VILNIUS UNIVERSITY

Indrė Šležaitė

LANGUAGE AS EXPERIENCE OF JAMES JOYCE'S WORLD
(based on the short story collection *Dubliners* and the novel *A Portrait of the Artist as a Young Man*)

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VILNIAUS UNIVERSITETAS

Indrė Šležaitė

KALBA KAIP JAMESO JOYCE'O PASAULIO PATIRTIS
(pagal apsakymų rinkinį „Dubliniečiai" ir romaną „Menininko jaunų dienų
portretas")

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CONTENTS

LIST OF ABBREVIATIONS

JJ	Ellmann, Richard (1959). *James Joyce.* Oxford: Oxford University Press.
CW	Joyce, James. (1975). *The Critical Writings,* eds. R. Ellmann and E. Mason, New York: The Viking Press.
D	Joyce, James (2000). *Dubliners,* ed. Jeri Johnson, New York: Oxford University Press.
FW	Joyce, James (2000). *Finnegans Wake,* ed. S. Deane, UK: Penguin Books.
JJCH	*James Joyce. Critical Heritage. Volume I: 1907-1927.* (1997). Ed. R. Denning, London, UK: Routledge.
LI, LII, LIII	Joyce, James. *Letters,* vol.1. (1957), ed. S.Gilbert, London: Faber, 1957; vols. II and III,.(1966), ed. R. Ellmann, London: Faber,
P	Joyce, James (1971). *A Portrait of the Artist as a Young Man.* Ed. Chester G. Anderson, New York: The Viking Press.
SH	Joyce, James (1944). *Stephen Hero,* eds. John J. Slocum and Herbert Cahoon, New York: The Viking Press.
SL	Joyce, James. (1973). *Selected Letters,* ed. R. Ellmann, London: Faber.
U	Joyce, James (1998). *Ulysses,* Ed. Jeri Johnson, Oxford: Oxford University Press.
CDD	Joyce, Stanislaus (1971). *The Complete Dublin Diary,* ed. George H. Healey, Ithaca: Cornell University Press.
CJJ	Power, Arthur. (1974). *Conversations with James Joyce,* ed. C. Hart, London: Millington.

INTRODUCTION

It is generally acknowledged that the language of art does not offer itself freely and vaguely for casual interpretation according to the mood of the quester but it sets definite demands on an intellectual reader. The works of the Irish Modernist writer James Joyce (1882−1941) vividly exemplify the capacity of art to resist any forces of the habitual realistic writing patterns in order to constantly generate new and stunning fictional worlds. Not surprisingly, the phenomenon of Joyce's language constantly raises new aspects of interpretation for the scholars of literature. An increasing productivity of the Joycean industry reveals one simple truth: the more it is written about the subject, the more things are generated for the new researchers to write about. In this respect, it seems that the writer who claims that his works would "keep the professors busy for centuries" (*CW*, 14) was not mistaken.

The scholarly issue of the thesis is the language of James Joyce's early prose as a medium of hermeneutical experience.

The object of the research is the language of James Joyce in his short story collection *Dubliners* (1914) and his novel *A Portrait of the Artist as a Young Man* (1916).

The hypotheses set for the thesis are as follows:

1. Joyce's Modernist artistry and verbal sensitivity allowed the writer to create and present new experience through the medium of language.

2. Joyce's literary epiphany is a sudden revelation of hermeneutical experience.

3. The technique of Joycean epiphany, manifested in *Dubliners* and *A Portrait of the Artist as a Young Man* serves as a means to reveal the movement of language towards meaning.

The aim of the research is to explore the language of James Joyce's early prose as a key to understanding of his unique fictional world and his profoundly individual artistic vision within the methodological framework of hermeneutics developed by Hans-Georg Gadamer (1900-2002) and Paul Ricoeur (1913-2005).

The tasks of the thesis are as follows:

- to reveal the complexity of the hermeneutical approach as a blending of its methodological, philosophical and artistic tendencies over the centuries;

- to highlight the experience of reading the Joycean text as an 'open work';

- to unveil the mock-naturalistic character of Joyce's early Modernism;

- to define the concept of *epiphany* and investigate it as hermeneutical experience from the mythological, theological, philosophical and literary perspective;

- to reveal the epiphanic mechanism exposed/operating in the movement of language in *Dubliners*;

- to examine the expansion of the horizons of the artist-to-be through the chain of epiphanies in *A Portrait of the Artist as a Young Man.*

Novelty and actuality of the paper. Although in the context of world literary criticism the phenomenon of Joycean language has been vastly explored and remains in constant focus of international scholarship, the scope of the Joycean research in Lithuania is, however, relatively small. Lithuanian literary criticism has not made so far any deeper inquiry into the writings of the highly influential author of the Modernist movement. There has been no substantial study devoted to Joyce's works except for several articles written by Izolda G. Geniušienė and Inga El Drayi Izolda G. Geniušienė's paper "Meaning Constituted in the Language of the Epiphanies in James Joyce's *A Portrait of the Artist as a Young Man*" (2006) offers valuable insights into the mechanism of the Joycean epiphany as the key to the unlocking of the meaning of the Modernist text. Inga El Drayi's paper "Usual and Occasional Functions of Allusive References, Actualisation of Meaning from the Semantic-stylistic Point of View in James Joyce's *A Portrait of the Artist as a Young Man*" (2002) focuses on the types and functions of allusions and literary quotations as they appear in Joyce's novel. The Joyce phenomenon has also been discussed by Dovydas Judelevičius and Antanas Andrijauskas (pp. 245–273) in the collection of interviews *Pokalbiai apie anglų rašytojus (Conversations About the English Writers)* (1999). The attempts of the young researchers at the explorations of the

language of Joyce's *Dubliners* should also be mentioned, namely, Diana Mincytė's "The Analysis of Uncertainties in James Joyce's Short Story Collection *Dubliners*" (MA Thesis, Vytautas Magnus University, Kaunas, 1997) and Edita Šidlauskaitė's "Representation of Modern Experiences in James Joyce's *Dubliners*" (MA Thesis, Vilnius Pedagogical University, Vilnius, 2005)

The current doctoral dissertation exploring the language of early Joycean prose from the hermeneutical perspective will hopefully be an initial contribution to the Lithuanian literary scholarship.

Scientific sources. For the overview of the historical development of hermeneutics the following theoretical material was employed: on Biblical hermeneutics – Duncan S. Ferguson's *Biblical Hermeneutics: An Introduction.* (1986); Richard N. Soulen's *Handbook of Biblical Criticism* (2001); Henri de Lubac's *Medieval Exegesis: Four Senses of Scripture* (2000); Hans Urs von Balthasar's *Origen Spirit and Fire: A Thematic Anthology of His Writings* (1984) as well as the views of Origen, Clement of Alexandria, Melito of Sardis, St John Chrysostom, St Augustine, St John Cassian, St Thomas Aquinas and Martin Luther; on methodological hermeneutics – Friedrich Schleiermacher's *Hermeneutics and Criticism and Other Writings.* (1998); Wilhem Dilthey's *Hermeneutics and the Study of History* (1996); Richard E. Palmer's *Hermeneutics: Interpretation Theory in Schleiermacher, Dilthey, Heidegger and Gadamer* (1969); on philosophical hermeneutics – Martin Heidegger's *Being and Time* (1962) as well as the well-grounded critical insights of Donald G. Marshall and John C. Mallery; on dialogical and critical hermeneutics – The fundamental works of Hans-Georg Gadamer (*Truth and Method* (1975); *The Relevance of the Beautiful and Other Essays* (1986) and Paul Ricoeur (*Hermeneutics and the Human Sciences: Essays on Language, Action and Interpretation* (1994); *The Conflict of Interpretation: Essays in Hermenutics* (1974); *Interpretation Theory: Discourse and the Surplus of Meaning* (1976); *The Rule of Metaphor: Multi-Disciplinary Studies in the Creation of Meaning in Language* (1978) served as the main sources of interpretation. Numerous critical assessments of hermeneutics as an art of textual understanding have been

dispersed in a number of the philological, philosophical and theological articles published in the periodicals *Modern Philology, The Rhetoric of Fiction, Premise, PMLA, Diacritics, The Harvard Theological Review*, etc. In the analysis of the peculiarities of Gadamer's dialogical hermeneutics the critical ideas of Jean Grodin, Richard J. Bernstein, William Larkin, Cristina Lafont, John M. Connoly, Steven D. Kepnes and Douglas Jones were of considerable use.

A vast range of substantial studies have been devoted to the writings of James Joyce. Among them it is important to mention Derek Attridge's *Joyce Effects: On Language, Theory, and History* (2004); Jean-Michael Rabaté's *James Joyce and the Politics of Egoism* (2002); Hugh Kenner's *Dublin's Joyce* (1987); Laurent Milesi's *James Joyce and the Difference of Language* (2003); Umberto Eco's *The Middle Ages of James Joyce: The Aesthetics of Chaosmos* (1989); Lucia Boldrini's *Joyce, Dante and the Poetics of Literary Relations* (2001) and *Medieval Joyce* (2002); Cordel D. K. Yee's *Between Word and World: Language and Representation in Joyce.* (1989) and Robert Spoo's *James Joyce and the Language of History* (1994).

For the investigation of the Joycean text as an *open work* and the problem of the ideal reader, the critical insights of the Italian semiotician Umberto Eco presented in *The Limits of Interpretation* (1990), *Interpretation and Overinterpretation* (1992) and *On Literature* (2005) were of particular significance.

The critical observations of Ezra Pound in *The Letters of Ezra Pound to James Joyce with Pound's Essays on Joyce* (1968) and Joseph Condrad in *Prefaces to My Works* (1937) were particularly suggestive in featuring the mock-naturalistic character of the early Joycean Modernism.

For the disclosure of epiphany as hermeneutical experience the following material was employed: on the etymology of the concept – *A Greek-English Lexicon of the New Testament* (1889); Ceslas Spicq's *Theological Lexicon of the New Testament* (1994); on the semantics of the concept – A.J. Vermeulen "Le développement sémasiologique d'*επιφάνεια* ei la fête de l'Epiphanie" (1964); on

the use of epiphany in the mythological, biblical and theological context –
Northrop Frye's *Fables of Identity: Studies in Poetic Mythology* (1963); Howard
W. Clarke's *Gospel of Matthew and Its Readers: A Historical Introduction to
the First Gospel* (2003); Donald A. Hagner's *Word Biblical Commentary.
Matthew 1-12* (1995); Andrew Y. Lau's *Manifest in Flesh: The Epiphany
Christology in Pastoral Epistles* (1996); on epiphany with regard to its
synonymous terms in philosophy – Rudolf Otto's *The Idea of the Holy* (1958);
Mircea Eliade's *The Myth of the Eternal Return: Cosmos and History* (1971);
Emmanuel Lévinas' *Totality and Infinity: An Essay on Exteriority* (1961); on
epiphany and the corresponding terms in literature– Aristotle's *Poetics* (1984);
the poems of the sixteenth century Spanish mystics St. John of the Cross and St.
Theresa of Avila as well as the English Metaphysical poets Richard Crashaw
and George Herbert, William Wordsworth's *The Collected Poems* (1995); T.S.
Eliot's *Selected Poems* (1967); Thomas de Quincey's *The Collected Writings*
(1968); on the Joycean literary epiphany – Morris Beja's *Epiphany in the
Modern Novel* (1971); Ashton Nichols' *The Poetics of Epiphany: Nineteenth
Century Origins of the Modern Literary Moment* (1987); Wim Tigges' *Moment
of Moments: Aspects of Literary Epiphany* (1999); Martin McLuhan's *Joyce's
Portrait: Criticism and Critiques* (1962); T.S. Eliot's *Selected Essays* (1950) and
Florence L. Walzl's critical insights in her article *The Liturgy of the Epiphany
Season and the Epiphanies of Joyce* in *PMLA* 80 (1965) were beneficial.

The structure of the dissertation. The current thesis comprises an
introduction, four parts, conclusions and a list of references. The introduction
contains a statement of the aim and tasks of the paper, an estimation of the state
of the research subject in the Lithuanian and world literary criticism, a survey of
the employed theoretical and critical material.

Since the research has been carried out within the methodological
framework(following the route) offered by hermeneutics, Part One of the
dissertation *The Origin and Historical Development of Hermeneutics* traces the
foundation and evolution of the hermeneutical thought from the early biblical
exegesis through the Romanticist methodological approach and Heidegger's

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hermeneutic ontology to hermeneutics as an art of textual understanding with a particular focus on Hans-Geog Gadamer and Paul Ricoeur.

Part Two *The Experience of Reading James Joyce: Disillusionment and Illumination* investigates the experience of reading the Joycean text as an *open work* that leads the reader from initial disillusionment to inner illumination. Here special attention is attached to a hermeneutically trained mind of the *ideal reader* who is challenged to remain awake to the possibilities offered by the Modernist text.

Part Three *The Movement of Language in* Dubliners falls into four chapters. Chapter One features the Modernist perception of the inner reality and discloses the mock-naturalistic tendencies in Joyce's early fiction. Chapter Two specifies the concept of *epiphany* and inspects it as hermeneutical experience in the theological, philosophical and literary context. Chapter Three discusses the specificity of the Joycean literary epiphany. Chapter Four reveals the epiphanic mechanism manifest in the movement of language of *Dubliners*.

Part Four *The Stages of the Development of the Artist in* A Portrait: *Language in Progress* examines the phases of the emotional and intellectual progress of the artist-to-be through the chain of epiphanies exposed in *A Portrait.* Part Four is subdivided into four chapters. Chapter One focuses on the language portraying Stephen Dedalus' intensely vivid and fragmented distant memories which provide the reader with a hint about the character's artistic perception of the world. Chapter Two concerns the expansion of Stephen's horizons through the experiences of the years of his adolescence. Chapter Three explores the impact of the aesthetic intellection on the formation of the artist. Chapter Four investigates Stephen Dedalus' distantiation from his family, country and religion as a prerogative for the efflorescence of his vocation as an artist.

The dissertation is supplied with general conclusions, a list of references and data sources.

**EXPLORATIONS OF THE JOYCEAN FICTION IN ACADEMIC
WRITINGS**

Over seven decades of Joyce criticism reveal that the reading of his fiction has moved through different critical paradigms, periods and places. The complex artistic world of the Modernist author has preoccupied the entire generations of scholars to search for the new ways of reading Joyce's works in order to unfold the seemingly uncountable layers of meaning that his writings entail. During what Henry Levin calls "his quick transit from the *avant*-garde to the academy" Joyce has been more extensively and diversely interpreted than anyone since Shakespeare. (Levin, 1960, 198) Despite the variety of the existing interpretations, Joseph Brooker (2004) observes a certain historical and geographical trajectory which shapes the era of Joycean criticism. Although the diversity of critical approaches to Joyce depends to a large extent on geography and history, an Anglo-Irish critic John Elington avers that "it would be advantageous for the critical comprehension of Joyce <…> that a country should be found for him." (Eglinton, 1929, 417)

It is essential to note that the critical writings of Joyce's contemporaries such as Ezra Pound and Wyndham Lewis continue to affect the parameters within which the Modernist author is approached today. Ezra Pound attempted to "de-nationalize" the Irish Joyce and bring him to the realm of international Modernism. (Pound, 1968) Further on, F.R. Leavis contributed to Joyce's symbolic exclusion from the English canon. (Leavis, 1952) The five representative critics of Joyce, namely, Eugéne Jolas (Jolas, 1963), Stuart Gilbert (Gilbert, 1963), Frank Budgen (Budgen, 1960), F.R. Leavis (Leavis, 1952) and Harry Levin (Levin, 1960) are considered the key figures in the formation of the Joycean criticism. Other researchers were either influenced by them or working in the same milieu.

The long history of Joyce criticism attests the importance for the researchers to be able to situate themselves in relation to the tradition. Even such

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an influential Joycean as Hugh Kenner is often drawn to reflect on the critical history and orient his interpretations in relation to those of the past. (Kenner 1987a; 1987b) Such critics as Attridge, Ferrer and Nolan who attempted to make a polemical break with the tradition finally faced the need to outline the accepted views from which they intended to depart. (Attridge & Ferrer, 1984; Nolan, 1995) This serves to define the new critical initiatives by delineating the limitations of the previous scholars. Joycean writings not only provoked much discussion on his own but also gave pretext to approach such issues as nationalism (Nolan, 1995), globalisation, technology, sexuality (Brown, 1989), censorship, etc. (Brooker, 2004) Therefore to overview the voluminous secondary work on Joyce in academic writings is to examine several stages in cultural history.

Joyce has been a great stimulus for new modes of theoretical and critical inquiry in France, which have in turn exerted a profound influence on the intellectual climate both in the United Kingdom and in North America. Joyce's fiction served well for the British critics Stephen Heath (Heath, 1972) and Colin MacCabe (MacCabe, 1979), who intended to introduce the French poststructuralism to England. In their shared preoccupations with the mechanisms of textuality and the implications thereof for the writing-and-reading subject Hélène Cixous (Cixous, 1972), Jacques Aubert (Aubert, 1992) Jean-Michel Rabaté (Rabaté, 1991) André Topia (Topia, 1987) and Jacques Derrida (Derrida, 1988) form part of the movement away from the structuralism that dominated intellectual discussion in the 1960s to what is now called 'post-structuralism'. Geert Lernout (Lernout, 1990) aptly surveys French post-structuralism in relation to Joyce studies. Significant additions to the ongoing and mutating post-structuralist preoccupations include Alan Roughley (Roughley, 1999) and Sebastian D.K. Knowles (Knowles, 2001).

The acknowledged status of Joyce as an international writer informs the contrasting responses to his works in England and the United States. Firstly, the selection of commentaries crystallise a critical position and, secondly, have tended to retain some force after the moment of their publication. Academic

explorations on the writings of Joyce begin to be not merely the "travail of lone enthusiasts" but a scholarly circuit. (Brooker, 2004, 138) After 1960s the major critics of Joyce multiplied into a team of William York Tindall (Tindall, 1959), Adaline Glasheene (Glasheene, 1977), James Atherton (Atherton, 1960), Matthew Hodgart and Mabel P. Warthington, (Hodgart & Worthington, 1959), A. Walton Litz (Litz, 1961), Robert M. Adams, (Adams, 1966), Clive Hart (Hart, 1969), Morris Beja (Beja 1971; 1973), Bernard Bernstock, (Bernstock, 1988), David Hayman (Hayman, 1964), Zack Bowen (Bowen, 1984), Robert Scholes (Scholes, 1967; 1992), Thomas F. Staley (Staley, 1976), Weldon Thornton (Thornton, 1973) and Michael Groden (Groden, 1977). All these critics made Joyce studies what it is not only in their particular projects and insights but also in their contribution to a collective understanding. The Joycean criticism developed a strong communal emphasis: down to the present day collaborative research is as important as solitary exploration.

The historical scholars of Joyce tease out the historical implications embedded in Joyce's works without conceding too much to the comprehensive historical claims of the fictions themselves. At a time when much historical work remains surprisingly under-theorized and much theoretical work excludes the detail and rigor of serious historical research, James Fairhall (Fairhall, 1993), Mark A. Wollaeger, Victor Luftig, and Robert Spoo (Wollaeger et al, 1996) attempt to bridge the gap between history and theory, to reconceive the field of literary historical scholarship as a whole. Tracing Joyce's historiographic art to its formative contexts, Robert Spoo (Spoo, 1994) reveals the Modernist author as passionately engaged with the problem of history by forging a new language that both dramatizes and redefines that problem.

The circuits of the contemporary Joycean criticism are obviously international. Recent scholarship has presented the inquirer with numerous ways to locate Joyce as a writer: Joyce the European, Joyce the transnational Modernist and even – to the surprise of many – Joyce the Irish nationalist. Joyce the Modernist is now countered by Joyce the nationalist – a Modernist with a postcolonial difference. Some critics focus on the contexts of Joyce's writings

and their contribution to his prose. As an Irish writer, Joyce for most of his life lived and wrote in the cities of Continental Europe. Correspondingly, the postcolonial criticism distinguishes between an Irish Joyce (Duffy, 1994; Nolan, 1995; Tymoczko, 1994), an Italian Joyce (Lobner, 1989), a French Joyce (Lernout, 1990) and, by process of amalgamation, a European Joyce (Gillespie, 2001). Vincent Cheng (1989) provides a thorough introduction to the multiculturalist Joyce placing him within the contexts of nation and nationalism. The critic attempts to portray Joyce who acknowledges the flexible and permeable boundaries of the idea of nation. Dominic Manganiello (Manganiello, 1980) and Trevor L. Williams (Williams, 1997) provide insights into Joyce's resourceful engagement with political issues that remain highly topical today.

The importance of Ireland's colonial situation in understanding Joyce's work was discussed by a number of scholars. Seamus Deane, Marjorie Howes, Luke Gibbons, Catherine Mullin and Willy Malley examine Joyce's ambivalent and shifting response to Irish nationalism and reconsider his writing in the context of the history of Western colonialism. (Attridge & Howes, 2000) Christine van Boheemen-Saaf (Van Boheemen-Saaf, 1999) examines the relationship between Joyce's Postmodern textuality and the traumatic history of colonialism in Ireland. For her, Joyce's influence on Lacanian psychoanalysis and Derrida's philosophy ought to be viewed from a postcolonial perspective. She situates Joyce's writing as a practice of indirect ''witnessing'' to a history that remains unspeakable. The loss of a natural relationship to language in Joyce calls for a new ethical dimension in the process of reading. The practice of reading becomes an act of empathy to what the text cannot express in words. In this way, Joyce's works function as a material location for the inner voice of Irish cultural memory.

A significant contribution to the Joycean criticism from the cultural perspective has been made by Cheryl Herr (Herr, 1986), R.B. Kershner (Kershner, 1989; 1996), Ricahrd Pearse (Pearse, 1994), Garry Leonard (Leonard, 1998) and Michael North (North, 1999).

From its very beginning, psychoanalysis sought to incorporate the aesthetic into its domain by translating it as vagrant symptom or sublimated desire. Despite Joyce's deliberate attempt in his writing to resist such a viewpoint, his work has been confronted by a long tradition of psychoanalytic readings. Luke Thurston (Thurston, 2004) argues that this very antagonism holds the key to how psychoanalytic thinking can still open up new avenues in Joycean criticism and literary theory. In particular, Thurston shows that Jacques Lacan's encounter with Joyce forms part of an effort to think beyond the 'application' of theory: instead of merely diagnosing Joyce's writing or claiming to have deciphered its riddles, Lacan seeks to understand how it can entail an unreadable signature, a unique act of social transgression that defies translation into discourse. Thurston imaginatively builds on Lacan's notion of Joyce's irreducible literary act to illuminate Joyce's place in a wide-ranging literary genealogy that includes Shakespeare, Hogg, Stevenson and Wilde.

It was David Daiches who in examining all Joyce's works, pointed out the novel treatment of language as a medium. (Daiches, 1939), The recent course of international Joyce criticism attests an ever increasing interest in the Joycean language which is being approached from various perspectives. It should be noted, however, that the main focus of contemporary critics is attached to the language of Joyce's masterpiece *Ulysses* (1922) and his controversial novel *Finnegans Wake* (1939) whereas the language of his early Modernist prose has received significantly less consideration.

The Modernist critic Hugh Kenner (Kenner, 1987) addresses all of Joyce's works from the perspective of parody and a technique labelled by the critic as "double writing" and refutes the idea that the primary intent of the Modernist writer was to deliberately shock his readers. The study explores the symbolic aspects of the Joycean writings and helps to restore the balance to Joyce criticism by showing that the writer never escaped completely from Dublin.

Daniela Heller (Heller, 1986) argues that the Joycean writing cannot be categorized as decadent or emancipatory because it is predicated on the dialectical intimacy of these terms. The critic draws attention to the post-

structuralist error of treating Joyce as a master of deconstructive narration without acknowledging that he was only able to negotiate the nets of language, nationality and religion by leaving the myth of artistic autonomy whole and intact.

Contrary to the majority of contemporary critics, Cordel D.K.Yee (Yee, 1989) holds that Joyce does not abandon representation, i.e. the idea that language affords access to reality. The critic inspects Joyce's tension between visual and auditory modes of experiencing and representing. For Joyce, the problem of representation resolves into that of translating sensory experience into verbal language. His focus on the problem allies him, to a certain extent, with the Modernist writers like Ezra Pound (ideogrammic method), T. S. Eliot (objective correlative), and Gertrude Stein (continuous present), who profess to be strengthening the connection between word and object.

Derek Attridge (2004) examines the way Joyce's writing challenges and transforms our understanding of language, theory, and history. Attridge's exploration of these transforming effects represents fifteen years of close engagement with Joyce, and reflects the changing course of Joyce criticism during this period. Each of Joyce's four major books is addressed in depth, while several shorter chapters take up particular theoretical topics such as character, chance and coincidence, historical writing and narrative, as they are staged and scrutinized in the writings of the Modernist author.

Roy K. Gottfried (Gottfried, 2000) inspects Joyce's comic use of word-play, vulgarity, and gendered language to establish the doubled nature of *A Portrait of the Artist as a Young Man.* Joseph Campbell (Campbell, 2004) moves through the labyrinthine language of Joyce's works by employing the methods of psychology, anthropology, comparative religion and art history. Andrew Von Hendy (Von Hendy, 2001) discusses Joyce's contribution to the Modernist construction of of myth.

Pamela P. Brownlee (Brownlee, 1993) focuses on the Joycean parody, which demonstrates the ability of language to continually generate new meanings. The critic investigates Joyce's departure from traditional parody and

his explorations of new parameters of parody in *Ulysses* as a theory of language itself.

Lucia Boldrini (Boldrini, 2001) examines how the literary and linguistic theories of Dante's treatises and the poetics of the *Divine Comedy* helped shape the radical narrative techniques and linguistic inventiveness of Joyce's *Finnegans Wake.* Detailed parallel readings raise diverse issues such as the question of Babel, literary creation as excrement, the complex relations between literary, geometrical and female forms. Boldrini places Joyce's work in the wider context of other Modernist writing's relation to Dante, thereby identifying the distinctness of Joyce's own project. She considers how theories of influence and intertextuality help or limit the understanding of the relation. Boldrini shows how, through an untiring confrontation with his predecessors, constantly thematised within his writing, Joyce develops a 'poetics in progress' that informs not only his final work but his entire artistic world.

Jean-Michel Rabaté (Rabaté, 2002) approaches the entire Joycean canon through the concept of "egoism". "Egoism" runs throughout Joyce's work and incorporates its opposite, "hospitality," a term which expresses an ethical and linguistic opening to "the other." Rabaté links Joyce's engagement with Irish politics with the aesthetic aspects of his texts. He reveals that through egoism Joyce defined a literary sensibility founded on negation and through hospitality, the Modernist writer postulated the creation of a new, utopian readership.

Louis Armand (Armand, 2003) investigates the relationship of poetics to technology and hypertextuality in the works of James Joyce and provides one of the most significant recent contributions to the discussion of Joyce's 'techno-poetics' as well as to the philosophy of discursive materiality. The study is concerned with the ways in which Joyce's text can be said to solicit a hypertext: from constituting a non-sequential writing, to deploying itself as a type of textual apparatus or machine, to motivating a type of hypertextual genetics. The question here centres on the notion of solicitation – the extent to which Joyce's text can be said to both call for and motivate a hypertextuality irreducible to a stable field, or placement, whereby a text could be defined in relation to a

structural episteme. At the same time solicitation is shown in Joyce's text not to be merely an affect or even a strategy of writing, but rather as something inherent to language itself.

In her study on *Dubliners,* Margot Norris (Norris, 2003) refuses to take the narrative voice for granted and assumes that every authorial decision to include or exclude, or to represent in a particular way, may be read as motivated. The critic examines the text for counterindictions and draws on the social context of the writing in order to offer readings from diverse theoretical perspectives.

Gerald Doherty (Doherty, 2004) applies a contemporary theoretical lens to Joyce's *Dubliners*. In opting for an array of theoretical vantage points the critic employs "microtheories" which are small knots or junctures in larger theoretical structures: Foucault on confession and power-knowledge; Barthes on Italian opera and on narrative contracts; Freud on identification; Lacan on metaphor; Derrida on mimesis; Genette on narrative embedding, and Ricoeur on bound and wild images.

Umberto Eco (Eco, 1989) investigates the Joycean writings from the vantage point of an "open" work. He focuses on Joyce's move from a Catholic, Thomist position to the disordered, decentered, anarchic vision of life that characterizes the works of Joyce. Eco finds in the language of Joyce's a nostalgia for the ordered world of medieval thought that is most notably expressed in the symbolic correspondence underlying the surface chaos of *Ulysses.*

Arguing that the "appearance of difficulty is part of Joyce's big joke," Anthony Burgess (Burgess, 2000) provides a comprehensive guide to the writings of the Modernist author that makes him more accessible to nonspecialists.

Daniel R. Schwarz (Schwarz, 2004) presents an original reading of Joyce's great epic novel and discusses it in terms of a dialogue between recent and more traditional theory. Focusing on what he calls the "odyssean reader", Schwarz demonstrates how the experience of reading *Ulysses* involves responding both to traditional plot and character, and to the novel's stylistic experiments.

K. O'Calaghan (O'Calaghan, 2006) explores the interplay between music and language in the Joycean writings. The critic argues that Joyce reveals the performative qualities of prose writing through an association of language with music. Joyce also uses this interplay of the two art forms to alter the manner in which we approach the interpretation process of prose literature. Within Joyce's texts, music acts not solely as a cultural reference point or a symbolic or thematic intensifier, but rather as a marker of a text-performance dynamic inherent within literature and unfolded by the reading process. Thus by drawing on the two of the key elements of the musical art form, interpretation and performance, Joyce can evoke qualities of simultaneity, multiplicity and audience-interaction normally considered to be beyond the scope of the prose literary form.

Drawing on the post-structuralist theories of Jacques Derrida, Julia Kristeva, Luce Irigaray and Jean-Jacques Lecercle, as well as materialist contextualizations of the historical avant-garde, Christine Smedley (Smedley, 2007) claims that Joyce's subversive mingling of abjection and experimental operates to denaturalize literary language as transparent or transcendent.

John E. Nash (Nash, 2006) provides the first detailed account of Joyce's own engagement with the reception of his work. It shows how Joyce's writing, from the earliest fiction to *Finnegans Wake*, addresses the social conditions of reading (particularly in Ireland). Most notably, it echoes and transforms the responses of some of Joyce's actual readers, from family and friends to key figures such as Eglinton and Yeats. This study argues that the famous 'unreadable' quality of Joyce's writing is a crucial feature of its historical significance. Not only does Joyce engage with the cultural contexts in which he was read but, by inscribing versions of his own contemporary reception within his writing, he determines that his later readers read through the responses of the earlier ones. In its focus on the local and contemporary act of reception, Joyce's work is seen to challenge the critical accounts of both Modernism and deconstruction.

In the context of the above surveyed explorations, the present dissertation is aimed at supplementing the existing corpus of Joyce studies by exploring the language of his early prose from the hermeneutical perspective.

METHODOLOGY OF THE THESIS

It should be stressed that hermeneutics as the whole body of the human sciences is hardly an exact science. Consequently, the role of hermeneutical approach applied in the human sciences is not the same as the role of any method of research employed in the natural sciences. In his seminal work *Truth and Method* (1960) Hans-Georg Gadamer notes that hermeneutics is first and foremost an "art [of understanding and hence] not a mechanical process." (Gadamer, 1975, 168) From its very historical origins, the hermeneutical perspective extends the boundaries that the instrumentality of method sets to modern science. Thus, to put it in Gadamer's terms, the "route" offered by hermeneutics when followed in literary interpretation does not imply any strictly schemed method of analysis. In fact, here the emphasis is laid on understanding and interpretation that make an inseparable part of man's total experience of the world rather than a particular scientific inquiry. As Jean Grondin claims in his discussion of Gadamer's hermeneutics, it offers an "account of what understanding is and how it involves our very being." (Grondin, 2002, 45) In this hermeneutics undoubtedly transcends what the concept of method implies. Therefore Gadamer refers to hermeneutics as ontology rather than methodology with the claim that the "hermeneutic phenomenon is basically not the problem of method at all < … > *It is* not concerned primarily with the amassing of ratified knowledge which satisfies the methodological ideal of science – yet it is concerned < … > with knowledge and with truth."[1] (Gadamer, 1975, xi)

Nonetheless, it would be improper to regard Gadamer as an enemy of method, which is essential to every field of human investigation. The problem, however, arises when the scientific method is viewed as the best and only way for obtaining knowledge. The inquiry into the etymology of the concept *method* (in Greek μεθοδος – 'an inquiry into', 'following after') is useful as it points to Gadamer's understanding of the term when referred to hermeneutics. (Skeat,

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[1] My emphasis (I.Š.)

1998, 291) Through an extensive philosophical analysis he attempts to disclose that it is not the method but hermeneutical understanding through interpretation that acquires a universal significance. (Gadamer, 1975, 476) Hence, the present doctoral dissertation will follow the perspective offered by hermeneutics as an art of understanding through the use of adequate interpretative tools in search for meaning and the truth of art.

The universal nature of hermeneutics as a realm of philosophical inquiry rests on the claim that language is the foundation, or as Gadamer's puts it, the "being of everything which can be understood." (ibid, 432) Truth expressed through the language of fiction cannot be adequately explained by any particular scientific method, therefore the true meaning of language transcends the narrow limits imposed by a strict methodological analysis. As a mode of interpretation, hermeneutics does not offer any clear method for the determination of the scientific truth but denotes an activity which makes a discovery and expression of truth possible. Here truth is not perceived as something which may be defined by employing a particular technique of inquiry. Rather, it is something that transcends the limits of scientific methodical reasoning. Above all, any methodically generated truth prevents the investigator from the openness to the other ways of the discovery of the truth of a particular work of art. The truth of the spoken or written language may be revealed through the interaction between the reader's / interpreter's pre-understanding and understanding coming to him from the world of a text.

With regard to the hermeneutical methodological thought of Paul Ricoeur, the principal thing to note is the highlighting function of distantiation. This is the initial and necessary step to any correct appropriation of the text. Firstly, distantiation occurs between the text and its author, since once written the text becomes autonomous of its author and starts generating new meanings. By rejecting the author-centered meaning proposed by the Romantic hermeneutics Ricoeur emphasises that in the process of interpretation the text should be unfolded not towards its author but towards the new world which it discloses. Another case of distantiation exists between the text and the reader/interpreter

who should respect the world of any text in its otherness. Ricoeur considers the methods of historical and literary analysis as necessary tools for text interpretation. Yet, the meaning of the text can be fully grasped only as it is actualised in the life of the reader/interpreter who appropriates it. The interpreter is, therefore, challenged to uncover new meanings along the fundamental line of meaning indicated by the text. In projecting himself/herself into the possible world opened up by the non-ostensive references of the text, the reader/interpreter submits his/her own understanding to the possibility for undergoing its development initiated by the text. For Ricoeur, to understand a text is to "understand oneself in front of the text". (Ricoeur, 1994, 143) Therefore, the scholar treats interpretation as the process by which the disclosure of the new modes of being provides the subject with a new capacity to know himself/herself.

The hermeneutic theories elaborated by Gadamer and Ricoeur share the same philosophical model of integral reasoning as a means leading to interpretation and universal understanding. Such standpoint rests on the idea that it is the hermeneutical experience, which encompasses all human experience and, thus, is able to unite the human discourse that has been disintegrated by various methods. The dialogical nature of fiction and reality allows for approaching James Joyce's modernist writings from the hermeneutical perspective based on the methodological claim that the understanding of human existence, revealed through the dialogue of the literary text and multiple contexts, is impossible without interpretation.

1. THE ORIGIN AND HISTORICAL DEVELOPMENT OF HERMENEUTICS

Hermeneutics made a long way of development until it shaped into a theoretically grounded art of understanding and interpretation. Throughout the centuries the term itself covered a broad scope of clarification and interpretation – a scope that contemporary scholars are trying to recapture and expand in their understanding of the hermeneutical task. Despite a great number of the scientific studies related to hermeneutics, discussions about the issue remain complicated as they deal with interdisciplinary understanding which involves into the philosophy of being, the psychology of language, the theory of culture, history, theology and sometimes even sociology. Due to the multitude of perspectives in hermeneutics introduced by the critics who belong to different schools, it is quite a complicated task to present a tangible overview of the hermeneutical terminology.

Etymologically, the roots of the term *hermeneutics* are derived from the Greek verb *ερμηνεύω,* which frequently occurrs in the writings of Hellenistic authors, philosophers and the language of the New Testament. The verb is generally translated as 'to explain in words; expound'; and 'to interpret, i.e. to translate what has been spoken or written in a foreign tongue into the vernacular'. (Grimm, 1951, 250) The corresponding Greek substantive *ερμηνεια* suggests 'interpretation of what has been spoken more or less obscurely by others', whereas its derivational form *ερμηνεύς* denotes an 'interpreter'. The latter form of the Greek substantive is originally related to the proper name *Ερμης,* the god Hermes, known as the reputed messenger and interpreter of the gods. (ibid.) However disputable the etymological connection between the name of the Greek god and *ερμηνεύω* may be, it is obvious that Hermes was a courier who brought to mortals the message from Zeus and communicated (interpreted) it in *another language*. To put it in other terms, Hermes had a function of transmuting what was beyond human understanding into a form that was within

the grasp of human intelligence. With respect to the earliest known root words in Greek, the origins of the modern word *hermeneutics* suggests the process of bringing to understanding, where language serves as a medium. Thus, the interpreter focusing on a particular text becomes a mediator between the fictional world of a text and the objective world of reality.

The above mentioned mediating process that leads to understanding implies the basic directions of meaning of *ερμηνεύω* and *ερμηνεια* as used by the ancient Greeks. Raymond E. Brown holds that, firstly, hermeneutics refers to interpretation by speech itself as much as language expresses and interprets what conscious and unconsciuos can be found in one's mind or even what constitutes one's identity (Brown & Schneiders, 2000, 1147). It is noteworthy to highlight that this process is to be conceived not statically but dynamically since an identity can grow or even come into being by the very act of linguistic communication. Secondly, *ερμηνεια* can be associated with the process of translation – a process that goes beyond the mechanical equivalents of words and enters into the issue of transferrence from one culture and worldview to another. Thirdly, *ερμηνεια* can be applied to interpretation by commentary and explanation, which is a more formal aspect. (ibid.)

Although today the distinction between 'hermeneutics' and 'hermeneutic' is seldom observed and the two terms are used interchangeably, originally, 'hermeneutic' is a term proposed by the American scholars James M. Robinson and John B. Cobb, Jr. in the 1960s to designate the modern approach to hermeneutics, which conceives it as a theory of understanding in the broadest sense in contrast to the traditional understanding of hermeneutics as the art of interpreting difficult texts. (Robinson & Cobb, 1964)

The historical life of tradition depends on being constantly assimilated and interpreted which implies that hermeneutics is never finite. Like the quest for the Holy Grail, the quest for meaning and the truth of art by following the principles of hermeneutics seems to be undying. The search for meaning is not only hard work but also a spiritual exercise, which is able to transform the whole being of

the quester by gradually leading him from the perception of his limitedness towards the understanding of his true innermost self.

In order to appreciate fully the significance of Hans-Georg Gadamer and Paul Ricoeur's contribution to the development of hermeneutics, it is necessary to have some perspective on the development of the hermeneutical thought on the whole. The overview of the historical development of the theory of interpretation allows for noticing the complexity of the hermeneutical approach as a blending of its methodological, philosophical and artistic tendencies over the centuries and thus seems to be a necessary and helpful outset for the future research.

