his intellectual life with her" (*D* 110). His interest in Gerhart Hauptmann reflects his interest in politics, specifically socialism, which he had expressed by attending "meetings of an Irish Socialist Party" (*D* 110). He avoids further involvement with this revolutionary party for the same reason that he could never "rob his bank" (*D* 109): he prefers an "even way of life" (*D* 112), characterized by signs of order and avoidant of risks or adventures that could disrupt his patterned routines.

Mrs. Sinico induces Duffy to end their relationship because she tries to introduce a physical, bodily component into their relationship, which Mr. Duffy cannot permit. Duffy cannot remain with Sinico after she "caught up his hand passionately and pressed it to her cheek" (*D* 111). Several scholars[26] have tried to read sexuality into the reasons why Duffy dismisses Sinico. While, in my view, this reading lacks concrete evidence, Joyce invites a variety of interpretations by censoring their final conversation, which lasted "nearly three hours" (*D* 112). Even if Duffy were homosexual, Margot Norris' reading is compatible with my reading, my emphasis on Duffy's strong need for order – and concomitant aversion to things of the body – as an explanation for his dismissal of Sinico. From Duffy's viewpoint, her touching him would constitute a necessary (hence, "must") and ineludible condition of their relationship, "Friendship between man and woman is impossible because there must be sexual intercourse" (*D* 112). Duffy

[26] Margot Norris, for example, in "Shocking the Reader in James Joyce's 'A Painful Case.'"

must avoid Sinico because he must avoid even any thought of sex, which would tie him with maximal intimacy to his body. He could no longer maintain psychological distance from his body when he meets with her: even if she were not touching it, his body would always be present in his mind at least as a thing to which Sinico is attracted.

Sinico's ghost compels Duffy to realize his role in her death. It would be misleading to claim that Sinico's death compels Duffy to revise his ethics because he does not commit this revision until he interacts with her ghost. After he reads of her death, he expresses a superciliousness that is incompatible with a willingness to improve oneself. Instead of blaming himself – which he might do by reading that she died due to a "failure of the heart's action" (*D* 114), because he failed to reciprocate her affection – he declares that she was "unfit to live" (*D* 115). Duffy's interaction with Sinico's ghost precipitates a change in his attitude. Crucially, the first kind of contact that her ghost makes with him is a physical kind with his body, "He thought her hand touched his" (*D* 116). Because she "caught up his hand" (*D* 111) immediately before he terminated contact with her, the fact that she as a ghost first makes physical contact with him reinforces the link between the physical cause of her death[27] and the physical cause of their breakup. Given this link, the initial contact of Sinico's ghost upsets Duffy's nerves as he now begins to process his sense of responsibility for her death. When her ghost touches him the first time as well as the second time, Duffy is physically unable to reciprocate because she lacks a physical form. Therefore, he can reenact the physical cause of her death, the failure of his heart to react. He realizes, directly after her ghost touches him a second time, that he "withheld life

[27] The physical cause of Sinico's death is "a failure of *the* heart's action" (*D* 114; emphasis is mine). Joyce writes "the" in order to make the ambiguity more obvious. Multiple meanings emerge from this line: in writing "the" instead of "her," Joyce encourages the reader to also think that someone else's heart failed to act. This failure is Duffy's – and her husband's, who does not pay attention to her. The commonsense reading, of course, is that her heart failed to beat, thus causing her to die. However, the train accident does not easy provide support of the commonsense reading because "the injuries were not sufficient to have caused death in a normal person" (*D* 114).

from her" (*D* 117) by not responding to her physical affection. Realizing that his repulsion of her body causes her to die – by preparing the emotional conditions for her intemperance and her otherwise reckless behavior – he now attacks himself instead of superciliously attacking her.

Sinico's ghost causes Duffy to revise his attitude of denial towards his body. After her ghost causes him to feel guilty for her death, Duffy visits Phoenix Park. Joyce emphasizes the theme of physical contact, which he had begun to depict by having Sinico's ghost touch him, by placing "venal and furtive loves" (*D* 117) in Duffy's view. Seeing them fills Duffy with "despair" (*D* 117) because it intensifies his recognition that, because she is now dead, he is unable to reciprocate her physical contact in order to lend her physical affection. His rigid asceticism continues to weaken. After she had touched him a second time, "He felt his moral nature falling to pieces" (*D* 117). Now, "He gnawed the rectitude of his life" (*D* 117). Joyce's use of "gnaw" is deliberate on two levels. On one level, it underscores Duffy's increased willingness to develop a physical, bodily component in his character. He wants to make stronger use of his body. On a second level, it calls attention to Duffy's inability to make use of his body because the narrator repeats twice that Duffy "felt that he had been outcast from life's feast" (*D* 117). Duffy now views life as a feast, as something celebratory, abundant, or rich that may provide physical pleasure, but Duffy cannot "gnaw" at any feast. Instead, he can only "gnaw" in an abstract, self-directed sense, in regret towards his "rectitude" (*D* 117). He regrets his denial of his body, which has caused Sinico to die and him to feel guilty and which prevents him, now that he is morally willing to do so, from sharing physical affection with her.

Like in "A Painful Case," the body is negated in "The Dead." This negation is foreshadowed in the telling of Michael Furey. Furey's story does not simply involve a creation of distance from the body as in Duffy's case. For Furey, bodily illness becomes the source of a

romantic myth, the necessary component of a story that celebrates[28] Furey's act of ignoring and denying his bodily illness by transfiguring and thus, insofar as it contributes to his mythological status, embracing his bodily sickness. While Gretta articulates this myth when she claims, "I think he died for me" (*D* 220), Gabriel is complicit in its genesis. Gretta allows Gabriel to be complicit in this way by saying "I think," which qualifies her claim as being not completely certain. As Gretta implicitly allows him to do, Gabriel could question her claim. But he does not: he accepts it *in toto*. As Melissa Free points out, however, Michael Furey was already "in decline" (*D* 220), dying before he visited her. Furey did not die for Gretta, because it was already "inevitable" that he would die (Free 294). The myth of Furey thus shifts the conditions of Furey's illness from ones promising certain death to different ones implying the possibility that Furey could survive.

