AN ABSTRACT OF THE THESIS OF

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in English (major) presented on July 16, 1997 (date)

Title: James Joyce's Narrative Experiments with Allusion in Dubliners

Abstract approved: _____ (Thesis Advisor Signature)

James Joyce is recognized as an innovator in the use of allusion. Many scholars have interpreted the allusions in Dubliners according to what they contribute to the text while other scholars have addressed Joyce's allusive method. This thesis contends that the guiding principle that scholars have used when evaluating Joyce's allusions and his allusive method, mainly the notion of allusion itself, is inadequate because Joyce redefines in Dubliners the rhetorical implications of an allusion.

By analyzing the allusions in Dubliners, this study reveals that some of them do not appear to make any sense when interpreted traditionally by the reader. The solution to this problem lies in understanding Joyce's allusive method. Because Joyce views allusion as a process of

consciousness, he understands that an allusion does not exist until a reader interacts with it. In addition, when he integrates this process into his narratives, he also depicts characters who have the capacity to create allusions. The allusions in Dubliners which appear not to make any sense do not make sense because the reader misunderstands Joyce's allusive method.

In order to read Joyce's allusions accurately, readers must consult the context in which they appear to determine if a character is creating an allusion. There are three paradigms which describe the relationship between a character and an allusion. In the first paradigm a character creates an allusion from a chance encounter. This type of allusion will be described as flowing from "Chance-to-Character." Another paradigm in which a character can create allusions is from the deliberate suggestion of another character. This type of allusion will be described as flowing from "Character-to-Character." In the third paradigm in which a character can create an allusion the character creates the allusion in order to access his or her own mind. This relationship will be described as flowing from "Character-to-Self."

JAMES JOYCE'S NARRATIVE EXPERIMENTS WITH ALLUSION IN DUBLINERS

A Thesis

Presented to

the Division of English

EMPORIA STATE UNIVERSITY

In Partial Fulfillment

of the Requirements

for the Degree

Master of Arts

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by

Kynan Durant Connor

August 1997

Approved by the Division Chair

Approved by the Dean of Graduate Studies and Research

ACKNOWLEDGMENTS

I wish to thank all of the fine people who have made this thesis possible:

To Trudi, my mom, thank you for listening. Your faith in me has never waivered.

To Mildred and Sterling, my grandparents, thank you for your generous support. Your kindness has been a comfort over the years.

To Mel Storm, professor and Knight of the Round Table, thank you for serving on my thesis committee. Your guidance and professionalism have been an inspiration.

To Russ Meyer, professor and Man of the Renaissance, thank you for serving on my thesis committee and for your invitation to attend ESU. You are a terrific ambassador.

And to the three finest men I have ever known:

Ron, my dad, thank you for my life. I miss you.

John Zeigel, professor, mentor, and friend, thank you for showing me the way. Your love of life and learning touches us all.

John Somer, professor, prophet, mentor, and friend, thank you for your patience and sacrifice while directing my thesis. You are the finest person I have ever known.

Most of all, Kimberly, my wife and partner, thank you for your love, your kindness, your gentleness, your patience, and your sacrifice. This thesis is for you.

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Chapter One

Introduction: The Traditional Allusion

Scholars who have studied the use of allusion in Joyce and other authors have had to work around the fact that no thorough definition of allusion exists. According to the 1960 edition of Thrall and Hibbard's A Handbook to Literature, an allusion is "a rhetorical term applied to that figure of speech making casual reference to a famous historical or literary figure or event" (9). The reasons for making such a "casual reference" are explained by Marlene Springer. In her study, Hardy's Use of Allusion (1983), Springer identifies some of the uses for allusion: "to evoke in the reader the pleasure of recognition; to impress a learned audience; to illustrate [one's] own remarks; to buttress an opinion; or to give an air of universality to the literature at hand" (4).

While identifying with the audience and proving one's fluency with earlier thinkers were the traditional aims of allusion, the definition in A Glossary of Literature and Composition (1983) indicates that an allusion can also be used as a narrative tool:

> any reference--direct or indirect; strictly, an allusion is an indirect reference to anything the writer feels should be well known in literature,

> history, and the arts. By tapping the reader's memory, the writer or speaker brings the import of an experience--with all its associations--to bear upon a present meaning. Thus, much is said in a few words, allusion being a striking device for economy. (Lazarus and Smith 11-12)

This expanded definition of allusion can serve the author in two ways. As Kenneth L. Moler remarks in Jane Austen's Art of Allusion (1968), the author can use allusions as "implicit invitations to the reader to see relationships and make comparisons between her works and what they resemble" (2). On the other hand, David Cowart observes in Thomas Pynchon: The Art of Allusion (1980) that "all of Pynchon's allusions--scientific and artistic, form patterns that lend unity not only to the individual stories and novels, but to the author's work as a whole" (8). Allusions, then, can be used as intertextual agents or as formal agents.

Besides reflecting such uses as demonstrating literary fluency, establishing a common ground between author and reader, and enhancing the narrative's ability to communicate, contemporary definitions also reflect an allusion's ability or inability to complete its purpose. Lazarus and Smith notes that allusions are "successful only when the audience does share the knowledge" (12). According to the 1992 edition of A Handbook to Literature, "the effectiveness of allusion depends on a body of knowledge shared by the writer and reader" (Holman and Harmon 13). In what is perhaps the

most complete definition of the problematic nature of allusion, The New Princeton Encyclopedia of Poetry and Poetics (1991) states that "the test for allusion is that it is a phenomenon that some reader or readers may fail to observe" (39).

Even though critics do not totally agree on a clear definition of allusion, it is possible to formulate an aggregate statement that presents the traditional view. By activating the memory of the reader, an allusion can be used to 1) indicate the author's knowledge and experience; 2) enhance the narrative's ability to communicate with the reader by accenting such narrative elements as character, theme, and plot; and 3) clarify the meaning of the narrative by contrasting it with the content of the allusion. In order for the allusion to work, the reader must recognize the allusion, filter out the irrelevant aspects of the old context according to the new, and apply the relevant information in a manner consistent with the narrative. This traditional view of allusion is the approach used by more recent scholars of such writers as Pope, Austen, Pynchon, and Joyce.

When it comes to the study of Joyce's use of allusion, there are essentially two main categories of scholarship, one which identifies and analyzes allusions and their contributions to narrative, and one which explores Joyce's allusive method. By far the more extensive of the two is the area of identification and analysis. Several books, like

Thornton's Allusions in Ulysses: An Annotated List (1968), McHugh's Annotations to Finnegan's Wake (1991), Bowen's Musical Allusions in the Works of James Joyce (1975), and Hodgart's Song in the Works of James Joyce (1959), identify most of the allusions that appear in Joyce. In addition, many critical articles also identify new allusions and analyze their contributions to the text.

As with Joyce's more celebrated works, the bulk of scholarship on allusion and Dubliners is also in the form of identification and analysis. Gifford's Joyce Annotated: Notes for Dubliners and A Portrait of the Artist as a Young Man (1982) and the Scholes and Litz edition of Dubliners (1996) provide modest background information on most of the allusions. A concordance, edited by Gary Lane, is also available.

Critics have produced several articles on allusion and Dubliners, with many focusing upon allusions to Dante. In 1965 Warren Carrier argued for a Dantesque model in Dubliners, based on one of Stanislaus' letters and the thematic and structural parallels between Dubliners and the Inferno. In 1978, Donald Morse compared the boy's journey to Araby with Dante's descent into hell. In her analysis of Christian prototypes in Dubliners, Florence Walzl discusses the similarities between "Grace" and the Divine Comedy. In 1982, Mary Reynolds compared each of the short stories with the Divine Comedy, although the Inferno seems to be the prevailing yardstick.