1.1. Biblical Exegesis as a Basis of Classical Hermeneutics

As a general strategy of interpretation, hermeneutics can be traced back to the ancient Greeks' study of literature and the Patristic tradition of Biblical exegesis. The Greeks who regarded texts as coherent wholes, rather than collections of disjointed parts, expected consistency in grammar, style and ideas. In his treatise *On Interpretation* (*Περὶ Ἑρμηνείας*) Aristotle deals with the logic of the grammatical structure of statements by which subject and predicate are united in human speech to reveal the character of things:

> Verbs in and by themselves are substantial and have significance, for he who uses such expressions arrests the hearer's mind, and fixes his attention; but they do not, as they stand, express any judgement, either positive or negative. For neither are 'to be' and 'not to be' the participle 'being' significant of any fact, unless something is added; for they do not themselves indicate anything, but imply a copulation, of which we cannot form a conception apart from the things coupled. (*On Interpretation,* 3)

The above quoted passage from Aristotle provides evidence that the Hellenistic world had a codified set of grammatical and stylistic rules that were employed to verify different texts. By extending the logic of part and whole to a writer's productivity, the Greeks were also able to attribute works with uncertain origin. Ancient Rabbinic hermeneutics implied that the truth embodied in the

Scripture is inexhaustibly rich and relevant to the present. (Soulen, 2001, 74) Although the Jewish Rabbis and the early Church Fathers used similar philological tools, their Biblical commentaries were better known for the development of allegorical readings, frequently at the expense of the literal meaning of the text. A hidden sense found in the visible sign was usually in accordance with the intention which the interpreter beforehand ascribed to the text.

The most important surviving documents from the world of Hellenistic Judaism belong to the Jewish philosopher Philo of Alexandria (c. 20 BC–c. AD 50). Under a considerable influence of Aristotle, the Neo-Pythagoreans, the Cynics and the Stoics, Philo attempted to interpret the Old Testament in such a way as to bridge the gap between Judaism and the Greek philosophy. (Tobin, 1983, 2) Although the writings of Philo are distinguished for his extensive use of allegory, he was only a follower of the long tradition of his natives who wrote as Jews for the Gentiles. (Hanson, 1959, 41) Philo recognised several levels of interpretation that he regarded as 'literal', ranging from the literalistic to sophisticated. He claimed to find in the text itself indications that it was not intended literally. For instance, in Philo's treatise *On the Creation,* the trees of life and of the knowledge of good and evil are seen as being intended symbolically because no such plant have ever existed on earth:

> And these statements appear to me to be dictated by a philosophy which is symbolical rather than strictly accurate. For no trees of life or of knowledge have ever at any previous time appeared upon the earth, nor is it likely that any will appear hereafter. But I rather conceive that Moses was speaking in an allegorical spirit, intending by his paradise to intimate the dominant character of the soul, which is full of innumerable opinions as this figurative paradise was of trees. And by the tree of life he was shadowing out the greatest of the virtues, namely, piety towards the gods, by means of which the soul is made immortal; and by the tree which had the knowledge of good an evil, he was intimating that wisdom and moderation, by means of which things, contrary in their nature to one another, are distinguished. (*On the Creation,* LVL, 154)

In accord with the ancient Rabbinic tradition, Philo rejects any literal interpretation of the Scripture when it is either blasphemous or ridiculous. His

method of exegesis attempts to maintain the validity of both the literal and allegorical meanings of the Holy Writ, since he considered both to be divinely inspired. (Tobin, 1983, 157-159) This appears most clearly revealed in his *Questions and Answers on Genesis*:

> Why did the water overflow fifteen cubits above all the highest mountains? (Gen 7:19). With respect to the literal statement we must remark that the excess was not merely one of fifteen cubits above all high mountains but above those which were a great deal more lofty and high than some others; therefore it was a great deal more than that height above the lower ones. But we must interpret this statement allegorically; for the loftier mountains shadow forth the senses in our body, because it has been permitted to them to occupy the abode of stability in the lofty region of our head. And there are five numbers of these, each to be considered separately, so that they amount in all to fifteen. (*Questions and Answers on Genesis,* ii, 21)

The passage illustrates that although Philo is obviously more interested in the allegorical sense of the Scripture, its literal sense is also considered as valid and important. Philo's works were recognised and valued by the early Christian writers and achieved a dominant place in the Christian exegesis of the Old Testament.

Although the Christian authors adopted a wide range of Hellenistic and Jewish interpretive techniques, by the second century the science of Christian exegesis, i.e., the detection of a meaning that arises in the text, was not yet developed. The basic features of Christian hermeneutics acquired lasting shape during the second century when the Church defended the unity of the Bible against Marcion's rejection of the Old Testament. (Ferguson, 1986, 151) Eusebius (c.263 – c.339) gives evidence of *The Key,* a treatise by Melito of Sardis (died c. 180), dating back to the later second century. In his treatise, written as a guide to the prophetical and spiritual interpretation of the Scripture, Melito traces the rudiments of hermeneutical principles. (Eusebius, 1999, 160)

As the two vital centers of the third century Christendom, Alexandria in Egypt and Antioch in Syria gave rise to the first Christian schools of theology and exegesis. The school of Alexandria and the school of Antioch represented two divergent approaches to the interpretation of the Biblical texts. The

Alexandrians emphasized the deeper, spiritual sense of the Scripture (the allegorical approach), whereas the Antiochenes stood for its literal or historical sense (the typological or literal approach). (Soulen, 2001, 3)

The school of Alexandria came into prominence in the early third century through the writings of such Fathers of the Church as Clement (c.150 - 215) and Origen (c.185 - c.254). It is in this school that Philo's allegorizing was employed and further developed. Clement more than any other Christian writer had an exceptionally good command of Greek philosophy and literature. This is amply demonstrated in the reading list of the Alexandrian school, which included the works of all the philosophers (except those of the Epicureans, who denied the existence of God), and was clearly modelled on the Platonic schools of the time. (Prestige, 1963, 49-52) According to Jean Daniélou, Clement believed that by interpreting Greek philosophy in the biblical sense he had prepared the Hellenistic world for the 'true philosophy', i.e. the Christian gospel. (Daniélou, 1973, 109) Philosophy provided Clement with the necessary instrumentary by which he could penetrate beyond the literal sense of the Scripture and reveal what he considered its true meaning, namely, allegory. Like Philo, Clement taught that the biblical text possesses the twofold meaning: literal and spiritual. He based his interpretation of the Scripture on Christian gnosis, i.e. the secret knowledge of the profoundest truths of faith. (*Stromateis,* 6.15.126) The key to the gnosis was an allegorical exegesis of the Scriptures, which adopted the Philonic concept of the Bible as a lesson in psychology and cosmology.

Origen (c. 185–254), one of the most prolific and influential of the early Greek Fathers, gave rise to the exegetical method based on the threefold sense of the Scriptures. He considered that the focus on a mere literal sense of the Biblical text may easily lead the interpreter astray: "The reason for the false opinions, the impious attitudes and the amateurish talks about God […] seems to be no other than that Scripture is not understood in its spiritual sense but is interpreted on mere letter." (*On First Principles,* IV, II, 1) Yet, unlike Clement, Origen is not content to accept the allegorical approach merely because it is the traditional way of interpreting the Bible. Instead, he attempts to provide a

rational argument for his allegorizing. According to Ferguson, Origen's principle assumes an "analogy between the Platonic conception of the human being and Scripture." (Ferguson, 1986, 145) In the fourth book of his treatise *On First Principles,* Origen introduces three senses of the Scripture, corresponding to the threefold Platonic and Pauline division of a person into body, soul and spirit. As a human being consists of body, soul and spirit, so the Scripture possesses a literal, moral and spiritual meaning. Accordingly, the human body represents the literal sense of the text, the soul stands for its moral sense and the spirit corresponds to the spiritual sense of the Scripture:

> The way […] in which we ought to deal with the Scriptures, and extract from them their meaning, is the following, which has been ascertained from the Scriptures themselves. By Solomon in the Proverbs we find some such rule as this enjoined respecting the divine doctrines of Scripture: "And do thou portray them in a threefold manner, in counsel and knowledge, to answer words of truth to them who propose them to thee." The individual ought, then, to portray the ideas of holy Scripture in a threefold manner upon his own soul; in order that the simple man may be edified by the "flesh," as it were, of the Scripture, for so we name the obvious sense; while he who has ascended a certain way (may be edified) by the "soul," as it were. The perfect man […] (may receive edification) from the spiritual law, which has a shadow of good things to come. For as man consists of body, and soul, and spirit, so in the same way does Scripture, which has been arranged to be given by God for the salvation of men. (*On First Principles,* IV, I, 11)

The link that Origen draws between three levels of meaning and three kinds of people (simple believers, the advanced and the perfect) reflects his pastoral concern. The literal sense of the Scripture stands to meet the needs of the simple believers. The moral sense, corresponding to the soul, is meant for those who are in search for the way of perfection. The spiritual sense deals with "unspeakable mysteries" so as to make a human being a "partaker of all the doctrines of the Spirit's counsel." (ibid.)

Sometimes Origen uses the three senses of the Scripture to obtain different levels of meaning from the same text. In one of his homilies he explicates: "The bodily meaning refers to the historical event of Noah's building of the arc. The spiritual meaning of Noah's building of the arc concerns Christ and the Church; the moral meaning applies to the man who turns from the evil world around him

and in obedience to the commands of God prepares an arc of salvation in his own heart." (*Homilies on Genesis,* 2, 6; 36, 18-25) The quoted passage demonstrates that Origen does not simply disregard the literal sense of the Scripture but uses it as a foundation for his interpretation. Then he quickly passes on to the spiritual sense and, finally, tries to find a way for his listeners to apply the Biblical passage to their lives.

Origen's model of interpretation is profoundly christocentric. For him, as Hans U. von Balthasar notices, "Christ is both, exegete and exegesis. He interprets himself and does so primarily in deeds, which are incarnate words. Thus, the letter is always being transformed into Spirit, promise into fulfillment." (Balthasar, 1992, 41) Origen believed that a human being can be transformed through the experience of hearing Christ in the Scriptures. Thereby for Origen, the universal application – what the text teaches about Christ and how the reader can become like Him – was the original meaning of the text. (Torjesen, 1986, 175-176)

Overall, the exegesis exercised by Clement and Origen in many respects resembles the Greek method of allegorical interpretation. It enabled the interpreters to move beyond the literal or historical meaning of the Scripture in search for a deeper spiritual sense. To counter this Hellenistic and non-historical approach a new exegetical school was founded in Antioch at the end of the third century.

The name of the founder of the school of Antioch is traditionally ascribed to the Assyrian rhetorician Lucian of Samosata (c. 125 – 180). The most prominent representatives of the school were Theodore of Mopsuestia (350 - 428), Diodore of Tarsus (c.330–390) and Theodorete of Cyrus (c. 393 – c. 457). Since the task of the Antiochenes was to unveil within the historical event both its literal and its spiritual sense, they proposed a model of exegesis that involved *thēoria* (*θεωρία).* The term *θεωρία* denoted the spiritual perception of the interpreter to discern an "eschatological and soteriological reality" in the past events. (Breck, 2001, 75) In such a way the Antiochenes shifted the focus of the interpreter from the text to a particular event of the redemptive history recorded

by the text. This shift reveals that for the Antiochene exegetes the spiritual sense of the Scripture was located within its literal sense. It is important to note, however, that within the historical event itself *θεωρία* discovers not two different senses but rather a 'double sense', of which a spiritual dimension is firmly grounded in the literal historical dimension. This relationship constitutes a double meaning: the one intended by the author and the other which "points forward to and finds its fulfillment in the messianic age." (ibid, 76) Although the Antiochene *thēoria* may be regarded as a "close equivalent of the Alexandrian *allegoria"* (Brown & Schneiders, 2000, 1154) in their search for the future meaning of the Scriptures, the Antiochenes took into account the problem of the awareness of the human author more often than did the Alexandrians.

Despite their diverse approaches to the interpretation of the Scriptures, the Alexandrian and the Antiochene models of exegesis continued to exist side by side in the Church for over a century. In his sermons and writings St John Chrysostom (347 – 407) followed the Antiochene hermeneutic tradition. He urged the interpreter to study the author, the context, the audience, the intention of the speaker, the occasion, place, time and manner of writing. (*Hom. in Jer.* x, 33; *Hom. in Joan.* xv) The Alexandrian allegorical exegesis spread in the West with Hilary of Poitiers (c. 300 – 367) who is considered the first Latin Father to have absorbed Origen's model of interpretation, Ambrose of Milan (c. 337 –397) and, particularly, Augustine (354 – 430),. (Brown & Schneiders, 2000, 1154) Augustine put a significant stress on the discovery of the intention of the human author in the process of interpretation. He considered that the aim of the interpreter is "simply to find out the thought and wishes of those by whom [the text] was written down, and through them, the will of God." (*On Christian Doctrine* II, 5, 6) By the end of the fourth century the allegorical exegesis dominated in the West. The influence of the Antiochene school significantly lessened after 533, when the Second Council of Constantinople proclaimed anathema to the writings of Theodore of Mopsuestia.

The hermeneutical principle that guided exegesis through the Middle Ages stemmed from a fifth century monk John Cassian's (c. 360 – 435) distinction of

the four senses of the Scripture. In his explication on spiritual knowledge Cassian discerns between the historical (literal) sense and the spiritual sense. Then he maintains that the spiritual sense can be further divided into three categories. These are the following: tropology, which deals with morality and the ascetical life; allegory, which indicates spiritual mysteries prefigured or signified by the literal meaning; and anagogy, which "rises from spiritual mysteries even to still more sublime and sacred secrets of heaven." (*Conferences* XIV, 8, 2-5) To illustrate his theory, Cassian provides an example of the four senses applied to Jerusalem:

> one and the same Jerusalem can be taken in four senses: historically as the city of the Jews; allegorically as Church of Christ; anagogically as the heavenly city of God which is the mother of us all, tropologically, as the soul of man, which is frequently subject to praise or blame from the Lord under this title. (ibid, 8-9)

Cassian's model of Scriptural interpretation had such a rich development in the Middle Ages that the four senses were even put in the Latin poetry in several versions. One of them belongs to the greatest Biblical exegete of the fourteenth century Nicholas of Lyra (1270 – 1349) who summarised Cassian's exegetical theory into a famous medieval rhyme:

> *Litera gesta docet,*
> *Quid credas allegoria,*
> *Moralis quid agas,*
> *Quo tendas anagogia.* (Nicholas of Lyra, 2000, 17)

However, as Columba Stuart notices, it should be taken into account that Cassian introduced the fourfold scheme to "indicate the richness of the Bible rather than to order its meaning systematically." (Stewart, 1998, 93)

Although the majority of medieval exegetical models were initiated by the religious tradition and based on allegorical reading of the text, it should be assumed that there were moments when the recognition of the importance of the literal sense in interpreting the Holy Writ shone through. Especially influential in this respect was the school at the Abbey of St. Victor in Paris founded in 1110, which revived interest in Hebrew and in the technical tools of exegesis.

Moreover, the development of theology as a discipline separate from exegesis enabled interpreters to consider the truths of faith in themselves without basing their ideas on the allegorical interpretations of the Bible. It was St Thomas Aquinas (1225 – 1274) who ascribed the literal sense to metaphor and made it clear that the language of the Scripture possessed literary qualities. In his prominent work *Summa Theologiae,* the doctor of the Church still maintains four senses of Scripture but argues that doctrine cannot and should not be based solely on the spiritual sense: "Nothing necessary to faith is contained in the spiritual sense that Scripture does not put forward elsewhere in the literal sense." (*Summa,* I, i, 10) Thus, for Aquinas, the three spiritual senses are firmly grounded in the historical (literal) sense which is the meaning intended by the author. Although Thomas Aquinas uses allegorical interpretation himself, he also assumes that it lacks a sense of the proper integration of Scripture and without a clear method it may lead the interpreter to confusion. (ibid.)

In the 12th – 14th centuries similar tendencies showing interest in textual criticism and philological tools were observed, however, they did not survive because of the lack of a structured theoretical framework for interpretation. Consequently, medieval interpreters made a step backward limiting themselves to allegorical exegesis which predominated the writings of Meister Eckhart, John Gerson and Denis the Carthusian. The movement to translate the Bible into the vernacular, which naturally made people think about the literal sense, was often tainted with ecclesiastical revolt. Such situation served for the exaggeration of the spiritual sense in Scriptural interpretation (De Lubac, 2000, 65)

Turning to the context of the sixteenth century, it is interesting to observe that, a very strong motive power of Reformation was hermeneutic. Martin Luther (1483 – 1536) and John Calvin (1509 – 1564) were not in favour of allegorizing. They emphasized the historical background of the Biblical texts and proposed that Christians could rediscover their faith by reading Sacred Scripture themselves. For Luther "Experience is necessary for the understanding of the Word. It is not merely to be repeated or known, but to be lived and felt." (Luther, 1961, 54) In general, as Richard J. Bernstein maintains, the

interpretation of the Holy Writ was a matter of individual study and conscience, without regard to the authority of the Church doctrine. Thus, the Protestant typological exegesis, which appeared after Luther's translation of the Bible, viewed the texts as responses to historical or social situations rather than expressions of theological principles (Bernstein, 1983, 36-37). Subsequently, it was suggested that difficult and contradictory statements of the New Testament could be clarified by comparing their possible meanings with contemporaneous Christian practices. Accordingly, interpretation might rely on empathetic understanding, or to put it in Mallery's terms, the "interpreter's self-projection into the author's space" (Mallery, 1986, 5). At the end of the nineteenth century this empathetic understanding served Friedrich Schleiermacher and Wilhelm Dilthey in their attempt to create generalized hermeneutics.

To sum up, it should be noted that apart from its historical and cultural data, Sacred Scripture is first and foremost *kerygma,* i.e. a message to be proclaimed. Therefore the language of the Bible operates in a different medium from any other forms of writing that aim to simply inform the reader. It appeals to the entire personality of a human being rather than to his/her rational faculty. The task of exegesis, thus, is to explain this message in the language and context of each historical epoch. Throughout centuries Biblical hermeneutics, which at present is accepted as a basic strategy for exegesis, has undergone a long process of development. The establishment and structuralization of the method has diminished the number of opinions of interpreters by eliminating the views not supported by any solid scientific principle. Its formal object is the discovery and the genuine sense of the Biblical text. The hermeneutical approach suggests that thought must be derived from language according to the same law which regulates the expression of thought in language, the process itself being inverted. In this respect, language does not differ from a cipher message which must be read following the code in which it was written. The principles of hermeneutics require not only a close study of the language of the text in relation to the context but also awareness of historical, cultural and psychological conditions of the time of writing. Thus, to penetrate into the deep meaning of the Holy Writ,

its interpretation should be done from within a cultural, linguistic and theological framework.

1.2. *Methodological* Approach in Hermeneutics: Friedrich Schleiermacher and Wilhelm Dilthey

> *Two definitions of understanding.*
> *Everything is understood when nothing*
> *nonsensical remains. Nothing is understood*
> *that is not construed.*
>
> Friedrich Schleiermacher

> *Hermeneutics is the technique of*
> *understanding expression of life set in*
> *written form.*
>
> Wilhelm Dilthey

As stated above, the Middle Ages and the Reformation witness the development of the hermeneutic principles which were used as an aid in the interpretation of Scripture, however, the theoretical framework of the method was formulated a bit later. The history of hermeneutic theory dates back to the work of German Protestant theologians of the seventeenth century, who developed methods of understanding the Bible to support their theological views. In the Romantic period it was the German philosopher and theologian Friedrich Schleiermacher (1768-1834), who approached Sacred Scripture as a special case of the more general problem of interpretation and attempted to formulate an interpretive theory applicable not only to religious but also to secular texts. He proposed to join classical philology's focus on grammar and style and Biblical exegetical concern for themes, thus creating a "general hermeneutics" *(allgemeine Hermeneutik).* (Schleiermacher, 1998, 18) According to J. B. Thompson, Schleiermacher compared the reader's approach to the text with the attempts of the people participating in the dialogue in order to understand each other. He depicted the dialogue in terms of a speaker who puts together words to express his thoughts and a listener who understands this conversation as a part of shared language and as a part of the speaker's thinking (Thompson, 1981, 37). The listener is able not only to comprehend the words

but also recognize the intentions behind the words as he shares the same situation and a common human nature with the speaker.

Unlike many modern communication theories which explain understanding as decoding the encoded information, Schleiermacher's concept of understanding involves empathy and intuitive linguistic analysis. (Schleieremacher, 1998, viii) In such a way his method of interpretation is construed upon understanding and bears grammatical as well as psychological aspects: "understanding is only a being-in-one-another of the grammatical and psychological moments." (ibid, 9) The grammatical aspect serves to place the text within a particular literature or language and simultaneously uses the text to re-evaluate the character of that literature. The psychological aspect helps the interpreter to reconstruct and explicate the subject's motives and implicit assumptions. (ibid, 232) Thus, Schleiermacher came to an idea that a successful interpreter could understand the "writer better than he understands himself." (ibid, 228) Consequently, for him, the task of hermeneutics was to avoid misunderstanding and to discover the author's intent.

Schleiermacher introduced the idea of the 'hermeneutical circle', one of the key terms in hermeneutics used and further interpreted by many scholars. The idea of the hermeneutical circle turns up in Biblical hermeneutics, especially during the Reformation. The exegetes insist that an understanding of any particular passage in the Scripture must be guided by understanding of the whole – and this whole can be reached only through understanding of constituent parts. According to Schleiermacher, "complete knowledge is always in [an] apparent circle, that each particular can only be understood via general of which it is a part and vice versa." (ibid, 24) The understanding of the individual element is, therefore, "conditioned by the understanding of the whole." (ibid, 236) Schleiermacher's claim that the circular movement is unavoidable in matters of understanding passes on into hermeneutics of the twentieth century. In his essay "Reading and Interpretation" Ian MacIean attempts to clarify the above mentioned term in the following way:

The circle is that movement from a guess at the 'whole' meaning of a work to an analysis of its parts in relation to the whole, followed by a return to a modified understanding of the 'whole' of the work. It embodies the belief that part and whole are interdependent and have some necessary organic relationship. In this version of interpretation, the historical gap which separates literary work from critic or reader is a negative feature to be overcome by an oscillating movement between historical reconstruction on the one hand and divinatory acts of empathy of the critic or reader on the other (MacIean, 1982, 124)

The circular structure of interpretation is found in both grammatical and psychological aspects of the process of understanding. For Schleiermacher, a grammatical rule of interpretation points to the meaning of each word of a passage that must be determined by the context in which it occurs. (Schleiermacher, 1998, 61) Meanwhile, the ultimate goal of psychological interpretation is "nothing other than a development of the beginning, that is, to consider the content of what moved the author and the form as his nature moved by that content" (ibid, 94). Thus, the concept of the hermeneutical circle recasts the notion of complete understanding.

Schleiermacher's follower, the German philosopher and historian Wilhelm Dilthey (1833-1911), imported the term 'hermeneutics' from theological studies to the realm of philosophy in order to define the methods of *Geistwissenschaften* ('sciences of the human spirit') as opposed to the scientific method of the natural sciences. (Palmer, 1969, 41) The domain of Dilthey's research involves essential meaning and essence as well as understanding. He aims to distinguish the desired comprehension of events and expressions, which he terms 'understanding' *(Verstehung)* from the explanatory knowledge *(Erkennung)* generated by natural sciences. Moreover, the scholar is deeply convinced that objective knowledge could be produced by the human sciences. He argues that "texts, verbal utterances, art and actions are meaningful expressions whose mental contents needs to be comprehended." (Dilthey, 1996, 105). Thus, for Dilthey, hermeneutics is the "technique of understanding expressions of life set in written form." (ibid, 309) He applies a hermeneutic approach in interpreting the objectifications of life produced by man. Furthermore, Dilthey distinguishes

language and literature as the most important among such fixed expressions of life: "The immense significance of literature for our understanding of spiritual life and history lies in the fact that the inner life of man finds its complete, exhaustive, and objectively comprehensible expression only in language." (ibid, 319) Therefore, understanding, which Dilthey assumes as the basis for methodological hermeneutics, encompasses tracing a circle from text to the author's biography and immediate historical circumstances and back again. Interpretation, which is treated as a systematic application of understanding to the text, reconstructs the world in which the text was produced and places the text in that world (ibid, 109). Though this circular process prevents the interpretation of a text from being scientifically objective, Dilthey and his followers claim that interpretation becomes more valid as it assimilates more knowledge about the author and the author's values, instead of reflecting the interpreter's own sense of reality.

In summation it might be said that the hermeneutics exercised by Schleiermacher and Dilthey stems historically from Biblical exegesis and classical philology. Schleiermacher was the first to define hermeneutics as the study of understanding itself. The method proposed by Dilthey had a great and lasting influence on scholarly interpretation and it is partly through his reasoning that hermeneutic interpretation has developed later into a text criticism.

1.3. Philosophical Approach in Hermeneutics: Martin Heidegger's Ontology

By the end of the nineteenth century hermeneutics acquired considerable respectability, especially in Germany, as a philosophical discipline with relevance to all human studies, not simply to ancient texts. But Dilthey's approach was later viewed as too romantic in the search for an expression of the soul of the author. He was criticized for psychological tendencies due to his strong appeal to intentions and empathy. To avoid this some of Dilthey's followers focused on the text itself and the experience of reading rather than on

the author or the problematic notion of authorial intentions. A new claim that a text can be read and understood even when its author is unknown began to flourish. It was generally believed that the subjectivity comes out to be not the author's but the reader's.

The nineteenth century hermeneutics was also accused of profound historicism. The critics reproved text interpreters for the lack of true objectivity. They asserted that the interpretations were always restricted by the historical situation and the limits imposed by the practical concerns of the interpreter. These were important problems that led to accusations of outright relativism. It was particularly true of the twentieth century philosophical hermeneutics sprouting from the work of Martin Heidegger, who had greatly influenced Continental philosophy starting from existentialism to contemporary hermeneutics.

Heidegger's hermeneutical program marks a shift from phenomenological to ontological hermeneutics. Heidegger is sceptical towards Husserl's phenomenology, which promises a true background for human knowledge but carries it out at the expense of the history of humanity. He argues that "at their deepest sense the human meanings are historical since they appear as an outcome of the changing practical interaction between social individuals." (Heidegger, 1962, 47) The recognition of the historicity of meaning appears to be the reason for which Heidegger dissociates himself from Husserl's philosophical system. The relationship between Husserl and Heidegger or rather Heidegger's indebtedness to Husserl was viewed as problematic by a number of eminent scholars. According to Gadamer, "when asked about phenomenology, Husserl was quite right to answer in the period directly after World War I : 'Phenomenology, that is me and Heidegger'." Further on, however, Gadamer notices that Heidegger's "rash ascent to the top, the incompatible fascination he aroused, and his stormy temperament surely must have made Husserl, the patient one, as suspicious of Heidegger as he always had been of Max Scheler's volcanic fire." (Gadamer, 1994, 18) Even though the differences between the two philosophers are significant, the influence of Husserl on Heidegger is

indisputably profound. As Robert J. Dostal points out, Heidegger grounds his hermeneutics on an account of time that "seems to have been arrived at through the same phenomenological method as was used by Husserl." (Dostal, 1993, 142)

In his early seminal work *Being and Time* (1927) Heidegger undermines the notion of objectivity offered by Dilthey and Husserl and claims that the understanging of a situation is directly mediated by a fore-knowledge, that is comprised by the understander's world of life *(Lebenswelt),* the world of personal experience and desires. Consequently, suspension of that world of life would burden the possibility of understanding. Heidegger supplements Dilthey's concept of understanding by expanding it to an 'existential understanding.' In Heidegger's viewpoint, this understanding must be incomplete since 'Being-in-the-world' (*Dasein*) is both historical and finite. It is historical in the sense that understanding arises from the fore-knowledge accumulated from experience. 'Being-in-the-world' is also finite due to the necessity of acting in situations without the time or ability to grasp the full consequences of actions in advance. Only when all actions attempting to meet the emergency of the situation result in failure, individuals are able to assume the theoretical attitude of science which views things objectively, i.e. as discrete objects separate from the self and resistant to one's will (Heidegger, 1962, 54-62).

Heidegger defines his philosophical system as the "hermeneutics of Being," where "hermeneutics" is referred to as the science of interpretation. In his system the principal role is devoted not to an individual subject but to Being itself. He believes that man's Being is created by time and language. For Heidegger, language is not a mere communicative tool but a true space of man's life, which encourages Being-in-the-world. Language has its own being and always appears prior to an individual subject. It preserves truth not as a means to render information but as a location where reality opens and finds itself in human consciousness. Heidegger's addresses interpretation as a development of understanding which "does not transform it into something else, but makes it become itself." (ibid, 188) Hence, language is not a subjective expression of an

individual subject. The subject serves as a medium and thus reflects the truth of the world and the reader of a text should remain alert to that truth.

Finally, Heidegger replaces Dilthey's hermeneutical circle by the more fundamental ontological hermeneutical circle which leads from "existential understanding to a self-conscious interpretive view" (Mallery, 1986, 6). As to the circle, Heidegger writes:

> In the circle is hidden a positive possibility of the most primordial kind of knowing. To be sure, we genuinely take hold of this possibility only when, in our interpretation, we have understood that our first, last and constant task is never to allow our fore-having, fore-sight, and fore-conception to be presented to us by fancies and popular conceptions, but rather to make a scientific theme secure by working out these fore-structures in terms of the things themselves. (Heidegger, 1962, 153)

What Heidegger works out here is actually a description of the way in which interpretation through understanding is achieved. The point of Heidegger is not so much to prove the existence of the circle as to show that this circle possesses an ontological significance. He describes the circle in such a way that the understanding of the text remains permanently determined by the anticipatory movement of fore-understanding. The circle is neither objective nor subjective but presents understanding as the interplay of the movement of tradition and the movement of the interpreter. Consequently, the circle of understanding is not a methodological circle but reveals an ontological structural element in understanding.

In conclusion, Heidegger makes a turn in the history of hermeneutics by developing it from a theory of interpretation to a theory of existential understanding. In this new light, understanding is regarded as a no-longer-conscious component of 'Being-in-the-world' (*Dasein*). Accordingly, interpretation depends on such existential understanding which refers to a conscious recognition of one's own world. For Heidegger, human beings are thoroughly embedded in both history and language. Therefore he completely separates the problem of understanding from scientific inquiry into another person's mind. Instead the philosopher puts a stress on human locatedness in a

temporal world whose meaning precedes man of which he has but a tacit understanding. Heidegger believes that the aim of interpretation is to make the pre-understanding of Being-in-the-world explicit.

1.4. Hermeneutics as an *Art* of Textual Understanding: Hans-Georg Gadamer

> *Real experience is that in which man becomes aware of his finiteness.*
>
> H.G. Gadamer

The German tradition of hermeneutics (Hamann, Herder, Humboldt) displays specific features that clearly set it apart from the Anglo-American philosophy of language (Frege, Russel). Firstly and most importantly, there can be observed an explicit attempt, found in all the authors of this tradition, to break with the assimilation of all functions of language to the cognitive function (language as a vehicle of knowledge) at the expense of its communicative function (language as a means of understanding). In other words, the innermost aim of this tradition is to end with primacy of logic over grammar, a primacy that the authors in question trace to the very beginnings of Greek philosophy. The basic orientation of this tradition toward social and cultural phenomena rather than natural ones explains this common motif among its authors. In keeping with this focus, the German tradition has always concentrated on the analysis of natural languages, and it has regarded these as constitutive of the relationship of human beings with the world at large. That is to say, philosophical interest of this tradition in the analysis of language does not stem only from the crucial role played by language in our relationship with the objective world. Rather, language is held to be essential to our relation with the world, which is fundamentally dependent on intersubjective communication, and even to the experience of our own subjective worlds, which can be expressed only through language. Accordingly, as Cristina Lafont observes, language can

be considered in "its multidimensional *world-disclosing* function." (Lafont, 1999, x-xi)

The theory of hermeneutics introduced by Hans-Georg Gadamer (1900-2002) is deeply rooted within the above-mentioned German tradition and demonstrates a logical development leading to the consideration of language, which appears to be the core of his hermeneutic system. In his seminal work *Truth and Method* (1960), the philosopher starts by approaching the question of truth as it emerges in the experience of art. According to Gadamer, truth may be an aesthetic notion as well as a linguistic or a scientific concept. Thereby, truth may belong to a work of art as well as to a scientific theory or to a logical proposition. Yet, the truth that may be experienced through art appears to transcend any particular method of understanding:

> That truth is experienced through a work of art that we cannot attain in any other way constitutes the philosophical importance of art, which asserts itself against all reasoning. Hence […] the experience of art issues the most pressing challenge to the scientific consciousness to acknowledge its own limits. (Gadamer, 1975, xii-xiii)

For Gadamer, to represent an experience meaningfully is an important aim of art (e.g. the art of experience). A work of art may be inspired by an experience, and may be intended to represent an experience. Accordingly, the truth of a work of art may, in some cases, be determined by how accurately it represents an experience. Thus, a "work of art may have its being as a form of representation." (Gadamer, 1975, 118) A work of art is able to mirror social reality because the same rules underlie the work of art as society. Yet, art resists all attempts to be co-opted by society and the truth of art rests on its freedom from all laws and forces rather than on its truthful replication of what exists. Gadamer argues that a work of art shares in the being of that which it represents, and that the representation of an experience by a work of art belongs to the being of the experience itself. As a consequence, the expressive power of a work of art is, in part, determined by the power of the experience which the work of art represents.

Overall, the truth of a work of art may be experienced by aesthetic consciousness. Gadamer sees 'aesthetic differentiation' as an aspect of aesthetic consciousness which denotes a process of abstraction whereby a work of art is considered only in terms of its aesthetic qualities. When such non-aesthetic qualities as the moral, psychological, or social context of a work of art, or its purpose or function, are not considered, it appears as a 'pure work of art.' (Gadamer, 1975, 76) This concept is an abstraction which attempts to remove the work of art from the ontological background to which the work of art belongs.

Further on, dealing with the ontology of the work of art and its hermeneutical significance, Gadamer focuses on the concept of play. The point that matters here is the attitude of the player towards the play. The player may start playing just because he does not take the play seriously. However, it must be noted that apart from such pragmatic purposes as recreation, play also contains its own seriousness. In the process of play, all those purposes do not disappear but rather acquire a different quality. The player fully realizes that play is only play and his involvement in the process is conditioned by the seriousness of purposes. Yet, he does not know this in such a way that as a player, he intends this relation into seriousness. According to Gadamer,

> Play fulfils its purpose only if the player loses himself in his play. It is not that relation to seriousness which directs us away from play, but only seriusness in playing makes the play wholly play. One who doesn't take the game seriously is a spoilsport. The mode of being of play does not allow the player to behave towards play as if it were an object. The player knows very well what the play is, and that what he is doing is 'only a game': but he does not know what exactly he 'knows' in knowing that. (Gadamer, 1975, 92)

For Gadamer, art never turns into a play without players. In this perspective, the work of art can be referred to as a game that bridges the gap between work and recipient because a game lacks existence without players who play it. Similarly, art can be understood neither as the work outside the situation of its reception nor as the subjective experience of aesthetic pleasure that

disregards its source. As a consequence, the work of art comes into true existence only in the moment of its reception.

Gadamer points out that aesthetic experience may involve an interplay between the subjectivity of the work of art and the subjectivity of the spectator. The work of art is not merely a perceptual object in the mind of the spectator but is also a subject which is capable of expressing itself. Thus, its mode of being is characterized by interplay between its functions as subject and object. Its being is changed as it becomes an experience of the spectator, and the being of the spectator is changed by experiencing the work of art.

The second part of *Truth and Method* discusses the relation between historical study and hermeneutics, as well as between historical consciousness and understanding. Historicism asserts that interpretation of the meaning of events is possible through a method of discovering their effective history. Gadamer criticizes historicism as a methodological approach to understanding, and argues that historicism produces many misleading prejudgments about how discourse is to be interpreted. Instead he maintains that our understanding of the purpose and meaning of art is always influenced by our own historical situation. Yet, to try to experience a work of art as it was originally experienced is a useless effort to place ourselves in the past and is an attempt to deny the influence of our present historical situation upon our own understanding of purpose and meaning. In this respect he argues Dilthey's approach to historicism as giving insufficent clarity to the problem of how our understanding of history is influenced by the changing nature of our own historical situation. (Gadamer, 1975, 213) In Gadamer's view, the hermeneutical experience is open to everything that becomes present to it and "everyone who is in a tradition […] must listen to what reaches him from it." (ibid, 420) Since we interpret history from the vantage point of 'here' and 'now', every appropriation of tradition is historically different. (ibid, 473)

Finally, Gadamer focuses on the ontological shift of hermeneutics guided by language. The philosopher explicitly discusses the linguistic nature of understanding, and describes how language may be a horizon for hermeneutic

ontology. It is obvious that in many respects Gadamer adopts the key premises of Heidegger's view of language and attempts to develop their consequences. In this respect, to use Habermas' wording, the hermeneutics of Gadamer can be regarded as an "urbanization of the Heideggerian province".* He rejects the attitude of pre-war German existentialism that Being is fixed by historical and cultural circumstance and replaces it with a theory of language. Gadamer perceives existence as happening within language, which is a product of history and culture. It is not by race and nationality but rather by language that Being as such is constituted. Thus, unsurprisingly, for Gadamer "Being that can be understood is language." (Gadamer, 1975, 432) Language communicates information, determines consciousness and articulates cultural identities. Therefore, it can undeniably be approached as a historical phenomenon. With regard to that, Gadamer offers a distinctive and thoroughly dialogical approach, grounded in Platonic-Aristotelian thinking, that rejects subjectivism and relativism, abjures any simple notion of interpretive method, and, to put it in Jeff Malpas' words, grounds understanding in the "linguistically mediated happening of tradition." (Malpas, 2005)

1.4.1. Understanding as Communion through Language

In contrast to the traditional hermeneutics, Gadamer's view of understanding rejects the idea of understanding as achieved through gaining access to some inner realm of subjective meaning. For him, understanding or its failure is "like a process which happens to us." (Gadamer, 1975, 345) Since understanding is an ongoing process, rather than something that is ever completed, the philosopher also opposes the idea of any final determinacy to understanding. It is on this basis that Gadamer argues against any method for achieving understanding or arriving at truth.

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*Habermas, J (1981) "Urbanisierung der Heideggerschen Provinz," in *Philosophisch-politische Profile*. Frankfurt: Suhrkamp

Gadamerian concept of understanding carries different meanings, which nonetheless all point to the fact that in his perception of understanding as "the original form of the realization of our existence" the hermeneut follows Heideggerian paradigm. (Gadamer, 1975, 259) In Gadamer's view, Heidegger was the first philosopher who formulated a concept of 'understanding' (*Verstehen)* to rightly explain the knowledge produced in the human sciences. By defining understanding as a characteristic of human existence as such, Heidegger shifted the concept "from a methodological to an ontological level." (Ferretter, 2003, 101) Gadamer credits Heidegger for recognizing that all understanding may involve some anticipation of meaning. The task of hermeneutics may not be to reject all preconceptions of meaning, but to recognize that some of these preconceptions may be conditions of understanding.