After Furey dies because of his illness, his body is transcended – and therefore negated – in the sense that he lives through this myth. He lives in a way that presupposes the celebration of his body's source of death and in a way that replaces that body with alternative means of physicality. Joyce gives this abstract, mythological kind of resurrection a seemingly concrete component when he has Furey appear in the form of a ghost and produce "a few light taps" on the window (*D* 233). It seems like the dead are alive, are listening to and able to interact with the living, which is why Francis O'Gorman thinks that Furey's tapping recalls a "séance" (O'Gorman 451). Through his ghostly form, Furey thus regains a physical component, a

[28] As Christopher DeVault points out, characters in *Dubliners* "frequently struggle to commemorate the sufferings of others" (DeVault 512). Gretta and Gabriel celebrate Furey but do not accord respect to his experiences by considering them from his perspective as a man struggling with sickness. Gretta ignores Gabriel when he asks what illness Furey died of, and Gabriel immediately forgets that he asked this question. Instead of cultivating any kind of sympathy for him, they manufacture a tale that, as I will describe, is harmful and self-serving.

transcended body, that materializes the strong sense of presence that both Gretta and Gabriel grant Furey through myth creation.

It seems unlikely that Gabriel simply misses this detail – that Furey's death was inevitable – that contradicts Gretta's claim that Furey died for her, because Gabriel has already established himself as an intelligent man, a locally respected intellectual. Instead of attributing a lack of cognitive capacity to Gabriel, it would make more sense to investigate the psychologically grounded reasons why he is inclined to accept the myth of Furey. One reason is that this myth feeds his preexisting conception of himself as inadequate or his preexisting tendency to regard himself as such. This negative self-understanding and insecurity characterize Gabriel almost as soon as he enters the story. He acutely considers his error in conversation with Lily[29] and then reflects that, in his speech, "He would fail with" the audience members (*D* 179). He also feels inadequate as a lover and a husband, "While he had been full of memories of their secret life together, full of tenderness and joy and desire, she had been comparing him in her mind with another" (*D* 219). Duffy had been filled with lust, desiring to satisfy his bodily urges by showing physical affection towards her body. However, Gretta denies Gabriel's body, leading Gabriel to criticize himself more explicitly as a "ludicrous figure" (*D* 220). While the artificial shine, such as the polish on his "patent-leather shoes" (*D* 178) that he achieves with a muffler, that he shows towards the outside often succeeds in creating a strong impression of himself in other people, internally, Gabriel is unable to hide from his vulnerabilities and insecurities.

Gabriel compensates for his reduced self-esteem by attempting to deny and transcend his body in order to become an ideal and universal figure, in order to become like Furey. Gabriel

[29] Gabriel's conversation with Lily reinforces a moral issue that I discussed in Chapter 2. As Eide accuses Stephen of doing, Gabriel fails to consider Lily "in her own context" (Eide 58-59). Instead, he "was reading her traditionally, in the light of stereotypes and of casual male patronage" (Senn 33).

tries to elevate himself by possessing the traits that, according to his speech, made the past ideal. Specifically, he produces the "qualities of humanity, of hospitality, of kindly humour which belonged to an older day" (*D* 203). His hospitality is evident "in his mental accommodation of Michael Furey" (Jones 152), his acceptance of Furey and of Furey's place in his and his wife's life whereby he "relinquish[es] his claims upon her as specifically his" (Billigheimer 479). His humanity is apparent in his progression from his earlier elitism (Jones 153) to his sense of unity with all, which he embraces in his observation of the snow falling on himself, on Furey, and on everyone else alike. Lastly, Gabriel's kindliness is evident in the "generous" tears that fill his eyes (*D* 223), evincing his empathy with Greta. As Vincent Pecora points out, "Gabriel has reproduced in himself, like his vision of Michael Furey, the most fundamental structuring device for heroism, self-knowledge, and spiritual transcendence in his culture: the story of Christ" (243). Gabriel begins to exchange the physical dimension of his person for a spiritual one when he lets go of Gretta's hand, relinquishing the prospect of sexual intimacy. He tries to imitate Christ by sacrificing himself to a spiritual conception of oneness: "His own identity was fading out" (*D* 223) before he observes the snow uniting all of Ireland by falling over it. "The Dead" ends with Gabriel's willing dissolution from a distinct, physical being into an all-encompassing, indiscriminate image of whiteness.

Joyce conveys Gabriel's sense of his own genuineness by using free indirect speech to create the impression that Gabriel is accomplishing a grandiose self-sacrifice. However, in addition to borrowing from his speech, Gabriel also borrows from Gretta, who had called him "generous" (*D* 217), in order to stylize himself as kind. The fact that he borrows from his speech and from Gretta must cast doubt on his authenticity. His lack of originality makes his activity seem scripted and artificial in that he is trying to imitate past ideals or Christ rather than cultivate

his distinct selfhood. Plus, his speech – from which he borrows material to construct this persona – itself appears insincere because he is doing what he had said in his speech he would avoid doing, which was "not [to] linger on the past" (*D* 204). The insincerity of his speech casts further doubt on the genuineness of his Christlike persona because this persona, like his speech, is mediated by language that he borrows from others or employs as mere, calculated rhetoric. Gabriel, whose Biblical namesake announces the birth of Christ, adopts a Christlike persona in order to become like Furey. Gabriel focuses on the past at the cost of appreciating and developing his own unique personality and his own living body. In order to defeat his sense of inadequacy, he attempts to mirror a source of this sense of inadequacy, Furey, by trying to reproduce the same traits – self-sacrifice and love – that Furey displayed according to Gretta's story.