Other allusions have also been identified and analyzed. In 1956, Brewster Ghiselin demonstrated how the seven virtues and the seven sins of the Roman Catholic Church correspond to the original fourteen short stories on a one-to-one basis. In 1969, Thomas Ware identified an allusion to Milton in "The Dead." Aspects of the Holy Spirit were thoroughly compared to Dubliners by Bernard Benstock in 1978, revealing that the behavior of the characters was antithetical to the energy and vitality associated with the presence of the Holy Ghost. Finally, Lloyd Worley in 1986 argued that each of the short stories corresponds with the upside-down position of a Tarot deck's major trumps.

An interesting twist in the ongoing discussion of allusion in Joyce came in 1985, when Bernard Benstock introduced the imposing phrase, "narrational validity" (358). In an apparent response to the "microscopic examination" by the "allusion-hunters" (357), Benstock argued that one should not confuse narrative elements with allusions. To illustrate his point, Benstock selected the short story "Clay" and analyzed Maria's incomplete rendition of "I Dreamt that I Dwelt" in relation to both the story's narrative content and the allusion's content. He concluded that Maria's failing abilities, which were already suggested by the text, were confirmed by her omission of the second verse. In this case, according to Benstock, "I Dreamt that I Dwelt" has no contributory allusive content and, therefore, would not be a real allusion. If true, then it is much more likely that

Joe's tears result from his realization that Maria is getting old than from her yearning for marriage (357-8).

While clarifying the distinction between a "literary" approach, where the allusion brings something valid to the text, and a "narrational" approach, where an allusion is not an allusion but a part of the unfolding narrative, Benstock also describes a three-step process that summarizes the critical assumption of allusive interpretation. In order to use an allusion, a critic must 1) identify the original source; 2) determine what that source means; and 3) determine its applicability to the new text. When all three steps have taken place with this "literary" approach, a tidy allusive "unit becomes apparent" (355), enhancing the meaning of the new text. Put into practice, the "literary" approach and the "narrational" approach to allusions reveal different kinds of information.

To most readers, the final potentially allusive statement in Dubliners is "Arrayed for the Bridal." If we use the traditional or "literary" approach described by Benstock to interpret the lyric, the first step would be to identify the source. According to the notes provided by Scholes and Litz in the Viking Critical edition of Dubliners (1996), "Arrayed for the Bridal" turns out to be "a song by George Linley, set to music from Bellini's opera I Puritani" (489).

Because of their interdependent nature, the next steps in the "literary" or traditional approach to allusive

interpretation are to determine the meaning of the allusion and apply it to the text. Thanks to Gifford's Joyce Annotated: Notes for Dubliners, which provides the lyrics to the song as well as a summary of the opera, a critic favoring direct application might conclude that because of the brilliant description of the bride, Julia had shone like a star, triumphant for one last time over her old age. If that application does not satisfy, a critic could try an indirect approach, concluding that Joyce is creating an ironic image when Gabriel remembers an old spinster singing about a young wedding. In either case an argument (albeit a weak one) could be made that both of these traditional applications contribute to "all the living and the dead" (Joyce 224).

The problem with this type of approach to the final allusion in Dubliners is that it fails to reveal significant information, something Joyce demands from his allusions. The flowery description of a bride bathed in light contributes nothing to the climax of "The Dead." The reference might have had value if it had been presented in the context of Gretta, not Aunt Julia. The plot of I Puritani is also irrelevant to Gabriel's climactic moment. In short, there is no apparent correlation between the characters or plots. This lack of significance is problematic considering Joyce's view of allusion. In a letter to his brother Stanislaus, Joyce condemns Oscar Wilde's use of allusion in Dorian Gray: "If he had had the courage to develop the allusions in the book it might have been better" (Letters II 150). The

information revealed by traditional interpretation of "Arrayed for the Bridal" suggests that Joyce failed to develop this allusion. Readers are left thinking, "so what?" The real question, then, is why Joyce would use an allusion insignificantly at the most significant moment in "The Dead" and Dubliners.

If the "literary" or traditional approach to interpretation fails to yield anything meaningful, then maybe Benstock's "narrational" approach will help. It is not unreasonable to suggest that "Arrayed for the Bridal" is part of Gabriel's re-examination of his life that takes place in the final pages of "The Dead." Certainly the fact that Aunt Julia will not live for much longer is relevant to the central thesis of "all the living and the dead" (224). With the "narrational" approach, "Arrayed for the Bridal" becomes a recollection, a necessary step in Gabriel's struggle for self-awareness of his own mortality.

The problem with this approach is that it dismisses outright any potential contribution that an allusion might bring to the story. If the lyric is simply a part of the unfolding narrative, then why mention it by name in the first place? Joyce could have had Gabriel remember Aunt Julia without specifically referring to the song. Joyce was surely aware that "Arrayed for the Bridal" had allusive potential. Why complicate an already complicated narrative, especially during the climax? There must be another solution that helps the critic read "Arrayed for the Bridal" accurately.

Despite the many studies that identify and analyze the allusions in Joyce, a comparatively small number address Joyce's allusive method. In 1970, Weldon Thornton observed that "one of the most striking features in the development of James Joyce's work from Dubliners through Finnegan's Wake is his increasing use of allusion" ("Allusive" 235). Even more significant, according to Thornton, is the shift in how Joyce uses allusion--from a more or less traditional application in the earlier works to a revolutionary one. For Thornton, the problem facing Joyce and other moderns was how to create art in an age where the past was no longer considered a credible foundation for truth. In short, what good was it? According to Thornton, the modernist solution to recovering the past was through the use of allusion. Traditionally, allusion had been used to accent narrative elements like character, theme, and plot. The moderns, however, found an additional use for allusion. The very nature of allusion requires the reader to make a comparison, and more importantly, to compare the present with the past. Allusion, especially for T. S. Eliot and James Joyce, became a synthesizer "between tradition and the modern world" (238). As Thornton observes, the moderns had found a way to free themselves from the domination of the past and to use it to help clarify the present (247). The moderns had finally clarified the value of the past. Like allusions themselves, the past neither proscribed nor prescribed the present, but enhanced it.

Claire Culleton, in Names and Naming in Joyce (1994),

discusses the debate about allusion and Joyce's use of it. While examining the relationship between names and allusion in Joyce, Culleton observes how Joyce has altered

> the very concept of literary allusion from something once used to ornament and decorate a literary piece to something that augments themes in his works, pointing to references outside the text that enlarge our understanding of particular passages. . . . While Joyce's literary and historical allusions often extend our understanding of the plot, or aid in our understanding of his characters and their thoughts, the names he selects for his characters, his pubs, his streets, his churches, and other geographical landmarks often raise and answer at the same time questions about Joyce's complex matrix of allusion, and his intricate and obscure allusive method. (10)

Although there is nothing new here with regard to what allusion is thought to be, Culleton does identify the "complex matrix" of Joyce's allusive method. This "layering of references" (12) is an important part of Joyce's narrative practice.