Being deeply convinced that all thinking is essentially linguistic, Gadamer emphasizes the role of language and places it at the core of understanding, which marks a new turn in the history of hermeneutics. In his terms, "language is the universal medium in which understanding is realized" (Gadamer, 1975, 350). Furthermore, Gadamer implicates that there is an "essential connection between understanding and language" (ibid, 362). Consider Gadamer:

> The relation between language and understanding is seen primarily in the fact that it is the nature of tradition to exist in the medium of language, so that the preferred object of interpretation is a linguistic one. (Gadamer, 1975, 351)

Consequently, in his model of hermeneutics Gadamer applies Heidegger's existential perception of understanding to textual interpretation on which the human sciences are based. Being deeply convinced that the problems of linguistic expression are already the problems of understanding, he refers to interpretation as the mode of realisation of understanding. According to Gadamer:

> The mode of realisation of understanding is interpretation. All understanding is interpretation, and all interpretation takes place in the

medium of language which would allow the object to come into words and
yet is at the same time the interpreter's own language.(ibid, 350)

By this the philosopher intends to re-emphasize the crucial role that
language plays in human understanding. For Gadamer, language is not a
"possession" (ibid, 341) that man employs to communicate his thoughts and
experiences but rather one of the existential modes of human being itself, or as
Donald G. Marshall maintains, the "integrated articulatedness of Being-in-the-
world." (Marshall, 1977, 71) This opens Gadamer a way to approach language
as a medium where understanding takes place. From this perspective
hermeneutics can be seen as an ontological relationship between an interpreter
and a language which is to be interpreted. Since being is able to be understood
through language, the unlimitedness of language naturally implies the continuity
of man's self-understanding in which, as the philosopher assumes, "human
existence moves." (Gadamer, 1975, 86)

For Gadamer, understanding is embedded in history because understanding
deploys the so-called "knower's effective history", i.e. his personal experience
and cultural traditions in order to assimilate new experiences. Thus, the initial
structure of an effective history limits the range of possible interpretations,
excluding some possibilities and initiating others. As Mallery posits, since
effective history constitutes the prejudices brought to bear in understanding, it
simultaneously constrains "any self-conscious attempts to dissolve those
prejudices" (Mallery, 1987, 9). By claiming that "all understanding inevitably
involves some prejudice" that interpreter brings to the text from the historical
situation within which he interprets, Gadamer opposes the scientific ideal of
prejudiceless objectivity in interpretation. In this respect he dissociates himself
from Heidegger who treats scientific objectivity as derived from existential
understanding. Gadamer attempts to rehabilitate the concept of 'prejudice'
(Vorurteil) from its negative connotations acquired during the Enlightenment.
For him, 'prejudice' means a "judgement that is given before all the elements
that determine a situation have been finally examined. […] and it certainly does

not mean a false judgement, but it is part of the idea that it can have a positive and a negative value." (Gadamer, 1975, 240) As a consequence, good interpretation is not that which avoids prejudices, but rather that which makes as many of the interpreter's prejudices as possible conscious, and remains open to rational acceptance or rejection.

On the whole, Gadamer does not reject the importance of scientific understanding but his primary focus rests on the human context of knowledge. He accentuates the need for repeated attempts at critical understanding through which people can get an insight necessary to correct their prejudices. The inevitability of prejudices imposes *a priori* limitations on the extent to which a self-reflective methodology can eliminate distortions from scientific inquiry. Thereby, as Mallery points out, the "critical self-consciousness of a rational agent who introspectively questions received traditions may counter distorting consequences of effective history, but it at best only leads to successive approximations of objectivity" (Mallery, 1987, 9). Overall, it is namely in the indefeasible role of 'prejudice' that comprehensiveness and balance of Gadamer's hermeneutics can repeatedly be seen.

Gadamer describes interpretation as the fusion of interpreter's horizons with the horizon of the text – the process, which always results in understanding. (Gadamer, 1975, 273) The concept of 'horizon' *(Horizont)* has been employed in philosophy since Nietzsche and Husserl to characterise the way in which thought is bound to its finite determination, and the nature of the law of the expansion of the range of vision. In Gadamer's terms, 'horizon' involves the totality of "everything that can be seen from a particular vantage point," i.e. all that can be realized by a human being at a concrete time in history and in a particular culture. (ibid, 269) Thus, for him, to "have a horizon means not to be limited to what is nearest, but to be able to see beyond it." (ibid) In this context, the condition for understanding is the interpreter's openness to the possibility of new experiences. Consequently, in each event of understanding, the interpreter starts from an already existing historical situation, opens this situation to another, historically persistent existence ('effective-history') and through this encounter

checks his prejudices to arrive at the fusion of horizons. Yet, Gadamer repeatedly emphasizes that the 'fusion of horizons' that takes place in understanding is "actually the achievement of language." (ibid, 340)

Gadamer's hermeneutics clearly demonstrates that history poses no problem for interpretation. Since all interpreters interpret from within history, then, as William J. Larkin, Jr. observes, the historical gap is filled by the "continuity of custom and tradition, which determine the patterns of thought and language of the contemporary culture" (Larkin, 1988, 56). In this way, history becomes a bridge to interpretation itself. Furthermore, Gadamer likens interpretation of a text to a cultural festival (Gadamer, 1975, 312) For him, a festival commemorating some glorious past event is not merely a duplication of the original event and its subjective celebration. It includes parts of both of these as well as the most creative experience – a fresh reliving of the event that changes all of those involved. Thus, as Douglas Jones asserts, a festival merges the past and present into a new creative moment, a meaning and effect over and above both past and present (Jones, 1995, 2). The exact way in which history links the past to the present is rather unique. Instead of putting a bridge to the past, the horizon of the present and that of the past fuse. This fusion requires the enhancement of prejudgments and means that human beings constantly relive past in the present. This process gains meaning for the individual through the tradition with its prejudgments of which he is a part. According to Gadamer:

> That subsequent understanding is superior to the original production and [...] denotes [...] an inevitable difference between the interpreter and the author that is created by historical difference between them. Every age has to understand a transmitted text in its own way, for the text is the part of the whole of the tradition in which the age takes an objective interest and in which it seeks to understand itself. The real meaning of a text, as it speaks to the interpreter, does not depend on the contingencies of the author and whom he originally wrote for. It certainly is not identical with them, for it is always partly determined also by the historical situation of the interpreter and hence by the totality of the objective course of history (Gadamer, 1975, 261-262).

As it is obvious from the quote, Gadamer's idea of meaning obviously differs from that proposed by Schleiermacher and Dilthey who identified the

meaning of a text with authorial intentions. Gadamer totally rejects any author-centered meaning. Instead he focuses on the interpreter's meaning and emphasizes the importance of the present situation of the reader. During the process of interpretation the text is moved beyond its original psychological and historical contexts and is given a sort of 'ideal' meaning, which is elaborated in a dialogue between the interpreter and the text. (Gadamer, 1975, 305)

In his hermeneutical program Gadamer approaches the relationship of the text and the interpreter in terms of a dialogical relationship between 'I' and 'Thou' This dialogue demonstrates the concern which the interpreter and the text share towards a common question and a common subject matter and simultaneously points to the element of agreement in understanding. Before Gadamer, a dialogical "I-Thou' principle can be observed in the works of a twentieth century Austro-Jewish religious philosopher Martin Buber (1878-1965), who considers that the condition for the authentic human existence is man's openness to the situation of a dialogue with the live concreteness of reality. The key "I-Thou" relationship identified by the philospher is that which can exist between a human being ('I') and God ('Thou'). For Buber, the process of dialogue within this relationship is more significant than the contents of the words uttered. The philosopher's insights towards such a transforming existential dialogue, when "through the [encounter with] *Thou,* a man becomes *I,*" (Buber, 2004, 28) are explicated in his book *Das Dialogische Prinzip: Ich und Du* (1923) A similar "I-Thou" principle can be traced in Gadamer's considerations on hermeneutical experience, where "Thou" stands for language and "I" for the interpreter:

> But tradition is not simply a process that we learn to know and be in command of through experience; it is language, ie it expresses itself like a 'Thou'. A 'Thou' is not an object but stands in relationship with us. […]For tradition is a genuine partner in communication, with which we have fellowship as does the 'I' with a 'Thou'. (Gadamer, 1975, 321)

A work of art addresses the interpreter and urges him to respond. When the interpreter accepts this challenge and responds, the text takes on life and

becomes a 'Thou.' Thus, a dialogue is initiated. Here, as Steven D. Kepnes notices, interpretation is seen as the interpreter's "concrete expression to this dialogue." (Kepnes, 1988, 205) For Gadamer, interpretation results from a dialogue between the interpreter who is rooted in his cultural tradition and a text which speaks in a different cultural mode. Then, he emphasises that the interpreter must "subordinate" himself to the "text's claim to dominate our minds." (Gadamer, 1975, 278) The text has such a claim, since it "expresses itself like a 'Thou'." (ibid, 321) Consequently, in a dialogue, the interpreter's prejudices are to face the undiscovered world of the text with its alternative horizons. For Gadamer, this meeting of the world of the text and that of the interpreter within a dialogue, results in the fusion of horizons. Moreover, by engaging in the hermeneutical dialogue offered by language, the interpreter overcomes the limitations of his starting position and moves towards a deeper understanding of himself and others. Thus, for Gadamer,

> To reach an understanding with one's partner in a dialogue is not merely a matter of total self-expression and the successful assertion of one's own point of view, but a transformation into a communion, in which we do not remain what we were." (ibid, 341)

This suggests that understanding is never a location at which we fully arrive but rather a communion between the interpreter and the text. This communion, which realizes and acknowledges the gap between the horizons of the interpreter and those of the text also involves transformation, since the encounter with the text never leaves the interpreter unchanged. According to Mallery, the interpreter's imagination can also "play a role in the dialogue with texts and carry the understanding of the subject matter beyond the finite interpretation realized in methodological hermeneutics" (Mallery, 1986, 10). Following Platonic pattern, Gadamer grounds his dialogue on the logic of question and answer:

> For an historical text to be made the object of interpretation means that it asks a question of the interpreter. Thus interpretation always involves a

relation to the question that is asked of the interpreter. To understand a text means to understand this question. (Gadamer, 1975, 333)

Nonetheless, the interpretations are limited by the questions posed, since each question calls forth frameworks, within which the subject matter must be understood. As a result, the meaning of a text is not fixed, but changes with time according to how it is received and read. In spite of that, truth, in Gadamer's conviction, is reached at the end of the hermeneutical process and is not something evaluated against an objective standard. (Gadamer, 1975, 264) Accordingly, Jonathan Dancy compares the hermeneutical process to a coherent web which gains in coherence as the process continues. The web gaining coherence, the individual propositions gain truth. Only when the web is maximally coherent, the individual parts of the text become ultimately true (Dancy, 1985, 97).

1.4.2. The Circular Movement of Understanding

The originality of Gadamer's model of hermeneutics to a great extent rests on his thorough and persuasive rejection of the idea that understanding can ever be finished or complete. This, as John M. Connoly notices, logically leads to the repudiation of his nineteenth century predecessors' claim that to understand the meaning of a literary work amounts to "grasping fully the intentions of the author", a task which could in principle be completed. (Connolly, 1986, 271) However, the very structure of the circle suggests that any theory which implies the possibility of completion is obviously mistaken. Actually, the universality of language is the productivity of the hermeneutic circle and, thus, the infinite unfolding of understanding. Gadamer's conception of the inherent incompleteness of interpretation is reflected in his account of the hermeneutic circle:

> The circle is not of a formal nature, is neither subjective nor objective, but describes understanding as the interplay of the movement of the tradition and the movement of the interpreter. The anticipation of meaning that governs our understanding of a text is not an act of subjectivity but proceeds from the communality that binds us to the tradition. But this is contained in our relation to tradition, in the constant process of education. Tradition is not simply a precondition into which we come, but we produce it ourselves, inasmuch as we understand, participate in the evolution of tradition and hence further determine it ourselves. Thus the circle of understanding is not a 'methodological' circle, but describes an ontological structural element in understanding. (Gadamer, 1975, 261)

The hermeneutic circle undoubtedly describes the process of understanding a text hermeneutically. In this respect, this circular movement is unavoidable because "nothing that needs interpretation can be understood at once."(Gadamer, 1975, 169) For Gadamer, the hermeneutical rule is that "we must understand the whole in terms of the detail and the detail in terms of the whole" (ibid, 258) It refers to the idea that one's understanding of the text as a whole is established by reference to the individual parts and one's understanding of each individual part by reference to the whole. Accordingly, neither the whole text nor any individual part can be understood without reference to one another, and hence, it is a circle. This circular movement in the process of understanding is a constant process that consists of the revision of the anticipations of understanding in light of a better and more coherent understanding of the whole. It is precisely in this coherence of the whole and the parts that Gadamer sees a "criterion of correct understanding." (ibid, 291)

With regard to the hermeneutic circle, an obvious miscomprehension would be to see it as a "limit" of knowledge or as some "defect" of humanistic study "which it would be better if we could somehow remove." (Marshall, 1977, 73) Yet, from Gadamerian perspective, instead of setting a limit, the circle incites a reflection of the structure of our existence as beings who are already in a world. This world can indisputably be approached as our resource of understanding.

To cover up the key points of Gadamer's approach, it is important to emphasize it once again that, for him, the text always goes beyond the author.

Respectively, the goal of textual interpretation is not authorial intentions but the text itself which is to be investigated from historical and linguistic perspectives. The text may represent a different historical or cultural horizon that does not go in accordance with the pre-understandings of the interpreter. Thus, successful interpretation involves a fusion of horizons. For Gadamer, the hermeneutical circle means that an interpreter projects a meaning onto the text, and the text either confirms or resists that meaning. The projected meaning is conditioned by the interpreter's background and biases. Any judgment concerning the productivity of biases of good interpretation can only be worked out in the hermeneutical situation. Besides, there is no external method that specifies in advance how interpretation should proceed. Due to the points discussed above, Gadamer's model of hermeneutics can be referred to as descriptive rather than prescriptive.

1.5. Hermeneutics as Disclosure of Textual Worlds: Paul Ricoeur

What must be interpreted in text is a proposed
world which I could inhabit.

Paul Ricoeur

One of the leading philosophers in post-war France, Paul Ricoeur (1913–2005) was engaged in an astonishing variety of topics ranging from the philosophy of will to psychoanalysis and Christian theology. During the last decades he concentrated more directly on the problems of language, entering into dialogue with hermeneutics. Being trained in the same tradition of Continental philosophy Ricoeur is in broad agreement with Gadamer, though his hermeneutics is more synthetic of the twentieth century trends, particularly those of structuralism, semiotics and Anglo-American philosophy of language. He defines hermeneutics as the "theory of the operations of understanding in their relation to the interpretation of texts" and sees it as the "universalisation of the individual." (Ricoeur, 1994, 43; 52) Ricoeur's hermeneutical ideas are, on the

one hand, close to the philosophy of culture *(History and Truth);* on the other hand, they are in relation to the interpretation of discursive text and analysis of narrative poetics *(The Theory of Interpretation, Time and Narrative).* He proposed a model of interpretation which, reconnecting with the original Greek sense of the term, emphasized the discovery of hidden meanings in the symbols of ordinary language.

According to Ricoeur, language has both an ideal sense, to say something, and a real reference, to say it about something. In one moment of transcendence language leaps across two thresholds and in such a way takes "hold of reality and expresses the hold of reality on thought." (Ricoeur, 1974, 84) We create our sense of self through language, thus, it is obvious that language not only plays a crucial role in our interpretative access to the world, but has an essential role in our understanding of the world as logically independent of any particular way of conceiving it. For him, language is crucial, because "man is language" and "through the capacity of language to create and re-create, we discover reality itself in the process of being created […] Language in the making creates reality in the making." (ibid, 97)

The first principle of Ricoeur's theory of textual interpretation is that the linguistic code or system which was defined by Ferdinand de Saussure as the object of linguistics, as opposed to speech or utterance, does not exhaust the phenomena of language available for investigation. For Ricoeur, to approach language as a "system of signs is to characterize language in just one of its aspects and not in its total reality." (Ricoeur, 1978, 69) He holds that to understand the concept of the text means to account not only for the system of language but also for its concrete instance in the form of discourse. The object of interpretation is in the first instance a discourse, a linguistic work whose properties cannot be understood in terms of those of the structure of language.

With regard to discourse Ricoeur explicates: "If all discourse is actualized as an event, all discourse is understood as meaning." (Ricoeur, 1976, 12) On the one hand, discourse is an event of language. It is the actual instance of someone speaking, temporally realizing the language whose existence, by contrast, is

virtual and outside of time. For Ricoeur, discourse "grounds the very existence of language since only the discrete and each time unique acts of discourse actualize the code." (ibid, 9) On the other hand, discourse has a content which can be identified and re-identified as the same, so that it can be repeated, or uttered in different words, or even in another language. Ricoeur implies that "through all these transformations, [discourse] preserves an identity of its own which can be called the propositional content, the 'said as such'." (ibid) To put it in Ricoeur's terms, this is the 'meaning pole' of discourse. (Ricoeur, 1978, 70) If discourse is realized as an event, this 'meaning pole' is "eminently repeatable", because its meaning or propositional content can be identified and re-identified as the same. (ibid) Thereby, discourse is actualized as a temporal event, but the temporal character of the event is superseded by the ideal character of the meaning in whose terms it is understood.

Since interpretation is ordered towards discourse in the form of a written text, Ricoeur inquires into the effects on discourse of the transition from speech to writing. Obviously, the initial function of writing, in opposition to the transitory character of the event of speech, is to fix the message. However, as Ricoeur argues, it effects the detachment of event and meaning in discourse, which is apparent in only a nascent form in speech, thereby rendering the dialectic of these two aspects of discourse fully explicit. This is what he means when he writes that "writing is the full manifestation of discourse." (Ricoeur, 1976, 25)

When discourse is inscribed directly in writing, without passing first through speech, the 'dialogical situation' in which two interlocutors speak, understand and reply to one another face to face, is ruined. This means that "the relation between writing and reading is no longer a particular case of the relation between speaking and hearing." (Ricoeur, 1994, 139) In the first place, the author's intention and the meaning of the text cease to coincide. In spoken discourse, the speaker's intention is only accessible through the meaning of his utterance, specifically through its indicators of personality and subjectivity, but because he belongs to the situation of interlocution, the reference of his utterance

back to him appears immediate. Since an author does not belong to such a situation, however, his intention and the meaning of his text can no longer be identified in this way, and the one must be construed in terms of the other. Ricoeur indicates that the "text's career escapes the finite horizon lived by its author. What the text means now matters more than what the author meant when he wrote it." (Ricoeur, 1976, 30) He calls this the 'semantic autonomy' of a text. It also pertains to the relation between a text and its reader. Whereas speech is addressed to the person or persons determined in advance by the face-to-face situation of dialogue, most texts are addressed to an unknown reader and all texts are potentially addressed to anyone who knows how to read. Ricoeur refers to this as the "universalisation of the audience" of discourse effected by writing. (ibid)

A text opens up to the reader a situation in which he is not himself present, thereby enlarging the scope of his experience from that of his situation to that of an indefinite number of possible situations. In Ricoeur's view, it is due to writing that "man and only man has a world and not just a situation." (ibid, 36) A text frees reference from the limits of the situation in which speech occurs, and opens up to the reader a 'world', which comprises "the ensemble of references opened up by texts." (ibid) At this stage, Ricoeur is still thinking of what he calls the 'first-order' reference of texts, that is, that of those which claim to describe reality. These texts, he writes, "provide the reader with an equivalent of ostensive reference in the mode of 'as if'". In doing so, they refer to a real situation as if the reader were in it. (ibid, 35) In poetic and fictional texts, however, not only is reference non-ostensive, but it is also non-descriptive, and therefore does not refer to an externally given reality. Poetic and fictional discourse, he writes, "do not directly augment our knowledge of objects" (Ricoeur, 1994, 100) This suggests that their referential function is not abolished, but rather that their abolition of first-order reference opens up a 'second-order' reference to "aspects of our being in the world that cannot be said in a direct descriptive way"(Ricoeur, 1976, 37)

The concept of the 'world' of the text is the central concept of Ricoeur's hermeneutics. Similarly to Gadamer, Ricoeur rejects the author-centered meaning proposed by Romantic hermeneutics and posits that the "text must be unfolded, no longer towards its author, but towards its immanent sense and towards the world which it opens up and discloses." (Ricoeur, 1994, 53) For him, this possible world is the object of textual interpretation. Ricoeur argues that a referential function is an essential element of discourse. Although there are limiting cases, discourse usually is said by someone to someone else about something. To think of it otherwise would be to reduce it to a natural rather than a man-made object, committing what Ricoeur describes as the "fallacy of the absolute text".(ibid, 36) In fact, text can be understood in a dialectical way as contributing to the elucidation of the reference, which occurs precisely through the construction of sense. Thus, explanation and understanding, which are the key components of interpretation, can be thought of as the two points of a 'hermeneutical arc', which moves from the ideal sense of the text to the lived experience of the reader, in a single, dialectical process. (ibid, 87) It is in this sense that the referent of the text, the world proposed in front of it, is the object of interpretation for Ricoeur. The interpretation conceived in this way Ricoeur refers to as 'appropriation'.

Appropriation denotes a process by which the reader "makes his own" what was initially alien, because of the distance between the writer and the reader. To appropriate the meaning of a text is to actualize in the present the possible world it proposes. This is not to say that an interpreter submits the meaning of the text to the finite capacities of his own understanding.

Ricoeur considers distantiation as the initial and necessary step to any correct appropriation of the text. Firstly, distantiation occurs between the text and its author, for, once written the text becomes autonomous of its author and begins generating new meanings. By rejecting the author-centered meaning proposed by Romantic hermeneutics Ricoeur emphasises that in the process of interpretation the text is to be unfolded not towards its author but towards the new world which it discloses. Another distanciation exists between the text and

the reader/interpreter who is to respect the world of any text in its otherness. (Ricoeur, 1994, 182-183)

In this light, to understand is "not to project oneself into the text but to expose oneself to it; it is to receive a self enlarged by the appropriation of the proposed worlds, which interpretation unfolds." (Ricoeur, 1994, 94) Rather, in projecting himself into the possible world opened up by the non-ostensive references of the text, the interpreter submits his own understanding to the possibility of being developed by the text. Therefore, Ricoeur perceives interpretation as the "process by which disclosure of new modes of being < ... > gives the subject a new capacity for knowing himself. (Ricoeur, 1976, 94) For him, to understand a text is to "understand oneself in front of the text". (Ricoeur, 1994, 143)

Ricoeur observes the hermeneutical circle in the movement of "understanding initiated by the reader and the proposals of meaning offered by the text." (ibid, 108) This circular character of understanding does not make it impossible to interpret a text, rather, it stresses that the meaning of text must be found within its cultural, historical, and literary context. In actualizing the possible world proposed in front of a text, the world of the reader's experience is enlarged.

Since, in Ricoeur's view, we do not fully understand ourselves by self-reflection alone, but by "the long detour of the signs of humanity deposited in cultural works", to increase our experience of the world in this way is to increase our understanding of ourselves. (ibid) This is what he means when he writes, "The reader is enlarged in his capacity of self-projection by receiving a new mode of being from the text." (Ricoeur, 1976, 94) Above all, Ricoeur contrasts this developing 'self' which emerges from the interpretation of text with the fixed and stable 'ego' which claims to precede and determine it. For him "it is the text, with its universal power of unveiling, which gives a *self* to the *ego.*" (Ricoeur, 1994)

2. THE EXPERIENCE OF READING JOYCE: DISILLUSIONMENT AND ILLUMINATION

Such an amount of reading seems to be necessary before my old flying machine grumbles up into the air.

James Joyce on *Finnegans Wake*

It would be not improper to refer to James Joyce as to one of the most controversially approached writers in the English literary tradition of Modernism. He seems to be constantly fluctuating between severe criticism and extensive veneration on the part of both critics and readers. For instance, contrary to Derek Attridge who is astonished by the effect of Joyce's "intricate language and play with conventions" (Attridge, 2004, 179), Samuel Goldberg frankly demonstrates his distaste for Joyce's "unintelligent intellectuality." (Goldberg, 1961, 311) Nonetheless, an increasing productivity of Joycean criticism reveals one simple truth: the more it is written about a subject, the more things there are to write about. In this respect, it seems that the writer who claims that his works would "keep the professors busy for centuries" (CW, 14) was not mistaken.

It is obvious, that reading Joyce requires attention normally reserved for poetry or philosophy. In his writings brief lines allude to complex ideas, comically set pieces enact philosophical theories and there is little attempt at relating the extreme situations and mental conditions to anything the reader might consider to represent 'normality'. Not surprisingly, Joyce succeeded in making his novel *Finnegans Wake* (1939) the "most famous of unread [or unreadable] books." (Hassan, 2001, 135) With its profound focus on language, the revolutionary idea of Joycean artistry aims at modifying conventional reading practices thus leading the reader towards transformation through the experience of inner enlightenment. The process of reading is very dynamic since the capacity of the reader to understand is constantly challenged. Joyce is not the only Modernist writer who believed in a transformation of the reader. Prior to

him, Ezra Pound had vigorously defended the concept of a revitalization of language through poetry capable of destroying sloppy thinking and, perhaps, preparing for the new state. Joyce, however, was wary of such direct influence on the reader but his works can definitely serve as the best illustration of Gadamer's idea that "language speaks us rather than we speak it." (Gadamer, 1975, 421)

2.1. Joyce's Text as an 'Open Work'

First and foremost, the Joycean fiction bears the quality of an 'open'work' since it points to a series of virtually infinite readings: each reading reshaping the work according to the background and taste of the reader. From this rather superficial point of view, almost every art work that implies the reader's participation in making the work represents an "open work." Thus, not surprisingly, the term itself poses a reasonable and simultaneously "open" question of the limits of this openness and the effect of the subjectivity of the reader on the original artistic message.

The reasons that made many European and American literary critics look for new ways of approaching the artistic work were generated by great disappointment in Western intellectual circles, especially in respect to the possibilities of studying art that offered, on one hand, Freudian methodology and the art critiques of Marxism, on the other. The term 'open work' traces back to Roland Barthes' call in the 1960s for texts that would function like networks rather than closed volumes. Recognizing that even print texts cannot be confined within their bound covers because of their intertextuality, Barthes argued for a shift from 'work' to 'text.' For him 'text' has no objective reality and exists only as praxis: "The Text is experienced only in an activity of production." (Barthes, 1996, 193) With regard to the artistry of James Joyce, Barthes' insight offers a new horizon when shifted once again, this time from 'text' to 'open work.' The idea of the "open work" attained much attention of critics after the publication of Umberto Eco's *The Open Work* in 1962.

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An encounter with the works of Joyce, which represent the most powerful, radical and influential embodiment of tendencies that dominate the literature of Modernism, obviously proves Gadamer's claim that "In the work of art happens in an exemplary manner what we all do in existing: constant construction of world." (Gadamer, 1993, 36) A ceaseless interest of researchers in Joyce depends to a great extent on the peculiar quality of "openness" his works imply, namely, the writer's decision to leave arrangements of some constituents of the work to the reader. Furthermore, his written heritage can be regarded as a striking anticipation of the elements of multiplicity and plurality in art, and the insistence on literary response as an interactive process between the text and the reader. Fiction requires a language which preserves and expresses its creative power. To use the words of Ricoeur, by "transcend[ing] its own psychological conditions of production and thereby open[ing] itself to an unlimited series of readings" Joycean text is a constant construction of fictional worlds." (Ricoeur, 1994, 139) The Modernist writer's "creations of language would be devoid of sense unless they served the general project of letting new worlds emerge."(ibid, 181) Though Joycean text contains a wide variety of potential meanings, none of them appears as dominant. The writer presents a field of possibilities and allows his reader to decide what approach to take. His Modernist fiction concentrates on the variety of transactions that the careful reader negotiates with the author. As a result of these negotiations and of Joyce's authorial reticence, it becomes necessary to collaborate with him in the fictional world that he creates. Due to such characteristics, Umberto Eco refers to the Joycean text as to "the 'open' work *par excellence."* (Eco, 1992, 67)

As a medievalist, Eco is fascinated by the writings of Joyce, which contain liberal references to Aristotle, St Thomas Aquinas, Dante and medieval rhetoric. What interests Eco most, is Joyce's move from the Thomist position to the disordered, decentered, anarchic vision of life that is apparently clear in *Ulysses* and *Finnegans Wake* and is the central characteristic of an "open" work. Yet Eco finds in Joyce's work a nostalgia for an ordered world of medieval thought that is most notably expressed in the symbolic correspondence underlying the surface

chaos of *Ulysses*. This allows Eco to approach *Ulysses* as a "Thomist *summa* turned upside down." (Eco, 1990, 35)

Eco distinguishes between three forms of "openness" in the work of art. The first is on the level of interpretation: while all the works of art are capable of bearing a number of interpretations, the open work is the one in which there are no established codes for their interpretation. For Eco, the openness of Modernist literature is distinguished from medieval openness by the absence of fixed interpretative registers, which he gives, in Dante's pattern, as the literal, the allegorical, the moral and the anagogical. In medieval literature, no interpretations could exist beyond these four registers. They worked as the code by which writings were interpreted. Modernist literature has no such pre-established codes by which it is to be interpreted, and indeed, what distinguishes the Modernist artist from the pre-modernist artist is the Modernist artist's awareness of the artwork as inevitably giving a "field of possibilities" for multiple interpretations. Consider Gadamer:

> It is <…> wrong to limit the 'freedom of interpretative choice to externals or marginal phenomena and not rather to think of the whole of an interpretation in a way that is both bound and free. Interpretation is probably, in a certain sense re-creation, but this re-creation does not follow the process of the creative act, but the lines of the created work which has to be brought to representation with the meaning the interpreter finds in it. (Gadamer, 1975, 107)

Rather than seeking to limit those possibilities, the artist restlessly seeks the openness that is implicit in all artworks. Consequently, the variety and multiplicity of the existing interpretations of Joyce cannot exhaust all the possibilities of his works, since, as Ricoeur notices, "what the text signifies no longer coincides with what the author meant." (Ricoeur, 1994, 139) Overall, even if the author meant more than the reader has been able to understand, the "real task of hermeneutics is not to understand these extra things, but the books themselves in their true, ie objective meaning." (Gadamer, 1975, 162)

The second form of openness Eco describes is on the level of the semantic content. This is a somewhat problematic idea as applied to music, since it is

proverbially uncertain what the semantic content – what the "real-world meaning" – of music may be. Nevertheless, Eco uses serial music as an example of this semantic openness, comparing it to the verbal puns of Joyce's *Finnegan's Wake,*

> by which two, three, or even ten different etymological roots are combined in such a way that a single word can set up a knot of different submeanings, each of which in turn coincides and interrelates with other local allusions, which are themselves "open" to new configurations and probabilities of interpretation. (Eco, 1992, 234)

Serial music is composed using a particular arrangement usually of the twelve possible semitones as the organising principle, and hence often implies several continuations or contexts at once. Henri Pousseur describes the listener to contemporary music (contemporary with the late 1950s and early 1960s that is), which disrupts the usual "term-to-term determination" of music, placing himself "in the midst of an inexhaustible network of relationships" and choosing for himself his own "modes of approach, his reference points and his scale." (Pousseur, 1959, 40) Leaving aside the difficult problem of whether "logical-sounding continuation" of musical material can be compared with the semantic content of language-in other words, whether music's meaning lies in the apparent logic of its continuation. (ibid, 51) It is also necessary to recognize that the difference between the first two forms of openness in the work is one of degree: Kafka and the Symbolists may disrupt our normal sense of narrative form, or of logical continuation, through the use of unorthodox symbolism, or ambiguity, but this is not a difference in kind from the kind of disruption which occurs in Joyce's use of pun.

By its 'openness' the Joycean text seems to bridge the gap between Eco's scholarly passion for a time now past and the empirical world of here and now, a world of complexity and diversity: a polyphonic and open world. Joyce produces "open" works, whereby, as John Lechte notices, the "addressee becomes an active element in bringing a work to provisional completion, or where the work

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itself brings openness to the fore." (Lechte, 1994, 127) From this starting point Eco approaches the role of the reader.

In his explications on reading and interpretation, the eminent semiotician and writer has emphasized that the "anything goes" version of postmodern criticism is not what is implied in the notion of an 'open' work. (Eco, 1992, 80) Although the number of interpretations is unlimited, each valid interpretation is supposed to culminate in a revelation of the previously veiled truth. To put it in other terms, the reader resembles a swimmer who despite temporal floating on the surface of the text, is supposed to reach a shore of meaning. Rather, every literary work can be said to propose a model reader to real and justifiable possibilities set by the text. For Eco, to propose that an infinite number of readings is possible for any text is an "wholly empty gesture."(ibid, 79) This does not mean that an empirical author should be able to adjudicate on the validity of interpretation in the light of his or her intentions. It is a question of pointing to evidence that could lead to coherent interpretation, be it despite the empirical author.

2.2. Quest for the Ideal Reader

The notion of the "ideal reader" is implied by Joyce himself in *Finnegans Wake,* where the Modersnist writer refers to "that ideal reader suffering from an ideal insomnia." (*FW,* 119) In Jean_Michael Rabaté's terms, the ideal reader is the one who "inhabits the text." (Rabaté, 2002, 204) To quote Daniel R. Schwarz, the reader of Joyce is a "wanderer wending his way through the shoals of the text and trying to organize the material into meaningful patterns, even while often being baffled by the plethora of details and the abstruse nature of some of the references. His capacity to read and understand is continuously challenged." (Schwarz, 2004, 66)

The ideal reader, as Eco implies, is not so much a perfect reader as one who "represents the range of possible readings justified in terms of the structure of the text itself – the reader who is *awake* to these possibilities." (Eco, 1992,

85) To put it in Gadamer's terms, a "hermeneutically trained mind must be, from the start, sensitive to the text's quality of newness." (Gadamer, 1975, 238) Eco describes the "ideal reader" of Joyce as the one for whom texts are inexhaustible, for whom any true interpretation is a creative misprision, and, in short, for whom there can only be an "infinite series of original re-creations" (ibid, 86). However, this is a temptation one has to resist, says Eco, who returns to the idea that all interpretations are not equally valid: "It is impossible to say which is the best interpretation of a text but it is possible to say which ones are wrong. In the process of unlimited semiosis it is certainly possible to go from any one node to every other node, but the passages are controlled by rules of connection that our cultural history has in some way legitimated" (ibid, 88).

Joycean text teaches its reader to realize that passages need not signify something about empirical reality but can, as ingredients of a collage, signify in their own radical juxtaposition. The reader can neither abandon plot or chronology, nor depend upon it as an ordering principle. Nor can he always depend upon myth or prior literary works to order his perceptions. Sometimes, he must negotiate a passage without penetrating beyond its surface level and must experience the inability to understand the mysterious and the unknown. The striking effects of Joyce's non-mimetic language depend on the reader's expectations that the language will be imitative of a prior reality. Finally, reading depends on defining the originality of experience in response to the traditional reading skills the reader brings to it. By parodying prior texts, Joyce's art continually turns the reader's attention to his prior reading.

Due to its exceptionally ideal complexity, the Joycean text can be approached and interpreted from a variety of angles. It calls for what Gadamer refers to as broadening the reader's *horizons,* which in the philosopher's terms, stand for cultural background and experience. (Gadamer, 1975, 291) Gadamer sees the construing processes of reading as paradigmatic of the understanding-process in general. Hence, Joyce remains an extremely complicated puzzle to the reader who is reading hastily, without concentration and precision. However,

for the patient one his works appear as stagings of the most fascinating and important properties of language, culture and human psyche. For the latter, as Gadamer maintains, not only the interpretation of the text but reading itself may become a "cultural festival." (ibid, 312) that includes the most creative experience, i.e. a fresh reliving of the event that changes the persons involved in its celebration. Yet, in order to fully celebrate the festival, the reader must be "in honour bound to the cross of [his/her] own cruelfiction" (U, 380) that enables the fusion of the horizons of the reader and those of the text. Undoubtedly, the horizons of Joyce's text are much wider and richer than those of the reader. In Joyce, to use Ricoeur's wording, "the 'world' of the *text* explode[s] the world of the *author.*"(Ricoeur, 1994, 139) Correspondingly, the Joycean text that binds the reader can become the means of a culturally and spiritually renewed life. As Rabaté assumes, by keeping high aesthetic standards, Joyce remains aware of the "ethical responsibility implied by the Modernist wish to create a new public." (Rabaté, 2002, 204) Thus, in an attempt to modify conventional reading practices, the writer slings his reader into a confusing and dark mental maze, which must unavoidably be passed through to see the light. The experience of reading Joyce turns into a labyrinthical movement where initial disillusionment is followed by inner illumination. The reader, thereby, faces a constant challenge to penetrate the text and discover what in his interview with Thomas P. McDonnell, Thomas Merton calls Joyce's "essentially contemplative vocation." (McDonnell, 1967, 140)

3. THE MOVEMENT OF LANGUAGE IN *DUBLINERS*

The current part of the dissertation aims to unveil the swift movement of language towards meaning through the moments of epiphany in Joyce's collection of short stories *Dubliners* (1914). To attain this goal the part is split into four chapters. The first chapter features the Modernist perception of the *real* and discloses the mock-naturalistic tendencies in Joyce's early fiction. The second chapter specifies the concept of *epiphany* and inspects it as hermeneutical experience in the theological, philosophical and literary context. The third chapter discusses the peculiarities of the Joycean literary epiphany. The final chapter reveals the epiphanic mechanism operating in the language of *Dubliners*.

3.1. The Mock-Naturalistic Character of Early Joycean Modernism

> *I've put in so many enigmas and puzzles that it will keep the professors busy for centuries arguing over what I meant, and that's the only way of insuring one's immortality.*
>
> James Joyce

In his review of *Dubliners* Ezra Pound draws attention to the "new phase" in the development of Irish literature initiated by Joyce's first published prose. (Pound, 1967, 29) He explicates the following: "Mr. Joyce writes a clear hard prose. He deals with subjective things, but he presents them with such clarity of outline that he might be dealing with locomotives or builders' specifications." (ibid, 27) At first glance, it may seem that the collection of the fifteen short stories renders a truthful portrayal of life in Dublin and they are "nothing if not naturalistic." (*JJ*, 61) To a certain extent it is true, since his stories owe as much to Naturalism as they do to Modernism.