Joyce uses Gabriel's participation in myth-making to invite the reader's criticism of him by characterizing him positively, in his relation to Gretta, before the end of the story. I think that scholars are mistaken in their tendency to view Gabriel negatively. Boysen claims that Gabriel has not experienced intense love (Boysen 102). Frank Shovlin calls Gabriel's marriage "empty" (Shovlin 17) for its supposed lack of passion. However, I believe that Free is right to indicate the "four references to Gabriel's tenderness, three to his caressing hands, and two to his heart" (Free 103). Indeed, Gabriel repeatedly looks at Gretta with "admiring" (*D* 180) and "happy" (*D* 180, *D* 215) eyes. The text refuses to substantiate Gabriel's sense of inadequacy with respect to his function as Gretta's lover. As Free notes, Furey does not appear more passionate than him (Free 104). Moreover, I find Rabate mistaken in claiming that Gabriel "fails in understanding his wife's mood —simply because, in his complacent conceitedness, he cannot imagine that she could have had another love-story prior to their meeting" (Rabate 158). I disagree with Rabate

because, on *D* 222, Gabriel accepts Gretta's (wrong) thought that Furey had died for her sake. He looks at her and understands her situation – as she tells it – by imagining her past, just as he had "strained his ear to listen also" (*D* 209) in order to comprehend what Gretta was listening to on the staircase. Joyce criticizes Gabriel's romanticization of Furey as a pernicious fiction that deters Gabriel from recognizing his own adequacy as Gretta's lover, much of which derives from the feeling that Gabriel can convey with his body.

Gretta also shares ethical blame, blame for behaving in a harmful manner, which yields ethical insights. She hurts Gabriel in that she feeds his negative self-conception by refusing his genuine intimacy. She thus denies Gabriel's body. Mentally, she is situated "along the shaft of light[30] towards the window" (*D* 219) where Furey's ghost will soon appear. That is, she is mentally in another world, one where physical bodies do not exist. She is thus unable to heed Gabriel's message in his speech, which derives from Browning's encouragement of "courageous forward movement in the present and its rejection of the despair born of morbidly dwelling on past adversity" (Feeley 90). Like the characters in "Ivy Day in the Committee Room," Gretta burdens herself with emotional stress by reminiscing about the past while achieving nothing in the present.[31] She focuses so intensely on the past that the present seems less worthy of her attention, despite Gabriel's genuine intimacy.[32] While Gabriel creates an inauthentic selfhood by dwelling on a myth about the past, Gretta fails to take advantage of positive opportunities in the present by romanticizing a dead lover from the past. Given these opportunities, I think Seamus

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[30] Recall "After the Race" where, at the end, the Hungarian appears "in a shaft of grey light" (*D* 48). The ending of this story recalls "religious paintings where figures of saints stand flooded by shafts of heavenly light" (Basic 365). Thus, Joyce repeatedly uses the image of a shaft of light to indicate a world devoid of bodies.

[31] Gretta is not comparable to Duffy in this respect. While Duffy does despair in thinking about the past, he uses this despair and this reflection to alter his prior "rectitude" and construct a new "moral nature" (*D* 117).

[32] An approximate parallel is when the dinner group in "The Dead" praises the voices of singers from the past while ignoring the merits of a present-day black singer.

Deane is mistaken to say that "Gretta *depend[s]* upon the reawakening of a buried life" to find meaning in her life" (Deane 35; my emphasis). Evidently, Joyce wants to challenge his Irish readers, those who resemble Gretta, Gabriel, and the dinner guests, to revise their attitude – of deluded glorification and romanticization – towards the past and to resituate themselves in the present, among the good things that may give one happiness, which include another lover's body. Joyce uses the ghost of Furey, Furey's posthumous presence, to articulate this challenge. "The Dead" reinforces Duffy's lesson – that he learns after encountering Sinico's ghost – that acknowledgement of another lover's body forms a meaningful part of sharing and promoting mutual affection in a healthy relationship.

Stephen, after Chapter 2 of *Portrait*, seeks the sort of transcendence over his body that Duffy does. While Duffy maintains psychological distance from his body and tries to be "exalted" and "ascend to angelical stature" (*D* 110), as if he were liberated from his body, Stephen seeks to create a protected space, a "mental world" (*P* 173), in which he is immune to his bodily urges. In my last chapter, I discussed the intense lust that the dark presence instilled into Stephen that he required religion to overcome. When Stephen rejects the dean of studies' offer to join the order and decides to turn away from religion, he reenters the world that his religious discipline had sheltered him from. He was motivated, for example, to subject his senses to a "rigorous discipline" (*P* 127), as part of which he avoided making eye contact with women, with the sources of lust and internal unrest. When he reenters the world, when he disburdens his senses of this discipline, he continues to perceive the lust that the dark presence instilled in him as a threat, a source of danger that he will want to avoid. He will seek to inhabit a mode of existence in which he is safe from this danger that controlled his actions in Chapter 2 and in

which he remains able to pursue his artistic ambitions which require him to engage with the things that one encounters in life.