In The Antimodernism of Joyce's Portrait of the Artist as a Young Man (1994), Weldon Thornton identifies an additional contribution Joyce makes to the use of allusion--to help form his characters' psychology. According to Thornton,

> The primary function of the literary and historic allusions and parallels that permeate Portrait and Ulysses is to deepen and to reverberate and (especially in Ulysses) to interrelate the personalities of the characters in these novels, in ways they themselves cannot become fully aware of. (152)

This is an important observation by Thornton because it clarifies a relationship that Joyce was beginning to experiment with when writing Dubliners--that characters as well as readers can use allusion. Even though Thornton discusses some aspects of Joyce's allusive method in Portrait and Ulysses, his analysis is confined to works where the relationship between allusion and character is more fully developed.

The work of such scholars as Benstock, Culleton, and Thornton helps clarify the options Joyce had when he first started using allusions. Emulating traditional applications, Joyce could use allusions to indicate his own knowledge and background, to impress his audience, or to enhance his narrative's ability to communicate by informing character, theme and plot. In addition, Joyce could use allusion to clarify textual meaning by inviting a comparison between the past and the present, manipulate both characters and readers, or intensify other allusions by stacking them, creating a distinct allusive atmosphere. Joyce could even use an allusion "narrationally" as Benstock suggests, where the

apparent "allusion" is, in fact, a physical part of the story and not a true allusion.

The problem with all of these possibilities is that none of them adequately explains the presence of "Arrayed for the Bridal" at the end of Dubliners. To interpret the reference as Joyce's attempt to dazzle us with his knowledge of Linley would certainly be misguided in light of his commentary on Dorian Gray. To consider "Arrayed for the Bridal" a mere device for enhancing the moment would also be problematic. The context of the climax of "The Dead" does not permit anything relevant from the content of "Arrayed for the Bridal" to be applied.[1] Given these observations, why does Joyce end his collection of short stories with a seemingly insignificant reference? It is unlikely that "Arrayed for the Bridal" is a "narrational" supplement in light of the criticism Joyce leveled against Wilde. Besides, the text would work "narrationally" without the specific reference to "Arrayed for the Bridal." What, then, is the relevance of an allusion that enjoys the most privileged position in a text?

Weldon Thornton once observed that Joyce's use of allusion evolved from "a more or less traditional disposal" in his early works to an "innovative, almost revolutionary use" in Ulysses and Finnegan's Wake ("Allusive" 235). As accurate as this statement is, however, it dismisses too easily the significance of Dubliners to the development of Joyce's allusive method. Numerically speaking, the dozens of allusions in Dubliners do not compare to the hundreds found

in Ulysses or the thousands in Finnegan's Wake (235). But it is the very fact that Dubliners has so relatively few allusions that makes an inquiry into Joyce's allusive method a manageable task. Dubliners is a record of Joyce's initial narrative experiments with allusion. Before developing his own allusive technique, Joyce experimented with the traditional forms of allusion. Every short story has at least one allusion that helps the reader clarify the context in which it appears. Joyce uses allusions to clarify many elements of narrative. In "An Encounter," the reference to the Wild West (19) helps establish the adventuresome plot. The reference to "The Apache Chief" (20) contributes to the reader's understanding of the character Leo Dillon, who fancies himself the great rebel leader, Geronimo. Since Leo is the one boy who does not ditch from class to pursue "the hero's journey" (Campbell 123), Joyce uses allusion to create irony. In the "Two Gallants," Joyce accents the theme of the Irish men degrading the Irish women through the male harpist plucking away at the feminine harp, causing her coverings to "fall about her knees" for all to see (54).

Another allusive technique that Joyce uses to enrich his narrative is the "layering of references" (Culleton 12). There are two ways in which he accomplishes this technique. The first way is by providing multiple allusions to support a particular narrative element. Several times throughout Dubliners Joyce enhances character by stacking allusions. In "The Sisters," Joyce describes Reverend Flynn through the

allusions to Napoleon, the Mass, and the Eucharist (13). In "An Encounter," Joyce uses multiple allusion to describe the stranger (25), and so on.

The second area where Joyce uses a multi-reference strategy creates a sub-text. Instead of using specific allusions with specific alternate contexts, Joyce uses a "shot-gun" approach and seeds the story with references that individually mean very little but collectively create an allusive atmosphere capable of complementing the narrative. In "A Little Cloud," for example, Joyce hints at the age of chivalry through words like "King's," "feudal," "golden," "nobility," "ladies," "cavaliers," "courted," and "Celtic" (71-4), to name a few. This allusive atmosphere helps contribute to our understanding that Little Chandler's mind is romantic. Both the narrative and the action indicate that Little Chandler is a romantic, but the sub-text helps prepare the reader to understand just how dysfunctional Chandler really is. This use of allusion is an integral part of character, theme, and plot.

As innovative as these allusions are, Joyce's application of the traditional forms of allusion pales in comparison to the uses he develops. Under the traditional method, allusions are oriented around the point of view of the reader because the reader uses them. With the method that Joyce develops in Dubliners, characters can also use allusions. This is significant because it gives the reader the opportunity to view allusions in a completely different

way. Before, as Benstock has suggested, a reader would find an allusion, determine its meaning, and then apply it to the text. The reader is in the process of allusion. With Joyce's innovation, the reader gets to view that process in action. Because a literary text is a fixed record, then the mental journey that a character takes while using an allusion is recorded for all to see. This approach to allusion allows Joyce to reveal through his characters an important action of the human mind. The very fact that he uses allusions to represent a function of consciousness indicates that he views them not as things (nouns) but as processes (verbs). In order to understand the difference, consider one of the earliest allusions in Dubliners: "Euclid."

According to the traditional approach described by Benstock, a reader's first step would be to identify Euclid. As Carl B. Boyer points out in A History of Mathematics (1991), Euclid of Alexandria was a teacher of mathematics who wrote the Elements, an "introductory textbook covering all elementary mathematics" (100-4). Since the narrator of "The Sisters" also mentions the word "gnomon" in this context, it is probable that the narrator had studied Book II of the Elements where Euclid discusses, among other things, the parallelogram and its gnomonic derivative (30-35). The second step of the traditional approach is to determine the "meaning" of the source. By identifying Euclid with gnomon, the content of the allusion would probably have something to do with the relationship between a parallelogram and a

gnomon. (A gnomon is the left-over area of a parallelogram when a smaller parallelogram is removed from any corner.) All that is left is to determine the applicability of this information to the text. In "Dubliners: Joyce's Dantean Vision," Warren Carrier states that

> this chapter of the moral history of Ireland which is Dublin, though smaller than the whole of the history or the whole of Ireland, is a precise image of the whole and is taken from it. Each story in turn is an image of the whole which is Dublin; each story contains small images of the whole of the situation of the story which are part of the story and which reveal it in small. (211)

This application of the allusion to Euclid completes the traditional approach. As a thing (noun), its meaning is clear. Now consider the same allusion as verb, as a process of consciousness. Whose consciousness? Let us begin with the reader.

When readers encounter an allusion, they perform a series of related acts. If they recognize the allusion, they pass through it from the text into an alternate world. In this sense the allusion acts like a portal. Once inside the alternate world, readers may gather what information seems relevant and return to the original text to apply this new knowledge and clarify the text's meaning. Unfortunately, readers run the risk of preferring the alternate world to the original text and being trapped by its siren call. If they

return, however, they have completed the psychic journey inherent in all allusions. For example, when readers view the word "Euclid" (9), those familiar with Euclid abandon the immediate narrative to retrieve the images and ideas associated with Euclid. In short, readers enter Euclid's world. Once the available information has been gathered, readers re-enter the immediate narrative where they can apply the information. This entire process, from recognition to application, takes only a moment. But what if readers do not recognize the allusion or are overly familiar with it?