Joyce was well familiar with a vast range of European Naturalist literature and though he was not a proponent of literary movements, the impact of Naturalism upon the formation of his style can indisputably be recognized. He

was convinced that the "best authors of any period have always been the prophets: the Tolstoys, the Dostoevskis, the Ibsens – those who brought something new into literature." (*CJJ,* 58) Joyce's admiration and indebtedness to Ibsen is vividly expressed in his letter to the great Norwegian playwright written on his seventieth birthday in March, 1901:

> I have sounded your name defiantly through the college where it was either unknown or known faintly and darkly. I have claimed for you the rightful place in the history of drama. I have shown what, as it seemed to me, was your highest excellence – your lofty impersonal power… But we always keep the dearest things to ourselves. I did not tell them what bound me closest to you. I could not say how what I could discern dimly of your life was my pride to see, how your battles inspired me - not the obvious material battles but those that were fought and won behind your forehead, how your willful resolution to wrest the secret from life gave me heart and how in your absolute indifference to public canons of art, friends and shibboleths you walked in the light of your inward heroism. (*LI,* 73)

Although the two writers undoubtedly shared many ideas, in the early writings of the Irish Modernist these are worked out in an entirely individual manner. The world in which Joyce lived and progressed as an artist, was not only rapidly changing but also increasingly self-conscious about its novelty. As a true genius, despite his profound respect and admiration for the great masters of Naturalism, Joyce could not limit himself to the frame of any particular literary figure or movement. Thus, similar to his contemporaries Henry James, Marcel Proust and William Faulkner, he took from the literary movements and masters 'raw material' (quotations, allusions, etc.) and developed an exceptionally individual art. In this respect, Joyce best embodies what Joseph Conrad refers to as an "ideal modern writer" who:

> cannot be faithful to any one of the temporary formulas of his craft. The enduring part of them – the truth which each only imperfectly veils – should abide him as the most precious of his possessions, but they all: Realism, Romanticism, Naturalism, even the unofficial sentimentalism < . . . > all these gods must, after a short period of fellowship, abandon him – even on the very threshold of the temple – to the stammerings of his conscience and to the unspoken consciousness of the difficulties of his work. (Conrad, 1937, 53)

Here, to avoid a misunderstanding, it is noteworthy to emphasize that the 'realism' of Joyce in the above mentioned Pound's review is of an utterly new and stylized sort. It lies beyond the generally accepted meaning of the term *Realism,* which marks the movement in literature initiated by the French writers in the 1830s. The Realist authors believed that an artist should concern himself with the "here and now", the daily events of his/her own environment and social or political movements of the time. (Cuddon, 1998, 730) Pound considers Joyce a 'realist' in the sense that being not bound to the tradition of a particular literary movement he "gives the thing as it is." (*JJ,* 67) Such an approach to the early Joycean prose echoes Pound's own Imagist worldview. According to Izolda G. Geniušienė, Pound calls the object "real", when in fact he presents only the memory of the name of the object. All of his *Cantos* are based on the memories of the artistic and real-life names. (Geniušienė, 2004, 143) The first precept of the Imagist movement – "Direct treatment of the 'thing' whether subjective or objective" – (Pound, 1954, 3) suggests the Imagist roots of Pound's reference to Joyce as a 'realist'.

According to Samuel Beckett, reality to Joyce was a sort of paradigm: he was always looking for similarities and simultaneities in words and things. (Beckett, 1972, 21) What is remarkable about *Dubliners,* it is not the seemingly realistic texture but Joyce's absolute control and dominance over the material at his disposal. In the stories, words imperceptibly turn into objects, and gradually join into one harmonious whole of the text.

Joyce's collection of short stories offers a stunning link between reality and the creative imagination of the artist. This link marks Joyce's initial steps towards artistic detachment from the established literary trends. In his letter to Grant Richards, Joyce clearly indicates his aim for writing *Dubliners*:

> My intention was to write a chapter in the moral history of my country and I chose Dublin for the scene because that city seemed to me the center of paralysis. I have tried to present it to the indifferent public under four of its aspects: childhood, adolescence, maturity and public life. The stories are arranged in this order. I have written it for the most part in a style of scrupulous meanness and with the conviction that he is a very bold man

who dares to alter in the presentment, still more to deform, whatever he has seen and heard. (*LII,* 134)

It has to be brought into notice, however, that the world of the stories is not the real world of Dublin of the beginning of the twentieth century. Joyce entitles his collection *Dubliners,* "to betray the soul of that hemiphlegia or paralysis which many consider a city." (*LI,* 55) It is the Joycean language which creates *Dubliners* and makes the stories radiant. As his contemporary Wyndham Lewis notices, Joyce is stimulated by the "*ways of doing things,* and linguistic processes, and not *things to be done."* (Lewis, 1984, 5-6) Being well aware of this penchant for language, the writer himself once remarked to Samuel Beckett: "I have discovered that I can do anything with language I want" (*CJJ,* 84)

Although it is generally accepted that *Dubliners* present Joyce at his most accessible, a reader who is fully content with the outsides of the characters and surfaces of minds, can easily find himself/herself trapped in the labyrinth of his language. Therefore, it is essential to consider that, in Joyce, to apply Martin Heidegger's wording, "nothing is clear but everything is significant." (Heidegger, 1962, 57) From the first line of "The Sisters" to the last sentences of the "The Dead" every word is carefully selected to evoke a particular effect on the reader. Joyce could spend an entire day trying to make the sentence sound "right." (*CW,* 756) Unsurprisingly, in a letter to the publisher who encouraged the writer to omit the curse word *bloody* in the sentence "If any fellow tried that sort of game on with his sister, he'd bloody well put his teeth down his throat, so he would" of "The Boarding House" (*D,* 48), Joyce explained: "The word, the exact expression I have used is the one expression in the English language which can create on the reader the effect which I wish to create." (*LI,* 42)

Joyce's obsession with the creative possibilities wrought in language in general and with detail in particular distances him from the tradition of the nineteenth century realistic narrative in which, as Guy de Maupassant observes in his introduction to *Pierre et Jean,* a criterion of necessity must link only the most important events. Consider:

> S'il fait tenir dans trios cents pages dix and d'unevie pour montrer quelle a été, au mileu de tous les étres qui l'ont entouré, sa signification particulière et bien caractéristique, il devra savour éliminer, parmi les menus événements innombrables et quotidiens, tous seux qui lui sont inutiles, et mettre en lumiére, d'une façon spéciale, tous ceux qui seront demeurés inaperçus pour des observateurs peu clairvoyant. (Maupassant, 2007, 61)

In *Dubliners*, as Eco claims, "we have the full acceptance of all the stupid acts of daily life as narrative material." (Eco, 1989, 39) As glimpsed at first sight, such outwardly superficial details, are granted the power to integrate the entire story and illuminate it with meaning. Joyce internalises daily events, and in his short stories externalisation serves as an instrument to reveal the inner situation of the citizens of Dublin. In a peculiar manner Joyce moves from the narrative driven plot to internalising the action within the minds of his characters. Thereby, what happens in the innermost self of the character is actually more important than what happens in the physical world of Dublin at the turn of the twentieth century. The unprecedented explicitness with which Joyce introduces the trivial details from the reality of his characters into the realm of art enables the writer to turn life into an artefact.

For Joyce, "art is true to itself when it deals with truth" (*CW,* 43-44). In this context, truth can be considered as synonymous to life, and life is something "we must accept as we see it before our eyes." (ibid, 45) As the writer himself elucidated in the letter to his brother Stanislaus on 8 February, 1930, the fifteen stories were written to let the Irish people take "one good look at themselves in his nicely polished looking-glass." (*LII,* 63-64) Hence, in *Dubliners,* language serves as a mirror which reflects the *mock-naturalistic* character of his early Modernism.* According to Hugh Kenner, the technique Joyce develops in his stories is that of "double-writing." (Kenner, 1987, 11) By a close focus on what is actually there, the writer attempts to "set it down that it would reveal itself in its double nature: a distortion, but a distortion of something real." (ibid.) Joyce uses the seemingly naturalist style to depict entirely non-naturalistic substance.

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* The term 'mock-naturalistic' with reference to the early Joycean prose was proposed by Prof. Izolda G. Geniušienė during our personal interview.

Each of the characters of the stories can be considered both a person and a type (e.g. Father Flynn in "The Sisters", Mr Duffy in "A Painful Case", Mrs Mooney in "The Boarding House", etc.) The short glimpses into the lives of the citizens of Dublin demonstrate the writer's facility with language to convey a situation of a human being lost in the mundane surroundings of the modern city.

Although in *Dubliners* Joyce employs the real names of the real places, he distances himself from the established convention that the artist is to write about something for somebody in a literal or descriptive way. Instead, to put it in Kenner's terms, Joyce "lay[s] hold on the subject [without] expressing an attitude to it." (Kenner, 1987, 50) His masterful juggling with language enables the reader realize that passages need not signify something about empirical reality but as ingredients of a collage, can be significant in their own radical juxtaposition. The reader can neither abandon plot or chronology, nor depend upon them as an ordering principle.

Above all, Joyce's break with the literary tradition of the nineteenth century is marked by his use of epiphanies that as Colin MacCabe notices, "lack any appeal to reality which would define what the writing produces." (MacCabe, 1979, 28) By employing epiphany in his short stories, Joyce offers an alternative way for representing the world and points to something more real than objective reality. It is through epiphany that, to quote Paul Ricour, "the movement of text towards meaning" can best be traced in Joyce. (Ricoeur, 1981, 158)

3.2. Epiphany as Hermeneutical Experience

> *The star of light shed its rays among them that were in darkness – and guided them as though they were blind – so that they came and met the great Light: - they gave offerings and received life and adored and departed.*

> St Ephraim, *Hymns on the Feast of Epiphany,* 1.15

In his lecture on James Clarence Mangan given to the Literary and Historical Society on 1 February, 1902 Joyce explicates:

> Beauty, the splendour of truth, is a gracious presence when the imagination contemplates intensely the truth of its own being, or the visible world, and the spirit which proceeds out of truth and beauty is the holy spirit of joy. These are realities and these alone give and sustain life. (Joyce, http://www.robotwisdom.com/jaj/mangan.html)

This is perhaps the first hint to the notion of *epiphany* as it would be developed in his later works. In order to understand what the writer meant by the concept it might be of great use to consider 'epiphany' from etymological perspective. The basic meaning of the Greek verb ἐπιφαίνω is "to show to or upon", "to bring to light", whereas its second meaning "to appear", "to become visible" bears a particular reference to the stars. Figuratively, the verb ἐπιφαίνω denotes "to become clearly known", "to show one's self". The substantive ἐπιφάνεια, which stands for "appearance", was often used by the Greeks with reference to a "glorious manifestation of the gods, and especially of their advent to help". (Grimm et al, 1951, 245) As Northrop Frye observes, "In the traditional epic the gods affect the action from a continuous present: Athene and Venus appear epiphanically, on definite occasions to illuminate or cheer the hero." (Frye, 1957, 321) Consequently, in traditional and pre-modern cultures, initiation rites and mystery religions have served as vehicles of epiphany.

In the Old Testament where Yahweh is referred to as truly manifest in defense of His people (2 Macc 15:34)[1], ἐπιφάνεια pertains to the "deeds and events betokening the presence and power of God as a helper." (ibid) Thereby, apart from occasional secular uses (Ezek 17:6; 2 Macc 12:22; 15:13), the verb ἐπιφαίνω has God as its subject. The divine manifestation takes form of a vision (Gen 35:7), a bright light (Deut 33:2) or a shining (Ps 118:27). As Ceslas Spicq notices, with the exception of Zeph 2:11, where the appearance of the Lord involves vengeance, the divine interventions are beneficent to His people and give rise to their "gladness and rejoicing". (Spicq, 1994, 65)

In the New Testament, the substantive ἐπιφάνεια is used with reference to the dual advent of Christ. In his Second Epistle to Timothy St Paul claims that God's own purpose "is now made manifest by the *appearing* of our Saviour Jesus Christ, who hath abolished death, and hath brought life and immortality to

light through the gospel." (2 Tim 1:10)[2] The quote suggests the coming of Christ to this world which has already taken place and by which His presence and power is manifested in the saving light He has shed upon mankind. Meanwhile, the occurrence of *επιφάνεια* in the Second Epistle of St Paul to Thessalonians indicates the awesome manifestation of Christ at the end of times: "And then shall that Wicked be revealed, whom the Lord shall consume with the spirit of his mouth, and shall destroy with the *brightness* of his coming." (2 Thess 2:8)[3] The Christian life puts an emphasis on waiting for His eschatological return which will be victorious, like that of a ruler who joyfully enters the city granting favours to the faithful but also punishing the adverse. However, the latter aspect is absent in the Epistle of St Paul to Titus where the waiting for "the glorious *appearing* of the great God and our Saviour Jesus Christ" is profoundly joyful because His coming suggests sharing in His blissfulness. (Tit 2: 13)[4]

Apart from the Pauline epistles, the verb form *επιφαναι* is come upon only once in the Gospels, namely, in the song of Zechariah announcing the appearance of the Messiah: "Through the tender mercy of our God; whereby the *dayspring* from on high hath visited us, to *give light* to them that sit in darkness and in the shadow of death, to guide our feet into the way of peace." (Lc 1: 78-79)[5] The Greek word for "dayspring" is *ανατολη,* which means "a rising"

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[21] 2 Macc 15:34 – ἐπιφανῆ κύριον

 2 Tim1:10 –
φανερωθεισαν δε νυν δια της **επιφανειας** του σωτηρος ημων ιησου χριστου καταργησαντος μ εν τον θανατον φωτισαντος δε ζωην και αφθαρσιαν δια του ευαγγελιοῦ (Stephens 1550 Textus Receptus); manifestata est autem nunc per **inluminationem** salvatoris nostri Iesu Christi qui destruxit quidem mortem inluminavit autem vitam et incorruptionem per evangelium (Latin Vulgate)

[3] 2 Thess 2:8 –
και τοτε αποκαλυφθησεται ο ανομος ον ο κυριος αναλωσει τω πνευματι του στοματος αυτου και καταργησει η **επιφανεια** της παρουσιας αυτου (Stephens 1550 Textus Receptus); et tunc revelabitur ille iniquus quem Dominus Iesus interficiet spiritu oris sui et destruet **inlustratione** adventus sui (Latin Vulgate)

[4] Tit 2:13 –
και **επιφανειαν** της δοξης του μεγαλου θεου και σωτηρος ημων ιησου χριστου (Stephens 1550 Textus Receptus); **adventum** gloriae magni Dei et salvatoris nostri Iesu Christi (Latin Vulgate)

[5] Lc 1: 78-79 –
δια σπλαγχνα ελεους θεου ημων εν οις επεσκεψατο ημας **ανατολη** εξ υψους **επιφαναι** τοιςεν

and commonly refers to the rising sun or stars. (Grimm, 1950, 43) In Luke 1:78 "dayspring" alludes to the long waited Messiah who comes to the world like a rising sun of righteousness, bringing light of divine truth to the darkness in which His people stay. As Robert J. Karris notices, apart from suggesting mere "absence of hostilities", the word "peace" in the final verse of *Benedictus* indicates "wholeness, harmony, well-being, prosperity and security." (Karris, 2000, 682) The realisation of the prophecy of Zachariah may be traced in the Epistle of St Paul to Titus: "For the grace of God that bringeth salvation hath *appeared* to all men". (Tit 2:11)[6] It is interesting to note that instead of describing the appearance of Christ, St Paul puts an emphasis on the sovereignty of God in the work of salvation. Here 'grace' (Hebrew *hesed*) which in Biblical context stands for "merciful favour, gratuitous goodwill [and] active beneficence" may be seen "personalized in the saving intervention of Christ." (Spicq, 1994, 66) At His birth, this gracious merciful love of God, by nature invisible, was suddenly manifested to all humankind in palpable form. According to A. J. Vermeulen, the second aorist passive *επεφανη* used in Tit 2:11 suggests the "suddenness of the appearing and the surprise it produced, like a light that all at once pierces the darkness". (Vermeulen, 1964, 144) Hence in Biblical context *επιφάνεια* may be seen as God's personal intervention on behalf of His people and also as His self-revelation.

As a proper noun, *Epiphany* is first traced in the English writings of the 14th century with regard to a Church festival celebrated on 6 January. (OED) Although alongside with Easter and Christmas it is one of the oldest Christian festivals, the name of *Epiphany* remains vague due to very different manifestations of Christ's divinity that were commemorated on this feast quite

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σκοτει και σκια θανατου καθημενοις του κατευθυναι τους ποδας ημων εις οδον ειρηνης (Stephens 1550 Textus Receptus); per viscera misericordiae Dei nostri in quibus visitavit nos **oriens ex alto, inluminare** his qui in tenebris et in umbra mortis sedent ad dirigendos pedes nostros in viam pacis. (Latin Vulgate)

[6] Titus 2:11 – **επεφανη** γαρ η χαρις του θεου η σωτηριος πασιν ανθρωποις (Stephens 1550 Textus Receptus); **apparuit** enim gratia Dei salutaris omnibus hominibus (Latin Vulgate)

early in its history, especially the Baptism (Matth 3: 13-17), the miracle at Cana (Jn 2: 1-12), the Nativity (Matth 1:18-25) and the Visit of the Magi (Matth 2: 1-12). It is, however, certain that the feast of Epiphany originated in the Eastern Church, where it undoubtedly "included a celebration of the Nativity". (Martindale, 1909, 504) In Syria the feast of Epiphany was called *denho* ("up-going"), a name which alludes to the above mentioned "dayspring" of Luke 1:78. In Rome, by 354, the Nativity was being celebrated on 25 December, and later in the 4th century the Western Church began celebrating Epiphany on 6 January. In fact, the event that is predominantly commemorated on the day of Epiphany in the Eastern Church is the Baptism of Christ. (ibid, 505) Meanwhile, in the West, where Christmas functions as the primary festival, Epiphany is associated particularly with the Visit of the Magi to the Infant Jesus (Matth 2:1–12), as anticipation of the universal redemption of Christ in His manifestation to the Gentiles. Consider Matthew:

> [1]Now when Jesus was born in Bethlehem of Judaea in the days of Herod the king, behold, there came wise men from the east to Jerusalem, [2] Saying, Where is he that is born King of the Jews? for we have seen his star in the east, and are come to worship him. [3] When Herod the king had heard these things, he was troubled, and all Jerusalem with him. [4] And when he had gathered all the chief priests and scribes of the people together, he demanded of them where Christ should be born. [5] And they said unto him, In Bethlehem of Judaea: for thus it is written by the prophet, [6] And thou Bethlehem, in the land of Juda, art not the least among the princes of Juda: for out of thee shall come a Governor, that shall rule my people Israel. [7] Then Herod, when he had privily called the wise men, enquired of them diligently what time the star appeared. [8] And he sent them to Bethlehem, and said, Go and search diligently for the young child; and when ye have found him, bring me word again, that I may come and worship him also. [9] When they had heard the king, they departed; and, lo, the star, which they saw in the east, went before them, till it came and stood over where the young child was. [10] When they saw the star, they rejoiced with exceeding great joy. [11] And when they were come into the house, they saw the young child with Mary his mother, and fell down, and worshipped him: and when they had opened their treasures, they presented unto him gifts; gold, and frankincense and myrrh. [12] And being warned of God in a dream that they should not return to Herod, they departed into their own country another way. (Matth 2:1–12)

The second of the three infancy sections by Matthew features the nameless wise men who having noticed a star of a new king in the East, travelled from their distant country to offer homage to him. Although in later Christian tradition those visitors started to be regarded as kings under the influence of Psalm 72:10 and Isaiah 49:7 (Viviano, 2000, 635), the Greek substantive *μάγοι* used by Matthew is "a name given by the Babylonians, Medes and Persians to the wise men, teachers, priests, physicians, astrologers, seers, interpreters of dreams, augurs, soothsayers, sorcerers, etc." (Grimm, 1889, 385) The Greek historian Strabo (c. 64 BC - 23 AD) in his seventeen-volume work *Geographica* (c. 7AD - 23AD) makes a reference to *μάγοι* as to the ones whose duty was to recognise and appoint a new king. (Strabo, 11.9.3, 258) Since the wise men mentioned by Matthew are apparently aware of the Jewish messianic expectation, "the east" in Matth 2:1 could be Persia, East Syria or Arabia, where settled Jewish communities lived. (Viviano, 2000, 635) It is quite presumable that *μάγοι* of the Gospel narrative attempted to perform the same role as they used to in their homeland, i. e. to acknowledge a new king.

Matthean account of Epiphany begins in the dark and the good news is symbolised by light out of darkness. It is interesting to note that the creation narrative as presented in Genesis mentions the stars that God set in the firmament of the heaven to be among other things "for signs." (Gen 1:14) The star which the Magi saw in the east[7], is probably derived from Balaam's prophecy: "there shall come a Star out of Jacob, and a sceptre shall rise out of Israel" (Num 24:17), whereas, historically, it could be a planetary conjunction, a comet or a supernova. (Viviano, 2000, 636) As Donald A. Hagner notes, in Hellenistic era it was commonly held that the birth of great men was heralded by the appearance of a star or a similar heavenly sign. (Hagner, 1993, 25) Hence, not surprisingly, the Magi understood the astronomical phenomenon of Matth 2:2 as an indicative of a supremely significant event. However, the star which "went before them, till it came and stood over where the young child was" (2:9)

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[7] Matth 2:2 – εν τη ανατολη, lit. "in the east", i.e. "at its rising"

seems to upset any attempts to approach it as a strictly natural phenomenon. According to Hagner, the above mentioned verse may be treated either as a "touch of a romantic myth growing out of a historical kernel" or as a reference to something truly experienced by the Magi and interpreted in terms of the leitmotif of the star that at the beginning "led" them from the east to Jerusalem. (Hagner, 1993, 30) The moving star might well be a clue that what Matthew actually intends to report here is not a natural phenomenon but a supernatural reality. It is by divine guidance that the Magi are able to arrive at the aim of their quest. Thus, as Hagner remarks, their arrival corresponds to their departure. (ibid.)

The sight of the star over the place where the Infant Jesus lay filled the Wise Men with "exceeding great joy." (2:11) It justified and crowned all the perils of their long and possibly irksome journey. The joy of the Magi is, however, in apparent contrast with the suspicious agitation of Herod of all Jerusalem. The Jewish chief priests and scribes had an equal opportunity to share the joy of the Magi. Yet, by feigning to offer obeisance to Jesus they deprive themselves of that joy and, thus, of life. Paradoxically, the guards of the Law who had the knowledge of the Scriptures remained indifferent towards what they indicated, whereas the pagan aliens, who did not reckon them as God's Law, responded to them. In this respect, as St Peter Chrysologus (c.380 – c. 450) observes, the mystery of Epiphany reveals God's concern that "Mortal man, enshrouded always in darkness, must not be left in ignorance, and so be deprived of what he can understand and retain only by grace." (Sermo 160: PL 52, 620-622)

In Christian tradition the Wise Men of Matth 2:1-12 are regarded as representatives of the Gentile world who come to give honour to the Word manifest in flesh. The number of the Magi is traditionally deduced from the three gifts – gold, frankincense and myrrh (2:11) – which testify their acknowledgement of Jesus' kingship, divinity and humanity. (Clarke, 2003, 19) Indeed, it is only due to the unconscious submission of the Magi to the divine inspiration that the mystery of such great a sight did not remain obscure to their

minds. Hence their recognition of Jesus as the divine Messiah may symbolically be viewed as the subjection of knowledge to revelation. On the other hand, it suggests that Mystery is revealed to the ones who pay attention to it. According to St Leo the Great (400-461), in the persons of the Magi God's salvation is manifested "not in Judaea only, but in the whole world**.**" (*Sermo 3 in Epiphania Domini,* 1-3. 5: PL 54, 240-244) This highlights the universal character of the Gospel which is meant to be shared with all peoples. A warning not to return to Herod that the Magi receive in a dream suggests the continuity of the divine guidance in their journey. Already in the sixth century St Gregory the Great (540-604) observed that "having come to know Jesus we are forbidden to return by the way we came." (*Sermo 6:* PL 84, 151-152) Hence the fact that the Magi departed to their country by "another way" (Matth 2:12) serves as a Christian metaphor for *metanoia,* i.e, the radical change in the way of life after one's personal encounter with the Truth.

On the whole, Matthean account of Epiphany amplifies the significance of the divine in the fulfilment of the human quest for truth and provides a cue that openness and humility in presence of the Mystery are essential tools in one's journey towards enlightenment. The truth is manifested for those who wholeheartedly commit themselves to the quest. The Magi were the ones who sought the truth and their thirst for truth was by itself a thirst for wholeness. In the presence of the Truth, they have received Life as their reward, which, as Chesterton insightfully notices, is "the completion of the incomplete." (Chesterton, 2008, 18) Thus the physical journey of the Wise Men to Infant Jesus may also be regarded as their spiritual progress towards faith.

Merriam-Webster Dictionary of English provides several meanings of *epiphany* as a common noun. which are recorded as follows: "a usually sudden manifestation or perception of the essential nature or meaning of something", "an intuitive grasp of reality through something (as an event) usually simple and striking", " an illuminating discovery, realization, or disclosure", " a revealing scene or moment." (http://www.merriam-webster.com/dictionary /epiphany) Upon this base, the concept *epiphany* is used in a philosophical or literary sense

to signify that the person has gained new experience, often insignificant by itself, that illuminates a deeper or 'numinous' fundamental frame of reference. Since the tradition of epiphany is closely related to religious experience, psychology and the experience of time, it is worthwhile taking a deeper view on epiphany in relation to other synonymous terms in order to better comprehend how it operates.

The term 'numinous' (Latin *numen* – 'presence') was introduced by the German Protestant theologian Rudolf Otto (1869-1937) to describe the presence or power of divinity as "wholly other". (Otto, 1958, 25) In his fascinating work *The Idea of the Holy* (1917), which is an inquiry into the non-rational factor in the idea of the divine and its relation to the rational, Otto refers to the 'numinous' as a non-rational experience or feeling whose primary and immediate object is "outside the self". (ibid, 11) For him the 'numinous' is a mystery (*mysterium*) that is both terrifying (*tremendum*) (ibid, 12) and fascinating (*fascinans*). (ibid, 31) With regard to epiphany, 'numinous' may be viewed as an intense feeling of unconscious knowledge that there exists something which cannot be perceived by senses. Besides, it is important to emphasize that this "knowledge" is limited neither by time nor location.

The notion of the 'numinous' as the 'wholly other' is also significant in the studies of the Romanian historian of religion and philosopher Mircea Eliade (1907–1986) who stresses that a human being has a longing for the lost paradise. This nostalgia opens a way for experience of the 'numinous'. Furthermore, by taking into account that a religious thought is based on the sharp distinction between the sacred and the profane (Eliade, 1958, 1), the scholar points out that the sacred contains all "reality", whereas other things "acquire their reality, their identity, only to the extent of their participation in a transcendent reality". (Eliade, 1971, 5) To denote the manifestation of the sacred, Eliade introduces his concept of 'hierophany' (Eliade, 1961, 20), which encompasses the older and more restricted concept of 'teophany' (manifestation of a god). It is interesting to note that etymologically Eliade's 'hierophany' includes epiphany (the term derived from the Greek ἱερος "sacred", "holy" and φαίνειν "to reveal", "to bring

to light"). The scholar implies that hierophany amounts to a "revelation of an absolute reality, opposed to the [paralysis] of the vast surrounding expanse". (ibid, 21) By revealing itself, the sacred grants value, direction and purpose to the world, therefore, the manifestation of the sacred "ontologically founds the world". (ibid) In addition, Eliade's concept of hierophany involves the aspect of dialogue, since the manifestation of the sacred demands a certain response from man. This is particularly obvious in the story of Moses taking off his shoes before God's manifestation as a burning bush in Exodus 3:5.

The term 'epiphany' is observed in the works of the French philosopher and Talmudic commentator Emmanuel Lévinas (1906–1995) to define the experience of the human being's encounter with the Other. By applying his concept of the 'face-to-face' relation, the philosopher argues that such an encounter with the Other, or the epiphany of the 'face-to face', is a privileged phenomenon in which the other person's proximity and distance are both strongly felt. According to Lévinas, "The Other precisely reveals himself in his alterity not in a shock negating the I, but as the primordial phenomenon of gentleness." (Levinas, 1961, 150). However, due to this revelation of the face of the Other, a human being instantly recognizes the transcendence and heteronomy of the Other as well as his own poverty This forbids his reduction to sameness (the state before such encounter) and, simultaneously, installs a responsibility for the Other in the Self.

As a sudden intuitive grasp of reality through something simple and striking epiphany bears a strong resemblance to the term 'satori' within the confines of Zen Buddhism. (here J.D. Salinger's short stories "Nine Stories" (1953), "Franny and Zooey" (1961) might be taken as examples). With its particular focus on experiential wisdom as realised through meditation and mindfulness of daily experiences, the Zen masters deemphasise theoretical knowledge in favour of direct individual experience. (Suzuki, 1957, 32) A mindful acceptance of the present moment and letting go of self-conscious provide new insights on existence and ultimately lead to the experience of 'satori' or 'enlightenment', which is seen as a bedrock of Zen.

In his study on *Zen Buddhism* Daisetz .T. Suzuki provides eight characteristics of 'satori' which are as follows: irrationality, intuitive insight, authority (that is, irrefutable to logic), momentariness, affirmation, absoluteness, impersonality and exaltation. (Suzuki, 1956, 103) It is interesting to note that the fist four qualities enlisted above correspond to what is essential in literary epiphany. According to Suzuki, the experience of enlightenment has "something profoundly fundamental and gives one a sense of absolute certainty and finality" which is lacking in the ordinary kind of human feeling. As such the enlightenment "affects the whole personality, influencing his attitude towards life and the world not only morally and spiritually but in his metaphysical interpretation of existence as a whole." (Suzuki, 1957, 58)

The Zen term 'kensho' would more accurately describe this moment, referring to the feeling attendant on realising, for instance, the answer to the question set by a koan. Overall, by striking the very foundations of human existence, 'satori' as well as epiphany, suggest a remarkable change marked by the birth of an altogether new man.

In many respects epiphany may be compared to the Aristotelian concept of 'recognition' (Gk. *αναγνώρισις*), introduced in his theory of tragedy to denote the discovery of one's identity or true character. In Chapter XI of his *Poetics,* the philosopher defines recognition as "a change from ignorance to knowledge," leading to either love or enmity between the characters. (Aristotle, 1452a) Commenting on Aristotelian tragedy, Frye remarks that originally *αναγνώρισις* meant recognition not only of a person but also of what that person represented; "it was the hero's suddenly becoming aware of a real situation and therefore the realisation of things as they stood." (Frye, 1963, 25) It is also interesting to note that for Aristotle, the most preeminent form of recognition is coincident with a "reversal of the situation" (Gr. *περιπέτεια*), which marks a turning point in the plot of a drama. (Aristotle, 1450a 32)   Although the "reversal of the situation" includes changes in character, those changes are mostly external and depend on human intellect and logic. This demonstrates a key difference between the nature

of knowledge that the human being attains as a consequence of a recognition and the knowledge granted to him at the moment of an epiphanic illumination.

Striking instances of divine enlightenment can be found in the works of Spanish mystics and the English Metaphysical poets who have experienced sudden insights that seem detached from the flow of everyday perception. In the writings of St. John of the Cross (1542–1591) a spiritual journey is presented in terms of a passive night of the soul where through unknowing a human being comes upon mystical understanding. His poetry, which witnesses a search for darkness in order to discover light, may be regarded as a visible manifestation of invisible experiences. Since experience is able to manifest itself only by the means of a particular language, the paradoxical mode of expression serves as a vehicle for the mystic to illuminate the reader. Consider the poem "Life No Life":

> *Seeing that what life I know*
> *is a lack of living, though;*
> *and that dying's all I do*
> *till I come alive in you:*
> *here's a thought to listen to:*
> *life? a thing I toss away ,*
> *dying for my dying-day.*

(St. John of the Cross, *Life No Life,* 1979, 31)

Similarly, his contemporary St. Teresa of Avila (1515–1582) sees death as "delightful" (St. Teresa of Avila, 1980, 337), since it promises a complete union with her beloved Divine Spouse. Thus, the saint dies because of the inability to die:

> *I live without living in myself.*
> *And in such a way I hope,*
> *I die because I do not die.*

(St. Teresa of Avila, v. 1-3, III, 1985, 375)

This theme is also developed by the English Metaphysical poet Richard Crashaw (c. 1612 – 1649) who contemplates great mysteries of faith and

manages to excite the reader's affections through a violent display of images initiated by the sixteenth century Spanish mystics. The poet employs the Ignatian technique based on the application of the senses to obtain suggestiveness of each situation. In *The Hymn to St. Teresa,* addressing his most admired saint Crashaw's poetic skill and emotional experience unite in a striking paradox of the love of death:

> *O how oft shalt thou complaine*
> *Of a sweet and subtle paine!*
> *Of intolerable joyes!*
> *Of a death, in which who dyes*
> *Loves his death, and dyes againe,*
> *And would for ever be so slaine!*
> *And lives and dyes; and knows not why*
> *To live; But that he thus may never leave to dye.*

(Crashaw, *The Hymn to St. Teresa,* v. 97-104, 1977, 211)

The poet values Christ's blood as remedy for all humanity and paradoxically as a symbol of the death of death: "When on the cross my king did bleed//Life seemed to dy, Death dyed indeed. (Crashaw, *Office of the Holy Cross,* v. 16-17, 1957, 263 According to Jadvyga Krūminienė, the paradox of dead death implies that "death, as a principal of destruction, resides solely within the realm of time" (Krūminienė, 2001, 138). Death is awaiting for a human being in life whereas in death no death may be expected. Due to Christ's passion and death on the cross, the life of a human being displays the quality of an oxymoron: a life in death, a death in life. Thus, in his *Mortification* addressing God George Herbert (1593 – 1633) pleads: "Yet Lord, instruct us so to die,//That all these dyings may be life in death. (Herbert, *Mortification,* v. 35-36, 1977, 133)

The above quoted poems make it obvious that experience is not generated exclusively by language which belongs to the world of relativity, but rather, as Antonio T. de Nicolás implies, that "language is enlarged by experience." (De Nicolás, 1996, 250)

The studies of Morris Beja (1971) and Ashton Nichols (1987) trace the literary epiphany back to its Romantic origins. The Romanticist William Wordsworth (1770 – 1850) describes the mode of perception in life and art as the 'spots of time': "There are in our existence spots of time, / That with distinct pre-eminence retain / A renovating virtue." (*The Prelude,* XII.208-210) Apart from its significant influence on modern fiction, this Wordsworthian innovation in *The Prelude* (1850) is regarded as the predecessor of Joyce's epiphany. (Langbaum, 1983, 336) By 'spots of time' the poet refers to the moments when imagination operates most apparently and effectively. To put it in John Mahoney's terms, they denote the "moments when the mind is its own place, when it intuits value, when seeing gives way to vision." (Manhoney,1997,126). The boy's pleasure of rowing the stolen boat in Book 1 of *The Prelude* is disturbed by a sudden appearance of a huge mountain. The sight "as if with voluntary power instinct" immediately evokes an experience of reality which the boy is able neither to name nor to explain. It is the reality which he experiences as 'other' than himself or the world he knows:

> *after I had seen*
> *That spectacle, for many days, my brain*
> *Worked with a dim and undetermined sense*
> *Of unknown modes of being; o'er my thoughts*
> *There hung a darkness, call it solitude*
> *Or blank desertion. No familiar Shapes*
> *Remained, no pleasant images of trees,*
> *Of sea or Sky, no colours of green fields,*
> *But huge and mighty Forms, that do not live*
> *Like living men, moved slowly through the mind*
> *By day, and were a trouble to my dreams.*
>   (*The Prelude,* I, 1.390 - 400; 1850)

The episode is marked by grandeur and awe. The boy is frightened since all the images possessed by him appear too loose to approach this mystery. Consequently, his encounter with the reality of the numinous 'other' culminates in a prayer-like reflection:

Wisdom and Spirit of the Universe!
Thou Soul that art the eternity of thought,
That giv'st to forms and images a breath
And everlasting Motion! not in vain,
By day or star-light, thus from my first dawn
Of Childhood didst thou intertwine for me
The passions that build up our human Soul,
Not with the mean and vulgar works of man,
But with high objects, with enduring things,
With life and nature, purifying thus
The elements of feeling and of thought,
And sanctifying, by such discipline,
Both pain and fear; until we recognize
A grandeur in the beatings of the heart.

(*The Prelude,* I, 1.401-1.414; 1850)

The above quoted passages clearly reveal that the divine presence in *The Prelude* is most deeply felt when its name is even not uttered. By articulating the inexpressible in symbol the poet leaves the mystery of God intact and attempts to emphasise that rather than to be named the transcendent is to be experienced. Thus, instead of naming or analysing the boy is simply invited to enter that presence. In this context, Wordsworth's 'spots of time' may be seen as sparkles enabling for such experience.

In his *Suspiria de Profundis* (1845) Thomas de Quincey refers to the illuminative occasions as 'involutes'. According to the writer, "our deepest thoughts and feelings pass to us through perplexed combinations of *concrete* objects, pass to us as *involutes* (if I may coin that word) in compound experiences incapable of being disentangled, than ever reach us *directly,* and in their own abstract shapes." (De Quincey, 1968, 39) In the differential geometry of curves, an involute of a smooth curve is another curve, obtained by attaching an imaginary taut string to the given curve and tracing its free end as it is wound onto that given curve; or in reverse unwound. Hence, it is a roulette wherein the rolling curve is a straight line containing the generating point. (Cundy & Rolett, 1989, 46)

For de Quincey, the task of a poet is to "bring out consciously what yet lurks by involution in many unanalysed feelings, <…>, to pass through a prism

and radiate into distinct elements what previously had been even to himself but dim and confused ideas intermixed with each other." (ibid, X, 226-227) In the case of Joycean epiphany, the text can be likened to an involute, which is being gradually unwound through the act of interpretation until the inadvertent illumination befalls the quester, i.e. the reader.

T. S. Eliot's (1888 – 1965) notion of 'objective correlative' is reminiscent of the above-discussed de Quincey's concept of the 'involute'. In his essay *Hamlet* (1919) the Modernist poet describes the 'objective correlative' as a "set of objects, a situation, a chain of events which shall be formula of that *particular* emotion; such that when the external facts, which must terminate in sensory experience are given, the emotion is immediately evoked." (Eliot, 1950, 124-125) By employing the term, Eliot attempts to articulate one's inexplicable feelings and thus make emotion manifest. This epiphany-like moment of cognition is embodied in poems such as *The Love Song of J. Alfred Prufrock* (1915), where the hopeless, elderly Prufrock thinks to himself that he has "measured out his life in coffee spoons," (v. 51) using coffee spoons to reflect his monotonous existence and a wasted life.

In some respect, 'epiphany' may be compared to the concept 'grokking', originally introduced by Robert A. Heinlein in his science fiction novel *Stranger in a Strange Land* (1961). In Heinlein's approach to quantum theory, 'grokking' stands for the intermingling of intelligence that necessarily affects both the observer and the observed. In reference to quantum theory, the "factual" concepts of everyday life are to be taken into account as part of the observer's reality, and this, as Thomas Merton notices, "destroys the myth of the completely separate and detached observer, looking at everything with scientific objectivity. [Therefore], the observer is part of the observed." (Merton, 1977, 291) In this respect, 'grokking' implies the experience of understanding, which changes man's view of the world so thoroughly that the observer becomes a part of the observed. Similarly, the experience of epiphany which deals with immediate, and deeply identified human way of knowing, awakens in man his prime call to be the image and likeness of God (cf. Gen. 1: 27) and naturally

leads to a turning point in one's inner journey. As a consequence, man's divided selves are united and he is able to realise the oneness of life in all its aspects.

Overall, epiphany points to experience that transcends human knowledge, pierces deep into man's innermost self and strikes his entire existence. By demolishing every structure of illusion, epiphany grants seeing into the meaning of life and, thus, can undoubtedly be referred to as hermeneutical experience. Yet, as Ricoeur insightfully notices, in this quest for meaning, "we are guided by the very thing which is sought." (Ricoeur, 1994, 54)

3.3. The Specificity of Joyce's Literary Epiphany

> *There is in all visible things an invisible fecundity,*
> *a dimmed light, a meek namelessness, a hidden wholeness.*
> *This mysterious Unity and Integrity is Wisdom,*
> *the Mother of all, Natura naturans.*

Thomas Merton

As an experiential knowledge creating new worlds of meaning, epiphany is in the focus of attention of Modernist poetics. The start of the secular usage of 'epiphany' owes to James Joyce who provided this concept with a particular literary connotation in his novel *Stephen Hero* (1916) and elaborated this theme at a considerable length. (Cuddon, 1998, 177) The writer's choice of the religious term 'epiphany' turned to be very appropriate since it underlined the conception Joyce had of the artist as a priest of the eternal imagination, a revealer, "humble before the laws of things" and ready "to strip himself of all but his mere agency." (McLuhan, 1962, 252).