This conflict between his artistic ambitions and his fear of the dark presence, of the control that lust may exercise over his body, exists because he seeks to recreate more reality in his art than he could experience in his religious phase, although he is aware that the dark presence forms a part of his reality. His intent to recreate more reality in art is apparent when he releases his senses from the disciplinary restraint to which he submitted them during his religious phase. As Walkowitz indicates, "The open, resonating experience of evening and music makes the priest seem, by comparison, unseeing and insensitive" (Walkowitz 65), for which reason he refers to his imagined self – "The Reverend Stephen Dedalus, S. J." – as "eyeless" (*P* 136 in Walkowitz 65). Joyce's choice of "eyeless" creates an intratextual connection with his epiphanic encounter with the bird-girl in which eyes play a prominent role:

She was alone and still, *gazing* out to sea: and when she felt his presence and the worship of his *eyes* her *eyes* turned to him in quiet sufferance of his *gaze*, without shame or wantonness. Long, long, she suffered his *gaze*, and then quietly withdrew her *eyes* from his and bent them towards the stream… (*P* 144: italics is mine)

In this passage, it is apparent which kind of seeing Stephen idealizes for himself. He rejects the sort of seeing that is driven by lust, as in Chapter 2, where he tellingly describes his vision as "troubled" (*P* 84). He also rejects the disciplined restraint on eyesight apparent in his religious phase and characteristic of the "eyeless" priest who, like Duffy who moves his lips "as

a priest" (*D* 113),[33] fails to appreciate the disorder, the disruptiveness of quotidian reality. When Stephen looks at the bird-girl, he does so with "worship" (*P* 144). "Worship" may seem like an exaggerated response to an attractive girl that one may only make sense of by casting it as an unreasoned articulation of strong pleasure. But it would be a mistake to reduce this response to an erotic transfiguration of "profane joy" (*P* 144). Because Stephen develops the aim to "transmut[e] the daily bread of experience into the radiant body of everlasting life" (*P* 186), his worship consists in an appreciation of "mortal beauty" (*P* 144) as something that, similar to religious icons, may be elevated into an eternal sphere by serving as an object of art.

Religious language is useful to Stephen in this context because he seeks a compromise between the disciplined seeing of religion and the lust of his "monstrous" days. Jonathan Mulrooney observes in Joyce's Ireland "the collision of so many varying cultural discourses (English, Catholic, Celtic)" (Mulrooney 163) and the ability of Irish individuals to allow elements of each one to shape their identity (Mulrooney 164). Stephen identifies somewhat with the Catholic religion's disciplinary component. By retaining something of that religious discipline, Stephen's compromise should allow him to appreciate the beauty of everyday reality from a distanced perspective. This distance involves a self-preserving detachment from a perceived object – such as a beautiful sight – that permits engagement with the object while avoiding apathy towards it. This distance also secures a space for observation that allows him to create artistically and that he cannot acquire if he succumbs to lust. Boysen aptly describes Stephen's encounter with the bird-girl as "Unengaged contemplation, which thus secures him mastery over desire" (Boysen 141). Stephen's ideal kind of seeing preserves him from the

[33] Unlike Duffy, who hides an overripe apple, Stephen appreciates "the faint sour stink of rotted cabbages" (*P* 137). Stephen values the "freedom" and "wisdom" (*P* 136) that he may gain from confronting disorder and disruption in the world whereas the ritualistic, thurible-swinging priests, like Duffy, cling to order, to comfortable predictability.

controlling influence of desire by affording him the same sort of psychological distance that encourages Duffy's asceticism.

Stephen's potential for creative expression is made possible by the self-control that he gains. During his encounter with the dark presence, Stephen lacks freedom, the ability to control his actions. The narrator describes Stephen's feelings or forces like the dark presence as acting upon him. When the narrator describes Stephen as the active doer, his agency remains impaired in some way. For example, he is not aware of where he is because he "wandered into a maze" (*P* 84) or is "wondering whether he had strayed into the quarter of the jews" (*P* 84). When he meets the bird-girl, he regains self-control. He remains deeply emotional, but in addition to the narrator describing Stephen as seeing, he casts Stephen as active and in-control of his actions. In contrast to when he was a passive object, the "prey" of impulses (*P* 56), the tone in this meeting is positively triumphant, "On and on and on he strode, far out over the sands…crying to greet the advent of the life that had cried to him" (*P* 145). He avoids confusing himself with a beast like he did in Chapter 2 because, instead of merely desiring the bird-girl sexually, he distances himself from her sufficiently to describe her with rich language, to position her as an aesthetic object worthy of artistic contemplation. For example, he observes that "Her long slender legs were beautiful as a crane's…her thighs, fuller and softhued as ivory" (*P* 145). His use of figurative language prefigures his poetic composition. This episode almost directly precedes his composition of the villanelle because Stephen discovers the mode of existence – one in which he is "elusive of social or religious orders" (*P* 136) – which encourages his creativity by granting him distance from the threats to his autonomy. Devoted to his artistic mission, he sublimates previously oppressive sexual desires into artistic thoughts.

Stephen is conflicted by his relationship with Joyce the author: Joyce explicitly recognizes both the existence of the dark presence and its place in art. Stephen, however, differs from Joyce in the insurmountable difficulty he has accepting the place of the dark presence, of sexuality in general, in art because of his experiences in Chapter 2 that challenged his self-understanding as Stephen and as a human, for which reason he referred to himself or his thoughts or actions repeatedly as beast-like: as "monstrous" on *P* 77, "savage" on *P* 83, etc. Unlike Joyce, Stephen denies the place of sexuality in art. As Mary Reynolds points out, "Stephen feels remorse for sexual excess in the chapter of the Retreat Sermons when he is fifteen, an episode which is rhetorically connected with the villanelle episode especially by the involvement of Emma" (Reynolds 23). For this reason, "The true cause of Stephen's inspiration, sexual arousal, is transfigured so completely (E— C—'s willful heart becomes Mary's virgin heart, for instance) as to be unrecognizable in the text of the villanelle" (Baron 525-526). As Baron puts it in her explanation of Stephen's dishonesty, "Beauty, for Joyce's protagonist, clearly involves untruth" (Baron 525). Stephen's separation of beauty and sex is tied to his response to the dark presence. Stephen reproduces the intensity with which the ghost had oppressed him in the relief that he feels after confessing the sins that the dark presence had encouraged him to commit, "It was beautiful to live…in grace a life of peace and virtue and forbearance with others" (*P* 122). Stephen repeatedly uses the word "beautiful" to express the relief that he feels after disburdening his mind in confession. He imprints in himself a conception of the beautiful that is distant from sexuality, from lust and other bodily urges, and that shapes his artistic composition in contrast to Joyce's.