Whether or not an allusion will work depends greatly upon the knowledge of the reader. Just because an author has placed an allusion within the narrative, there is still no guarantee that a reader will recognize it. Consequently, if a reader is unfamiliar with Euclid, then there is no alternative context to enter. In order to solve this problem, such a reader would have to research the name Euclid. Conversely, if a reader happens to be a mathematician schooled in Euclidean geometry, then that person will have no choice but to enter the alternative context. Since the reader determines what becomes an allusion, it is entirely possible for the reader to enter accidentally into an alternative context without using an authorial reference. That is to say, a reader may find the mere description of an oak tree (i.e., leaves, trunk, size), reminiscent of a tree from childhood. In fact, such allusions may induce powerful and lengthy reveries.

Once readers return to the world of the text, they must determine whether or not the information is relevant and applicable. Applications of the Euclidean reference might run from enhancing the narrator's character to illuminating Joyce's gnomonic technique, as Carrier argues. If the reader decides to view "Euclid" and "Catechism" together, then one might conclude that the narrator has had a traditional education in both the Bible and the Classics. Once a reader is satisfied with a conclusion, the process of allusion is complete.

It should be noted that most readers do not perform a "microscopic examination" of allusions within a text. The important issue is the operation of the mind. An educated reader will probably experience the process of allusion instantaneously and without choice while someone unfamiliar with an allusion might choose to draw that experience out over time or ignore it altogether. Regardless of the degree of the examination, the processes of allusion follow a similar path.

A review of the Euclid example shows that the process of allusion contains at least five steps, but before the process can begin, two things are necessary. First, there must be a respondent capable of recognizing an allusion. This respondent can be a reader or a character. Second, there must be a trigger that acts as portal or door into an other world view. Once these two elements are in place, the process of allusion can begin. To complete the first step in

the allusive process, the respondent--by choice, force, or accident--must enter into an alternative world view through the portal.[2] Once inside, the respondent completes the second step by gathering the appropriate information from the alternate context. Once the information has been gleaned, the respondent completes step three by returning--also by choice, force, or accident--to his or her appropriate reality. After returning, the respondent must then consult the context in which the portal appeared in order to determine the applicability of the gathered information, completing step four of the allusive process. Once the information is deemed relevant, then all that remains is for the respondent to apply it, completing step five and concluding the process of allusion.

In this process approach to allusion, the critical focus is shifted away from the allusion and its contents to the reaction of the respondent because it is the reader or character in Joyce's world who makes the allusion possible. This is precisely why the traditional and "narrational" methods of allusive interpretation cannot adequately address "Arrayed for the Bridal." In traditional interpretation, the critic is forced into approaching the allusion in a particular way--identifying the allusion, determining what it means, and then applying it to the text. But if we approach "Arrayed for the Bridal" as needing a respondent to make it complete, then the genius of Joyce's allusive method becomes clear. As noted earlier, "Arrayed for the Bridal" as an

allusion does not make any sense because it appears to contribute nothing to the climax of the story. The reason it appears to contribute nothing is not Joyce's fault, but that of the readers. Readers assume that the allusion is meant for them, that they complete the allusive process through explication. But, as we have seen, readers cannot complete the allusion adequately. So, in order for us to make sense out of "Arrayed for the Bridal," we must find a respondent who <u>can</u> complete the process, and the only respondent who can complete the allusion is Gabriel. The genius of Joyce's allusive method in <u>Dubliners</u> is that he has elevated the character to the level of reader. Joyce, then, has not only shifted the emphasis of allusions from content to respondent, he has also redefined the reader of an allusion.

There is another implication of Joyce's shift in emphasis from the allusion to the respondent. If the textual world can have characters who function as readers with regard to allusion, then it is possible for the textual world to have characters who function as authors. In the phenomenal world, authors use portals, ideas that a respondent can turn into an allusion, to indicate knowledge, impress the audience, enhance the elements of narrative, clarify textual meaning by inviting a comparison between contexts, manipulate readers, or create a distinctive allusive atmosphere. In Joyce's textual world, characters also have the privilege of using portals to indicate knowledge, impress the audience, and so on.

By treating allusion as a process of consciousness, Joyce has split the traditional theory of allusion into two related components: the author uses portals, while the reader creates allusions from them. The problem, however, is that no guaranteed relationship exists. The mere fact that an author introduces a portal does not assure that the reader will enter it. Furthermore, since the process of allusion depends on the reader, it is possible for the reader to trigger an allusive response accidentally because it is the reader's education and experience that make allusions possible. What this means is that the process of allusion in the phenomenal world is largely governed by chance. In order for literature to mirror reality, it must create the illusion that characters also engage portals by chance. Even though a text is a determined world, Joyce allows his characters and even chance to place portals for characters to find or ignore.

By treating both readers and characters as respondents capable of completing the allusive process, Joyce can use allusions in a whole new way. Since a character's response to a portal is recorded in the text, Joyce can use allusions as models to illustrate through his characters one important function of the human mind. What the process approach does for allusion is to allow the critic the opportunity to study the mind of the character as it participates in the allusive process. Furthermore, because the literary world is a recorded world, it is also possible to isolate the portal--

that is, the trigger which initiated the allusive process. Knowing what triggered an allusive response in a character is significant because it reveals relationships between the character and his world that are not as apparent in the phenomenal world. There are three principal relationships between the character and his world in Dubliners: "Chance-to-Character," where a character enters the allusive process through a chance encounter; "Character-to-Character," where a character enters the allusive process through a portal suggested by another character; and "Character-to-Self," where a character creates his own portal to access his own alternative reality.

It is difficult for any author to predict accurately the responses of the audience to portals because the author has no control over their education and experience outside the text. What an author can control, however, are the responses to portals by the characters inside the text. The significance of this is that Joyce can use his characters to teach his readers how to use allusion. Even though a character's mind is a fictional mind, that character can still "experience" the allusive process. From an allusive point of view, there is no difference between a person viewing an old photograph and remembering the good times and a character viewing a death-notice and remembering an old friend. The photograph and the death-notice are portals, and the memories constitute alternative contexts. The only difference is that one is phenomenal and one is textual.

Dubliners is the work where Joyce experiments with allusion, demonstrating that it is much more than just a passive informant filling in the blanks of character, theme, and plot. With Dubliners, Joyce shows allusion to be an active mode of consciousness, a mental process that allows him to reveal through his characters an important function of the human mind. Most of the portals in Dubliners can be completed by the reader, which means that the reader is the respondent taking the psychic journey. A few of the portals, however, are utilized by the characters; that is, the character is the respondent "taking" the psychic journey. It is in these experiments where Joyce reveals allusion to be a process and not a thing. In some cases, it is possible for both the reader and the character to utilize a portal. When the uncle calls the narrator a Rosicrucian (11), two types of relationships are manifested. First, there is the standard "Author-to-Reader" relationship that helps us clarify the character of the narrator. But another relationship exists, that between the characters. When the uncle refers to the boy narrator as a Rosicrucian, he is describing the narrator to both the aunt and Old Cotter. The boy, also a part of the audience, could be affected too, but he does not enter the portal. We know this because the text does not record the journey, but the invitation is there. The response of the boy is quite different when he sees the death-notice of Reverend Flynn. Immediately following the notice in the narrative the boy remembers Reverend Flynn. This reaction is

an allusive reaction brought on by the death-notice and recorded in the text. From the reader's point of view the death-notice is part of the action, but from the boy's point of view the death-notice is a portal. Of course, the boy is not aware that he is engaged in the allusive process, but the reader has the privilege of watching an allusion being born.