In his youth, the writer applied the term 'epiphany' to entitle the genre of the prose poems, which he used to write as an artistic exercise between 1900 and 1904. These often ironical observations made by Joyce in his notebooks were marked by dramatic force and contained a sentence of a revealing character. Although the genuine collection of epiphanies was composed much earlier, a clearer connection of the term 'epiphany' with the innovativeness of Joyce's fiction is established in his novel *Stephen Hero* (1916). Here, a fragment of the

accidentally overheard conversation provides Stephen Daedalus with an "impression keen enough to afflict his senses very severely." (*SH,* 57) Further on, Stephen explains that by epiphany he means:

> <…> a sudden spiritual manifestation, <…> a revelation of the whatness of the thing, the point at which the soul of the commonest object <…> seems *tous* radiant". He felt there was an obligation on the artist to discover a spiritual truth in the vulgarity of speech or of gesture or in a memorable phase of the mind itself. Imagine my glimpses of that clock as the growing of a spiritual eye which seeks to adjust its vision to on exact focus. The moment the focus is reached the object is epiphanized. (*SH,* 58)

The above quoted passage defines epiphany as a symbol of a spiritual state and this knowledge is essential in understanding Joyce as an artist. Once he told W.B.Yeats that by employing epiphany in his writings he wanted to "respond to the motions of the spirit." (*JJ,* 106) In this respect, Joyce's fiction may be regarded as a series of increasingly complex and revealing "insights of grace" as well as "intuitions of immortality". (Cuddon, 1998, 177) It is important to note, however, that Joyce's usage of the word "spiritual" does not have a religious reference. According to Morris Beja, by "spiritual" the Modernist writer "seems to refer to the world of emotions, art, intuition – in terms of his aesthetic theory, all that cannot be analyzed." (Beja, 1971, 74)

The source for his creative production of epiphanies springs from the insignificant moments of everydayness rather than the sensational events of life. Admittedly, the Joycean epiphany can be either a manifestation of the spiritual truth "in the vulgarity of speech or of gesture" or "in the memorable phase of mind itself." (*SH,* 58) The material for epiphanies that reaches the writer from the exterior world is usually very slight and sometimes coming together, to put it in Wordsworthian terms, "by chance collisions and quaint accidents." (*The Prelude,* 1.617). Although the religious derivation of Joycean epiphany points to its transcendental significance, the role of the 'divine agent' in his prose is performed exclusively by language. Dolf Sörensen draws attention to "onesidedness" as a distinctive aspect of Joycean epiphany. (Sörensen, 1977, 7) It implies total passivity on the part of the beholder who can only record

epiphanies with adequate precision. The peculiar elusiveness of the epiphany in Joyce's text demands attentive scrutiny from the reader. The epiphanic illumination challenges the received idea and overthrows what one expects to see. Thus, the marvel of the Joycean epiphanies lies in their suddenness which bears the power to constantly surprise the reader. As Eugène Jolas' claims, by the use of epiphany Joyce "has shaken the static world of phenomena to its foundations." (*JJCH II,* 570)

In another passage from *Stephen Hero,* Joyce defines epiphany in terms of St Thomas Aquinas' three prerequisites for beauty: integrity (*integritas),* proportion (*consonantia),* and clarity (*claritas).* (ibid, 254) In his pseudoscholastic language Stephen explains *integritas* as "wholeness" – the perception of the aesthetic image as one thing, "self-bounded and self-contained upon the immeasurable background of space or time which is not it." (*SH,* 289) The Aquinian *consonantia* is reflected in Joycean symmetry and rhythm of structure, the aesthetic image conceived as "complex, multiple, divisible, separable, made up of its parts and their sum, harmonious; the synthesis of immediate perception is followed by the analysis of apprehension." (ibid.) The third of the mentioned principles, *claritas,* is given the approximate meaning of "radiance" and is equated to another Thomist term *quidditas,* or the "whatness" of a thing. The movement of mind reaches its climax in *claritas*, which is given the approximate meaning of "radiance" and is referred to as epiphany:

> After the analysis which discovers the second quality the mind makes the only logically possible synthesis and discovers the third quality. This is the moment which I call epiphany. <… > [When] the relation of the parts is exquisite, when the parts are adjusted to the special point, when we recognize that it is *that* thing which it is. Its soul, its whatness, leaps to us from the vestment of its appearance. The soul of the commonest object, the structure of which is so adjust, seems to us radiant. The object achieves its epiphany."(*SH*, 289)

It is evident that Joyce's *Ulysses*, both as a whole construct and in the structure of its individual chapters, satisfies the qualities of integrity, wholeness, symmetry and radiance. As Schwarz observes, Joyce's world opens to a reader

who "reiterates the tripartite movement of the mind," described in the above definitions of these qualities. (Schwarz, 2004, 25) Hence the reader's perception of the metaphorical relationships in the writer's fiction may be viewed as epiphany, too. As Irene H. Chayes maintains, Joycean epiphany is a "technique in which *integritas* and *consonantia* are always necessary to *claritas,* and *claritas* itself comes more and more to reside in *quidditas,* the soul, the essential identifying quality of the thing, than in a mystic emotional exhilaration on the part of someone who looks on." (Chayes, 1946, 362) It carries a message to the reader by telling the given that *claritas* is *quidditas.* According to William Noon, the Joycean epiphany thus expands the proportion of symbolic dimensions as it "concentrates its radiance in verbal signs which exist not in isolation but in combinations of sense and sound." (Noon, 1957, 69)

Since many writers use the term 'revelation' as a technical device in achieving their effects, Joycean epiphany is frequently likened to Virginia Woolf's 'moment'. In *Mrs Dalloway,* Clarisa's burst of emotions is expressed in such a vivid sensual detail that unites all the ideas in the text into one harmonious whole:

> it was a sudden revelation, a tinge like a blush which one tried to check and then, as it spread, one yielded to its expansion, and rushed to the farthest verge and there quivered and felt the world come closer, swollen with some astonishing significance, some pressure of rapture, which split its thin skin and gushed and poured with an extraordinary alleviation over the cracks and sores. Then, for that moment, she had seen an illumination; a match burning in a crocus; an inner meaning almost expressed. But the close withdrew; the hard softened. It was over—the *moment*.[*] (Woolf, 1976, 30)

It is clear that for Woolf the 'moment' serves as a connecting tool and describes far more of a sensual feeling than Joyce's spiritual insight. He used epiphanies more consciously and with greater variation than any author with whom he might be compared.

The term 'epiphany' as it appears in Joyce should be distinguished from the term 'epicleti', which the writer also borrowed from the terminology of

[*] My emphasis (I. Š.)

theology to express his idea that the function of fiction is to transform the triviality of everyday life into spiritual enjoyment. In Christian theology, 'epiclesis' (Gr. *επίκλησις* – 'invocation') refers to the liturgical prayer of transubstantiation that occurs after the words of Institution, in which the celebrant prays that God may send down His Holy Spirit to change the Eucharistic elements (bread and wine) into the Body and Blood of His Son. (*OCE*) In the letter of 15 June, 1904 to his brother Stanislaus, Joyce explains that "there is a certain resemblance between the mystery of the Mass and what I am trying to do <…> to give people a kind of intellectual pleasure or spiritual enjoyment by converting the bread of everyday life into something that has a permanent artistic life of its own <…> for their mental, moral, and spiritual uplift." (*LII,* 124) It is very likely that Joyce had to be aware that next to the above indicated theological meaning 'epicleti' has a related meaning of *epikleitos,* the term used to refer to someone summoned before court. And that is precisely the state the reader can find himself/herself in if he/she misses the intended but always unstated meaning of the Joycean stories.

In *Dubliners,* epiphanies emerge as a series of small insights building towards the promise of a grand moment of vision. Each story is shaped by the longing for an illumination, which unavoidably evokes a shock of recognition in the reader, allowing for a deeper spiritual perception of his/her innermost self and the surrounding world. According to Northrop Frye, the "patterns of imagery <…> or fragments of significance are oracular in origin and derive from the epiphanic moment, the flash of instantaneous comprehension with no direct reference to time." (Frye, 1951, 103)

Though at the moment of epiphany experience is supposed to be transformed into truth, in the majority of cases, the state of spiritual paralysis of the characters blocks their way toward such a revelation. Most often they simply fail to realise the extent of their spiritual paralysis. For Joyce, however, epiphanies mark not only the moments when the characters are enlightened with an exceptional insight but also, the moments when the reader experiences an "illumination about the significance of relationships among the episodes,

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historical and literal correspondences, patterns of language, or the implications of characters' behaviour." (Schwarz, 2004, 24-25) Respectively, the stories in which the characters fail to experience epiphany have no clear ends, since they manage to reach their conclusions solely in the mind of the reader. ("Grace", "Ivy Day", "A Mother") Thereby, in Joyce, it is possible to distinguish between the artistic epiphany, which refers to the experience set down in language, and the reader's epiphany, which deals with the re-experiencing of a particular event in the life of the reader. Hence, as Umberto Eco assumes, Joycean concept of epiphany is "the most secular or most religious <…> version of the symbolic mode. <…> And yet it flashes, at least for those of us who accept its invitation to the superfluous." (Eco, 2005, 154)

The artist is supposed to search for an epiphany not among the gods but among men in "casual, unostentatious, even unpleasant moments." (*LII,* 87) Interestingly, most of the Dubliners who are offered with the insights into their inner self are not artists. However, by employing epiphanies with an outstanding aesthetic precision, the writer skillfully transforms the ordinary seemingly insignificant experiences of the citizens of Dublin into genuine works of art. Due to the epiphanic technique, the Joycean language can be experienced as a dynamic process, what the writer himself will later describe as "movibles <…> scrawling in motion." (*D,* 21) Thereby, the encounter with the fictional world of Joyce's stories turns into a poignant and transformative experience for the reader.

3.4. The Joycean Epiphany as a Manifestation of the Truth of Art through Language

> *It isn't that they can't see the solution.*
> *It is that they can't see the problem.*
>
> G. K. Chesterton

As the opening story of *Dubliners* and Joyce's first published work of fiction, "The Sisters" sets the tone that echoes throughout the entire book. It

suggests that the reading of the stories will be patterned by both, a "gnomon", an incomplete figure "in which meaning is made manifest through lack and darkness" and by epiphany as revelation which brings the hidden sense of the stories "in full light." (Rabaté, 2002, 81) Both principles interact so as to bypass, exceed, and finally undermine any explicit "theory" of their meaning, production, and functioning.

After the writer had completed all the stories of the collection, except "The Dead", the first story went through a number of revisions. This had been performed not only because of Joyce's dissatisfaction with "The Sisters" but also because it was the initial story of the book he had only dimly envisioned when its first version appeared in *The Irish Homestead Journal* in 1904. Although the two published versions have essentially the same plot, the language of the 1914 version of the story represents an entirely Modernist text. The author intentionally dropped the nonessential commentaries leaving the facts to speak for themselves, thus exercising a style he himself referred to as that of "scrupulous meanness." (*D,* xxiii) The collocation itself is rich in the Joycean ambiguity. In *Shorter Oxford English Dictionary on Historical Principles,* the adjective 'scrupulous' is defined as "minutely exact or careful; strictly attentive to even the smallest detail", whereas 'meanness' denotes both "sparseness, frugality" and "lowliness, insignificance." (Little, 1973, 2164) The minute exactitude comes not only in Joyce's 'scrupulous' distribution of facts and unfacts alike but also in his precision when rendering the language of the citizens of Dublin. In majority of the stories Joyce achieves this goal by aligning both the "narrative consciousness and the language <…> of the story with the character of whose life [the reader] catch[es] a glimpse." (*D,* xxv) In "The Sisters", Joyce initiates the reader into the illuminating experience of the world of *Dubliners.*

The initial and the concluding story of *Dubliners* are united by the theme of the dead having the impact on the living. "The Sisters" is told from the point of view of a nameless boy narrator who is gazing at the window and contemplating upon the sudden death of his friend Father Flynn:

> Night after night I had passed the house (it was vacation time) and studied the lighted square of window: and night after night I had found it lighted in the same way, faintly and evenly. If he was dead, I thought, I would see the reflection of candles on the darkened blind, for I knew that two candles must be set at the head of a corpse. (*D*, 3)

The opening sentence of the story, "There was no hope for him this time," (ibid.) charges the whole collection of short stories with a feeling of loss and hopelessness. Yet, the patterns of its language suggest that Joyce has a deeper concern. The image of the window in the first paragraph serves to create the sense of quiet and detached observation, which the boy narrator adopts. By this narrative technique Joyce points to an opportunity for a person to observe his life from the outside. The focus on the night through the repetition of the phrase ("night after night") reinforces the atmosphere of paralysis and desperation prevailing over the city and its inhabitants. The gloomy mood is intensified by the dim light of the two candles "on the darkened blind." (ibid.) Since in *Dubliners* the image of the night encompasses the elements of both life and death, it serves best to unveil the situation of the Joycean characters who experience the state of life-in-death. The boy's first encounter with death, however, is not as painful as the contradictions that the death of Father Flynn evoke in him:

> He had often said to me: *I am not long for this world* and I had thought his words idle. Now I knew they were true. Every night as I gazed up at the window I said softly to myself the word *paralysis.* It had always sounded strangely in my ears, like the word *gnomon* in the Euclid and the word *simony* in the Catechism. But now it sounded to me like the name of some maleficent and sinful being. It filled me with fear, and yet I longed to be nearer to it and to look upon its deadly work. (ibid.)

It is important to note that in the last version of "The Sisters" Joyce emphasized the relationship between the old priest and the boy by making it stand out as a memorable feature of the story. The boy is fascinated with the interpretation of signs and makes an attempt to "extract the meaning" of his experience. The phrase of the dead priest that the boy recalls first, "*I am not long for this world",* is a direct allusion to the words uttered by Jesus to His disciples before His passion and death. (cf. Jn 8: 23) The word *paralysis,* which

is repeated by the boy and which reverberates throughout the entire collection of the Joycean stories, contains the implications of "immobility and overloosening." (*OED*) In the majority of cases, Joyce chooses to express his characters' moral paralysis as physical arrest. Father Flynn's situation recalls that of a paralytic man from St Mark's Gospel (Mk 2: 1-12). In the Biblical sense, a human being is a pilgrim. His center is not within him and, therefore, he is on the way to reach it. Man's inability to move prevents him from reaching his goal. It is fear and the loss of direction that paralyses a human being. Genesis 3 gives evidence that paralysis is a bad disease caused by the poison of the snake and primeval lie. In the Gospel story, four men bring the paralytic to Jesus with a hope that He will heal him. Their faith is so strong that being unable to reach Jesus because of the thick crowd they decide to uncover the roof of the house where He was staying and let down the bed with the sick at the feet of the Divine Physician. The first act that Jesus performs in this situation is the forgiveness of sins made by the paralysed man. In Hebrew, 'to sin' means 'to lose one's way'. Respectively, a sinner is a person who lost his/her way to the true goal. Man was created in the image and likeness of God. Yet, the lie of the Tempter filled his heart with fear and distrust in his Creator. Thus, turning away from God, man lost his true identity and found himself naked. Man without God cannot accept himself as he is therefore involved in a ceaseless conflict with himself and others in vain trying to cover his nakedness. In other words, a sin expresses ignorance towards God's love. In the Joycean story, Father Flynn's paralysis is expressed in terms of hemiphlegia, which stands for the paralysis of the one side of the body. (*OED*) In such a condition, the person is only half alive but not yet dead. In this respect, the situation of the old priest can also be regarded as a metaphor of "the city suffering from hemiphlegia of will," (*LI,* 247)

The boy learns about the death of Father Flynn from the conversation among his aunt, uncle and old Cotter. The conversation focuses on the priest and his relationship with the boy:

Old Cotter was sitting at the fire, smoking, when I came downstairs to supper. While my aunt was ladling out my stirabout he said, as if returning to some former remark of his:

- No, I wouldn't say he was exactly... but there was something queer... there was something uncanny about him. I'll tell you my opinion... <…> I think it was one of those... peculiar cases... But it's hard to say...

He began to puff again at his pipe without giving us his theory. My uncle saw me staring and said to me:

- Well, so your old friend is gone, you'll be sorry to hear.
- Who? said I.
- Father Flynn. <…>

My uncle explained to old Cotter:

- The youngster and he were great friends. The old chap taught him a great deal, mind you; and they say he had a great wish for him.

Old Cotter looked at me for a while.

- <…> My idea is: let a young lad run about and play with young lads of his own age and not be... Am I right, Jack? <…> When children see things like that, you know, it has an effect... (*D,* 3-4)

The gaps and omissions which prevail in the adults' talk suggest the adults' refusal to speak openly in front of the boy. The adults respond by not saying but by implying that their incomplete sentences cover something significant. The boy who is emotionally honest, tends to narrate the story in a straightforward manner. He openly expresses his anger and contempt for old Cotter by referring to him as a "tiresome old red-nosed imbecile" but simultaneously aims to "extract meaning from his unfinished sentences." (*D,* 4) This passage also highlights the clash between the childish world of innocence and the adult world of experience.

Reading the announcement about Father Flynn's death, the boy recalls his earlier frequent visits to the old priest, his Latin lessons and the "meaning of the different ceremonies of the Mass." (*D,* 6) That night the boy and his aunt go to the house of mourning. They view the corpse and sit with Eliza and Nannie, the sisters of the dead Father Flynn. After viewing the corpse, the boy refuses the offered crackers as if the sound of eating them might disturb the dead priest in his coffin: "She pressed me to take some cream crackers also but I declined because I thought I would make too much noise eating them." (*D,* 7) The physical presence of Father Flynn permeates through the story colouring the boy's experience of dealing with death in life. The boy's inability to eat and

speak during the wake recalls the sense of paralysis that the narrator connects to the dead priest. This scene enables the reader to see Father Flynn as part of the boy's reality and "destroys the myth of the completely separate and detached observer, looking at everything with scientific objectivity." (Merton, 1977, 291) Instead, the story proves that "the observer is part of the observed." (ibid.)

The conversation carried on by the boy's aunt of the and Eliza reveals that Father Flynn had apparently suffered a mental breakdown after accidentally breaking a chalice:

> - Did he... peacefully? she asked.
> - Oh, quite peacefully, ma'am, said Eliza. You couldn't tell when the breath went out of him. He had a beautiful death, God be praised. <…> (ibid, 7)
> - He looks quite resigned, said my aunt.
> - That's what the woman we had in to wash him said. She said he just looked as if he was asleep, he looked that peaceful and resigned. No one would think he'd make such a beautiful corpse. <…> He was too scrupulous always. <…> The duties of the priesthood was too much for him. And then his life was, you might say, crossed.
> -Yes, said my aunt. He was a disappointed man. You could see that. (ibid, 8)
> - It was that chalice he broke... That was the beginning of it. Of course, they say it was all right, that it contained nothing, I mean. But still... <…> That affected his mind. <…> So one night he was wanted for to go on a call and they couldn't find him anywhere. They looked high up and low down and still they couldn't see a sight of him anywhere. So then the clerk suggested to try the chapel. So then they got the keys and opened the chapel, and the clerk and Father O'Rourke and another priest that was there brought in a light for to look for him... And what do you think but there he was, sitting up by himself in the dark in his confession-box, wide-awake and laughing-like softly to himself? (*D,* 9-10)

It is this outwardly banal conversation that brings epiphany in the story. At the moment of a sudden inner illumination the boy fully realises the causes of the physical death of the old priest and the paralytic state of his life: "I <…> listened; but there was no sound in the house: and I knew that the old priest was lying still in his coffin, solemn and truculent in death, an idle chalice on his breast." (*D,* 10) The epiphany enlightens the boy regarding the truth of both the late priest and his parents. It also contributes to his spiritual progress towards adolescence. Paradoxically, the death of the old priest turns to be an inevitable condition for the boy's "freedom". The experience of epiphany through the death of Father Flynn liberates the boy and suggests him the promise of a new

beginning: "I found it strange that neither I nor the day seemed in a mourning mood, and I felt even annoyed at discovering in myself a sensation of freedom as if I had been freed from something by his death." (*D,* 5) The epiphany in "The Sisters" offers an insight into the observer as well as into the object observed. By pointing to details, Joyce gives hints to the reader towards the meaning of the story but never completes the puzzle. Thereby, the reader is invited to make sense of things, as the boy does, alone.

In "An Encounter", Joyce continues the subject of paralysis through a transformative child's experience. The anonymous boy narrator seeks to escape from the unbearable boredom of school routine in search for "real adventures". (*D,* 12) Being convinced that such adventures "do not happen to people who remain at home" (ibid.), together with his school friends Leo Dillon and Mahony he plans a journey across the city to the Pigeon House, Dublin's light and power station on a breakwater. The eagerness of the boys to look for "real adventures" elsewhere suggests that nothing real can be born in the imposed stuffy atmosphere of the school. In certain respect, the boys may be treated as the young "magi" who have an unquenchable yearning to set out for a quest towards a new reality. Yet, one of the "magi" does not even start the quest, as he fails to come at an appointed time, and the other two leave without him.

The excitement of the undertaking is powerful enough to set the boys free from the unpleasant memories of the routine world that they left behind: "School and home seemed to recede from us and their influences upon us seemed to wane." (*D,* 14) However, after crossing the river, both questers realise it is "too late" and they are "too tired" (ibid.) to reach the goal of their journey, promising a hope of a new reality. The disappearing of the sun fills the story with gloom and the boys' hope to fulfil their quest fades out: "The sun went in behind some clouds and left us to our jaded thoughts and the crumbs of our provisions" (*D,* 15)

Unexpectedly, the flow of the boys' thoughts is distracted by an elderly stranger "shabbily dressed in a suit of greenish-black" who appeared at the "far end of the field." (ibid) His at first glance easy talk on Walter Scott's novels and

sweethearts gradually turn into pointless sex preachments. However, the stranger who is "magnetized by some words of his own speech" (D, 16) seems to be more aroused by the presence of the boys than by his talk about beautiful young girls. A sudden pause in his long vulgar monologue "slowly circling round and round in the same orbit" and his temporal recession to quench his sexual desire make the boys realise who this "queer old josser" (ibid.) is. After the man returns, he becomes aroused again while talking about the need for the boys who misbehave to be whipped:

> He said that my friend was a very rough boy and asked did he get whipped often at school. <…> He began to speak on the subject of chastising the boys. His mind, as if magnetised again by his speech, seemed to circle slowly round and round its new centre. He said that when boys were that kind they ought to be whipped and well whipped. When a boy is rough and unruly there was nothing would do him any good but a good sound whipping. A slap on the hand or a box on the ear was no good: what he wanted was to get a nice warm whipping. (*D,* 17)

The "greenish-black" clothes of the stranger are reminiscent of Edmund Spenser's Lechery who in his epic poem *The Faerie Queene* wears "a greene gowne" (Spencer, 1.4.25). Correspondingly, the black colour implies spiritual death caused by perversion. The "bottle-green eyes" (ibid, 17) of the pervert ironically allude to Ireland as the Emerald Isle. His "yellow teeth" (ibid, 16) suggest decay and paralysis ruling over Joyce's native country.

The boys' journey in search of "real adventures" concludes in their encounter with a previously not experienced side of the adult world, and gets marked by the loss of the innocence of childhood. The epiphany in the boy narrator is evoked by the sight of his friend rushing to him across the field:

> When I reached the top of the slope I turned round and, without looking at him, called loudly across the field:
>   – Murphy!
> My voice had an accent of forced bravery in it and I was ashamed of my paltry stratagem. <…> How my heart beat as he came running across the field to me! He ran as if to bring me aid. And I was penitent; for in my heart I had always despised him a little." (D, 18)

To use the words of Gadamer, the experience of epiphanic illumination "disturbs the horizon" (Gadamer, 1975, 442) that had surrounded the boy narrator and leads him to the inner realisation of the truth about Mahoney and himself. The unexpectedly perceived truth is followed by his remorse for having despised his friend.

In "Araby", the boy narrator navigates between the world of childhood and adulthood. He is still attracted by the novels of Walter Scott (*D,* 19) and behaves like the hero of a romantic tale carrying his innocent vision of love like a chalice through the dark paralytic world of Dublin. In the story the allure of first love and exotic places mingles with the familiarity of daily routines. This mingling is embodied in the character of Mangan's sister, since she is part of the familiar surroundings of the boy as well as the exotic promise of the bazaar. Like the bazaar that offers experiences that differ from everyday Dublin, Mangan's sister awaken in the boy a new kind of joy, excitement and confusion:

> Her name sprang to my lips at moments in strange prayers and praises which I myself did not understand. My eyes were often full of tears (I could not tell why) and at times a flood from my heart seemed to pour itself out into my bosom. I thought little of the future. I did not know whether I would ever speak to her or not or, if I spoke to her, how I could tell her of my confused adoration. But my body was like a harp and her words and gestures were like fingers running upon the wires. (D, 20)

However, the burst of the first attraction in the boy must compete with the boredom of his school life and his uncle's lateness. After his conversation with the girl who mentions the mysterious name of Araby, suggesting a promise of escape from the prison of daily routine, the boy finds himself bored by his duties during the lessons at school. Instead, he ponders on the object of his affection, the upcoming bazaar and of anything but what rests before him:

> I watched my master's face pass from amiability to sternness; he hoped I was not beginning to idle. I could not call my wandering thoughts together. I had hardly any patience with the serious work of life which, now that it stood between me and my desire, seemed to me child's play, ugly monotonous child's play. (D, 21)

This scene reveals the clash between the world of childhood and adulthood. It highlights the boy's attempts to define himself as an adult and gives a hint to his future frustration with the tedious details which prevent him from fulfilling his desires. He refers to the regular school life as a dull "child's play," (ibid.) whereas desire is seen as inspirational and engaging. The ironic usage of the word "idle" here defines the activity in school, and thus childhood. Just as lessons at school obstruct the boy's thoughts, by the end of the story his uncle's lateness and the delay of the train frustrate his hopes to buy something for the object of his affection at the bazaar. In both cases, the monotony of Dublin everydayness prevents the boy from achieving his goal.

Epiphany befalls the boy at the bazaar when he accidentally overhears a fragment of the frivolous conversation between two young men:

- O, I never said such a thing!
- O, but you did!
- O, but I didn't!
- Didn't she say that?
- Yes. I heard her.
- O, there's a... fib! (ibid, 23)

This brief dialogue bears resemblance to some of Joyce's early epiphanies and, therefore, it is much more than a simple conversation. By listening to this inane talk of the men, the boy realises his bitter disillusionment with the world of grown-ups and the pointlessness of his own expectations which may be likened to the bazaar closed and ended. It is interesting to observe that the illumination takes place when "the light was out." (*D.* 24) This suggests that at the moment of epiphany, the natural sight has been replaced by inner vision. Paradoxically, in order to see one must become blind. At the end of the story the boy sees himself as a cheated creature "driven and derided by vanity." (*D,* 34)

"Eveline", which begins the adolescent cycle in *Dubliners*, presents the dilemma faced by a poor young woman who must make a vital choice between the stagnant existence of a servant at home and a life-giving marriage proposal abroad. The story opens with this "tired" young woman sitting "at the window" (*D,* 25) which marks a distance between the world of the observer and

the outside world. The stifling atmosphere of paralysis is skilfully created by the "odour of dusty cretonne" (ibid.) Eveline is drowned in reminiscences of her childhood when despite the drunken brutality of her father she and her siblings "seemed to have been rather happy." (ibid.) A crippled childhood friend Keogh whom the young woman recalls may be seen as a foreshadowing of her own eventual paralysis of the will. Despite the deaths of the close people which Eveline has experienced, the wanderings in the paths of her memory make the woman realise that "everything changes." (ibid.) Thus she ponders on her own plans to leave Ireland with a "kind, manly [and] open-hearted" (*D,* 27) sailor named Frank. He represents freedom and vitality, which Eveline longs for. Yet, with the evening "deepen[ing] in the avenue, the young woman's exciting recollections of her lover and their first meeting give way to the whirpool of ambivalent feelings:

> Her time was running out but she continued to sit by the window, leaning her head against the window curtain, inhaling the odour of dusty cretonne. Down far in the avenue she could hear a street organ playing. Strange that it should come that very night to remind her of the promise to her mother, her promise to keep home together as long as she could. She remembered the last night of her mother's illness; she was again in the close dark room at the other side of the hall and outside she heard a melancholy air of Italy. <…> As she mused the pitiful vision of her mother's life laid its spell on the very quick of her being – that life of commonplace sacrifices closing in final craziness. <…> She stood up in a sudden impulse of terror. Escape! <…> she wanted to live. (*D*, 27-28)

She is torn between the guilt of failing to keep her promise made to her mother and the fear of a new but still unknown reality suggested by Frank's proposal. She expects that the leaving of Ireland will also provide her with an escape from her mother's fate. The limited space of a "close dark room" Eveline is carried to by her memory, suggests the lack of freedom necessary to make a saving step. The passage reveals the experience, which, to quote Gadamer, "establishes itself in memory." (Gadamer, 1975, 60) Moreover, it continues the motif of the dead affecting the life of the living which Joyce initiated in "The Sisters".

At the end of the story the indecision of the young woman acquires a kind of physical stasis. She stands on the pier seized by anxiety and an inexplicable guilt. Eveline wants to leave Ireland, but she can quite literally neither move nor speak:

> She stood among the swaying crowd in the station at the North Wall. He held her hand and she knew he was speaking to her, saying something about the passage over and over again. <…> She answered nothing. She felt her cheek pale and cold <…> If she went, tomorrow she would be on the sea with Frank, steaming towards Buenos Aires. Her distress awoke nausea in her body <…> A bell clanged upon her heart. All the seas of the world tumbled about her heart. (*D,* 28)

The sight of the moving crowd parallels with the restless movement in the woman's unconscious. (Cirlot, 1983, 72) Eveline feels herself immersed in the "seas of the world" and thus is unable to board the ferry to England. For her, the sea is more a treat than the gate to freedom. Moreovever, by unconsciously associating Frank with her violent father, she is scared of her fate: "he would drown her." (ibid.) Overall, any step from her immobile safety to the unknown hostility associates to Eveline with drowning. Thus, paradoxically, what might have been the beginning of a new life appears to be death for her. The moment of illumination is marked by the eyesight imagery: "She set her white face to him passive, like a helpless animal. Her eyes gave him no sign of love or farewell or recognition." (*D,* 29) Eveline's epiphany is her realisation of the insignificance of life that has arisen from the monotony of living she has experienced in Dublin. Epiphany painfully manifests itself through Eveline's paralysed power of will to act purposefully. Her improperly perceived sense of obligation and instinctive fear of change result in the absence of freedom to cut off with the old dispensation. Hence Eveline's choice entraps her in the state of life in death. In this respect, Argentina may be seen as her land of promise, which, however, she fails to reach.

With regard to its theme and symbolism, "After the Race" is in accord with other stories of *Dubliners.* Life, which in the story is presented as a reckless motion of the race, does not reveal any progress in the lives of the four young

men who are "too excited to be genuinely happy." (*D,* 30) During the time spent in a number of exclusive educational establishments, a twenty-six year old Dubliner Jimmy Doyle seems to have gained more fun with his amusing fellows than knowledge. His patrimony opened him the way to popularity and the young man "divided his time curiously between musical and motoring circles." (*D,* 31) Despite his rather modest academic achievements, Jimmy finds "great pleasure in society" and is well aware what people are "worth knowing". (ibid.) Although material possession "elates" (ibid.) the young Dubliner, it is, however, not able to provide a reliable background for a genuine human relationship. Jimmy can never be sure whether his friends keep in touch with him because of himself or just because of the money that he has promised to invest in Segouin's business: "Of course, the investment was a good one and Segouin had managed to give the impression that it was by a favour of friendship the mite of Irish money was to be included in the capital of the concern." (*D,* 32) A kind of half-backed position of the young Irishman amidst his friends is revealed in the car scene, where Jimmy cannot hear the driver and his cousin on the front seat:

> The car ran on merrily with its cargo of hilarious youth. The two cousins sat on the front seat; Jimmy and his Hungarian friend sat behind. Decidedly Villona was in excellent spirits; he kept up a deep bass hum of melody for miles of the road. The Frenchmen flung their laughter and light words over their shoulders and often Jimmy had to strain forward to catch the quick phrase. This was not altogether pleasant for him, as he had nearly always to make a deft guess at the meaning and shout back a suitable answer in the teeth of a high wind. Besides, Villona's humming would confuse anybody; the noise of the car, too. (*D,* 31)

Villona's humming and the noise of the car itself, which literally does not allow the men to hear each other, suggests the shallowness of their friendship. The excitement of the race and the pleasure "to return to the profane world of spectators amid nudges and significant looks" (ibid.) grants the youngster a momentary elation, which prevents him from the search of genuine happiness and the fullness of life. The aimlessness of the undertaking is prompted by the image of the racing car which beside its noise actually arrives at nowhere.

Thereby, the journey of the young men "la[ys] a magical finger on the genuine pulse of life." (*D,* 32)

The yacht that the company board to continue their entertainment does not imply any hope of escape since it remains at anchor till the end of the story. With respect to the immobility of the yacht, the action performed inside it (music, drinking, speeches, gambling) reveals the life-in-death state of the characters. Despite the feeling of having done much on the night after the race, all Jimmy's accomplishments are but an illusion. Consequently, the young Irishman may be compared to Dublin itself, which that night "wore the mask of a capital". (*D,* 33) The loss of his father's money at gambling suggests Jimmy's lack of responsibility and forecasts the uncertainty of his future. His situation symbolically points to his deep inner vanity caused by the inability to behave purposefully:

> He knew that he would regret in the morning but at present he was glad of the rest, he was glad of the dark stupor that would cover up his folly. He leaned his elbows on the table and rested his head between his hands, counting the beats of his temples. The cabin door opened and he saw the Hungarian standing in the shaft of grey light: – Daybreak, gentlemen! (ibid.)

The above quoted passage conveys the contrast between Jimmy's paralytic inner darkness and the light of the dawn against which he covers his eyes. The epiphany of the folly and futility that fill Jimmy's existence is evoked by Villona's announcement: "Daybreak, gentlemen!" It reveals that when involved in the activities of "seeing life" (*D,* 34) man fails at seeing into the meaning of it.

"Two Gallants", the second masculine story of the adolescence cycle*,* opens with the "grey warm evening" which has imperceptibly fallen "upon the living texture" of Dublin. The warm grey air filled with an "unchanging unceasing murmur" of a "gaily coloured crowd" suggests a lyrically masked monotony which pervades the city. (*D,* 36) In the story, the motif of the vague circular movement leading the characters to nowhere, is presented by two young Dubliners who despite their ceaseless walking and talking finally find themselves trapped in a spiritual stasis. One of them, named Corley

unfolds his friend Lenehan a plan he has hatched with an unnamed "slavey" (*D,* 37) engaged in prostitution. The ironic language that Joyce uses to introduce the two Dubliners carries a mighty visual effect on the reader. Although "it was necessary for [Corley] to move his body from the hips" if he "wished to gaze after someone in the street" (ibid.), his build does not seem to influence the air of significance that the young Dubliner surrounds himself with:

> He knew the inner side of all affairs and was fond of delivering final judgements. He spoke without listening to the speech of his companions. His conversation was mainly about himself: what he had said to such a person and what such a person had said to him, and what he had said to settle the matter. When he reported these dialogues he aspirated the first letter of his name after the manner of Florentines. (*D,* 38)

Despite the reputation of a "leech" (*D,* 36), the adroit and eloquent street musician Lenehan is gifted with a "subtle mind" and "to save himself he ha[s] the habit of leaving his flattery to the interpretation of raillery." (*D,* 38) These details disclose an exterior contrast between Lenehan and his friend. When Corley goes out with the slavey, Lenehan observes them from a distance and his eyes have not failed to note "approvingly [the] stout short muscular body" of the young woman. (*D,* 41) He keeps the couple in view until they get on the tram, and then goes back the way he has come. A well-performed role of an observer from a distance does not safeguard Lenehan from sin but rather makes him a part of the observed undertaking of his friend. The streets of Dublin Lenehan idly wanders about may be compared to a symbolic labyrinth that is impossible or very difficult to escape from. As Cirlot observes, the ceaseless circling of the young man in the labyrinth of the city suggests the "loss of the spirit in the process of creation" and the consequent need to search for the way back to what was lost. (Cirlot, 1983, 174) Lenehan's experience of loneliness and vanity is revealed in the scene at Duke's Lawn, where the young Dubliner is playing the imaginary harp in the air:

> Now that he was alone his face looked older. His gaiety seemed to forsake him, and as he came by the railings of the Duke's Lawn he allowed

> his hand to run along them. The air which the harpist had played began to control his movements. His softly padded feet played the melody while his fingers swept a scale of variations idly along the railings after each group of notes. <…> He found trivial all that was meant to charm him, (*D,* 41)

The image of the harp may be regarded as a symbol of the tension inherent in its strings, (though represented by railings here) with its striving towards love and the lost paradise of innocence. (Cirlot, 1983, 139) Above all, Lenehan's music is an intense expression of his spiritual suffering and longing for death as an escape from his slow agony of existence. In this respect, his situation resembles that of the charmed maiden from the song *Silent, O Moyle,* who is doomed to wander in the world "transfixed into the form of a swan and longing for death." (Walzl, 1961, 225) The epiphany of darkness, which befalls the wanderer walking down the Grafton Street, makes him painfully realise the distaste of his own life marked by the passiveness of the observer. The inner anxiety of the young man and his inability to find peace is expressed in terms of a restless walking:

> Though his eyes took note of many elements of the crowd through which he passed, they did so morosely. He found trivial all that was meant to charm him, and did not answer the glances which invited him to be bold. He knew that he would have to speak a great deal, to invent and to amuse, and his brain and throat were too dry for such a task. The problem of how he could pass the hours till he met Corley again troubled him a little. He could think of no way of passing them but to keep on walking. (*D,* 42)

The paralytic stasis seizing Lenehan leaves him unable of making any purposeful choices and instead of looking for a way to escape the charmed circle, the man feels "more at ease in the dark quiet street, the sombre look of which suit[s] his mood." (ibid.) His solitary meal at the bar, followed by a vision of Corley and the young slavey, makes Lenehan "feel keenly his own poverty of purse and spirit" (ibid.) and suggests his longing for real life and genuine love. Yet, these feelings are rapidly replaced by the consideration of the potentiality of his friend's success, since an "intimation of the result [of Corley's undertaking] pricked him like the point of a sharp instrument." (*D,* 44)

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The epiphanic illumination in the reader is initiated by Corley's gesture of unclasping his hand with a gold coin of betrayal:

> A woman came running down the front steps and coughed. Corley turned and went towards her. His broad figure hid hers from view for a few seconds and then she reappeared running up the steps. The door closed on her and Corley began to walk swiftly towards Stephen's Green. <…> Lenehan kept up with his friend, breathing uneasily. <…> Corley haltered at the first lamp and stared grimly before him. Then with a grave gesture he extended a hand towards the light and, smiling, opened it slowly to the gaze of his disciple. A small gold coin shone in the palm. (*D,* 44-45)

Despite its preeminence among metals, gold, which is generally related to whatever is best or most excellent, acquires a negative connotation in the story. According to Michael Ferber, it was an "ancient belief that gold was begotten by the fire of the sun and that veins of gold in the earth slowly burned what they touched." (Ferber, 1999, 86) Correspondingly, in "Two Gallants" the gold coin in the palm of Corley becomes a cause of wickedness which sets the fire of spiritual agony and slowly burns the young Dubliner. Paradoxically, by seducing the servant woman and accepting money from her, Corley himself becomes a manwhore. His ultimately ungallant behaviour with the woman makes the young Dubliner a "base betrayer" (*D,* 39) of his potentially gallant manhood. In this respect, the title of the story becomes highly ironic.