Stephen resembles Duffy and Gretta in their difficulty acknowledging sexuality, which accords with their stronger focus on ideas: Stephen is focused on art and aesthetic theory, Duffy

on his intellectual life, Gretta on her romanticization and mythology – especially the idea that Furey died for her – of the past. All three characters occupy themselves with love in an abstract, aesthetic form – Duffy owns a collection of poems by Wordsworth, which must include his love poems; Gretta romanticizes her relationship with Furey, and Stephen composes a villanelle – that is distant from quotidian reality and that does not prepare them to live that reality satisfyingly. Duffy is fatally ill-equipped to respond to Sinico's physical intimacy. Thus, he rejects her, generates in her a fatal depression, encounters her ghost, and revises his attitude towards the body. Joyce paints the opportunity for intimacy with a living, loving figure that Gretta misses because she dwells so intensely on the past. Therefore, Joyce compels his Irish audience to revise their crippling focus on the past that debilitates their relationships in the present. Stephen responds to the dark presence by turning to religion. The dark presence remains important because, in motivating Stephen's turn to religion, it shapes his conception of beauty and influences his artistic endeavor. As Garry Leonard points out, "His aesthetic theory legitimates a response that is defined in opposition to those invoked by 'pornographic' and 'kinetic experiences'" (Leonard 88). Stephen banishes the sexual from the realm of legitimate art that he conceives to recreate the kind of structure – of "rules of conduct and active interests" (*P* 82) – that his newfound ability to critically distance himself from threats to his autonomy makes him more able to defend himself with than when the dark presence oppressed him. Stephen, like Gretta and Duffy, denies the body for abstract occupations which he perceives to be more elevated.

The denial of the body involves a fictionalization of one's life and experiences. Duffy's ascetic lifestyle is considered an "adventureless *tale*" (*D* 109). The use of "tale" resembles Frank and his "*tales* of distant countries" and his "stories of the terrible Patagonians" (*D* 39), the

"persuasive fictions" (Mullin 196) that he tells Eveline to compel her onto the boat. Duffy's life resembles a fiction in that he does not seem like a real, authentic person, because he denies the place of sexuality and physical attraction in his life. Indeed, he seeks to be "exalted" and "angelical" (*D* 111): he wants to resemble a transcendent figure, an angel, rather than a human, similar to Gabriel's desire to imitate the mythologized Furey and adopt a Christlike persona. Likewise, Stephen fictionalizes his poetry by excluding sexual arousal and Gretta denies the reality of Gabriel's bodily urges to focus on a fictional "tale" of a boy who supposedly died for her. Like Stephen, Gretta prefers the "company of phantasmal comrades" (*P* 70). This preference damages her relationship with Gabriel by denying his intimacy. In fictionalizing one's life and one's experiences by denying the place of body and sexuality, Joyce's characters miss opportunities to develop healthy relationships with others and to lead honestly self-reflective lives. Duffy comes to regret this missed opportunity and the harm that he caused Sinico. Gretta and Stephen's experiences reinforce the ethical lesson that Joyce offers, that he uses the ghost of Sinico to convey in order to have Duffy revise his ethical relationship towards his body.

Chapter 5: Exile and Escape

In *Dubliners* and *Portrait*, characters repeatedly feel trapped, or they are trapped in some harmful way and only the reader realizes the way that their surroundings, psychological limitations, and other circumstances restrain their freedom, their ability to transcend the sources of their paralysis, the inhibitions of their growth and development. I devote this final chapter to the theme of exile or escape. I argue that ghosts affect in Stephen and in readers a revision of the ethical attitudes, the attitudes that link with their ethical commitments, that curb their potential to escape the inhibiting circumstances in Ireland. I support my argument by discussing Stephen's ethical maturation, insofar as it concerns his relationship with the British hierarchy, and by centering this discussion on his encounter with the ghost of the marshal after examining Stephen's attitudes and behaviors leading up to this encounter. I link the significance of this ghost with that of Eveline's mother and connect both *Portrait* and "Eveline" with other stories in *Dubliners*.

Stephen, in a sense, admires the older students at his school. His admiration of them is tied to his awareness of his own lack of power, "He felt small and weak. When would he be like the fellows in poetry and rhetoric?" (*P* 13). Stephen wishes to be like the older students, even though one of them, Wells, had made him sick by shoving him into a poisoned ditch. In other words, Stephen wishes to be like his oppressors. He seeks to model his ethics, his sense of right and wrong, after theirs. For example, he lacks an independent opinion on whether it is right or wrong to kiss one's mother. Instead, he defers to Wells, who "must know the answer for he was in third of grammar" (*P* 11). Stephen repeatedly acknowledges the existence of a hierarchy – where the older and more advanced students, such as Wells, have more power – in which he

recognizes his subordinate place. He looks up to older students like Wells as ethical models and more powerful people.