With Dubliners, James Joyce has clearly redefined what an allusion is thought to be and how the form is used. Because the traditional approach treats all allusions as static nouns, it is poorly equipped to interpret Joyce's allusive method. In order to read Joyce's allusions effectively, we need to understand how he uses them. By appealing to the reader's mind, Joyce can use portals to assist in telling stories. By appealing to the character's "mind," Joyce can use allusions to illustrate to readers how his characters think. As a result, his characters provide examples of how they use allusions both to create problems and to solve them. His characters also show how easily portals can be used to manipulate unsuspecting minds.

Dubliners is a record of Joyce's search for the proper use, possibly even a moral use, of allusion. This study will follow and describe some of the various experiments with allusions that Joyce performs in Dubliners. It will begin with textual allusions that mimic the relationship between the reader and chance. This relationship will be called "Chance-to-Character." In addition, this analysis will study the textual allusions that mimic the relationship between

author and reader, called "Character-to-Character." Finally, it will describe the ultimate use of an allusion when Joyce has a character create his own portal. As Joyce understood the dual nature of the allusive process, he also understood that it would take a creative act to unite portals with their allusions. With this "Character-to-Self" relationship and "The Dead," Joyce brings everything together to create the ultimate allusive statement, and that statement is "Arrayed for the Bridal."

Chapter Two

Chance-to-Character

When readers encounter a name or a description in a text that reminds them of an earlier story and then apply that old story to the text at hand, critics call that name or description an allusion. The interesting thing about allusion is that the process is not limited to readers of literature. That same relationship between the reader and the text also exists in the real world. Every day people come across old photographs or mementos that remind them of the past or the way they used to be. When people take that information and apply it to the present, they are performing the same operation of the mind that readers do when they recognize an allusion. This operation of the mind was not lost on Joyce. It is the genius of Joyce's allusive method to bring this operation into the textual world. Because his characters are constructed to experience allusion in the same manner as people, readers can study the way the characters experience the process of allusion. More specifically, readers can study the operation of the mind as Joyce represents it. Dubliners, then, is not only a record of allusion, but a representation of how Joyce views consciousness.

One way in which people experience an allusive reaction

is by chance. If a person remembers an old acquaintance after listening to a song on the radio, that person has accidentally initiated the allusive process. Readers often have this same experience when viewing a text. If a reader comes across an olive tree while reading a story and remembers the legend of Athens in which Athena defeated Poseidon with an olive tree to win the city's worship, that reaction is allusive. This response, however, does not mean that the author wanted the reader to apply the legend of Athens to his or her story. It is merely an accidental response.

An allusive reaction brought about by a chance encounter is one of the kinds of allusion that Joyce profiles in Dubliners and can be described as "Chance-to-Character." By allowing his characters the same freedom to encounter portals in the same accidental manner as real people do, Joyce has altered the apparent role of author. Traditionally, the author is the architect of all allusions, and in reality, the author is still responsible for the chance encounters that characters experience in a text. Even so, it is appropriate to speak of such portals as appearing by chance because that is how the characters, themselves, would describe them.

One example of the "Chance-to-Character" relationship in Dubliners occurs in "Eveline." This is a short story about Eveline, a young woman who becomes trapped between two worlds. The first world is childlike, offering an uncomfortable but predictable life at home. The second is

the world of a woman, offering an exciting but uncertain life across the sea. Her life is complicated by an abusive father, whom she cares for, and a young seaman who would, by all appearances, treat her well. With her good-bye letters in hand, Eveline waits for her fiancé, Frank, to arrive, when she hears a familiar sound:

> Down far in the avenue she could hear a street organ playing. She knew the air. Strange that it should come that very night to remind her of the promise to her mother, her promise to keep the 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. (40-41)

This section of narrative records the beginning of the five-step process of allusion. The process begins when a reader or respondent encounters a portal and then enters it (step one), beginning the psychic journey. Once the respondent gathers the information from the alternative context (step two), he or she returns to the present context (step three) and compares that past information with the present situation (step four). When the respondent decides on an appropriate course of action (step five), the process of allusion is complete. Only by completing the five-step process will a respondent have created an allusion.

When Eveline hears the music of the street organ and

thinks of the night her mother died, she has obviously fulfilled the first step of the process. After learning about the special meaning that the organ music holds for Eveline, readers cannot doubt its significance--a sound which had forced Eveline into a terrifying recollection. Once Eveline enters her old reality, she begins to gather information from it. The content of that old reality, "that life of commonplace sacrifices closing in final craziness" (40), affected Eveline greatly. When she heard her mother's voice repeat, "Derevaun Seraun! Derevaun Seraun," with a "foolish insistency" (40), Eveline is suddenly forced back into her present reality: "She stood up in a sudden impulse of terror. Escape! She must escape!" (40)

When Eveline recalls her mother saying "Derevaun Seraun," the dynamics of her leaving suddenly changes. Before, Eveline's decision to leave was arrived at rationally, hence the two letters for her father and brother. But the psychic journey initiated by Eveline's association of the organ music with her mother's death causes Eveline to replace her reason with fear. The sense of control over her own destiny, i.e., the rational decision to leave, is lost when Eveline takes the psychic journey. Without her rational mind to guide her, Eveline is doomed because she needs her intellect in order to complete the allusive process. Motivated by fear, Eveline no longer possesses the rational judgment necessary to compare the past with the present. Instead, Eveline puts the world of the past on equal footing

with the world of the present. Unable to choose between the two, Eveline is caught in a virtual limbo. Through her example, Joyce illustrates the inherent danger in the allusive process: chance can access the deepest recesses of the human mind and pose overwhelming problems for it.

Limbo is not the only result of a chance encounter. Another example of the "Chance-to-Character" relationship in Dubliners can be found in "A Painful Case." In this story, a man driven by intellect has a Platonic affair with a married woman. When the woman, Mrs. Sinico, tries to interject passion into the affair, the man, Mr. Duffy, breaks off the relationship. Four years pass since the affair. One evening, while sitting down to his usual dinner and a paper, Mr. Duffy is startled by something he reads:

> [A]s he was about to put a morsel of corned beef and cabbage into his mouth his hand stopped. His eyes fixed themselves on a paragraph in the evening paper which he had propped against the water-carafe. He replaced the morsel of food on his plate and read the paragraph attentively. Then he drank a glass of water, pushed the plate to one side, doubled the paper down before him between his elbows and read the paragraph over and over again. . . . (112-13)

The paragraph that has so engaged Mr. Duffy's attention describes the death and circumstances of Mrs. Sinico. Apparently, she had been killed by a slow-moving train.

According to the article, it had been her habit to cross the tracks late at night after buying liquor.

Coming across the death of Mrs. Sinico in the paper was purely a chance encounter for Mr. Duffy. Because of his history with her, the article became a portal which Mr. Duffy had no choice but to enter. The fact that Mr. Duffy had read the article over and over again as well as his reaction to it, informs us that his mind was focused on the Mrs. Sinico that he knew. When Mr. Duffy "raised his eyes from the paper," he exited the world of his memories of Mrs. Sinico and began step four of the allusive process--comparing the present situation against the past. In the six paragraphs that follow, Mr. Duffy is consumed by comparison.