"The Boarding House" reveals the situation of an over thirty year old Dublin clerk Mr Doran who is trapped into marriage schemed by a manipulative mother and her daughter. The young man stays at the Hardwicke Street boarding house run by Mrs Mooney who "governed the house cunningly and firmly, knew when to give credit, when to be stern and when to let things pass." (*D,* 46) Although this "big imposing" woman succeeds in avoiding the cleaver of her abusive alcoholic husband, this does not prevent her from spiritual death. The "floating population" of the boarding house made up of "*artistes* from music halls", tourists and a number of young city clerks referring to the proprietress as *"The Madam"* make Mrs Mooney's business a metaphor of prostitution. (ibid.)

With respect to that, the concept of openness, which in the story is expressed by open windows and doors, acquires an open-ended resolution.

Mrs Mooney's daughter Polly who in the story is characterised as a girl of "wise innocence" and a "little perverse madonna" (*D,* 47) reflects the oscillation between the polarities of a virgin and a temptress. (Kenner, 1987, 54) When the watchful mother learns that at the corn-factor's office where Polly worked as a typist she is too frequently visited by a "disreputable sheriff's man" (ibid.), Mrs Mooney takes her daughter home. Ironically, the "housework" that the nineteen year old girl is set to by her mother is the "run of the young men" of the boarding house. (*D,* 47) Polly's flirt with men does not, however, seem to trouble Mrs Mooney who "knew that the young men were only passing the time away: none of them meant business." (ibid) The yellow and brown colours of products dominating in the breakfast-room of *the Madam* ("yellow streaks of eggs," "butter safe under lock and key," "beer or stout," "pieces of broken bread") suggest decay. (*D,* 48) In this respect, food which is meant for sustaining one's life symbolically and paradoxically nourishes the mental existence of the lodgers of the boarding house.

When Polly becomes involved with Mr Doran, her mother allows the affair to continue and chooses a role of a silent observer up to the "right moment." (ibid.) Despite the absence of "open complicity between mother and daughter" (*D,* 47), a rapidly growing tension caused by their mutual silence concerning the affair, makes Mrs Mooney initiate a conversation:

> Things were as she had suspected: she had been frank in her questions and Polly had been frank in her answers. Both had been somewhat awkward, of course. She had been made awkward by her not wishing to receive the news in too cavalier a fashion or to seem to have connived, and Polly had been made awkward not merely because allusions of that kind always made her awkward but also because she did not wish it to be thought that in her wise innocence she had divined the intention behind her mother's tolerance. (*D,* 48)

Due to Mrs Mooney's intervention in to her daughter's affair, Polly's quest for a life independent of her mother fails to achieve its goal. For Mrs Mooney, this matter is a kind of game which she "felt sure she would win," (*D,*

49) since she "had all the weight of social opinion on her side." (*D,* 48) After Sunday breakfast she is carefully weighing all the pros and cons of her plan:

> He had simply taken advantage of Polly's youth and inexperience: that was evident. The question was: What reparation would he make? <…> There must be reparation made in such cases. <…> Some mothers would be content to patch up such an affair for a sum of money: she had known cases of it. But she would not do so. For her only one reparation could make up for the loss of her daughter's honour: marriage. <...> She knew he had a good screw for one thing and she suspected he had a bit of stuff put by. (*D,* 49)

Though "The Boarding House" is the only story in *Dubliners* in which marriage is realised, Mr Doran's agreement to wed Polly is not a choice of free will but rather a pressure of the conventional morality existing in society and the supposedly "outraged mother" (*D,* 48) who threatens to make the affair public. The young Dublin clerk who "for nine-tenths of the year lived a regular life", (*D,* 50) is hobbled by fear to lose his reputation and position when his employer finds out of the affair: "He felt his heart leap warmly in his throat as he heard in his excited imagination old Mr Leonard calling out in his rasping voice: *Send Mr Doran here, please.* All his long years of service gone for nothing!" (*D,* 49) Moreover, he fears the fury of Polly's brother Jack who claimed he would "put his teeth down [the] throat" of any fellow who "tried that sort of game with his sister." (*D,* 50) Instead of setting Mr Doran free from his fears, the confession the night before he agrees to marry Polly imprisons the young man in the feeling of guilt, exaggerated and dramatized by the priest:

> The recollection of his confession of the night before was a cause of acute pain to him: the priest had drawn out every ridiculous detail of the affair and in the end had so magnified his sin that he was almost thankful at being afforded a loophole of reparation. (*D,* 49)

The brightness of the early summer Sunday morning is not able to dispel the gloom and anxiety of the entrapped man who is painfully reflecting on his complicated situation. Tormented by the contradictory thoughts, he is not able to make discernment and choose a sound solution to the problem:

> He remembered well her eyes, the touch of her hand and his delirium... But delirium passes. He echoed her phrase, applying it to himself: *What am I to do?* The instinct of the celibate warned him to hold back. But the sin was there: even his sense of honour told him that reparation must be made for such a sin. (*D,* 51)

Fear imposed by convention and the "instinct of the celibate" not only paralyse Mr Doran but also raises a doubt for the reader whether the tie binding him with Polly is that of love. The young lodger's contradictory feelings towards Mrs Mooney's daughter are vividly expressed in the flow of his reflection:

> She *was* a little vulgar: sometimes she said *I seen* and *If I had've known.* But what would grammar matter if he really loved her? He could not make up his mind whether to like her or despise her for what she had done. Of course he had done it too. His instinct urged him to remain free, not to marry. Once you are married you are done for, it said. (*D,* 50)

Though Mr Doran realises he is being "had", he does not even attempt to resist the course of events: "He longed to ascend through the roof and fly away to another country where he would never hear again of his trouble, and yet a force pushed him downstairs step by step." (*D,* 51)

As the concluding story of the adolescence cycle in *Dubliners*, "The Boarding House" turns to be the first story told from three different points-of-view. Through the short dialogue which appears at the end of the story and interrupts the flow of the indirect speech, reality comes yielding down with all its power. Mrs Mooney's calling her daughter to come down at the end of the story marks the moment of epiphany for the reader:

> At last she heard her mother calling. She started to her feet and ran
> to the banisters.
> - Polly! Polly!
> - Yes, mamma?
> - Come down, dear. Mr Doran wants to speak to you.
> Then she remembered what she had been waiting for. (*D,* 52)

Contrary to the marriage, which never really happened but which nonetheless suggested a hope of escape for Eveline in the story discussed above,

the arranged marriage in "The Boarding House" implies Mr Doran's entrapment into the scheme carefully worked out by the Mooneys. Ironically, he represents the type who is to be "had".

The maturity section of *Dubliners* opens with "A Little Cloud" where Joyce construes an ironic parallel between a fragile childlike Dublin clerk Thomas Chandler and his superficially successful friend Ignatius Gallaher. Regardless of his "slightly under the average stature," a timid clerk "gave one the idea of being a little man" and therefore was referred to as "Little Chandler" (*D,* 53) Meanwhile, Gallaher who left Ireland eight years ago, is now a "brilliant figure" in the London Press and an embodiment of easy earthly success. (ibid.) The dullness of the office routine and his unfulfilled life dream to succeed in writing poetry seize Little Chandler in gloom. Besides, a wrong conviction of the predestined fortune makes him helpless to go against the currents of life:

> He turned often from his tiresome writing to gaze out of the office window. The glow of a late autumn sunset covered the grass plots and walks. It cast a shower of kindly golden dust on the untidy nurses and decrepit old men who drowsed on the benches; it flickered upon all the moving figures - on the children who ran screaming along the gravel paths and on everyone who passed through the gardens. He watched the scene and thought of life; and (as always happened when he thought of life) he became sad. A gentle melancholy took possession of him. He felt how useless it was to struggle against fortune, this being the burden of wisdom which the ages had bequeathed to him. (ibid.)

His experience of emptiness resulting in dismal mood may also be associated with the autumnal season which for Chandler is fruitless. The sunset as a "shower of dust" is suggestive of an approaching night, which in the story is related to the spiritual paralysis of the characters.

Although Chandler's friend Gallaher is widely recognised as a successful journalist, the success of his career is based solely on his "talent" to make an impression: "There was always a certain... something in Ignatius Gallaher that impressed you in spite of yourself." (*D,* 55) Though, ironically, the initial sign of his supposed "greatness" is that people used to refer to him as "wild," (*D,* 54)

the very idea of meeting Gallaher makes Little Chandler feel "superior to the people he passed" and inspires him to revolt "against the dull inelegance" of Dublin. (*D,* 55) Similarly to the boy narrator of "The Encounter", Chandler believes that success cannot be attained at home: "There was no doubt about it: if you wanted to succeed you had to go away." (ibid.) Yet, his friend Gallaher who has experienced the "life of Paris" (*D,* 57) with its Molin Rouge and "all the Bohemian cafés" (*D,* 58) has succeeded only in the most superficial sense. Indeed, the time spent abroad did not add to his inner maturity; Gallaher's vague mocking talk with Little Chandler at the restaurant reveals him as the "*pseudo*-masculine incarnation of the irrational know-how." (Kenner, 1987, 56)

The quest of Little Chandler for Gallaher is but a vain circle, as it ends where it has started. He returns home defeated and at the end of the story he is as provincial as he was at the beginning. The meeting with his wife at home painfully reminds the man of the futility and sterility of their relationship. Chandler's disillusionment with Annie and their marriage is revealed in his silent considerations while looking at the photograph of his wife. The memories of certain details from his conversation with Gallaher make him even more pitiable:

> He looked coldly into the eyes of the photograph and they answered coldly. Certainly they were pretty and the face itself was pretty. But he found something mean in it. Why was it so unconscious and ladylike? The composure of the eyes irritated him. They repelled him and defied him: there was no passion in them, no rapture. He thought of what Gallaher had said about rich Jewesses. Those dark Oriental eyes, he thought, how full they are of passion, of voluptuous longing!... Why had he married the eyes in the photograph? (*D,* 63)

The steady eyes of his wife that Little Chandler sees in the photograph are also void of life in reality. This brings him the realisation that he married a lifeless woman. The agitated man tries to find consolation in reading a poem composed by Byron. Ironically, the poem deals with the death of a woman and resignation to it. Little Chandler's uplifting fantasies about an escape from

Ireland and the realisation of his vocation as a poet are disturbed by a sudden cry of the baby, which evokes epiphany:

> It was useless. He couldn't read. He couldn't do anything. The wailing of the child pierced the drum of his ear. It was useless, useless! He was a prisoner for life. His arms trembled with anger and suddenly bending to the child's face he shouted: 'Stop!' (*D,* 64)

The innate shyness and conciliatory temperament has imprisoned him in the dullness and bitterness of life. In this respect, the image of the cloud in the title of the story may be identified with Little Chandler who has obstructed light for himself and thus is imprisoned in inner darkness. Epiphany helps the man realise his paralysis. An unexpected sally of rage alien to Chandler's nature may be seen as his desperate unconscious attempt to copy the behavioural pattern of Gallaher. The story concludes with Little Chandler's feeling of shame followed by his "tears of remorse." (*D,* 65) Though Joyce remains silent about the true reason of his character's remorse, the silence of the writer seems no less significant than his language. It may well imply Little Chandler's realisation that the only thing which deprives him from the experience of the fullness of life and causes the feeling of incompleteness is his own reluctance.

The language of "Counterparts" demonstrates Joyce's spicy irony towards the boredom of mechanical office routine which kills human creativity and paralyses the individual by turning him into an impersonal copy machine. The consonants constantly reoccurring in alliterations suggest an exhausting monotony of the Dublin law firm where Mr Farrington works as a copy clerk:

> He returned to his desk in the lower office and counted the sheets which remained to be copied. He took up his pen and dipped it in the ink but he continued to stare stupidly at the last words he had written: *In no case shall the said Bernard Bodley be...* <…> and thought how strange it was that the last three words began with the same letter. (*D,* 67-69)

The head of Mr Alleyne who runs the firm is "so pink and hairless [that] it seemed like a large egg reposing on the papers." (*D,* 66) English or at least non-Irish names of the staff of Crosbie and Alleyne (Parker, Higgins, Shelley,

Delacour) symbolically allude to Ireland under the rule and influence of foreigners. The paralysing office atmosphere, unable to provide any stimulus for work, infuriates Farrington to the extent that he feels the "barometer of his emotional nature [being] set for a spell of riot." (*D,* 69) The action of the story turns into an automatic chain of cause and effect. The employer's abusive rebuke of the incomplete assignment gives way to the impertinent remark of the clerk without full consideration of the consequences:

> Mr Alleyne began a tirade of abuse, saying that two letters were missing. The man answered that he knew nothing about them, that he had made a faithful copy. <…>
> - *You - know - nothing.* Of course you know nothing, said Mr Alleyne. Tell me, he added, glancing first for approval to the lady beside him, do you take me for a fool? Do you think me an utter fool?
> The man glanced from the lady's face to the little egg-shaped head and back again, and almost before he was aware of it his tongue had found a felicitous moment:
> - I don't think, sir, he said, that that's a fair question to put to me. <...>
> Mr Alleyne flushed to the hue of a wild rose and his mouth twitched with a dwarf's passion. He shook his fist in the man's face till it seemed to vibrate like the knob of some electric machine:
> - You impertinent ruffian! You impertinent ruffian! I'll make short work of you! Wait till you see! You'll apologise to me for your impertinence or you'll quit the office instanter! You'll quit this, I'm telling you, or you'll apologise to me! (*D,* 70)

A painful humiliation received from the boss and the realisation that from now on "his life would be a hell to him makes Farrington's great body <…> aching for the comfort of the public-house." (*D,* 71) The darkness of the February night accompanied by a "thick fog" (ibid, 68) point to the inner state of the man who is uncertain about his future. The torturing thirst followed by a discovery that he has "spent his last penny for the g.p.", (*D,* 71) makes him pawn his watch chain in order to get some money for drinking. His head "full of the noses of tram-gongs and swishing trolleys" and his nose, which "already sniffed the curling fumes of punch" (ibid.) disclose Farrington's dependency on alcohol. Since the circle of friends with whom he spends his money that night represents a "pseudocommunity of drinking," (Kenner, 1987, 57) their restless wandering from one Dublin pub to another suggests the idea of an antiquest. Not

surprisingly, Farrington's experience within such a company resembles the loneliness of Little Chandler. Although Farrington's story about defending himself against his infuriated employer earns him some respect by his friends at the pub, it does not, however, prevent the man from two more humiliations: an apparent slight by a stranger lady and his defeat in an arm-wrestling contest.

The sight of an elegant young woman who appears at Mulligan's impresses Farrington. Yet her short alluring glances at the man imply a teasing rather than genuine interest. The brown eyes of the stranger at the Tivoli mirror Farrigton's inner decay. Furthermore, the English origin of the woman suggested by her London accent sharpens the borderline between her world and that of the Dublin clerk. In the lips of the woman, the French phrase "*O, pardon!*" implies estrangement and humiliation. Her sign of ignorance puts the man down and raises his anger:

> Farrington's eyes wandered at every moment in the direction of one of the young women. There was something striking in her appearance. <…> Farrington gazed admiringly at the plump arm which she moved very often and with much grace, and when after a little time she answered his gaze he admired still more her large dark brown eyes. The oblique staring expression in them fascinated him. She glanced at him once or twice and, when the party was leaving the room, she brushed against his chair and said *O, pardon!* in a London accent. He watched her leave the room in the hope that she would look back at him, but he was disappointed. He cursed his want of money and cursed all the rounds he had stood, particularly all the whiskies and Apollinaris which he had stood to Weathers. If there was one thing that he hated it was a sponge. He was so angry that he lost count of the conversation of his friends. (*D,* 73)

Farrington's incapacity to "uphold national honour" in an arm-wrestling contest against a young *artiste* named Weathers leaves him humiliated and refuels the fire of his anger "at having been defeated by such a stripling." (ibid.) The reflection on the events of the day while waiting for the tram to take him home epiphanises the Dubliner. However, his epiphany is that of darkness. Instead of giving an impulse for a positive change, the realisation of the gloomy hopelessness of his distasteful life increases the character's fury:

A very sullen-faced man stood at the corner of O'Connell Bridge waiting for the little Sandymount tram to take him home. He was full of smouldering anger and revengefulness. He felt humiliated and discontented; he did not even feel drunk; and he had only twopence in his pocket. He cursed everything. He had done for himself in the office, pawned his watch, spent all his money, and he had not even got drunk. He began to feel thirsty again and he longed to be back again in the hot reeking public-house. He had lost his reputation as a strong man, having been defeated twice by a mere boy. His heart swelled with fury, and when he thought of the woman in the big hat who had brushed against him and said *Pardon!* his fury nearly choked him. <...> He loathed returning to his home. (*D,* 74)

The man's unwillingness to return home and a suggestive description of his wife reflect the tragicomic relations of the paralysed Irish family: "His wife was a little sharp-faced woman who bullied her husband when he was sober and was bullied by him when he was drunk." (ibid.) At home Farrington's unmeasured frustration and rage are vented in beating his little son. The boy's desperate plea for mercy by offering to say a prayer for his torturer marks the moment of epiphany for the reader:

The boy uttered a squeal of pain as the stick cut his thigh. He clasped his hands together in the air and his voice shook with fright.
- O, pa! he cried. Don't beat me, pa! And I'll... I'll say a *Hail Mary* for you... I'll say a *Hail Mary* for you, pa, if you don't beat me... I'll say a *Hail Mary...* (*D,* 75)

An unconscious transfer of the humiliation experienced from his boss on his child, ironically suggests that though being bored by the monotony of the office routine, Farrington himself has turned into a copy machine.

The Joycean theme of life-in-death is further developed in the short story "Clay". Described as a "very, very small person", (*D,* 76) Maria is a female parallel to Mr Chandler from "A Little Cloud". The character of Maria demonstrates Joyce's pleasure in merging the contraries. Her gift of a "veritable peace-maker" (ibid, 76), alluding to one of the Beatitudes, is appreciated by the staff of the industrial laundry where the woman works. Due to her innate kindness and patience, supported by her faithful devotion to the religious practices, Maria emerges as a kind of saint among the recovering alcoholics and

ex-prostitutes of the laundry. The physical appearance of the elderly spinster is not, however, in accord with her inner qualities: "when she laughed <…> the tip of her nose nearly met the tip of her chin." (D, 77) In relation to the theme of "The Clay", Maria can be regarded as a "shade" appropriate to the Halloween setting of the story. (Walzl, 1965, 447) Maria's spinsterhood, resulting from her shyness and emotional denial do not allow the woman to recognise and admit the deepest yearning of her heart:

> There was a great deal of laughing and joking during the meal. Lizzie Fleming said Maria was sure to get the ring and, though Fleming had said that for so many Hallow Eves, Maria had to laugh and say she didn't want any ring or man either; and when she laughed her grey-green eyes sparkled with disappointed shyness. (*D,* 77)

On the Hallow Eve Maria is invited to the family of her former foster child Joe Donnely who refers to her as his "proper mother". (ibid.) Although Maria ponders on "how much better it [is] to be independent" (*D,* 78), her spinsterhood and failure to realise the potentiality of a good mother depends on circumstances rather than on her deliberate choice. A somewhat teasing question of a woman at the bakery counter about whether Maria wishes to buy a wedding cake, makes her "blush and smile" (ibid.) Furthermore, a bashful encounter with an elderly man on the tram confuses the lonely woman so much that she forgets the cake she has bought for the Donnelies:

> she began to look for her plumcake. She tried in Downes's bag and then in the pockets of her waterproof and then on the hallstand, but nowhere could she find it. Then she asked all the children had any of them eaten it - by mistake, of course - but the children all said no and looked as if they did not like to eat cakes if they were to be accused of stealing. Everybody had a solution for the mystery and Mrs Donnelly said it was plain that Maria had left it behind her in the tram. Maria, remembering how confused the gentleman with the greyish moustache had made her, coloured with shame and vexation and disappointment. (*D,* 79)

The epiphany in the reader is evoked when Maria touches a saucer with a "soft wet substance" during a traditional Irish Halloween game of fortune at Joe's:

> They led her up to the table amid laughing and joking, and she put her hand out in the air as she was told to do. She moved her hand about here and there in the air and descended on one of the saucers. She felt a soft wet substance with her fingers and was surprised that nobody spoke or took off her bandage. There was a pause for a few seconds; and then a great deal of scuffling and whispering. Somebody said something about the garden, and at last Mrs Donnelly said something very cross to one of the next-door girls and told her to throw it out at once: that was no play. (*D,* 80)

The title of the story is a direct hint to the object that Maria touches. The ambiguous symbolism of the image of clay suggests both life and death. The embarrassing silence and whispers of other players imply that Maria's act may be regarded as a revelation of death in the game of life. The bandage on the woman's eyes suggests her inner blindness, since she does not realise the significance of her choice during the game. At the end of the story, Maria's mistake in a song that should have gone on to joy of marriage amplifies her failure to get the ring. Epiphany grants the reader seeing that although Maria is a gifted person, her occupations are fruitless in the sense that her own life remains unfulfilled.

A number of the stories in *Dubliners* have the titles which directly refer to something specific in the text, and then in a more general way delineate the story as a whole. "A Painful Case" is a part of the newspaper report quoted in the story which clearly alludes to Mr Duffy's personal history. The environment does not seem to affect Joyce's characters. The opening lines of "A Painful Case" provide an extremely scrupulous, almost photographic description of Mr Duffy's room:

> The lofty walls of his uncarpeted room were free from pictures. He had himself bought every article of furniture in the room: a black iron bedstead, an iron washstand, four cane chairs, a clothes-rack, a coal-scuttle, a fender and irons and a square table on which lay a double desk. A bookcase had been made in an alcove by means of shelves of white wood. The bed was clothed with white bed-clothes and a black and scarlet rug covered the foot. A little hand-mirror hung above the washstand and during the day a white-shaded lamp stood as the sole ornament of the mantelpiece. (*D,* 82)

Yet, on further inspection, it becomes obvious that the mock-realistic exterior covers a revolutionary Modernist text. At first glance, no sign of inner progress can be observed in the character of Mr Duffy who having made a circular movement in vain returns to "his even way of life." (*D,* 85) The "two volumes by Nietzsche" (*D,* 86) on his bookshelf suggest the life philosophy of the character himself. Joyce skilfully incorporates Nietzsche's idea of the superman in the character of Mr Duffy. Master of his mind and emotions in his self-created private world with no room for "companions, friends, church [or] creed" (D, 83), Mr Duffy seems to be content with his solitary, self-sufficient existence. Feeling himself far above the other citizens of Dublin, he is unable to accept his own weakness and limitations. He scornfully refuses to "compete with phrasemongers or submit himself to the criticisms of an obtuse middle class." (D, 85)

Mr Duffy's relationship with Mrs Sinico "exalted him, wore away the rough edges of his character, [and] emotionalized his mental life." (ibid.) Yet, this relationship also marks a disruption to his orderly life that he knows he must eliminate, but which he ultimately fails to control. His bold and self-confident expectation to "ascend to an angelic stature" (ibid.) in the eyes of Mrs Sinico, is actually a descent into the most gloomy corner of his self, which he unfortunately fails to see. Mr Duffy's spiritual paralysis prevents him from the change of heart, which love demands. As a consequence, when she makes an intimate gesture, he reacts with surprise and rigidity:

> Mrs Sinico caught up his hand passionately and pressed it to her cheek. Mr Duffy was very much surprised. Her interpretation of his words disillusioned him. He did not visit her for a week, then he wrote to her asking her to meet him. <...> When they came out of the Park they walked in silence towards the tram, but here she began to tremble so violently that, fearing another collapse on her part, he bade her good-bye quickly and left her. (*D,* 85)

The gesture of Mrs Sinico pointing to the truth that frightens Mr Duffy, can be referred to as epiphanic. However, the acceptance of this truth, which opens the possibility for love implies the change of life which Mr Duffy is unable to

do. Not surprisingly, Mrs Sinico cannot survive the shock of his rebuff. On the whole, it is not the accidental death of a woman but rather the life-in-death of a man who rejects love and communion with others that makes the case really 'painful'. The message of Mrs Sinico's death at first angers but later saddens Mr Duffy. Suspecting a probable suicide, he feels disgusted by her death and by his own connection to her:

> What an end! The whole narrative of her death revolted him and it revolted him to think that he had ever spoken to her of what he held sacred. The threadbare phrases, the inane expressions of sympathy, the cautious words of a reporter won over to conceal the details of a commonplace vulgar death attacked his stomach. Not merely had she degraded herself, she had degraded him. (*D,* 88)

However, a sudden outburst of remorse for ending the relationship and losing the potential companion of his soul is significant in Mr Duffy's inner journey towards the epiphanic illumination. His remorse over Mrs Sinico's death makes him see that his pursuit of order and control has led him only to loneliness. Now, as never before, Mrs Sinico's part of the story is manifest to him:

> As he sat there, living over his life with her and evoking alternately the two images in which he now conceived her, he realised that she was dead, that she had ceased to exist, that she had become a memory. Now that she was gone he understood how lonely her life must have been, sitting night after night in that room. (D, 89)

In a majority of the stories, the moment of enlightenment is evoked by a simple insignificant detail. However, in "A Painful Case", where Mr Duffy perceives in a wormlike shape made by the lights of a departing train an image of his own deathly isolation, the detail is only the final psychological sparkle for his inner revelation:

> It passed slowly out of sight, but still he heard in his ears the laborious drone of the engine reiterating the syllables of her name. When he gained the crest of the Magazine Hill he halted and looked along the river towards Dublin, the lights of which burned redly and hospitably in the cold night. He looked down the slope and, at the base, in the shadow of the wall of the Park, he saw some human figures lying. Those venal and furtive

loves filled him with despair. He gnawed the rectitude of his life: he felt that he had been outcast from life's feast. One human being had seemed to love him and he had denied her life and happiness: he had sentenced her to ignominy, a death of shame. He knew that the prostrate creatures down by the wall were watching him and wished him gone. No one wanted him: he was outcast from life's feast. He turned his eyes to the grey gleaming river, winding along towards Dublin. Beyond the river he saw a goods train winding out of Kingsbridge Station, like a worm with a fiery head winding through the darkness, obstinately and laboriously. (*D,* 128)

Mr Duffy's wandering in the park is different from the aimless wandering of the young men in "Two Gallants". It marks the movement towards epiphany, when the experience of the character is supposed to be transformed into truth. The sight of the lovers in the park painfully reminds Mr Duffy of his self-imposed exclusion from the only love he had experienced in his life: "One human being had seemed to love him and he had denied her life and happiness: he had sentenced her to ignominy." (ibid.) This moment of illumination symbolically represents the cycle of life and death that echoes throughout *Dubliners*. The sight of the living (the couple in the park) and a visible expression of love in the two persons invoke Mr Duffy's memories of the dead Mrs Sinico, and incite him to reflect on his own existence. The character recalls the obsessive daily routines that comprise his life leaving no space for sharing it with the others. "He lived his spiritual life without any communion with the others," (*D,* 83) which ultimately made him feel an "outcast in the life's feast." (*D,* 90) Mr Duffy realises that his concern with order and rectitude excluded him from living fully. He perceives that the will to power does not necessarily lead to happiness and self-chosen celibacy does not justify the lack of ordinary humanness. Moreover, Mr Duffy's epiphany in the park illuminates his "soul's incurable loneliness" (ibid, 88) and culminates in his previously not experienced need for the communion with humanity.

"Ivy Day in the Committee Room", which opens the section of public life in *Dubliners,* deals with the betrayal of the Irish national ideal and displays the effect of paralysis on the society as a whole. The cold and rainy autumn day creates the atmosphere of gloom in the story. The attempts of the old caretaker

Jack to keep a fire in the dark committee room may at first be regarded as symbolic of a hope for a better future, yet with the development of the story, it becomes evident that instead of the hope for the revival, the fire actually implies the agony of Ireland. The committee room is gradually filled with canvassers discussing an upcoming municipal election. The absence of the national ideal in canvassers who work exceptionally for money represent the degeneration of the Irish society and its unfulfilled quest for independence. In addition to the general lack of enthusiasm on behalf of Richard Tierney in the committee room, some of the canvassers frankly demonstrate their contempt towards the candidate they are supposed to support. Consider Mr Henchy:

> - O, he's as tricky as they make 'em,' said Mr Henchy. He hasn't got those little pig's eyes for nothing. Blast his soul! Couldn't he pay up like a man instead of: *O, now Mr Henchy, I must speak to Mr Fanning... I've spent a lot of money.* Mean little schoolboy of hell! I suppose he forgets the time his little old father kept the hand-me-down shop in Mary's Lane. <…> Did you never hear that? And the men used to go in on Sunday morning before the houses were open to buy a waistcoat or a trousers - moya! But Tricky Dicky's little old father always had a tricky little black bottle up in a corner. Do you mind now? That's that. That's where he first saw the light. (*D,* 95)

Apart from several random interviews with voters, the major part of the political activity of the venal canvassers consists of drinking stout by the fire. The prevalence of gossip within the story reveals disunity and distrust among the men. As soon as any of the characters leaves the room, someone of those who left begins to blackmail the absentee. When Mr Hynes departs, Mr Henchy does not hesitate to express his suspicion that the man is a spy for the rival candidate in the upcoming municipal election:

> - To tell you my private and candid opinion, he said. I think he's a man from the other camp. He's a spy of Colgan's, if you ask me. Just go round and try and find out how they're getting on. They won't suspect you. Do you twig? (*D,* 96)

More than that, the company of canvassers who make "politics" by selling their country for a drink, criticise the others for having been paid off by the

Protestants: "Some of those hillsiders and fenians are a bit too clever if you ask me. <…> I believe half of them are in the pay of the Castle." (ibid)

The title of the story as well as the ivy leaves that the men wear in their lapels allude to Charles Stuart Parnell, the Nationalist and "uncrowned king" of Ireland, who sought for unity of the nation and devoted his life to the fight for freedom. (*D,* 103) Ivy Day, commemorating the death of Parnell, symbolically points to the loss of the Irish national ideal. By his departure the political activity meant to be statesmanship turned into parody, which in the story is suggested by the canvassers. Mr Hynes's sentimental poem written in honour of Parnell recited at length discloses an ironic contrast between the national leader of the past and a group of the ineffective pseudopoliticians who fail to live up to the true memory of him. Since the characters of the story do not realise their own state of paralysis, they provide material which epiphanizes the reader. As a consequence, the epiphany enables the reader to see the political paralysis overwhelming the whole of Ireland.

The structure of "A Mother" and "Grace" differs from the preceding stories expressing an internalized thought. According to Kenner, due to a conspicuous absence of death in both of these stories, the reader is in touch "with the carapace alone, public life in the boot-heel world." (Kenner, 1987, 61) In "A Mother", Joyce develops the motif of paralysis by wending it to the Ireland's world of art. Mrs Kearney who married her husband "out of spite" (ibid, 106) decides to use the Irish Revival as a means for improving the social position of the family. The rituals in which the woman involves the family in order to "take advantage of her daughter's name" (*D,* 107) reflect her superficiality and factitious culture:

> Kathleen and her sister sent Irish picture postcards to their friends and these friends sent back other Irish picture postcards. On special Sundays, when Mr Kearney went with his family to the pro-cathedral, a little crowd of people would assemble after mass at the corner of Cathedral Street. They were all friends of the Kearneys - musical friends or Nationalist friends, and, when they had played every little counter of gossip, they shook hands with one another all together, laughing at the crossing of so many hands, and said good-bye to one another in Irish. (*D,* 107)

Due to her expert self-confidence and censorship in "delicate matters" (ibid.), Mrs Kearney reminds the reader of Mrs Mooney from "The Boarding House". When Mr Holohan, an assistant secretary of the *Eire Abu* Society, proposes her daughter Kathleen to accompany on the piano at several "grand concerts," (ibid.) a shrewd mother quickly turns the proposal into a business deal valued at "eight guineas." (ibid.) Since the aim-oriented Mrs Kearney considers herself well aware of "what *artistes* should go into capitals and what *artistes* should go into small type," (ibid.) she kindly provides consultations to an inexperienced Mr Holohan. Though the concerts arranged by Mr Holohan aim at reviving Irish culture and language, the artistic capacity and provinciality of the performers suggest stagnation with no hope for the renaissance:

> The poor lady sang Killarney in a bodiless gasping voice, with all the old-fashioned mannerisms of intonation and pronunciation which she believed lent elegance to her singing. She looked as if she had been resurrected from an old stage-wardrobe. (*D,* 114)

The audience that "behaved indecorously, as if the concert were an informal dress rehearsal" (*D,* 109) and the hall full of papers suggest the mass vulgarity of Dublin. Mrs Kearney's persistent refusal to allow Kathleen play during the second part of the concert until she is paid the entire promised sum, reveals that the actual concern of the mother is money: "She won't go on. She must get her eight guineas." (*D,* 113) Mrs Kearney's gratuitous pride and materialistic standards not only spoil the concert but also paralyse her daughter's ambitions for musical career. Since the characters fail to perceive their own paralysis, Joyce's epiphanic intention is left to be deciphered by the reader. Thus, in "A Mother", the epiphany of the reader sheds light on the provinciality and sterility of art in Ireland, which paralyse young and talented artists-to-be.

In "Grace", the focus of Joyce's attention is on the superficial religiosity as the cause of individual and communal paralysis. As the writer himself remarks in one of the letters to his brother Stanislaus from Trieste, "Grace" was

originally supposed to be a concluding story of *Dubliners*. (*LII,* 124) Thereby, as Carl Niemeyer observes, this story is the first instance of Joyce's method of parody. (Niemeyer, 1965, 196) The writer intended to parody the tripartite structure of Dante's *Divine Comedy* in which the pilgrim Dante moves from Inferno to Purgatory until he finally arrives to Paradise. The theological concept in the title denotes an unmerited favour and serves as a key to the linguistic puzzles of the story. The satiric humour is affected by a Dantean analogy which the Modernist writer scrupulously weaves into the texture of the story.

A Dublin tea taster and salesman Mr Kernan's falling down the stairs of a bar lavatory may be regarded as bearing infernal connotations. His clothes "smeared with the filth and ooze of the floor on which he had lain, face downwards" (*D,* 117) symbolically reflect a pitiful interior of the man who "had never been seen in the city without a silk hat of some decency and a pair of gaiters" (*D,* 120) and refer to the Eighth Circle of *Inferno:*

> *There we came and down in the ditch*
> *I saw people plunged in excrement*
> *such as seemed to come from human privies*
> *And while my eye was seeking there below*
> *I saw one with his head so weighted with dung*
> *That it did not appear whether he was clerk or layman.*
> (*Inferno,* xviii, v.112-117)

Moreover, by displaying the picturesque scene of the drunken gentleman on the lavatory floor Joyce mocks his naive conviction that "by grace of <…> clothing <…> a man could always pass muster." (*D,* 120)

Mr Kernan, a Protestant who has been "converted to the Catholic faith at the time of his marriage," seems to be more "fond of giving side-thrusts at Catholicism" than practicing it. (*D,* 122) The depiction of Mrs Kernan who "scolded [her husband] roundly" but "accepted his frequent intemperance" (ibid) demonstrates Joyce's abrasive irony towards habitual and factitious religiosity:

> Religion for her was a habit <…> Her beliefs were not extravagant. She believed steadily in the Sacred Heart as the most generally useful of all Catholic devotions and approved of the sacraments. Her faith was bounded

by her kitchen, but, if she was put to it, she could believe also in the banshee and in the Holy Ghost. (*D,* 123)

Thereby her dim religious practice based on the customary religious acts rather than authentic experience is fruitless.

After the accident in the bar, a group of Dublin businessmen arrange a plot to "make a new man" (*D,* 121) of the sick tea-taster by inducing him to make a retreat. Though the secret plan of the men aims at converting their drunkard fellow to abstinence by the grace of the retreat, their purgatorial "wash[ing] the pot" (*D,* 127) in Mr Kernan's room is enlivened by stout and a "half-pint of special whiskey" brought by Mr Fogarty as a "gift." (ibid, 130) Mr Cunningham's seemingly serious apologetic assertion that Catholicism is "*the* religion, the old, original faith" (*D,* 129) in the discussion on the denominational differences is a mere verbal mask over his gentlemanly self-prominence. The comical mistakes about the Catholic Church that occur in their proceeding conversation spiced with broken Latin, reveal the men's superficial understanding of faith as well as their inflated sense of representational intellectuality. Consider:

> - Pope Leo XIII, said Mr Cunningham, was one of the lights of the age. His great idea, you know, was the union of the Latin and Greek Churches. That was the aim of his life. <…> His motto, you know, as Pope, was *Lux upon Lux - light upon light.*
> - No, no, said Mr Fogarty eagerly. I think you're wrong there. It was *Lux in Tenebris*, I think - *Light in Darkness.*
> - O yes, said Mr M'Coy, *Tenebrae.*
> - Allow me, said Mr Cunningham positively, it was *Lux upon Lux.* And Pius IX his predecessor's motto was *Crux upon Crux* - that is, *Cross upon Cross* - to show the difference between their two pontificates. <…>
> - I remember reading, said Mr Cunningham, that one of Pope Leo's poems was on the invention of the photograph in Latin, of course. (D, 130-131)

Furthermore, in their attempt to convince Mr Kernan to make a retreat, the men do not avoid flattering the Jesuits, whereas by agreeing with them the sick man is flattering his friends:

> - They're the grandest order in the Church, Tom, said Mr Cunningham, with enthusiasm. The General of the Jesuits stands next to the Pope.

- There's no mistake about it, said Mr M'Coy, if you want a thing well done and no flies about, you go to a Jesuit. They're the boyos have influence. <…> The Jesuits cater for the upper classes. <…>
- Perhaps you're right, said Mr Kernan, relenting. (*D,* 127-128)

Incongruously, these gentlemen serve as the instruments of grace for the fallen man. Their characters betray the Joycean irony towards religious practice which is trivialized to social gentlemanliness.

Father Purdon, the conductor of the retreat in the story, represents a religious community which has lost its authentic spirituality. The ministry of the priest is sarcastically reduced to that of a "spiritual accountant" who speaks in a "businesslike way" (*D,* 136) and fails to communicate faith to his flock. The epiphany befalls the reader when Father Purdon encourages the retreatants to set their accounts "right" in order to strengthen their spiritual life:

But one thing only, he said, [Jesus Christ] would ask of his hearers. And that was: to be straight and manly with God. If their accounts tallied in every point to say:
Well, I have verified my accounts. I find all well.
But if, as might happen, there were some discrepancies, to admit the truth, to be frank and say like a man:
Well, I have looked into my accounts. I find this wrong and this wrong. But, with God's grace, I will rectify this and this. I will set right my accounts.
(*D,* 136-137)

The triviality of the priest's sermon reveals the superficial Irish religiosity in general and the secularization of religious experience in particular.