Young Stephen's illness is a product of the oppressive class ideology in his school that is rooted in Dublin's colonial experience. Later, Stephen grows aware that Dublin's colonial status was initiated by an act of power, "My ancestors…allowed a handful of foreigners to subject them" (*P* 170). This act of subjection has created a preestablished reality, a hierarchical structure, to which Irish colonial subjects must conform. The more powerful students at Stephen's school recreate this hierarchy. They mimic the Irish oppressors by suppressing the resistance of less powerful students. The latter are expected to subject themselves to the former. For example, the Irish subject is supposed to make exchanges that are disadvantageous to himself.[34] Because Stephen refuses to make such an exchange, Wells effectively punishes him. As Farrington does to his son in "Counterparts," Wells "upholds the system and its brutality by distributing his own repression and humiliation downwards" (Boysen 80).[35] Wells makes Stephen sick by shoving him into a ditch whose contamination symbolizes that "of the purity of the organic community" (Villar-Argaiz 544). Stephen's sickness dramatizes the disparity between his vision of community where male youths cheer "Hurray! Hurray! Hurray!" (*P* 16) in unison and the colonial reality where males injure each other[36] with the bullying spirit with which their English colonizers exploit them.

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[34] Joyce again calls attention to this reality in "Two Gallants" when he has the narrator indicate that Corley has "something of the conqueror" in him (*D* 55) as he tries to scam a prostitute for money.

[35] Susan Mooney reinforces the significance to Joyce of Wells' complicit behavior by likewise observing cruel complicity in "Two Gallants." On the gold coin that Corley cons from a woman, "St. George and the gold represent English power…orchestrating the series of colonial relationships portrayed" and the "horse represents Irish lackeys like Corley and Lenehan who carry out England's wishes…" (Mooney 237).

[36] As Marjorie Howes observes, Stephen's vision of a unified community suffers further refutation when he witnesses the division between the Parnellites and Parnell's opposers in the Christmas dinner scene (Howes 73).

Stephen's respect for the older students would have benefitted him in his exchange with Wells if his respect had also permitted unconditional submission. If he had[37] complied with Wells by exchanging his snuff box for Wells's chestnut, this compliance would have protected him from being shoved by Wells. Joyce thus uses younger Stephen to help characterize the type of person – subordinate – who might survive unscathed as an oppressed cog in the imperial hierarchy. One may be likelier to avoid conflict or punishment in colonized Ireland by looking to older, more powerful people to dictate one's decisions and by complying.

However, Stephen also fails to avoid negative consequences when he does concede and rely upon another's authority. For example, he does secure permission from his Latin instructor to avoid reading or writing in class until his new glasses arrive. Nevertheless, Father Dolan pandies him after observing that he is not writing because his glasses are broken. While thoughtlessly omitting other possible explanations more favorable to Stephen, Father Dolan suspects that he had schemed a way to avoid doing work. As a lower member of the hierarchy, one may become a victim of injustice perpetrated by the ruthlessly narrow-minded judgement of those in power.

Yet, with the help of an authority figure, Stephen finds an immediate solution to his worry that Father Dolan may pandy him again. As Castle observes with regard to the end of Chapter 1, "The only way out for a Catholic Irish colonial subject is to capitulate to the Church and rise up in the hierarchy" (Castle 672). Stephen tries to escape further injustice by politely complaining to the rector, always deferring to him as "sir." The rector graciously appeases Stephen by promising to explain Stephen's situation with his glasses to Father Dolan. The rector

[37] Stephen's resistance against Wells offers one example in which he does not conform to the school hierarchy that is an imitation of the imperial one. As a further example, as Howes points out, Stephen does not situate Great Britain in his geographical list between Ireland and Europe, thus denying the United Kingdom's presence and Ireland's subordinate role in it (*P* 12 in Howes 71). Stephen is perhaps influenced by his father and Mr. Casey in this regard.

is this generous because Stephen does not pose a threat to his power, to the school hierarchy, as Brivic points out (Brivic 467). Indeed, Stephen concludes Chapter 1 by promising to remain "very quiet and obedient" (*P* 49). Stephen has learned that it is more beneficial for himself, materially speaking, to submit to his place in the hierarchy, which he is firmly a part of.

Stephen makes himself complicit with the Crown's class ideology, which is oppressive by tying the ambition to obtain a higher profession with the ruling aims of the British imperial power. Citing Edward Said, Schwarze observes how the different boys "Model exploitative class structures on those they have observed in their conquerors" (Schwarze 249-250). As Schwarze discusses, Stephen's unusual last name deters the other boys from knowing where to place him "in their order" (Schwarze 249). To accomplish this end, they seek to identify his father's profession: in Stephen's first conversation with a schoolmate, Nasty Roche asks him, "What is your father?" (*P* 6). They regard Stephen's social status as dependent on his father's complicity with Britain's imperial structure. Because Saurin's father is a magistrate like Nasty Roche's, both Saurin and Nasty Roche behave like supercilious snobs, demonstrating their social superiority by deriding socially lesser people, displaying their better tasting drinks, and so forth. Initially, Stephen conforms to their understanding of social ranking. For example, he fantasizes, "His father was a marshal now: higher than a magistrate" (*P* 16 in Schwarze 250). Because Stephen wishes to "be like the fellows in poetry and rhetoric" (*P* 13), he adopts their measure of self-worth, which predicates the legitimacy of Britain's class ideology.

Initially, Stephen's sense of place and order reflects his largely uncritical conformity to the school hierarchy. He situates himself at the bottom of a list of places that begins with his "Class of Elements" and ends with "The Universe" (*P* 12). It is evident that his sense of place depends on this exact sequence because "he read the verses backwards but then they were not

poetry" (*P* 12). Poetry, for Stephen, is created by an order of smallest to biggest. He translates the school hierarchy – where the biggest are on top of the smallest – into this "poetry" of geography, his conception of a right and harmonic order of places.

The ghost challenges the link that Stephen conceives between identity and place name. According to this link, one individual is in one place, which is located within another place. For example, Stephen is located in Clongowes Wood College, which is in Sallins, which is in County Kildare in Ireland (*P* 12). The marshal, however, is both in the house of his servants and on "the battlefield of Prague" (*P* 15). He is one individual who is in two places. The marshal can be in two places at once because his significance extends beyond his living body. He is a symbol for class ideology that, even after the marshal's biological death on the battlefield in Prague, remains entrenched in the house where he reigns over his old servants.