At first, he focuses on what the article tells him about Mrs. Sinico, concluding that all the problems were hers and that his decision to break off the relationship was justified. But this conclusion does not sit well with him, so he goes to the pub:

> As he sat there, living over his life with her and evoking alternately the two images in which he conceived her, he realized that she was dead, that she had ceased to exist, that she had become a memory. He began to feel ill at ease. He asked himself what else could he have done. . . . Now that she was gone he understood how lonely her life must have been, sitting night after night alone in that room. His life would be lonely too until he,

> too, died, ceased to exist, became a memory--if anyone remembered him. (116)

It is clear that Mr. Duffy is beginning to feel some measure of responsibility. Also important is the fact that the focus of his comparisons migrate from Mrs. Sinico to himself. It is Mr. Duffy whom no one will remember. It is Mr. Duffy who failed to partake in life's feast. When he realizes in the final paragraph that "he was alone" (117), he understands that he is in the presence of existential truth, not the intellectual "truth" that had guided his life. This realization confirms that Mr. Duffy has completed the allusive process, only to find himself an outcast.

Similar to the way Joyce illustrates the process of allusion in "A Painful Case," the short story "Counterparts" also presents the alternate worldview before the portal. In this story, Farrington, a disgruntled scrivener who is dissatisfied with life in general, escapes his situations by getting thoroughly intoxicated with his friends at the local pubs. Lack of money and low social standing contribute to Farrington's woes. Because he works in a copier's office, he is repeatedly reminded of his poverty as the rich customers bring in their documents to be copied. While drinking hard with his friends after a bad day at work, Farrington observes two young women with big hats come into the pub with a young man. Farrington is transfixed by the appearance of one of the women:

> An immense scarf of peacock-blue muslin was wound

> round her hat and knotted in a great bow under her chin; and she wore bright yellow gloves, reaching to the elbow. 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. (95)

The experience of the woman in the pub further frustrates Farrington because her accouterments indicate that she has money, and because she condescended to him. As if that was not enough to send Farrington into a blind rage, his reputation amongst his friends as a strong man is shattered when he loses at arm-wrestling to a younger man. On the way home, Farrington burns with rage. He curses his poverty, his job, his loss of reputation, and the woman:

> 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. (97)

Clearly, Farrington has begun to associate "Pardon" not only with the affluent and sumptuous woman, but everything that is wrong with his life.

Farrington arrives home to find the kitchen empty and the fire almost out. When he calls out for his wife, one of his children comes down the stairs to greet him. Farrington learns that his wife is at the chapel. When the boy offers to cook him dinner, Farrington explodes: "On that fire! You let the fire out! By God, I'll teach you to do that again!" (98) Frustrated and in a rage, Farrington gets the walking-stick and readies his sleeve to whip the child. The little boy cries "O, Pa," and proceeds to get savagely beaten, maybe even killed. Readers are not told.

The sequence and content of the narrative clearly indicate that the little boy was going to get beaten whether he cried out or not. What is significant about the scene is the boy's refrain, "O, Pa" (98). Before the "O, Pa," Farrington did not have an image, an object for his rage; he was responding to an overall sense of frustration. When the little boy cried out "O, Pa," Farrington, in the anger and confusion of his alcoholic mind, probably heard "O, Pardon." Regardless of what Farrington heard, the two expressions are close enough phonetically that Farrington's troubled mind could easily make the connection.

When Farrington hears "O, Pa," his mind enters into the

world of the opulent young woman. It cannot be a coincidence that "O, Pardon" (95), "Pardon" (97), and "O, Pa" (98) are phonetically similar. The fact that these words are similar suggests that Joyce wants the reader to make the same allusive connection that Farrington makes. Confronted with this portal, Farrington rapidly experiences a shift in his rage. Initially, when Farrington prepares to beat his child, the source for his rage is frustration. When the little boy cries "O, Pa," the source of his rage becomes vengeance because the "O, Pa" gives Farrington an image for his rage. In Farrington's mind he is beating the woman with the peacock-blue scarf, not his son.

With these three examples of the allusive process, Joyce has shown that the human psyche is truly a house of cards. Both Eveline and Mr. Duffy illustrate the danger of ignoring problematic and personal experiences, while Farrington shows how an irrational mind can pervert the allusive process, making connections that have no basis in rational reality. The process approach to allusion allows readers to see just how explosive the human mind can be. Furthermore, the process approach helps readers clarify their intuitive reading of the stories. For example, most readers feel sympathy, not scorn, for Eveline when she is paralyzed by indecision at the dock. Critics using the process approach to interpret "Eveline" have access to how Eveline's mind works. When Eveline irrationally elevates the past to the level of the present, she creates a paradox. The happiness

she associates with leaving is irreconcilable with the promise she made to her mother. Most readers feel sympathy for Eveline when they realize that she is going to allow a childhood promise to a crazy woman to ruin her adult life.

By using the five-step process, readers are granted access to the minds of characters in such a way that those minds leap off the page. The traditional three-step approach would never have permitted readers to view these characters in this way, nor would it have considered the organ music, news article, or "O, Pa" as allusive. The five-step process allows readers to observe relationships in the textual world that mimic those in the phenomenal world. By considering these "Chance-to-Character" allusions in terms of the five-step process, Joyce's use of allusions to develop his characters becomes clear.

A person experiencing an allusive reaction as a result of chance encounter is not the only kind of allusion that Joyce profiles in Dubliners. People also encounter portals that have been placed deliberately. If a disc jockey intentionally plays an anti-war song from the Vietnam conflict to an audience who matured during that time, he is deliberately introducing a portal to an audience that will probably recognize it. The same type of relationship exists between the author and the reader. If an author introduces a portal into a text for the reader to find and interpret, then that relationship can be described as intentional. The intentional use of portals to influence the behavior of

others is another kind of allusion that Joyce explores in Dubliners. When one of his characters introduces a portal into a situation in order to achieve some end, that relationship between characters can be described as flowing from "Character-to-Character."

Chapter Three

Character-to-Character

With "Chance-to-Character" allusions, Joyce has shown us through his characters one way in which people become initiated into the allusive process. However, the relationship between the reader and chance is not the only form of allusion that Joyce profiles in Dubliners. "Chance-to-Character" is a good place to begin a study of Joyce's radical restructuring of the allusive process because "Chance-to-Character" illustrates the role the reader plays in creating an allusion. Because the form deals with only one person--the reader or subject of an allusion--it is also the easiest to discuss.

The "Character-to-Character" form of allusion is the textual equivalent of the "Author-to-Reader" relationship, just as "Chance-to-Character" is the textual equivalent of "Chance-to-Reader." In the phenomenal world, the author uses portals while the reader creates allusions from them. In his experimental use of the conventional paradigm, Joyce's characters use portals while other characters create allusions from them. Because Joyce's characters can function as "authors" as well as "readers," characters who use portals will have the same potential options as authors in the phenomenal world. That is to say, characters can use portals

to indicate their own knowledge and experience, impress their audience, enhance the elements of narrative, clarify textual meaning by inviting a comparison between the present and the past, manipulate both characters and readers, and/or create a distinctive allusive atmosphere by stacking allusions.

Because the "Character-to-Character" relationship emulates the "Author-to-Reader" relationship in the phenomenal world, readers of Dubliners face additional complications. When Joyce or any other author sits down to write, most of the references or portals he uses come from historical and literary worlds. Since Joyce labors to imitate reality in Dubliners, many of the portals used by the characters will also come from these worlds. Hence, readers may tend to view all allusions as though they were intended for them. In order to avoid this confusion, readers need to learn how to distinguish between the portals Joyce provides for his readers and the portals used by characters to influence other characters.