Though Joyce dissociated himself from the institutional Church, he retained respect for the Jesuit logic and rhetoric and could not abide its debasing. Father Purdon's apparent misinterpretation of Luke 16: 8-9 in a sermon delivered to his listeners "with resonant assurance" (*D,* 136) is Joyce's mock-testimony of the improper preaching he himself heard at seemingly the same Jesuit Church in Gardiner Street. As his brother Stanislaus observes, the doctrine of grace "puzzled and fascinated" the writer so much that

he had <…> gone to listen to a sermon on the subject preached in Gardiner Street Church or University College Chapel, and had come away angry and disgusted at the inadequacy of the exposition. He said the

preacher had not even tried to know what he was talking about, but assumed that anything was good enough for his listeners. It angered him that such shoddy stuff should pass for spiritual guidance. (S. Joyce, 1958, 227)

To follow Stanislaus' lead while interpreting the last section of "Grace", the Jesuit Church in Gardiner Street functions as a parodiac allusion to the Dantean *Paradise*. (*D,* 228) Contrary to the climax of *The Divine Comedy,* where Dante's long and tiresome pilgrimage is crowned with a revelation of God, the quest for grace of the Joycean characters is often an empty and fruitless pursuit. During the retreat, which for them is "just a little… spiritual matter" (*D,* 127) the men neither experience a genuine inner transformation nor realise their miserable paralytic state. Mr Kernan's abrupt refusal to light the candle during the renewal of baptismal vows as well as his approach to religious practice in business terms discloses the man's ignorance of faith: "I draw the line there. I'll do the job right enough. I'll do the retreat business and confession, and... all that business. But... no candles! No, damn it all, I bar the candles!" (*D,* 134) Moreover, by his strict rebuff to bear a candle the man deprives himself of the light of Christ, which the burning candle symbolises. Hence, Mr Kernan's return to grace through a shallow sermon that presents the paradise in the cash register terms is the parody on a spiritual conversion. Ironically, the spiritual situation of the "well dressed and orderly" (*D,* 134) gentlemen in the church resembles that of Mr Kernan on the lavatory floor at the opening of the story.

"The Dead", as the culmination and coda of *Dubliners*, may be regarded as the epiphany of the multiple meanings. The story, which began to take shape during Joyce's stay in Rome, reflects a change in his attitude towards Ireland and the world. He found the Italian cities he had visited provincial in their own way. Rome, which lived as if by exhibiting its "grandmother's corpse" seemed to the writer as much a city of the dead as Dublin was. (*LII,* 165)

The initial trigger for "The Dead" was an incident in Galway in 1903, when Michael Bodkin courted Nora Barnacle but died of tuberculosis shortly after she resolved to go to Dublin. The young man seemingly left a deep trace in Nora's heart and when she met Joyce she claimed she was attracted to him

because he resembled the deceased Michael Bodkin. Another impulse towards the composition of the concluding story of *Dubliners* was one of Thomas Moore's *Irish Melodies* called "O, Ye Dead!" In the letter to his brother written on 25 March, 1905 Stanislaus Joyce shares his impressions of the attended concert and the above mentioned song performed by Irish baritone Plunket Greene. The song takes the form of a dialogue between the living and the dead but what astounded Stanislaus was that the performer rendered the second stanza, in which the dead answer the living, as if they "were whimpering for the bodied existence they could no longer enjoy." (*LI,* 526-7) Joyce's feelings about his wife's dead lover found a dramatic counterpart in the jealousy of the dead for the living in Moore's song. It should, however, be noted that Joyce's private life story is only an interlude to "The Dead", since the world of the artistic piece undoubtedly exceeds the boundaries of any objective reality.

It is impossible to create a text without language but it is only in the artistic text that language can be experienced in its fullness. The dynamic language of the story with its immense symbolic load can also be likened to a star leading the reader towards the revelation of the meaning that the Joycean text implies.

In "The Dead", Gabriel Conroy is presented as the person who follows his star to the Morkan house. On the one hand, the image of the night suggests the paralytic darkness which is ruling over the lives of the Dubliners. However, the night is that of Christmas and this fills the story with a hope for a new beginning for its protagonist.

The first reference to snow that "lay like a cape on the shoulders of [Gabriel's] overcoat and like toecaps on the toes of his goloshes" (*D,* 139) involves a playful element in the parallel "cape-caps", it altogether possesses the quality of coldness and natural hostility: "as the buttons of his overcoat slipped with a squeaking noise through the snow-stiffened frieze, a cold fragrant air from out-of-doors escaped from crevicesand folds." (ibid.) The outside coldness contrasts to the festive setting of the party and the warm hospitality of the Morkan sisters.

The setting that Joyce chooses for "The Dead" is the annual Christmas party arranged at the Morkans, which would traditionally symbolise family reunion. The Irish party, absent in the other stories of the collection, is seemingly the element without which the Joycean mosaic of Dublin would be incomplete. (*JJ,* 132) The party that is largely seen through Gabriel's "delicate and restless" eyes provides the reader with the hints about his character. Gabriel's intelligence and intellect distantiate him from the other guests of the party – provincial, middle-class Dubliners with their primitive devotion to the Irish culture, Catholic religion and sentimental evasion of true reality. As a man of caution, Gabriel sustains his outward reputation of a "favourite nephew" (*D,* 141) of the Morkan sisters. Yet, his eyes are "irritated" by the floor "glittered with beeswax" (*D,* 146); his ears are offended by the "indelicate clattering" of the dancers at the party. (*D,* 143) His carefree question about Lily's plans for marriage, receives a harsh retort of the maid: "The men that is now is only all palaver and what they can get out of you." (*D,* 140) Such an unexpected response challenges his blithe assumption that everyone is happily in love and on the way to the altar.

Gabriel's intellect is affronted during his dance with Miss Ivors who "has a crow to pluck" with him: "Who is G.C.? <…> I have found that you write for *The Daily Express.* Now, aren't you ashamed of yourself? <…> I didn't think you were a West Briton." (*D,* 147-148) Gabriel feels strangely agitated by the lady's persistent questions about his nonexistent nationalist sympathies. As a literary man, he believes in the liberty of art and its indifference to politics: "He did not know how to meet her charge. He wanted to say that literature was above politics. <…> [but] he could not risk a grandiose phrase with her." (*D,* 148) As a propagandist tool, Miss Ivors is trying to unsuccessfully brainwash Gabriel. However, the propaganda of any kind has nothing to do with the truth. The gradually increasing tension of their proceeding conversation culminates in Gabriel's spontaneous unmeasured response, which discloses his relation to Ireland at the intellectual and social level: "Irish is not my language. <…> to tell you the truth, <…> I'm sick of my own country, sick of it!" (*D,* 149) Miss Ivors

represents the ideal of the patriotic but spiritually limited world of the Irish people out of which Gabriel's wife Gretta has come. Despite his tender feelings towards his wife Gabriel is slightly ashamed of her west-Irish country descent. His dead mother's reference to Gretta as to "country cute" still "rankled in his memory" and painfully disturbed Gabriel. (*D,* 147) Not surprisingly, when Miss Ivors says of Gretta, "She's from Connacht, isn't she?" Gabriel replies shortly and abruptly "Her people are." (*D,* 148) The west of Ireland in Gabriel's mind is associated with the primitivism of his country which he has rejected by going to the Continent where people drink wine and wear goloshes. (*D,* 142)

Although in his speech at the party Gabriel explicitly commends the "genuine warm-hearted courteous Irish hospitality" that is "still alive" (*D,* 160), he altogether intuitively senses that the tradition of the annual party so devotedly upheld by his aunts is not meant for longevity due to the superficial sociality and indifference of the younger generation:

> [Gabriel] liked music but the piece [Mary Jane] was playing had no melody for him and he doubted whether it had any melody for other listeners, though they had begged Mary Jane to play something. Four young men who had come from the refreshment-room to stand in the doorway at the sound of the piano, had gone away quietly in couples after a few minutes. The only persons who seemed to follow the music were Mary Jane herself, <…> and Aunt Kate standing at her elbow to turn the page. <…> [When] the piece ended, <…> the most vigorous clapping came from the four young men in the doorway who had gone away to the refreshment-room at the beginning of the piece but had come back when the piano had stopped. (*D,* 146-147)

The artificial warmth of the party makes Gabriel dream of the pleasant coolness of the atmosphere outside for which he longs:

> [His] warm trembling fingers tapped the cold pane of the window. How cool it must be outside! <…> The snow would be lying on the branches of the trees and forming a bright cap on the top of the Wellington Monument. How much more pleasant it would be there than at the supper table! (*D,* 151)

In "The Dead", music serves as a thematic agent to sustain the characters' contact with the past. Their supper conversation that turns to the dead opera singers reveals the guests' sentiments about the Irish glorious past. (*D,* 163) A

few lines from the ballad "The Lass of Aughrim" of a dead baby sung by Bartell D'Arcy recalls in the memory of Gretta Conroy her dead lover Michael Furey from the gasworks of Galway. (*D,* 156) The singing of Michael Furey that emerges in Gretta's memory may be viewed as a symbolic call to the past, to the communion with the departed. It is not by chance that music provides the key to the final epiphany of the story. As Kenneth Burke notices, "from now on Gabriel goes through a series of disclosures." (Burke, 1951, 413) At the sight of Gretta on the stairs, Gabriel is overcome with a strong attraction for his wife:

> He stood still in the gloom of the hall, trying to catch the air that the voice was singing and gazing up at his wife. There was grace and mystery in her attitude as if she were a symbol of something. He asked himself what is a woman standing on the stairs in the shadow, listening to distant music, a symbol of. If he were a painter he would paint her in that attitude. (*D,* 165)

The scene also marks the moment when the supposedly firm background on which Gabriel previously found himself and Gretta is shuttered. His feeling of attraction is followed by a dim intuition of the spiritual distance between them that he had never consciously thought of before. Although Gabriel could only see the "terracotta and salmonpink panels of her skirt" (ibid.), he felt seized by the posture of his wife the entire person of whom seemed merged with the song. The dimness in the hall that prevents Gabriel from seeing Gretta clearly suggests the mystery surrounding his wife that he is still not aware of. On the way to the hotel, Gabriel attempts to escape this awkward feeling of distance between him and his wife by the warm memories of their romantic courtship and happiness:

> She was walking on before him so lightly and so erect that he longed to run after her noiselessly, catch her by the shoulders and say something foolish and affectionate into her ear. She seemed to him so frail that he longed to defend her against something and then to be alone with her. Moments of their secret life together burst like stars upon his memory. He had felt proud and happy then, happy that she was his, proud of her grace and wifely carriage. (*D*, 169)

The flow of Gabriel's tender reflections is disturbed by Gretta's confession of her first love. The fact that in the life of his wife he was preceded by another man who died for her and that Gretta's love lies in her Galway past rather than

in her Dublin present, evokes a jealous fury in Gabriel: "A dull anger began to gather again at the back of his mind and the dull fires of his lust began to glow angrily in his veins." (*D,* 172) The sight of his sleeping wife softens Gabriel's rapidly interchanging emotions of anger, shame and self-pity. On the symbolic level, the pair of shoes that attract his eyes in the hotel room, reflect the dead Michael Furey and Gretta: "One boot stood upright, its limp upper fallen down: the fellow of it lay upon its side." (*D,* 175) This at first glance insignificant detail evokes the epiphany of self-realisation in Gabriel:

> He stretched himself cautiously along under the sheets and lay down beside his wife. One by one they were all becoming shades. Better pass boldly into that other world, in the full glory of some passion, than fade and wither dismally with age. He thought of how she who lay beside him had locked in her heart for so many years that image of her lover's eyes when he had told her that he did not wish to live. Generous tears filled Gabriel's eyes. He had never felt like that himself towards any woman, but he knew that such a feeling must be love. (ibid, 176)

The epiphany challenges the received idea and overthrows what Gabriel seemingly expects to see. The world of the living seems to be firm, yet actually, its firmness is conditional. The protagonist realises that there is something essential in life that he has missed. If a person is ready to die for love, there must be something more meaningful than life. Interestingly, the agitation in the story arises from the man who is dead. Though departed, Michael Furey is alive in the memory of Gretta and through her reminiscences, the dead enters the life of Gabriel. Paradoxically, Gabriel needs the dead come back in order to realise that he loves his wife. The epiphany enables Gabriel to see that life is very short, and those who leave the world like Michael Furey, with great love, actually live more fully than people like himself. From this perspective, the dead are not the departed but the ones who live meaningless lives.

The central image of snow gradually expands from a playful scenic detail at the beginning to an existential symbol which gathers up the entire action at the end of the story. The vision of the falling snow seen through the hotel window evokes the existential epiphany in Gabriel.

A few light taps upon the pane made him turn to the window. It had begun to snow again. He watched sleepily the flakes, silver and dark, falling obliquely against the lamplight. The time had come for him to set out on his journey westward. Yes, the newspapers were right: snow was general all over Ireland. It was falling on every part of the dark central plain, on the treeless hills, falling softly upon the Bog of Allen and, farther westward, softly falling into the dark mutinous Shannon waves. It was falling, too, upon every part of the lonely churchyard on the hill where Michael Furey lay buried. It lay thickly drifted on the crooked crosses and headstones, on the spears of the little gate, on the barren thorns. His soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead. (*D,* 242)

The diverse critiques of "The Dead" discuss the ambivalence of the symbol of snow and the final ambiguity of the story itself. Such critics as Hugh Kenner, Brewster Ghiselin, Julian B. Kaye and Frank O'Connor univocally claim that in the story snow is suggestive of death and Gabriel's identification with the dead. Kenneth Burke, Allen Tate and David Daiches generally agree that the snow vision is a rebirth experience for Gabriel. Burke regards the snow as a "mythic image of transcendence above the world of conditions." (Burke, 1951, 101) For David Daiches, Gabriel's final epiphany indicates the character's "new sense of identity with the world." (Daiches, 1939, 99) Richard Ellmann insightfully observes that the snow in the story cannot be related to death, as it is falling on the living and the dead alike. Moreover, to allow "for death to fall on the dead is simply a redundancy of which Joyce would not be guilty." (*JJ,* 199) Overall, the image of snow that unites the themes developed in the story, suggests a symbolic communion between the living and the dead, a sense that the characters of the concluding story of *Dubliners* are connected with each other and that none has his/her being alone.

The epiphany produces the significant changes in Gabriel's innermost self and stands for the most profound interiorisation of the Modernist perception of truth. In the story, the central image of the snow that unites the past, the present and the future, bears associations with the shroud and the swaddling-clothes. Following the reflection of the deep snow covering all the country, Gabriel emerges as a new person bent on starting new untrodden paths. The character

realises that in order to live meaningfully he is to leave his homeland. From this perspective, Ireland can be likened to a cemetery on which the snow of forgetfulness is falling.

The poetic language of Gabriel's epiphany reveals his vocation of a writer and distinguishes him from other characters of *Dubliners* who are not artists. By

the repeating alliterations ("**s**oul **s**wooned **s**lowly", "**f**alling **f**aintly") and framings ("**falling softly** upon the Bog of Allen and, farther westward, **softly falling** into the dark mutinous Shannon waves.", "**falling faintly** through the universe and **faintly falling** <...> upon the living and the dead") Gabriel presents the picture of beauty which belies the very characterisation he aims to develop: "Because I am an artist, I can create this beauty. My words are not hollow and meaningless. I have the power to bring life to Furey through the artistry of my vision, and to communicate with both, the living and the dead." (ibid, 215) The repetition of the voiceless consonants makes the reader hear the vague falling of snow that possesses little volume of sound. The circular structure of the framings suggests that every end contains a new beginning. Man's encounter with beauty creates a miracle of its own and leads to epiphany. It is the playful vitality of language that actually speaks Gabriel.

Due to its focus on the existential issues of life and death, the concluding story of the collection serves as a balance to "The Sisters". For Joyce, the dead are not the departed but the ones who live meaningless lives. Though the majority of the characters of *Dubliners* are marked by spiritual paralysis, the final epiphany of "The Dead" seems to affirm a hope for a new beginning for Gabriel Conroy.

Overall, by the use of epiphany Joyce dissolves the distinction between life and art. Moreover, he challenges the reflexivity of experience by locating it in the movement of language. Due to the concern of hermeneutics for reflexive self-understanding with special attention to linguistic and historical character of human existence, the Joycean epiphany can be referred to as hermeneutical experience in which the character/reader achieves an understanding of

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something that up to that moment has eluded him/her. Joyce does not simply incorporate the universal in his short stories; but rather, to use the words of Ricoeur, "makes the universal spring forth." (Ricoeur, 1984, 42) Hence in the flash of the epiphanic illumination, as Gadamer maintains, the truth emerges from "all the contingent and variable circumstances that condition it [and] is grasped in its essence. It is known as something." (Gadamer, 1975, 113) This grants Joyce's collection of short stories a universal significance and opens up a hermeneutical perspective of approaching *Dubliners.*

4. THE STAGES OF THE DEVELOPMENT OF THE ARTIST IN *A PORTRAIT:* LANGUAGE IN PROGRESS

Soon after his mother's death, Joyce devoted himself to the story that would later appear as *A Portrait of the Artist as a Young Man* (1914). The writer had made several endeavours at writing the novel before it finally appeared serially in the *Egoist* in 1914. (Gabler, 1993, 1-2) Although there are several accounts of the origins of *A Portrait* (see Gabler, 1993)*,* the surviving holograph in Joyce's hand leaves no doubt that the sketch of the future novel was an "autobiographical essay" in the third person under the title of "A Portrait of the Artist", which the writer composed in 1904. (Groden, 1977-80, Vol. 7, 70-85) The manuscript was submitted to the editors of *Dana,* which had a reputation as a magazine of independent thought. Ironically, it appeared to be not independent enough to accept Joycean verbalization of independence. The refusal of the editors to publish his essay because of the sexual experiences narrated in it did not, however, diminish the enthusiasm of a twenty-two year old artist. Consider his brother Stanislaus:

> Jim <…> has decided to turn his paper into a novel, and having come to that decision is just as glad, he says, that it was rejected. <…> Jim is beginning his novel, as he usually begins things, half in anger, to show that in writing about himself he has a subject of more interest than their aimless discussion. (CDD, 11-12)

The novel under the title of *Stephen Hero* was a third person narrative and its principal character Stephen Daedalus could be regarded as a Joycean alter ego. Regardless of Stanislaus' claims that the novel was "exceptionally well written in a style which [was] altogether original," (ibid, 20) the young artist soon grew frustrated with his piece of writing. In 1905, Joyce set it aside and never returned to finish it. The incomplete first draft of *Stephen Hero* was published posthumously in 1944. (LII, 91) Although large passages of *Stephen Hero*, sometimes almost unchanged, were afterwards incorporated into *A*

Portrait, the writer deliberately altered the tone of the novel in an attempt to focus more exclusively on the vantage point of Stephen Dedalus.

The novel concerns Joyce's understanding of the formation and development of the artist. Stephen Dedalus, the principal character of *A Portrait,* grows through the stages of his life, fascinated by the epiphanies that lead him to higher levels of understanding and artistic inspiration. Although the reader of the novel never sees Stephen becoming an artist, the progression of the character resounds the life of Joyce himself in many respects. Despite the factual similarities between the life of Joyce and the protagonist of *A Portrait,* the novel is much more than a mere autobiography.

Though in *A Portrait* the writer makes a number of references to the politics and religion of the early twentieth century Ireland, the objective facts of the external reality is but a means for the internalisation of the principal character of the novel. Stephen ponders on the Irish issues of politics, religion, philosophy and sexuality in order to be faithful to his perceptions of himself as an artist. There is no narrator, however, who explains the difference between the world of Stephen and that of objective reality. The writer ingeniously employs language to reveal the growing intensity of the inner journey of the protagonist and meditates on what it means to be a young man growing up in a modern world.

From his early days Stephen Dedalus is deeply aware that he is "different from others." (P, 12) His puzzlement about the surrounding world and its awkward rules reflects the confusion and alienation that Joyce and a number of other Modernists experienced. Stephen is not scared to set for the uncharted areas and explore every circumstance that presents itself. Yet, a feeling of being a dissatisfied outsider does not abandon him throughout the novel.

Since *A Portrait* covers the life of Stephen Dedalus from infancy to his growing independence in adolescence and ultimate abandoning of Ireland as a young man, the novel stylistically augments through each of its five chapters, and the complexity of its language gradually increases. However, instead of

merely recounting facts from different stages of Stephen Dedalus' life, Joyce seeks to capture experience through language.

4.1. Childhood Experiences: A Mosaic of Jagged Fragments

The opening of *A Portrait* transfers the reader into the mind of a three-year old Stephen Dedalus who becomes conscious of the surrounding physical world, his family and the sensual world of language. He recalls the "hairy face" of his father, the warmth of the wetted bed, the "queer smell" of the "oilsheet" and the playfully amusing words from a nursery tale ("a moocow coming down", "baby tuckoo", "tralalala tralaladdy") (*P, 7*) The lines of the tale are intertwined with the sensations of touching, hearing, and smelling By choosing fanciful vocabulary and peculiar syntax, Joyce employs the sensory mechanism of the reader and enables him to experience the way a child records events and responds to the surrounding world.

Stephen's attentiveness to the sounds of language ("a moo**cow** coming d**ow**n") as well as his interest in the play with words ("Pull out his **eyes** / **Apologise**") feature the rudiments of his artistic development. The boy identifies himself with the "baby tuckoo" (ibid.), a fictional character from his father's tale, and perceives himself as the centre of the universe, the one to whom the tales are told and songs are sung:

> He was baby tuckoo. The moocow came down the road where Betty Byrne lived: she sold lemon platt.
>
> *O, the wild rose blossoms*
> *On the little green place.*
>
> He sang that song. That was his song. (ibid.)

The "little green place" in the song alludes to Ireland, whereas the image of the "wild rose" associates with the inner freedom of the artist-to-be that is awakening in Stephen. The impact of the nursery tale on the future formation of Stephen Dedalus' personality reveals that literary art is something more than a

vague form of entertainment. It is beneficial to remember Gadamer here who says that art influences the development of human identity by "open[ing] up the area in which freedom operates in the play of our mental facilities." (Gadamer, 1975, 47-48) Further, Joyce highlights the protective and healing qualities of art. When Stephen is scolded for a wish to marry a neighbouring Protestant girl, the boy immediately turns his governess Dante's frightening threat into a song:

> When they were grown up he was going to marry Eileen. He hid under the table. His mother said:
>   - O, Stephen will apologise.
> Dante said:
>   - O, if not, the eagle will come and pull out his eyes.
>
> *Pull out his eyes,*
> *Apologise,*
> *Apologise,*
> *Pull out his eyes.* (*P,* 8)

The playful auditory effect of an instantaneously born rhyme in Stephen's mind ("Pull out his eyes//Apologise") interwoven in the texture of the novel emphasize the pleasure of creation and the significance of art in the Joycean world. Since Joyce writes from the perspective of a child, language serves as a tool for capturing the illogical associations in the mind of a child and its odd jumps from topic to topic. Stephen's memories of his first experiences of the exterior world are scraps of mental impressions rather than a logically and coherently structured description. Yet, as the novel progresses, those at first sight jumbled perceptions of stream of consciousness turn into a coherent construction of the character's experience.

The innocent and secure world of Stephen's home and family is futher contrasted to the hostile surroundings of Clongowes Wood College, which marks a new stage in his life. The gloomy Joycean imagery reflects the character's discomfort and uneasiness in the new environment: "The evening air was pale and chilly and after every charge and thud of the footballers the greasy leather orb flew like a heavy bird through the grey light." (ibid.) The image of

the "heavy bird" introduces a mythical escape theme, which unceasingly vibrates in the novel.

In the ancient Greek myth, the Athenean crafsman Daedalus, whose name means 'the ingenious' grew up to be the best painter and sculptor in the city. His works of art were so lifelike that they appeared as real. Daedalus' siter gave him her son Perdix as an apprentice. Yet, when the boy proved an even better craftsman than Daedalus himself, the uncle killed his nephew in a fit of jealousy, pushing him over the cliff into the sea. For this crime Areopagus condemned Daedalus to exile in Crete. There King Minos commissioned him to construct an underground labyrinth of tunnels and corridors with one entrance, so that anyone who entered it could not find his way out again. The Minotaur fed on human flesh was placed in the middle of the labyrinth. When Theseus came to Crete some years later, Daedalus was the maker of the thread which Ariadne gave him so that when he had killed the Minotaur he could make his escape from the labyrinth. When Minos discovered Daedalous treachery, he imprisoned him in the maze together with his little son Icarus. Realising that all means of escape were useless, Daedalus resolved to fly out of the place on wings like those of birds. He designed the wings of feather and wax for Icarus and himself and after instructing the boy to fly neither too low nor too high, he launched himself into the air, with Icarus following closely behind. But when they were in the streach of the sea that separates the Sporades Islands from the Ionian coast of Asia Minor, Icarus' exhilaration ran away with him and he flew too high. As he approached the Sun, the wax of his wings melted and he fell into the sea that bears his name. Daedalus landed on the island that is now called Icaria, retrieved the body from the sea and buried it. (Grant & Hazel, 1979, 104-105)

Similarly, in *A Portrait,* Stephen Dedalus is eager to escape the intimidating maze where he feels "caught in the whirl of a scrimmage." (*P,* 9) Stephen's perception of himself as different from other schoolboys ("He felt his body small and weak amid the throng of players and his eyes were weak and watery" (*P,* 8)) and his classmate's mocking questions about his name result in the character's rapidly increasing isolation from the surrounding world. The

memories of the day when his parents bid him good-bye leaving their helpless little boy to face the awesome reality of his new life strengthen Stephen's sense of loneliness. Although it is impossible for him to escape Clongowes, he soon realises that he can find a momentary escape and consolation from the reality of school life by contemplating beautiful objects and recreating them in words. In doing so he discovers his ability to provide a physical object with an artistic shape. As an artist-to-be he feels the power of a particular order of the words in making simple "sentences in Doctor Cornwell's Spelling Book" sound "like poetry":

> *Wolsey died in Leicester Abbey*
> *Where the abbots buried him,*
> *Canker is a disease of plants,*
> *Cancer one of animals.* (*P,* 10)

The boy dreams of the pleasure of lying in front of the fire "leaning his head upon his hands" and meditating on those sentences. (ibid.) The word sounds Stephen hears simultaneously evoke various associations in his imaginative mind. Consider the scene on the playground where the young observer catches the sound of a harsh and insulting "suck" used by one of the schoolboys to address another:

> Suck was a queer word. The fellow called Simon Moonan that name because Simon Moonan used to tie the prefect's false sleeves behind his back and the prefect used to let on to be angry. But the sound was ugly. Once he had washed his hands in the lavatory of the Wicklow Hotel and his father pulled the stopper up by the chain after and the dirty water went down through the hole in the basin. And when it had all gone down slowly the hole in the basin had made a sound like that: suck. Only louder. (*P,* 11)

However, Stephen's encounter with the cruel reality of the surrounding world suggests that regardless of these bright sparkles of his artistic nature Stephen is still a little boy. He tries to soothe a tormenting homesickness by diving into warm reminiscences of his loving mother and counts the days till the holidays when he is able to return home: "After supper in the study hall he would change the number pasted up inside his desk from seventy-seven to seventy-six." (*P,* 10) Feeling alienated and alone, Stephen longs to be "at

home [where he can] lay his head on his mother's lap." (*P,* 13) This longing troubles Stephen, and one night as he waits for sleep, he begins to imaginatively open and close the flaps of his ears thus creating a sensation of a "train going into a tunnel." (ibid.) Wells' unexpected question to Stephen about kissing his mother confuses the young boy. Unable to understand his feeling of hot guilt, Stephen finds comfort in the world of words:

> He still tried to think what was the right answer. Was it right to kiss his mother or wrong to kiss his mother? What did that mean, to kiss? You put your face up like that to say good night and then his mother put her face down. That was to kiss. His mother put her lips on his cheek; her lips were soft and they wetted his cheek; and they made a tiny little noise: kiss. Why did people do that with their two faces? (P, 15)

Later on, Stephen provides a precise description with all the disgusting details and sensations of being pushed into the "square ditch" by a bullying elder boy. This experience had a strong effect on the little boy and it reverberates several times in his mind as the novel progresses:

> It was Wells who had shouldered him into the square ditch the day before because he would not swop his little snuff box for Wells's seasoned hacking chestnut, the conqueror of forty. It was a mean thing to do; all the fellows said it was. And how cold and slimy the water had been! And a fellow had once seen a big rat jump plop into the scum. The cold slime of the ditch covered his whole body; and, when the bell rang for study and the lines filed out of the playrooms, he felt the cold air of the corridor and staircase inside his clothes. (P, 14)

The image of the water in the above quoted passage bears a significant symbolic load. The "cold slime of the ditch" parallels with the cold atmosphere of the school that Stephen feels "inside his clothes". His submersion into the cold cesspool water may be regarded as a figurative baptism into a cruel world which is contrasted to the warm and secure world of home. Yet the character must try to resolve this conflict between the two worlds as he attempts to find his place at Clongowes.

Another challenge which the young boy must face is the class competition between the teams of Yorkers and Lancastrians. Although each team has a badge bearing either a red or a white rose, which represent the two political parties,

Stephen considers the red and the white roses only because "those were beautiful colours to think of." (*P,* 12) However, an exceptional focus on beauty does not leave Stephen ignorant of politics and history. He assesses those issues from the perspective of art. It is namely a feeling for beauty that brings Stephen back to history and politics, when he wonders whether a rose could possibly be green, the traditional colour of Ireland. (ibid.) In this respect, the image of the green rose may be interpreted as a Joycean hint at the possibility of the independent Ireland.

One day, while contemplating his loneliness, Stephen begins to create his own sense of identity by writing in his book of geography: "Stephen Dedalus/Class of Elements/Clongowes Wood College/Sallins/County Kildare/Ireland/Europe/The World/The Universe." (*P,* 15) This graphic representation of the character's identity reflects his feeling of smallness in a huge universe. Moreover, it is Stephen's first conscious attempt to arrange the details of his life in his own way, to creatively express himself by the help of the power of words. Consider:

> *Stephen Dedalus is my name,*
> *Ireland is my nation.*
> *Clongowes is my dwellingplace*
> *And heaven my expectation.* (*P,* 16)

Stephen attempts to establish himself as a personality and relate himself to a particular geographical location, which exists within an immense place called "the Universe". However, his inquisitive artistic mind makes him wonder:

> What was after the universe? Nothing. But was there anything round the universe to show where it stopped before the nothing place began? It could not be a wall; but there could be a thin thin line there all round everything. It was very big to think about everything and everywhere. Only God could do that. (*P,* 16)

Thereby, as Jeri Johnson observes, in the flow of the character's thoughts, "each placing becomes a displacing as the finite slowly moves to the infinite: God" (*P,* xxx) Stephen ponders on the nature and name of God, which is a kind of linguistic mastery for the boy. His meditation sums up with the conclusion

that regardless of all the existing languages of the world, "God remained always the same God and God's real name was God." (*P,* 16)

A mysterious area of conflict that Stephen is unable to resolve by resorting to words is that of religion. He finds consolation in the repetition of the memorized prayers, but at the same time is terrified by fires of eternal damnation that unconsciously arise in his imagination. The boy's night tremblings cease not after the prayer but only after he reminds himself that he will not go to hell when he dies:

> He blessed himself and climbed quickly into bed and, tucking the end of the nightshirt under his feet, curled himself together under the cold white sheets, shaking and trembling. But he would not go to hell when he died; and the shaking would stop. (*P,* 19)

The opening of the section of Christmas dinner is marked by a special mood. It is Stephen's ceremonial initiation into the adult world and he is granted an honour to say grace before the meal. (*P,* 29) While at Clongowes the boy was longing for the day he would be able to return home and expected this time to be filled with excitement, joy, and peace. However, the dinner, which is held to commemorate the birth of the Prince of Peace (Isa 9:6), becomes the scene of a scornful religious and political debate. Ironically, the focus of the argument that unfolds among Dante, Mr Dedalus, and Mr Casey is not on a birth, but on the death of Charles Stewart Parnell, a political messiah of Ireland, and its hope for independence from England. The scene reminds of the situation of the late nineteenth-century Ireland. The disclosure of Parnell's extramarital affair with Kitty O'Shea tarnishes his political reputation and earns him the condemnation of the Church. After the loss of its hero, the country becomes a land of conflicts, and when the action of the novel takes place, the political landscape of Ireland is sharply divided. The secularists, who in the novel are represented by Stephen's father and Mr Casey, respect Parnell as the "man that was born to lead" Ireland, yet fundamentalists, like Dante, consider him a "traitor to the country" and an "adulterer". (*P,* 38) Mr Dedalus and Mr Casey feel that religion keeps Ireland

from progress and independence, whereas Dante supposes that religion should take precedence in the Irish culture:

> - There could be neither luck nor grace, Dante said, in a house where there is no respect for the pastors of the church. <…>
> Mr Dedalus threw his knife and fork noisily on his plate.
> - Respect! He said Is it for Billy with the lip or for the tub of guts up in Armagh? Respect!
> - Princes of the church, said Mr Casey with slow scorn. <…>
> - Sons of bitches! cried Mr Dedalus. When [Parnell] was down they turned on him to betray him and rend him like rats in a sewer. Lowlived dogs! And they look it! By Christ, they look it!
> - They behaved rightly, cried Dante. They obeyed their bishops and their priests. Honour to them! <…>
> - Ah, John, [Mr Dedalus] said. <…> We are an unfortunate priestridden race and always were and always will be till the end of the chapter. <…>
> Dante broke in angrily:
> - If we are a priestridden race we ought to be proud of it. They are the apple of God's eye. <…>
> - God and religion before everything! Dante cried. God and religion before the world!
> Mr Casey raised his clenched fist and brought it down on the table with a crash.
> - Very well, then, he shouted hoarsely, if it comes to that, no God for Ireland! <…> We have had too much God in Ireland. Away with God!
> - Blasphemer! Devil! screamed Dante, starting to her feet and almost spitting in his face. (*P,* 33-39)

The dispute at the Christmas table ruins the feeling of harmony and togetherness in the family. Dante's departure from the table is the first in a pattern of incidents when the characters declare independence and break away from the group for political and ideological reasons. Though, on the whole, Stephen's reaction to the family argument is that of confusion, the observation of the scene at Christmas dinner leaves a distinct trace in the emotional world of the boy and makes him realize that the world of adults is full of anger, conflicts and doubts. From now on, Stephen will begin to approach the surrounding world with more cynicism and apathy, and before long, he will begin to expect disillusionment in the areas of life which he once held sacred. When he returns to Clongowes, other fellows seem to be "smaller and farther away" than before. (P, 41)

Stephen recalls certain invocations in the litany of the Blessed Virgin Mary which puzzled him long ago: "How could a woman be a tower of ivory or a house of gold?" (P, 35) For the first time, he begins to examine the actual

meaning of the words which he has routinely, unthinkingly, repeated for years. Finally, the unceasing considerations in the mind of the boy are crowned by an epiphanic revelation:

> Eileen had long thin cool white hands too because she was a girl. They were like ivory; only soft. That was the meaning of *Tower of Ivory* but protestants could not understand it and made fun of it. One day he had stood beside her looking into the hotel grounds. <…> Her fair hair had streamed out behind her like gold in the sun. *Tower of Ivory. House of Gold.* By thinking of things you could understand them. (P, 42-43)

The passage highlights Stephen's profoundly sensitive nature. He observes his world with the eyes of a poet and makes sense of the Mother of God by identifyng her through the pretty features of a neighbouring Protestant girl. He begins to understand the words of the litany not so much for their pious contents but for their beauty. Though Stephen's explanations of the things and the surrounding world are still childishly naïve, the radiance of his artistic imagination is already manifest in them.