The ghost of the marshal represents the persistence of class ideology across national boundaries.[38] Stephen fears this persistence because it entails the perpetuation of his oppression. As Villar-Argaiz notes, the presence of ghosts – including the marshal's – makes Stephen recognize his vulnerability (Villar-Argaiz 546). Because Stephen fears that class ideology, like the marshal's ghost, is able to cross national barriers, he seeks to replicate this ability in himself.[39] Villar-Argaiz observes that Stephen, during his encounter with the bird-girl, is surrounded by clouds that travel past "entrenched and *marshalled* races" (*P* 141; my emphasis). Joyce's evocation of the ghost of the marshal in the bird-girl scene is deliberate. According to Villar-Argaiz, "These clouds are able to surmount geographical and national boundaries" (Villar-

[38] As Pericles Lewis observes in the context of the Christmas dinner scene, "the intimate sphere is thoroughly saturated with the tensions of the social sphere" (Lewis 35). Stephen is unable to hide, even in his sleep – where he encounters the ghost of the marshal – from oppressive class ideology.

[39] In a similar vein, he fears Lucifer during his religious phase, then seeks to replicate Lucifer's "non serviam." He repeatedly overcomes his oppressor by identifying with him.

Argaiz 550). Stephen wishes to "fly by" the "net" of "nationality" (*P* 171), to create a poetry that differs from his younger conception of poetry in the sense that he refines himself "out of existence" (*P* 181). Unlike in his poem on the flyleaf (*P* 12), where he places himself beneath his nation, he aims to transcend the national boundary in which class ideology oppresses him, to transcend the class ideology that afflicts him as an Irish subject, so that he may create an art that overcomes the ideological limitations of a colonized Irishman such as himself. Stephen's art becomes, for himself, a place of escape from class ideology. It becomes the product of an artist who thinks with a cosmopolitan mind, with a mind broader than that of the characters in *Dubliners* who think like colonized Irish subjects and do not think of the world outside of their narrow range of experience. The ghost of the marshal, who symbolizes the pervasiveness of class ideology, thus compels Stephen to revise his ethical relationship with his nation, to reject colonial ideology in Ireland as a threatening and intrusive inhibition in his life and as an obstacle that threatens to narrow his perspective.

Joyce conveys agreement with Stephen's attempt to free himself from class ideology. Stephen has lost his previous concern for his father's social status when he describes his father with an indiscriminate list of attributes ranging from "a small landlord" to "a drinker" (*P* 203). As Walkowitz notes, Stephen's description of his father "does not subordinate or censor different registers of behavior, whether respectable, professional, habitual, occasional, or embarrassing" (Walkowitz 71). As evident in having the more mature Stephen refuse to prioritize class or profession, Joyce does not allow higher-ranked individuals to receive the respect that younger Stephen had accorded them. For example, Joyce has the narrator compare the captain with a "monkey" (*P* 191). He also has Cranly refer to the king of Flanders as "Baldhead" (*P* 192). Likewise, when Temple tells Stephen, "*Pernobilis et pervetusta familia*," Joyce has a student fart

in response (*P* 193). Joyce uses a variety of characters to challenge the respect, dignity, and distinction associated with higher-class members of society. Given Joyce's rejection of the societal elite's authoritative pretenses, Joyce is sympathetic to Stephen, painting him as sick and worthy of sympathy as a result of oppressive class ideology. From the viewpoint of this sympathy, Joyce is supportive of Stephen's attempt to emancipate himself from such national constrictions through art.

Stephen, in attempting to emancipate himself from what the ghost of the marshal symbolizes (the pervasiveness of class ideology), places himself in conversation with the characters in *Dubliners* who feel imprisoned for various reasons relating to power and value on some level. As Boysen points out, Little Chandler is dependent on his wife but also feels "tyrannized" by her (Boysen 84). His perceived obligations to his wife and their child make him feel like a "prisoner for life" (*D* 84) in his domesticity. As Trevor Williams observes, the boy in "Counterparts" seeks recourse to religious discourse, which does not help him survive the abuse of his father (Williams 422), who reproduces the "ideology of domination and repression" (Williams 432) that oppresses him at his place of employment, just like, as Pearson points out, the party guests in "The Dead" fail to recognize their participation in the same "ideology of domination and repression" that oppresses them, which they participate in when they refuse to acknowledge the possibility that black people may sing well (Pearson 162). Eveline is inhibited from leaving Ireland by her marriage to the Catholic value of self-denial – promoted in her home by the photograph of the priest and the "print of the promises made to Blessed Margaret Mary Alacoque" (*D* 37) – inculcated in Irish women, as Fairhall notes (Fairhall 82), which cements her sense of obligation to keep "her promise [to her mother] to keep the home together as long as she could" (*D* 40). In *Portrait*, Stephen declares that he will exit the land whose values and power

structures psychologically inhibit and paralyze its citizens, those in *Dubliners*, whose "blind resignation [to] all possibility of change" (Helmling 95), lack of awareness of "the circumscription of their thoughts" (Schwarze 6) and of their own participation in those same power structures renders them unable to improve their situation. However, Stephen only repeats this declaration. He never leaves, perhaps because he is afraid of making a mistake, "I am not afraid to make a mistake, even a great mistake, a lifelong mistake and perhaps as long as eternity too" (*P* 208). Stephen's repetition[40] reveals that he is indeed worrying over and struggling to process the prospect that his exile is a mistake.