In order to evaluate a portal correctly, readers must consult the context in which the portal appears. Obviously, all of the intentional portals in the stories come to the reader from the author. As readers experience a text, however, they will see that portals come to them through a character, whether that character is a narrator or someone else. To fully experience Joyce's allusions, readers must first determine the source of the portal. For example, "Euclid" and "Catechism," which appear on the first page of

"The Sisters," come to readers through the narrator, who functions, then, as their primary source. These portals are different from, say, "Rosicrucian," which is used by the narrator's uncle to describe the narrator (11). In this instance, the uncle is the primary source because he uses it first in the textual world, even though the entire content of Dubliners passes through a narrator.

One example of the "Character-to-Character" relationship in Dubliners can be found in "Araby." In this story, a young man has a crush on the sister of one of his friends. The young man, who is the narrator of the tale, is severely infatuated with her image--watching, hoping, relishing every hair, every curve. Of course, the burning adolescent has never really spoken with the object of his desires. He has no idea why he feels the way he does--he only knows that he feels. The agony and the ecstasy of his desire intensifies when Mangan's sister finally speaks to him:

> At last she spoke to me. When she addressed the first words to me I was so confused that I did not know what to answer. She asked me was I going to Araby. I forgot whether I answered yes or no. It would be a splendid bazaar, she said, she would love to go. (31)

It is clear by his description that the narrator is completely enamored of Mangan's sister, a situation that she appears to take advantage of:

> While she spoke to me she turned a silver

> bracelet round and round her wrist. She could not go, she said, because there would be a retreat that week in her convent. Her brother and two other boys were fighting for their caps and I was alone at the railings. She held one of the spikes, bowing her head towards me. The light from the lamp opposite our door caught the white curve of her neck, lit up her hair that rested there and, falling, lit up the hand upon the railing. It fell over one side of her dress and caught the white border of a petticoat, just visible as she stood at ease. (32)

This description of the sister's body language suggests that she is trying to seduce the young narrator into buying her a gift. In order to strengthen that seduction, Mangan's sister uses the romantic fixture Araby as a portal to manipulate the young narrator. She could have requested a gift from any shop in town, but she chose Araby, presumably because of its romantic overtones.

Even though Mangan's sister is dangling a suggestive portal in front of the young narrator, that does not necessarily mean that the narrator will enter it. Step one in the five-step process of allusion states that the respondent of an allusion enters by choice, force, or accident. However, given the content of the young narrator's imaginative life before his conversation with the girl, he is clearly forced by his imagination into the alternative world

of Araby, even though it appears that he chooses to go. Whether or not Mangan's sister was aware of the severity of the narrator's infatuation with her is debatable, but she was certainly cognizant of his speechlessness at the beginning of their conversation.

It is clear by the narrative following their conversation that the narrator experiences an allusive reaction to the portal Araby:

> What innumerable follies laid waste my waking and sleeping thoughts after that evening! I wished to annihilate the tedious intervening days. I chafed against the work of school. At night in my bedroom and by day in the classroom her image came between me and the page I strove to read. The syllables of the word Araby were called to me through the silence in which my soul luxuriated and cast an Eastern enchantment over me. (32)

The young man is clearly in a world of his own imagination, with Araby providing the alternative content. Enchanted by its siren call, the narrator wanders in and out of his fantasy world, a world with "a brown-clad figure . . . touched discreetly by the lamplight at the curved neck, at the hand upon the railings and at the border below the dress" and a "magical name" (33, 34). When the day finally arrives for the young narrator to actually go to Araby, he takes with him his image of the bazaar--the place where he will find his "grail," the object that will win his lady's favor.

Unfortunately for the narrator, his image of Araby differs considerably from its reality.

The fourth step of the allusive process involves a comparison between the content of the alternative world and reality. When the narrator arrives at Araby, he discovers that it is not the Araby of his imagination. Instead of an exotic eastern enchantment, the young man finds businesses. Instead of romance, the narrator finds a young lady flirting with two young men. The difference between the two worlds enables the narrator to see himself clearly for the first time: "Gazing up into the darkness I saw myself as a creature driven and derided by vanity; and my eyes burned with anguish and anger" (35). This admission is the final step in the process of allusion.

The narrator is able to see himself clearly for the first time because of the problem-solving nature inherent in the allusive process. When the narrator sees the real Araby, a conflict or problem is created because his image of Araby is different from the reality of Araby. This story makes it clear that this moment is the most crucial moment in the allusion-making process--the respondent of an allusion must make a decision. If the respondent chooses reality, then the process of allusion can be completed. However, if the respondent chooses the world of the allusion over reality, then that respondent will be trapped in a dysfunctional world view.

Because the narrator of "Araby" chose reality over

fantasy, he is able to view his life objectively for the first time. The "anguish and anger" (35) of the narrator comes from his realization that his imagined world view was absolutely unreal. When the narrator states "I allowed the two pennies to fall against the sixpence in my pocket" (35), he understands the truth of Mangan's sister's interest--she was not interested in him but in his money and what it could buy her. The only reason the narrator was able to discover his vanity and her intentions is because, first, the bazaar contradicted his fantasy and, second, he made the right decision.

To review, Mangan's sister had used Araby as a part of her seduction to get a gift. The narrator, because of his imaginative life, entered the portal (step one). For days he wanders in and out of his eastern enchantment (steps two and three) until the opportunity to attend Araby arrives. While at the bazaar, the narrator discovered the contradiction between his imagined world and reality (step four), which gives him the opportunity to chose reality and see the truth of his vanity for the first time (step five).

Another example of the "Character to Character" relationship can be found in "Grace." But instead of having one character use one portal to seduce another, Joyce creates an entire group of characters who uses multiple portals to try to persuade a lapsed Roman Catholic--essentially a Protestant character--into attending a Catholic service. The subject of the conspiracy is Tom Kernan, a tea-taster and

alcoholic who had recently fallen down the stairs after drinking for the entire weekend. His friends believe that if they can get Kernan to attend a Catholic retreat, he will be persuaded to curb or quit drinking. The challenge faced by Kernan's friends, then, is to present Catholicism in a way that will permit Kernan to attend the retreat.

The strategy employed by Kernan's friends--Cunningham, Power, McCoy, and Fogarty--is two-pronged. First, the group will make Kernan feel excluded in order to play upon his need to belong. Second, the group must convince the Protestant sympathizer Kernan that Catholicism is not so bad and is worth embracing. This delicate task calls for subtlety and cunning, and Mr. Cunningham [my emphasis] answers the challenge. In order to convince Kernan to attend the Catholic retreat, or to put it another way, to present Catholicism in a digestible manner, Cunningham and company suggest a variety of portals, each representing one aspect of the Catholic faith. With Cunningham, McCoy, and Power gathered around Kernan's bed, Cunningham begins his verbal sleight of hand with the portal "65, catch your cabbage" (161). Everyone in the room laughs at this punch line from a humorous story, indicating that everyone is familiar with the joke. Readers, of course, cannot complete the portal, but do learn the content as Cunningham retells the story. The phrase "65, catch your cabbage" is an important marker in "Grace" because it suggests the tactic Cunningham will use to bring Kernan into the fold. When everyone laughs at the

punch line, they laugh together, not individually. The method Cunningham will use to convince Kernan involves portals supported by peer pressure.

After Cunningham has reduced tension and established a group-feeling through humor, the real peer pressure begins when Cunningham, Power, and McCoy "remind" each other of an upcoming appointment:

> --On Thursday night, you said, Jack? [Cunningham]
>
> --Thursday, yes, said Mr. Power.
>
> --Righto! said Mr. Cunningham promptly.
>
> --We can meet in M'Auley's, said Mr. McCoy.
>
> That'll be the most convenient place. (162)

The first rule of peer pressure is to make the intended victim feel excluded. When Kernan hears his companions making plans without him, his question, "What's in the wind?" (162) clearly indicates his feelings of isolation. Raising Kernan's curiosity by playing on his sense of belonging is the first clear step in the process of persuasion.