As the chapter progresses, Stephen's discovery of the beauty of the invocations in the litany is juxtaposed to the harsh realities of school life represented by the prefect of studies. Joyce focuses on Stephen's experience of being undeservedly and painfully punished for the transgression that he has not committed. By the help of language the writer masterfully recreates the motion of the tormentor's pandybat and the protagonist's feelings related to the experience of being smacked:

> The soutane sleeve swished again as the pandybat was lifted and a loud crashing sound and a fierce maddening tingling burning pain made his hand shrink together with the palms and fingers in a livid quivering mass. The scalding water burst forth from his eyes and, burning with shame and agony and fear, he drew back his shaking arm in terror and burst out into a whine of pain. His body shook with a palsy of fright and in shame and rage he felt the scalding cry come from his throat and the scalding tears falling out of his eyes and down his flaming cheeks. (*P,* 50-51)

This undeserved humiliation and suffering strengthens Stephen spiritually and provides him courage to regain his good name by visiting the Rector and reporting him of Father Dolan's injustice. As he passes along the "narrow dark corridor" towards the rector's office, he is accompanied by the silent glances of the saints from the portraits on the walls. (*P,* 55) A "strange solemn smell" that the young boy feels in Father Conmee's room suggests the reverence of the

moment. A skull on the desk is symbolic of Stephen's life-and-death fear about denouncing the authority of Father Dolan. Yet, a "kindlooking face" of the Rector encourages the boy to present his problem in a stunningly simple way: "I broke my glasses, sir." (*P,* 56)

Since the meeting proves successful, Stephen is eager to announce his classmates of the victory of democracy. The mass enthusiasm at the news makes the character realize that he has fulfilled his quest:

> They caught their caps and sent them up again spinning sky-high and cried again:
> - Hurroo! Hurroo!
> They made a cradle of their locked hands and hoisted him up among them and carried him alone till he struggled to get free. (*P,* 58)

Though this deed grants Stephen a momentary contentment, for him, heroism is a kind of constraint of which he "struggle[s] to get free". Stephen's heroic role neither changes his status of an outsider nor brings him any experience of communal belonging: after the cheers die away, he remains alone. Stephen finds refuge and consolation in the world of language

4.2. Expansion of Stephen Dedalus' Horizons: "Nature Expressed Otherwise"

Joyce's flexible juggling with language captures the fluctuating moods of Stephen in his early adolescence. Although this stage of development is difficult for any young person, Stephen's problems seem more intense because of his exaggerated sense of isolation, his romantic idealism, and his curiosity about different aspects of life. As a young boy, he fails to understand the meanings of some of the words that belong to the world of adults, yet he instinctively feels that the time for him to "take part in the life of that world" is approaching:

> Words which he did not understand he said over and over to himself till he had learnt them by heart: and through them he had glimpses of the real world about them. The hour when he too would take part in the life of that world seemed drawing near and in secret he began to make ready for the great part which he felt awaited him the nature of which he only dimly apprehended. (*P,* 62)

During his summer holidays with the family and friends at Blackrock the boy discovers an illuminative and transforming experience of reading. He becomes absorbed in the adventurous and romantic language of Dumas' *The Count of Monte Cristo.* As Stephen identifies himself with the character from a childhood story at the opening of the novel, similarly now he imagines himself as Monte Cristo. Unlike the "baby tuckoo" of the tale told by Mr Dedalus, the count of the read novel is active, adventurous and even somewhat dangerous: "The figure of that dark avenger stood forth in his mind for whatever he had heard or divined in childhood of the strange and terrible". (*P,* 62) This identification with the literary character marks the boy's changing perceptions of himself. The battles and deeds which Stephen reenacts with his friend Aubrey Mills, suggest his eagerness for a life of romance and adventure. While reading Dumas, Stephen associates himself with the lover of Mercedes, a beautiful and modest heroine of the novel. Furthermore, the power of imagination takes the young adventurer to a "small whitewashed house in the garden" where "another Mercedes" possibly lives. (*P,* 63)

These moments of happiness are shadowed by a complicated financial situation of the Dedalus' family. As a result, Stephen is not able to return to Clongowes, and the whole family is to move to a "bare cheerless house" in Dublin. (*P,* 64) The unexpected changes at home that quake the safety and stability of his childhood world are especially painful for the boy:

> In a vague way he understood that his father was in trouble and that this was the reason why he himself had not been sent back to Clongowes. For some time he had felt the slight change in his house; and those changes in what he had deemed unchangeable were so many slight shocks to his boyish conception of the world. (*P,* 64)

The realisation that his father is a financial failure responsible for this "change of fortune" leaves Stephen's heart "heavy". The atmosphere of the "gloomy foggy city" echoes the disillusionment and hopelessness ruling over the frustrated boy. (*P,* 66) Consequently, Stephen detaches himself from the outer world and feels irritated by the sounds of the careless games of other children. The boy's perception that he is different from others and that he is in touch with the *other* world is now growing more intense. A restless flow of his thoughts reveal the tension between the cruel exterior reality and the comforting world of his imagination:

He returned to Mercedes and, as he brooded upon her image, a strange unrest crept into his blood. Sometimes a fever gathered within him and led him to rove alone in the evening along the quiet avenue. The peace of the gardens and the kindly lights in the windows poured a tender influence into his restless heart.The noise of children at play annoyed him and their silly voices made him feel, even more keenly than he had felt at Clongowes, that he was different from others. He did not want to play. He wanted to meet in the real world the unsubstantial image which his soul so constantly beheld. He did not know where to seek it or how, but a premonition which led him on told him that this image would, without any overt act of his, encounter him. They would meet quietly as if they had known each other and had made their tryst, perhaps at one of the gates or in some more secret place. They would be alone, surrounded by darkness and silence: and in that moment of supreme tenderness he would be transfigured. (*P,* 64-65)

The recreation of the peculiar details of Dumas' novel in his mind helps the confused and disappointed teenager to escape the reality which for him is too difficult to accept. By getting into fantasies of love and romance, Stephen unconsciously leaves the world of childhood behind. He expects for a future moment of revelation in which he will be "transfigured". Gradually the boy's thoughts of the fictional Mercedes merge with his memories of the girl he has encountered in real life. The details of their meeting vibrate in Stephen's mind and arouse a storm of emotions which he attempts to calm by writing a poem to his beloved "E— C—" in a romantic language. (P, 70) His feeling of restless alienation and desperate longing for the girl, as well as his embarrassment over an inexplicable ache within him indicates Stephen's early sexual awakening:

A vague dissatisfaction grew up within him as he looked on the quays and on the river and on the lowering skies and yet he continued to wander up and down day after day as if he really sought someone that eluded him. <...> He was angry with himself for being young and the prey of restless foolish impulses, angry also with the change of fortune which was reshaping the world about him into a vision of squalor and insincerity. Yet his anger lent nothing to the vision. He chronicled with patience what he saw, detaching himself from it and tasting its mortifying flavour in secret. (*P,* 66-67)

During his first two years at Belvedere, Stephen feels ashamed because of his family's poverty and attempts to compensate this shortage academically. He successfully demonstrates his skills at essay writing and experiences a "vague <…> malignant joy" when his essay is singled out by Mr Tate as containing a heresy:

Mr Tate, the English master, pointed his finger at him and said bluntly:

>   - This fellow has heresy in his essay. <...> Here. It's about the Creator and the soul. Rrm...rrm...rrm...Ah! *without a possibility of ever approaching nearer.* That's heresy.
> Stephen murmured:
>   - I meant *without a possibility of ever reaching.*
> It was a submission and Mr Tate, appeased, folded up the essay and passed it across to him, saying:
>   - O... Ah! *ever reaching.* That's another story.
> But the class was not so soon appeased. Though nobody spoke to him of the affair after class he could feel about him a vague general malignant joy. (*P,* 79)

Stephen has a well-formed and clearly defined literary taste. It is at Belvedere when Stephen first discovers his secret pride in shocking the readers. During the incident with some of his classmates, Stephen is forced to defend Cardinal Newman as his favourite prose writer and Byron as his most admirable poet. Though the bullies beat him forcing to admit that "Byron was no good", the boy remains unshakable in his opinion:

>   - And who do you think is the greatest poet? asked Boland, nudging his neighbour.
>   - Byron, of course, answered Stephen.<...>
>   - You, said Heron. Byron the greatest poet! He's only a poet for uneducated people.<...>
>   - You may keep your mouth shut, said Stephen, turning on him boldly. All you know about poetry is   what you wrote up on the slates in the yard and were going to be sent to the loft for. <...>
> This thrust put the two lieutenants to silence but Heron went on:
>   - In any case Byron was a heretic and immoral too.
>   - I don't care what he was, cried Stephen hotly.
>   - You don't care whether he was a heretic or not? said Nash.
>   - What do you know about it? shouted Stephen. You never read a line of anything in your life except a trans, or Boland either. <...>
>   - Admit that Byron was no good.
>   - No.
>   - Admit.
>   - No.
>   - Admit.
>   - No. No.
> At last after a fury of plunges he wrenched himself free. His tormentors set off towards Jones's Road, laughing and jeering at him, while he, half blinded with tears, stumbled on, clenching his fists madly and sobbing. (*P,* 81-82)

Stephen's "stature" and "grave manners" win him a role of a "farcical pedagogue" in the school performance. (*P,* 73) However, his ponderings

about the girl watching the play evoke the young actor's feeling of embarrassment: "He wondered had he been in her thoughts as she had been in his." (*P,* 82) As he finishes his part, Stephen rushes off the stage, leaving his family wondering. He is confused, floundering in a sea of "wounded pride <…> fallen hope <…> and baffled desire." (*P,* 86) Nevertheless, in spite of all his accomplishments, Stephen remains tormented by his "soul's incurable loneliness," (ibid.) and he becomes increasingly desperate to find an outlet for his deeply troubling, restless emotions.

In the context of Stephen's adolescent turmoil, Joyce inspects the theme of the father–son relationship. Stephen's visit to Cork with his father reveals the irony in the Joycean use of the Daedalus' myth. Similarly to the mythical Daedalus, Stephen's father is extremely concerned about his boy's future and aims at providing the best education for his son. Yet, unlike the mythical hero, who attempted to impart advice on the ways of life to his son, Simon Dedalus loses authority in the eyes of his offspring and remains unable to communicate his fatherly message to Stephen effectively.

The young boy is disappointed to learn that his father discussed the pandying incident at Clongowes with both Father Conmee and Father Dolan. The fact that they all "had a hearty laugh together" over Stephen's deed makes the boy feel humiliated and betrayed by his own father. (*P,* 72) This experience leaves a deep wound in the soul of the boy and influences his future relation with his father. Later on, disgusted by his father's vulgar and repulsive behaviour in the pub, the maturing boy refers to fatherhood as a "legal fiction." (*P,* 98)

Although Stephen accompanies Mr Dedalus in his distasteful task of liquidating the remainder of the family estate, the boy is unable to give any sign of empathy to his father. The depiction of Stephen's physical presence by his father unveils a profound and rapidly increasing self-absorption of the artist-to-be:

> He heard the sob passing loudly down his father's throat and opened his eyes with a nervous impulse. <...> By his monstrous way of life he seemed to have put himself beyond the limits of reality. Nothing moved him or spoke to him from the real world unless he heard in it an echo of the infuriated cries within him. He could respond to no earthly or human appeal, dumb and insensible to the call of summer and gladness and companionship, wearied and dejected by his father's voice. He could scarcely recognize as his own thoughts, and repeated slowly to himself:

> - I am Stephen Dedalus. I am walking beside my father whose name is Simon Dedalus. We are in Cork, in Ireland. Cork is a city. Our room is in the Victoria Hotel. Victoria and Stephen and Simon. Simon and Stephen and Victoria. Names. (*P,* 92)

When the father and the son visit the anatomy theatre, the flow of Stephen's thoughts is suddenly interrupted by the word *Foetus*, which he sees "cut several times in the dark stained wood" of the desk before him. (*P,* 89) The sight of the carving strikes the young man and leads him to epiphany::

> The sudden legend startled his blood: he seemed to feel the absent students of the college about him and to shrink from their company. A vision of their life, which his father's words had been powerless to evoke, sprang up before him out of the word cut in the desk. <…> It shocked him to find in the outer world a trace of what he had deemed till then a brutish and individual malady of his own mind. (*P,* 89-90)

The inner illumination makes Stephen realise a good deal about himself and his place in the world. He discovers the mysterious link with the students of another generation who experienced the same "brutish <…> malady" of sexual impulses that trouble him today. Now he does not feel alone in his fantasies. Stephen's emotions intensify as he hears about his father's youthful flirtations and drunken revelries. Finally, the boy begins to resign himself to the fact that "his childhood was dead or lost and with it his soul capable of simple joys." (*P,* 96)

Frustrated and disillusioned, Stephen wanders through the "dark slimy streets" of Dublin, like a "baffled prowling beast," trying to "appease the fierce longings of his heart." (*P,* 99) He is looking for comfort by giving himself over to the sexual emotions which have been consuming him for a long time. Not accidentally, the young Dedalus surrenders to a short moment of physical satisfaction in the arms of a young Dublin prostitute who invites him to her "warm and lightsome" room. (*P,* 100) It is here that Stephen is seduced into his first sexual experience:

> As he stood silent in the middle of the room she came over to him and embraced him gaily and gravely. Her round arms held him firmly to her and he, seeing her face lifted to him in serious calm and feeling the warm calm rise and fall of her breast, all but burst into hysterical weeping. Tears of joy and

relief shone in his delighted eyes and his lips parted though they would not speak. (*P,* 101)

This young prostitute symbolically resolves Stephen's inner conflict with regard to women. From the early days his attraction to women has been followed by an inexplicable suffocating sense of guilt, which Stephen has had to "apologise <...> admit <...> [and] confess" repeatedly. This imaginary guilt of being attracted to women has been exaggerated by his personal feelings about his mother, Dante, the Blessed Virgin, and Eileen. The Dublin prostitute embodies the characteristics of all these women. She is youthful (she wears a "pink gown" and has a "huge doll beside the bed"), but also confident and maternal (she holds him firmly and refers to him as a "little rascal"). As a result, Stephen admires the female physically and spiritually "surrendering himself to her, body and mind." (*P,* 101)

4.3. The Impact of Aesthetic Intellection on the Formation of the Artist

After his confession Stephen is soothed by an experience of "true happiness". He is determined to cut with his past by devoting himself to a life of "resolute piety." (*P,* 147) He rigidly keeps to his religious practices imagining himself to be one of the first Christians "kneeling at mass in the catacombs." (*P,* 148) His compulsion to fill his time continually with some form of devotion reveals a deep fear of allowing himself even one free moment – lest some minor, impulsive "weakness" manifests itself: "Every part of his day, divided by what he regarded now as the duties of his station in life, circled about its own centre of spiritual energy." (*P,* 149) Father Arnall's terrifying sermon on hell makes Stephen voluntarily relinquish both the judgments and pleasures which he once derived from his sensual perceptions of the world. By shutting his eyes to diversions, enduring foul smells and harsh sounds, observing all fasts and even controlling his physical movements, he imprisons himself in a dungeon of his own restrictions:

> Each of his senses was brought under a rigorous discipline. <...> In order to mortify the sense of sight he made it his rule to walk in the street with downcast eyes, glancing neither to right nor left and never behind him. His

> eyes shunned every encounter with the eyes of women. To mortify his hearing he exerted no control over his voice which was then breaking, neither sang nor whistled, and made no attempt to flee from noises which caused him painful nervous irritation such as the sharpening of knives on the knife board, the gathering of cinders on the fire-shovel and the twigging of the carpet. To mortify his smell was more difficult as he found in himself no instinctive repugnance to bad odours whether they were the odours of the outdoor world, such as those of dung or tar, or the odours of his own person among which he had made many curious comparisons and experiments. He found in the end that the only odour against which his sense of smell revolted was a certain stale fishy stink like that of long-standing urine; and whenever it was possible he subjected himself to this unpleasant odour. <...> But it was to the mortification of touch he brought the most assiduous ingenuity of inventiveness. He never consciously changed his position in bed, sat in the most uncomfortable positions, suffered patiently every itch and pain, kept away from the fire, remained on his knees all through the mass except at the gospels, left part of his neck and face undried so that air might sting them and, whenever he was not saying his beads, carried his arms stiffly at his sides like a runner and never in his pockets or clasped behind him. (*P*, 150-151)

Yet, as the young man perceives the world through his senses; his mortification of his senses is a supreme sacrifice. Moreover, by subjecting himself to continual self-denial and repeated physical discomforts, the young man has gradually become a scrupulous stranger rather than a "live" Catholic. Through the character of Stephen Joyce recalls his own youth and "mocks his own religious revival a little." (*JJ*, 41)

Regardless of Stephen's efforts to suppress his natural instincts, he is aware that his basic sensual self is reemerging. Gradually his old former feelings of anger, willfulness, and desire start creeping under his new, amended facade and the fragile layers of his forced spirituality begin to fall away. Feeling terrified and defenseless against growing temptations, Stephen is torn by doubts and seeks the proof of salvation. However, he finds only silence. Here lies one of the key turning points of the novel, which may be regarded as the first sign of Stephen's *non serviam*

> He had never once disobeyed or allowed turbulent companions to seduce him from his habit of quiet obedience; and, even when he doubted some statement of a master, he had never presumed to doubt openly. Lately some of their judgements had sounded a little childish in his ears and had made him feel a regret and pity as though he were slowly passing out of an accustomed world and were hearing its language for the last time. (*P*, 155)

Coincidentally, the director of the school who has taken notice of the young man's piety invites him to his office to discuss on Stephen's possible

religious vocation. During the meeting, the young man is puzzled; the director's tone reveals an almost flippant worldliness. Stephen also discerns the priest's unconscious attempts at manipulation:

> In a college like this, [the director] said at length, there is one boy or perhaps two or three boys whom God calls to the religious life. <...> Perhaps you are the boy in this college whom God designs to call to Himself. <...> To receive that call, Stephen, said the priest, is the greatest honour that the Almighty God can bestow upon a man. No king or emperor on this earth has the power of the priest of God. No angel or archangel in heaven, no saint, not even the Blessed Virgin herself, has the power of a priest of God: the power of the keys, the power to bind and to loose from sin, the power of exorcism, the power to cast out from the creatures of God the evil spirits that have power over them; the power, the authority, to make the great God of Heaven come down upon the altar and take the form of bread and wine. What an awful power, Stephen! (*P,* 157)

Stephen confesses to the director that he has considered becoming a priest, and almost immediately, he begins to fantasize about the power he would possess if he were to join the clergy. Although the life of a priest allures Stephen by its "secret knowledge and secret power" (*P,* 159), his apparent inability to control troubling emotional urges which continue to surface makes the protagonist doubt about his religious vocation. As he recalls the restrictions at Clongowes and Belvedere, his body seems instinctively to revolt against the thoughts of living for the rest of his life in a confined community. He begins to realize that the basic weakness of his nature will inevitably lead him to "fall":

> The snares of the world were its ways of sin. He would fall. He had not yet fallen but he would fall silently, in an instant. Not to fall was too hard, too hard; and he felt the silent lapse of his soul, as it would be at some instant to come, falling, falling, but not yet fallen, still unfallen, but about to fall. (P, 160)

Although initially the symbolism of the passage recalls Lucifer's fall, Jacob E. Nyenhuis considers the allusion to the fall of Icarus here even stronger. (Nyenhuis, 2003, 59) Stephen's expectation of the fall, the realisation of its possible consequences, the determination to err at any price, the rejection of all authority evoke Icarus on his fatal flight soaring ever nearer to the sun, contrary to his father's earlier strong admonitions. Stephen intuitively perceives that his probable "destiny [is] to be elusive of social or religious orders" that urges him to quest for a proper direction in his life.

Walking seawards at the end of Chapter IV, he is overwhelmed by oddly optimism. He becomes sure that he can find "better things" in life if he attends the university. (*P,* 165) The dream of gaining limitless knowledge incites him to view the beauty of the day and enunciate his feelings about its beauty in a vivid arrangement of words that he retrieves from his memory: "A day of dappled seaborne clouds." (*P,* 166) He is fascinated at the discovery that the beauty of the day can be captured, contained, and painted in words:

> The phrase and the day and the scene harmonized in a chord. Words. Was it their colours? He allowed them to glow and fade, hue after hue: sunrise gold, the russet and green of apple orchards, azure of waves, the grey-fringed fleece of clouds. No, it was not their colours: it was the poise and balance of the period itself. Did he then love the rhythmic rise and fall of words better than their associations of legend and colour? (ibid)

The above-quoted passage reveals Stephen's auditory experience of language. The conjunction of word and object is described in terms of harmony of a chord: "the poise and balance of the period itself" (ibid.) Words function not only to reflect the "glowing sensible world" (*P,* 167) but also to mirror of Stephen's inner world of emotions. Here, as Cordell D.K.Yee observes, "language goes beyond reflection of the physical." (Yee, 1989, 37)

While "fabricating" his poetic vision, the protagonist is addressed by his friends as "Stephanos the Dedalos," (*P,* 168) This playful announcement sounds as a kind of prophesy to the young man. and he realises that his destiny lies with the spirit of his mythical namesake. As mythologists claim, the Daedalus myth represents the period of the late classical mythology, when the cultural hero finds self-realisation not by the means of power or arms but rather by his ingenuity and artistry. (Топаров, 1994, 363) Like Daedalus, the "great artificer", Stephen is eager to soar above the religious and cultural restrictions of his past and fly toward a future of his own artistic freedom. (ibid.) Joyce refers to Stephen's hearing the "noise of the dim waves" calling him to freedom. (*P,* 169) The character senses that he is leaving adolescence behind and entering the adult world: "Alone <…> unheeded <…> and near to the wild heart of life," (ibid.)

When his friends call him "Stephaneforos!"[*], a rebellious boy within Stephen dies and a great artist within him emerges: "His soul had arisen from the grave of boyhood, spurning her graveclothes." (*P,* 170) The passage alludes to Christ's resurrection from the dead. Stephen is announcing the new "freedom and power of his soul" (*P,* 172) which he intends to express through his life as an artist. This moment of heightened emotion mat be regarded as the climax of the novel. Stephen moves toward the sea, where the sight of a young girl wading at the beach provides him with epiphany:

> A girl stood before him in midstream, alone and still, gazing out to sea. She seemed like one whom magic had changed into the likeness of a strange and beautiful seabird. 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, gently stirring the water with her foot hither and thither. The first faint noise of gently moving water broke the silence, low and faint and whispering, faint as the bells of sleep; hither and thither, hither and thither; and a faint flame trembled on her cheek. (*P,* 171)

The moment of epiphany, for Stephen is followed by "an outburst of profane joy." (ibid.) He realises that an appreciation for beauty can be truly good. The girl is both, an embodiment of the ideal female beauty and a symbol of craetivit. The Joycean comparison of the girl with a "magic <…> strange and beautiful seabird." emphasises her mythical significance. Moreover, she is adorned with "emerald" seaweed, which is a symbolic colour of Ireland. For Stephen, she is attractive both physically and spiritually. She is "pure" and "ivory" (an allusion to Virgin Mary) and at the same time, Stephen is keenly aware of her sexual allure, triggered by the sight of "the white fringes of her drawers." (ibid.) He can "worship" her as though she were an object of art, and he no longer has to feel shame because of his desire for her. However, what Stephen learns about the girl does not have nearly the significance of what he realises about himself.

> Her eyes had called him and his soul had leaped at the call. To live, to err, to fall, to triumph, to recreate life out of life! A wild angel had appeared to him, the angel of mortal youth and beauty, an envoy from the fair courts of life, to throw open before him in an instant of ecstasy the gates of all the ways of error and glory. On and on and on and on! (*P,* 172)

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[*] Lat. *effero* - to designate, or call forth by name.

Thus the vision of the girl serves as a vehicle for the truth in Stephen to come forth. He perceives that his true vocation is "To live, to err, to fall, to triumph, to recreate life out of life." (ibid.) This demonstrantes Joyce's full awareness of what Marcel from Proust's *Swann's Way* realises as he tastes the Madeleine dipped in tea: "It is plain that the object of my quest, the truth, lies not in the cup but in myself." (Proust, 1989, 34)

4.4. Distantiation as Exigency for the Efflorescence of the Artist

In the concluding chapter of *A Portrait* Joyce examines the influences which have shaped Dedalus' life by gradually transforming him into an artist. Stephen seeks to liberate himself of each of the confining chains which restrict his maturing artistic soul and prevents him from pursuing his future as an artist.

At the opening of Chapter V, it is possible to trace a parallel between the pile of pawn tickets and Stephen's pawning his integrity for a blind, unexamined loyalty to family, country, and religion. As he leaves for the university, his soul is battered by an "earsplitting whistle" of his father, his "mother's mutterings", and a screech of mad nun "Jesus! O Jesus! Jesus!" (*P*, 172) Stephen feels different from others and he does not want to be subject to any accepted norms. The young man is wearied by the demanding egotism of his father (the symbol of the family), oppressed by his mother's continuous, submissive martyrdom (the symbol of the country), and irritated by the irrational, lost call of a mad nun (the symbol of religion). The appropriation of his vocation of an artist makes Stephen to desperately seek for the distantiation from his family, country and religion that bind his restless soul to a subservient, doomed future.

Stephen commits himself irrevocably to freedom, promising to escape beyond the "echoes" of the voices which "threaten to humble the pride of his youth." (*P*, 175-176) Stephen's "pride" concerns the knowledge which he has gained while studying the greatest philosophers and writers:

> His mind when wearied of its search for the essence of beauty amid the spectral words of Aristotle or Aquinas turned often for its pleasure to the dainty songs of the Elizabethans. His mind, in the vesture of a doubting monk, stood often in shadow under the windows of that age, to hear the grave and mocking music of the lutenists or the frank laughter of waist-coateers until a

laugh too low, a phrase, tarnished by time, of chambering and false honour stung his monkish pride and drove him on from his lurking-place. (*P,* 176)

The voices of his fellow students at the university who represent a blind, unimaginative and subservient generation of Ireland also threaten Stephen's emerging artistic soul. His alienation wins him a tag of "an antisocial being, wrapped up in [himself]." (*P,* 177) MacCann, who urges Stephen to sign a petition for universal peace, seems more concerned that he pay lip service to the cause of world peace than believe in the cause itself,. represents the blind, ineffectual, and traitorous zeal of Irish patriotism. In contrast to MacCann, Stephen holds fast to his individuality, preferring his own goals rather than those of the unenlightened masses:

> Stephen, in the act of being led away, caught sight of MacCann's flushed blunt-featured face.
> - My signature is of no account, he said politely. You are right to go your way. Leave me to go mine.
> - Dedalus, said MacCann crisply, I believe you're a good fellow but you have yet to learn the dignity of altruism and the responsibility of the human individual. (*P,* 198)

Stephen's friend Davin is provincial in both his speech and his actions: "Go on, Stevie. I have a hard head, you tell me. Call me what you will." (*P,* 180) He represents the naive people who worship "the sorrowful legend" of their country. (*P,* 181) In his eyes, Stephen sees the "terror of soul of a starving village" (ibid.) and perceives Davin's "rude imagination" as having been shaped by "the broken lights of Irish myth." (ibid.)

In solitude Stephen painfully realises that with the knowledge obtained at Clongowes and Belvedere he "would never be but a shy guest at the feast of the world's culture" and attempts to challenge the "monkish" knowledge provided by the Irish educational institutions. (*P,* 180) In his conversation with the Dean of Studies, Stephen highlights the difference between the "practical arts," which the Dean represents, and the "liberal arts," which the student admires. Consider:

> - You are an artist, are you not, Mr Dedalus? said the dean, glancing up and blinking his pale eyes. The object of the artist is the creation of the beautiful. What the beautiful is is another question.
> He rubbed his hands slowly and drily over the difficulty.
> - Can you solve that question now? he asked.

- Aquinas, answered Stephen, says *Pulcra sunt quae visa placent.*
- This fire before us, said the dean, will be pleasing to the eye. Will it therefore be beautiful?
- In so far as it is apprehended by the sight, which I suppose means here esthetic intellection, it will be beautiful. But Aquinas also says *Bonum est in quod tendit appetites.* In so far as it satisfies the animal craving for warmth fire is a good. In hell, however, it is an evil.
- Quite so, said the dean, you have certainly hit the nail on the head. (*P,* 185-186)

In the proceeding conversation, Stephen's attempts to clarify his views confuse the Dean. An innocent Joycean play with the word "lamp", symbolizing enlightenment, produces a comic effect for the reader:

- These questions are very profound, Mr Dedalus, said the dean. It is like looking down from the cliffs of Moher into the depths. Many go down into the depths and never come up. Only the trained diver can go down into those depths and explore them and come to the surface again.
- If you mean speculation, sir, said Stephen, I also am sure that there is no such thing as free thinking inasmuch as all thinking must be bound by its own laws.<...> For my purpose I can work on at present by the light of one or two ideas of Aristotle and Aquinas. <...> I need them only for my own use and guidance until I have done something for myself by their light. If the lamp smokes or smells I shall try to trim it. If it does not give light enough I shall sell it and buy another.
- Epictetus also had a lamp, said the dean, which was sold for a fancy price after his death. It was the lamp he wrote his philosophical dissertations by. <...>
- I meant a different kind of lamp, sir, said Stephen.
- Undoubtedly, said the dean.
- One difficulty, said Stephen, in esthetic discussion is to know whether words are being used according to the literary tradition or according to the tradition of the marketplace. I remember a sentence of Newman's in which he says of the Blessed Virgin that she was detained in the full company of the saints. The use of the word in the marketplace is quite different. I HOPE I AM NOT DETAINING YOU.
- Not in the least, said the dean politely.
- No, no, said Stephen, smiling, I mean--
- Yes, yes; I see, said the dean quickly, I quite catch the point: DETAIN.(*P,* 187-188)

It is obvious that Stephen's approach to aesthetics is superior to the Dean's literal views on the subject. The conversation discloses the Dean's scholastic limitations and makes the young student pity the "serving man" for his uninspired, but faithful service to his order: "Like Ignatius, [the Dean] was lame but in his eyes burned no spark of Ignatius' enthusiasm." (*P,* 186)

Finally, Stephen admits that a university education cannot adequately prepare someone like himself if he is to attain individual aesthetic ideals.

Although the novel demonstrates Joyce's move from the Thomist aestheticism to the modern aesthetics of the 'open work', Eco notices a significant impact of medievalism on the formation of the Joycean genius: "If you take away the transcendent God from the symbolic world of the Middle Ages, you have the world of Joyce." (Eco, 1989, 6-7) The Medieval aesthetics of St Thomas Aquinas serves Joyce as a matrix upon which the writer erects modern aesthetic structures. For Aquinas, earthly beauty derives from the perfect beauty of the divine world. (*Summa,* I, 29, 8) As an artist, Joyce perceives beauty through his senses and intellect. He adheres to the Thomist categories of beauty but interprets them to suit his purposes. According to William Noon, in *A Portrait,* Joyce is not so much concerned with the Aquinian definitions of beauty with the emphasis on sight and psychological phenomena. Rather, the writer focuses on the possibilities for the symbolic transformation of the word. (Noon, 1957, 69) Consider Stephen's explanation of *claritas*:

> Aquinas uses a term which seems to be inexact. It baffled me for a long time. <...> The radiance of which he speaks is the scholastic *quidditas,* that *whatness* of a thing. This supreme quality is felt by the artist when the esthetic image is first conceived in his imagination. The mind in that mysterious instant Shelley likened beautifully to a fading coal. The instant wherein that supreme quality of beauty, the clear radiance of the esthetic image, is apprehended luminously by the mind which has been arrested by its wholeness and fascinated by its harmony is the luminous silent stasis of esthetic pleasure. (*P,* 213)

Stephen's reference to Shelley who in *A Defence of Poetry* describes the creative process as an "unfortunate moving away from divine inspiration" is significant here. (Shelley, 2004, 21) Contrary to the Romantic poet, Stephen sees the man-made nature of art as an exceptional opportunity for the artist to exist "like the God of the creation" (*P,* 215) For Stephen, as Maurice Beebe implies, the work of art is "a world complete, harmonious and clear in itself", rather than a "fragment or a symbol of Divine Unity.". (Beebe, 1957, 34)

While contemplating the flight of the birds on the library steps, the young man considers the mythic possibilities of his future. He ponders on his namesake Daedalus, the Egyptian god of the arts Thoth, "putting commas into a document" (*P,* 225), and about his diminishing relationship with

Ireland. He hears the cries of the birds as if they urge him to "leave for ever the house of prayer and prudence into which he had been born." (*P,* 224) When Stephen announces about his departure to Cranly, he has no fear that he is making a mistake by leaving Ireland. On the contrary, Stephen feels ready to suffer for his art, even if it means eternal damnation:

> I do not fear to be alone or to be spurned for another or to leave whatever I have to leave. And I am not afraid to make a mistake, even a great mistake, a lifelong mistake, and perhaps as long as eternity too. (*P,* 247)

Although Cranly advises Stephen to please his mother by fulfilling his "Easter duty", the young rebel remains faithful to his *non serviam* credo and refuses to perform any acts in which he "neither believe[s], nor disbelieve[s]. (*P,* 239) Stephen counters with a series of logical retorts and makes Cranly wonder how a young man so "supersaturated with <...> religion" can disbelieve in the ceremonial rites of the Church. (*P,* 240) It was time when Stephen was an "ardent" Roman Catholic and a fervent disciple of his family and his country. Yet, having experienced disappointment, betrayal and restriction, he is determined to leave them all behind and thus declare his artistic, spiritual, and national independence:

> I will not serve that in which I no longer believe, whether it call itself my home, my fatherland, or my church: and I will try to express myself in some mode of life or art as freely as I can and as wholly as I can, using for my defence the only arms I allow myself to use - silence, exile, and cunning. (*P,* 246-247)

This final conversation between Stephen and Cranly is referred to in Stephen's diary, which is incorporated in the last section of *A Potrait.* As the entry dates approach the time of Stephen's departure, the entries become more hopeful as they reflect his increasing fascination with language, In the entry recorded the day before he leaves Ireland, Stephen writes about his mother's prayer that he will "learn <...> what the heart is and what it feels." It is here that the character announces his intention: "I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race." (*P,* 252-253) Eventually, Stephen appeals to his mythical namesake Daedalus with the hope that the "old artificer" will help him escape the labyrinth of his family, country and religion, and will

assist him in the pursuit of his artistic future: "Old father, old artificer, stand me now and ever in good stead." (ibid.) There is, however, a difference between the mythical Daedalus who constructed the wings to escape his place of exile and Stephen who longs for the wings to fly to the self-chosen exile.

Stephen's distantiation from his homeland as an inevitability for his artistic development echoes Joyce's own "denationalization" in his strident attempt to create "international modernism." (Brooker, 2004, 15) In his essay *The Non-Existence of Ireland* (1915) Ezra Pound observes that Joyce's shift from the "local stupidity" of Ireland "into the modern world <…> attests the existence of Mr. Joyce but by no means the continued existence of Ireland." (Pound, 1967, 33-34)

In *A Portrait,* by keeping aside from the institutional Church, Joyce establishes himself as a spiritual and inspirational writer. The style of the novel, imitating that of a rejected position is by no means an indictment of Catholicism. It is not by chance that the American writer Thomas Merton converted to Catholicism after having read Joyce's novel, thereby taking a road opposite to that of Stephen Dedalus.[*]

Overall, *A Portrait* demonstrates the Joycean power of language to "epiphanize transcendent meanings through its own instrumentality." (Natason, 1957, 144) The analysis of the novel allows to trace the different stages of the maturing artistic individuality of Stephen Dedalus' through the gradually intensifying movement of language. According to Morris Beja, Joyce employs language to convert the protagonist's "daily bread of experience" into the "radiant body of everliving life." (Beja, 1971, 73 / P, 221) The fragmented but vivid earliest memories of Stephen suggest that he always viewed his world from the perspective of an artist. The playful language of the childhood story ("baby tuckoo", "a moocow") enters the mind of the character and begins the construction of his artistic world that initially finds expression in the spontaneously born senseless rhyme ("Pull out his eyes//Apologise"). As the novel progresses, Stephen's world becomes larger and the frame of reference more complex. The mind of the growing character remains bound to language. Stephen's excitement in the contemplation of words suggests that things have power over him through their names. ("How different are the words *home, Christ, ale, master. <…>* I cannot speak or write these words without unrest of

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[*] See Merton, Thomas. (1998). *The Seven Storey Mountain,* USA: Harcourt Brace & Company.

spirit." (*P,* 221) At Belvedere language serves Stephen as a tool for the expression of his creative powers. The experience of secret pride and a "vague <…> malignant joy" in shocking his classmates by his different literary taste and the essay containing a heresy, (*P,* 79) indicates the protagonist's maturing individualism. Further on, Stephen's "fires of lust" and a torturing desire "to exult <…> in sin" that are appeased in the arms of a Dublin prostitute make him feel "awakened from a slumber of centuries." (*P,* 100) He passes through the phases of hedonism and "resolute piety" (*P,* 147) until eventually he adopts a philosophy of aestheticism, greatly valuing beauty and art. Although Stephen draws the basic principles of beauty from St Thomas Aquinas, he exalts the work of art as a world complete, harmonious and clear in itself rather than as a fragment of the Absolute. The vision of a bird-like wading girl causes the "birth of the soul" of the artist in the protagonist (P, 203) and makes him realise that his true vocation is "To live, to err, to fall, to triumph, to recreate life out of life." (*P,* 172) The appropriation of his vocation of an artist makes Stephen to desperately seek for the distantiation from his family, country and religion that bind his restless spirit to a subservient, doomed future. He discovers that "the loveliness that has not yet come into the world" (*P,* 273) can be found in his own soul by the means of "silence, exile and cunning." With the approaching time of Stephen's departure at the end of the novel, the previous dialogue-intensive scenes give place to the first-person excerpts from his diary. The diary entries mirror his emotional and intellectual distantiation from his surroundings as well as his resolute *non serviam* to any forces that threaten the realisation of his profound purpose. The language of the diary climaxes in Stephen's invocation of his mythical namesake asking the "old artificer" to keep him "now and ever in good stead."(*P,* 253) By incorporating the myth into the language of *A Portrait,* Joyce approaches the hermeneutical problem of the meaning of human existence as well as the significance of the individual's journey towards his/her true self. In this respect*,* Samuel Beckett's observation that Joycean "writing is not *about* something. *It is that something itself*" undoubtedly proves right. (Beckett, 1976, 119)

CONCLUSIONS

Joyce's early prose marks a break with the assumption that to be meaningful language must be subservient to a singleness of intention and subjectivity. The revolutionary artistry of the writer is meant not to puncture the illusion of reality but to enjoy the multi-sidedness of language. *Dubliners* as well as *A Portrait of the Artist as a Young Man* reveal that the work of art is concurrent with the constant construction of the author's world. The intense movement of the Joycean language results in the productivity of the hermeneutic circle and, thus, remains open to the infinite unfolding of understanding. Therefore, reading Joyce's fiction is an event that may be regarded as a meaning-producing process rather than a mere confrontation with a meaning-laden product. However, it is actually not the reader who reads Joyce's text but rather the Joycean text that does the reading of its questers.

As a unique construct of Joyce's artistic world, the epiphany marks the writer's distantiation from the literary canons established by the nineteenth century and conveys the mock-naturalistic character of his early Modernism. The religious derivation of the Joycean secular epiphany reveals the extent to which he contributed to an aesthetic re-evaluation of traditional religious experience that was initiated by the Romantic writers such as William Wordsworth and Thomas de Quincey. In both, *Dubliners* and *A Portrait of the Artist as a Young Man* the horizons of the reader and those of the text fuse in the moments of epiphanic illuminations, which set the reader free from his/her prejudices and generate a unified meaning of the text. Above all, the use of epiphany allows Joyce to equate language and his/her inner experience. The writer challenges the reflexivity of experience by locating it in the movement of language. Due to its qualities of momentaneousness, suddenness and unrestraint, epiphany triggers off vistas which are neither rationally preconceived nor morally preordained and brings the experience of eternity available in time.

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In *Dubliners,* Joyce's epiphanic mechanism operates through an insignificant detail, which carries symbolic load and leads the reader to an inner revelation of profound truth. In the stories the epiphany is evoked by a vulgarity of speech ("Araby", "Grace") a casual gesture ("Clay") or a certain memory referring to the daily life of the characters ("Eveline", "A Painful Case"). Such outwardly superficial details, as glimpsed at first sight, are granted the power to integrate the entire story and illuminate it with meaning. Yet, instead of simply locating the meaning in his short stories, Joyce employs the explosive technique of language by forcing the epiphany to spring forth and stun the reader. The unprecedented explicitness with which Joyce introduces the trivial details from the reality of his characters into the realm of art enables the writer to turn life into an artefact. The life of the stories is not the real life of Dublin of the beginning of the twentieth century. It is the language which creates the world of *Dubliners.* Therefore the life of the stories enjoys a more lasting longevity that any real city would boast of.

The epiphanies of *Dubliners* challenge the reader to transcend the limited perspective of the fictional selves of the characters in order to become aware that his/her own life also operates as a text that maintains its unity and coherence by excluding or marginalizing whatever contradicts his/her true self. The hermeneutic route offered by Gadamer and Ricoeur enables the interpreter to see that the Joycean epiphany asserts its own truth which enters the horizon that had surrounded the reader before encountering *Dubliners*. Therefore, by the appropriation of the world of Joycean text, unfolded by multiple interpretations, the reader broadens his horizons and receives an enlarged self.

Due to the hermeneutical concern for the reflexive self-understanding, the Joycean epiphany can be referred to as hermeneutical experience. As such, it grants the collection of *Dubliners* a universal significance, emphasizes the linguistic production of multiple meanings and undoes all the claims to any possible stability in understanding of Joyce's artistic world.

By its "openness" *A Portrait of an Artist as a Young Man* seems to bridge the gap between the time now past and the empirical world of here and now. The

novel stylistically augments and the complexity of its language gradually increases as Stephen Dedalus, the Joycean artist-to-be, passes through the stages of his life from infancy to his growing independence in adolescence and his ultimate decision to abandon Ireland in his mature years. The protagonist of the novel is fascinated by the epiphanies that mark the moments of his creative transcendence and lead him to higher levels of understanding and artistic inspiration. Accordingly, the language of *A Portrait* progresses from a third-person narrative with minimal dialogue to the dialogue-intensive scenes until it finally climaxes in the first-person excerpts from Stephen's diary, which mirror his emotional and intellectual distantiation from his family, his country and his religion. The epiphanies that operate in *A Portrait* mark stages in the development of Stephen's artistic autonomy and function as a means to aestheticize experience.

In the novel, the medieval aesthetics of St. Thomas Aquinas serves as a matrix upon which Joyce erects the Modernist structures of his distinctly language-based theory of beauty. For Dedalus 'beautiful' is synonymous with 'good'. Beauty is not simply symmetry but the appearance itself, therefore, the beauty of an object appears in it as radiance. Similarly, the meaning that vibrates in the tissue of the novel, makes itself manifest in language as radiance. In this regard, the process of interpretation of *A Portrait* may be compared to the unveiling of the epiphanic radiance of the text.

The Daedalian frame of reference in the novel suggests that Joyce rediscovered in the ancient Greek myth an archetype for the modern artist. By incorporating the myth into the language of *A Portrait,* Joyce revitalises the archetypal experience in the Modernist text and thus approaches the hermeneutical problem of the meaning of human existence as well as the importance of the individual's journey towards his/her true self.

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