In not leaving, Stephen resembles the trapped characters in *Dubliners*, who are entrenched in their specifically Irish conditions. Stephen's most elevated moment, when he experiences his strongest sensation of freedom, comes when he encounters the bird-girl. During this encounter, he loses track of time and space, "How far had he walked? What hour was it?" (*P* 145). He finds ahistoricity and atemporality elevating because they liberate him from a preformed narrative of development hinging on vague hopes into which, for example, the nationalist Davin tries to lure him, "Our day will come yet, believe me" (*P* 171). Instead of limiting himself to a linear timeline constrained by his historical and temporal context, Stephen wants to enter a transcendent sphere inhabited by a "timeless" air (*P* 142), where, unrestrained by national and temporal boundaries, he may form a community with "phantasmal comrades" (*P* 70) and develop his artistic mode of existence in communion with different lives across the ages.

[40] As Michael Levenson puts it, *Portrait* "challenges finality with repetition" (Levenson 1021). Stephen repeatedly tries to break free from repetition. In this case, he is trying to move past simply repeating his declaration to leave. Another example of Stephen attempting to liberate himself from repetition is when he asks the rector to prevent Father Dolan from pandying him "Tomorrow and tomorrow and tomorrow" (*P* 41), "Every day. Every day" (*P* 43).

Even in apparent moments of elevation and transcendence, he maintains a relationship with the forces he seeks to escape by opposing them. As Sheldon Brivic puts it, "Stephen's agitation at going to confession is a response to the sermons on hell; his rapturous artistic vocation is a response to the threat of a priestly vocation; and his excitement about going to Europe is a response to Irish oppression. He will carry with him the irrevocable implant of the authority he opposes" (Brivic 469).[41] Despite his ability to forget time, Stephen inevitably regains awareness of time, "Evening had fallen when he woke" (*P* 145). It seems as if his experience were not real but a dream. His next morning is filled with routine, banal experiences that stand in strong contrast to the elevated quality of his epiphanic encounter, but that will also help generate and shape his next experience of elevation because he will continue opposing them.

Sexual arousal, banality, class ideology, and Irishness all form part of the reality that relentlessly pursues Stephen and traps him in its quotidian realness. Stephen is caught in the "master narrative of liberation" (Comens 312). Even when Stephen has reached Paris before the start of *Ulysses*, he finds that, like the ghost of the marshal traversing national boundaries, nets specific to Ireland and narratives specific to his existence in Ireland have followed him across national boundaries, not despite but regardless of his attempt to free himself. As Richard F. Peterson points out, Stephen's development as an artist and a character suffers for failing to accept that he remains bound to that which pursues him regardless of his opposition to it, "Lacking in Stephen's aesthetic design…is an attempt to define reality in terms of human experience [because] … he is trying to preserve the integrity of his vision of art against the real

[41] In contrast, Mulrooney claims that Stephen achieves freedom "from cultural bondage" and enters an "artistic solipsism" (Mulrooney 166). I agree with Brivic because, in my view, Stephen remains entrenched within his history and temporality.

and oppressive forces in his life" (Peterson 432). While Stephen is in some respects more mature than the unaware characters in *Dubliners*, he still resembles the boy in "Sisters" hiding under a blanket and seeking a "sensation of freedom" (*D* 12) or "unfettered freedom" (*P* 207) from the ghost of his past.

Conclusion

In his works, James Joyce is often interested in banality. As he has Stephen experience when an iron adds cacophony to Stephen's speech about aesthetics, one cannot remain in a "mental world" (*P* 173). Likewise, immediately following Stephen's epiphanic encounter with the bird-girl, Joyce has Stephen return to his mundane daily routine. Joyce's characters cannot avoid the banal. They must find meaning and purpose in their everyday lives. However, as Duffy dramatically learns in "A Painful Case," the banal can be a dangerous place where one may inflict tragic harm on other people. In view of ethics, there is therefore something exciting about the banal.

Joyce's interest in the banal as a characteristic of the experiences that make up the lives of his characters shapes the ethical implications of his works. If not the characters, then readers learn how to relate to the things that they experience everyday: to parents and parental figures, to language and different perspectives, to the body and religion, to this life, and to repressive aspects of society. Joyce's ethics are thus practical and relatable. While scholars are learning to appreciate the answers that Joyce's texts offer to questions of ethics – how to live one's life, how to view the world, and similar questions – the ethical meaningfulness of Joyce's texts also makes them useful and interesting to the casual reader.

In his biography of Joyce, Richard Ellmann talks about Joyce's own experiences with ghosts. In young Joyce's family household, ghosts inhabited the region of possible experience just like washing and eating did. In *Dubliners* and *Portrait*, too, ghosts are a part of the everyday. In my thesis, I discussed the ghost of Father Flynn in "Sisters," that of Eveline's mother in "Eveline," that of Sinico in "A Painful Case," that of Michael Furey in "The Dead," and those of the former college students, the dark presence, and the ghost of the marshal in *Portrait*. I argued

that these ghosts compelled characters and/or readers to revise their ethical commitments. Each chapter focused on a specific, everyday aspect of ethical discussion. For Joyce, the spectral could exercise a profound and widespread influence on how one chooses to live one's life.

I believe that, by adding this focus on ghosts to the critical conversation about ethics in Joyce's works, my thesis was unique. Well-respected scholars such as Marian Eide did not appreciate ghosts in their monographs devoted to Joyce's ethics. I hope that this thesis inspires a deeper critical interest in spectrality. In Joyce's corpus, ghosts are not even only interesting because of their connection with ethics. They uncover Joyce's complex, multi-layered view of time. As remnants of the past that return to the future, ghosts give time a cyclical quality. While time moves forward relentlessly, it also repeats itself in some ways. Joyce's characters – even those who seek to forget the past – may expect that the past will form a part of their future that they must account for. Looking to the future of my critical efforts, I hope that focusing on ghosts and ethics in Joyce's works will be profitable in a discussion of *Ulysses* where ghosts likewise abound and where ethics remains a fruitful topic of analysis.

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