The second and much more difficult step in the process of persuasion is altering the subject's world view. The fact that Kernan is curious and wants to belong is not enough in itself to change his personal reservations about Catholicism. In order to get Kernan to attend the Catholic retreat, Cunningham and company must overcome his personal inhibitions. There are two approaches Cunningham could use to bring Kernan around. He could simply attack Kernan's point of view, in which case the conversation is over with

nothing accomplished. Or, Cunningham could ease Kernan into the idea of attending the retreat by highlighting the similarities between Catholics and Protestants, allowing Kernan to rationalize attending the retreat without truly surrendering his core beliefs. By presenting variations of Catholicism through different portals, Cunningham can keep offering up variations until Kernan finds one he can live with. The five portals that Cunningham and his friends use to engage and finally persuade Kernan to attend the Catholic retreat are "Jesuits," "Father Purdon," "Tom Burke," "Pope Leo XII," and finally "John MacCale."

The first portal that represents a variation of Catholicism is "Jesuits." After Cunningham's joke, which established a group mentality, Cunningham and friends begin applying peer pressure by suggesting that Kernan accompany them to a Catholic retreat. Of course, Kernan is resistant to the idea, but he does want to belong:

> Mr. Kernan was silent. The proposal conveyed very little meaning to his mind but, understanding that some spiritual agencies were about to concern themselves on his behalf, he thought he owed it to his dignity to show a stiff neck. He took no part in the conversation for a long while but listened, with an air of calm enmity, while his friends discussed the Jesuits. (163)

Even though Kernan has no desire to attend the Catholic retreat at this point, he wants to be part of the

conversation. When the Jesuits are mentioned, Kernan becomes engaged: "I haven't such a bad opinion of the Jesuits. . . . They're an educated order. I believe they mean well too" (163). As soon as Jesuits are mentioned, Kernan's mind enters into that alternative context and brings his knowledge of the Jesuits to bear on the present conversation. The group agrees with Kernan's initial response. However, when Kernan brings other information from his alternative context to bear on the conversation, mainly that secular priests were "ignorant" and "bumptious," Cunningham responds "They're all good men" (164), a response with which the rest of the group agrees. In light of the peer pressure and his respect for Cunningham's character, Kernan replies, "Perhaps you're right" (164), even though he has yet to be persuaded.

Even though Kernan has not decided to attend the retreat, he is still curious about the venture. When "Father Purdon" is mentioned, Kernan experiences another allusive reaction: "Ah . . . yes. I think I know him. Rather red face; tall" (164). It is clear by Kernan's response that "Father Purdon" has specific intellectual content for him. When Kernan negatively characterizes Father Purdon as a preacher who is going to give a sermon, Cunningham describes the retreat as a "friendly talk, in a common-sense way" (165). Once again, Cunningham deflects the negative content of Kernan's psychic journey.

The next invitation or portal to be suggested is "Tom Burke." While Kernan appears to be debating the fallout over

Father Purdon, Mr. McCoy focuses Kernan's attention on another, less questionable priest, by the name of Tom Burke. When Cunningham asks Kernan if he has ever heard him, Kernan immediately replies, "Did I ever hear him!" (165) This is an important moment in the story. The bulk of the dialogue leading up to "Tom Burke" belongs to Kernan's friends--Cunningham, Power, and McCoy. When "Tom Burke" is mentioned, Kernan is the character doing most of the talking. This is the type of engagement that Cunningham has been waiting for. Instead of responding with a sentence or two, Kernan's speech runs on for several paragraphs. He describes a time when he and Crofton, a Protestant, attended a Catholic Mass in order to hear a famous orator. After the service, Kernan describes Crofton as saying, "we worship at different alters, . . . but our belief is the same" (165), a sentiment affirmed by Kernan and the group. When Cunningham suggests that Catholicism is "the religion, the old, original faith" (166), Kernan responds "warmly" with "not a doubt of it" (166). With everyone in agreement regarding religious message, it is time to resolve the sticky issue of Papal infallibility. It is certainly convenient that Mr. Fogarty arrives with the "special whiskey" right before Cunningham and company tackle the core Protestant objection to Catholicism.

Kernan's inhibitions about Papal infallibility are circumvented by two different portals. The first portal is Pope Leo XIII, whom Cunningham and company glorify as being a highly educated man who happened to be Pope. Instead of

talking about Papal decrees and the structure of the Church, Cunningham and company focus on Pope Leo's secular contributions, like poetry and science. When Kernan observes that some of the earlier Popes were not "up to the knocker" (168), Cunningham agrees, but with clarification. He suggests that even though a Pope could be bad, when the Pope speaks ex cathedra, "he is infallible" (168).

The allusive content provided by the portal "Pope Leo XII" changes for Kernan. By discussing the Pope's secular contributions, Cunningham and company are redefining how Kernan thinks of the Pope, in effect, rewriting the content of Kernan's psychic journey. When Kernan states that some of the earlier Popes were not "up to the knocker," Cunningham answers with Papal infallibility. Instead of explaining how a human Pope can be infallible, Cunningham uses the embellished example of "John MacHale."

According to Don Gifford's Notes for Dubliners, John MacHale was an archbishop and a hero of the Irish cause against the British, although he was not present at the Vatican Council when it ratified Papal infallibility (107-08). This fact, apparently, is not known to Cunningham or Kernan. By using the name of a great Irish hero, Cunningham uses Kernan's deep reverence for his Irish history and culture against him. Cunningham is certainly aware that the portal "John MacHale" will surely initiate a positive psychic journey within Kernan, even though MacHale later accepted the doctrine of infallibility. When Cunningham suggests that a

great Irish hero like John MacHale can accept Papal infallibility, he is implying that Kernan should do the same. This is the first moment in "Grace" where it is possible for Kernan to accept the invitation to the retreat. His Protestant objections to Catholicism are finally supplanted by his admiration for an Irish hero. Through the use peer pressure, powerful cultural icons, and a little whiskey, Cunningham and his friends convince Kernan to attend the retreat.

In "Grace," Joyce illustrates with his characters how people can manipulate others by using powerful cultural allusions, while "Araby" illustrates how people can manipulate each other by using a powerful romantic allusion. In both instances, the traditional approach to allusion could have yielded some information, but the portals make much more sense when examined from the characters' points of view. When characters are studied as representations of how people use and respond to portals, then new aspects of character can be revealed. The "Character-to-Character" allusion, however, is especially helpful in analyzing the intentions and values of the sponsor of the portal. In these two stories, characters use portals for selfish and superficial reasons. Mangan's sister tries to manipulate the young narrator into buying her a gift. Cunningham, instead of being honest about Kernan's drinking problem, manipulates poor Kernan into attending a Catholic service that does nothing to address his alcoholism. The process approach to allusion reveals these

important aspects of character that otherwise might have gone unnoticed.

Both "Character-to-Character" allusions and "Chance-to-Character" allusions help develop characters, especially their moral natures. While the "Character-to-Character" paradigm specifically clarifies the motives of the character who uses a portal to try to manipulate another character, both paradigms help clarify the values of the character who creates an allusion out of a portal. Regardless of where a portal may originate, the respondent retains the power over what to do with the information gathered from a psychic journey. What makes the allusive process so dangerous is that a respondent has the potential to lose the capacity to manage his or her imagination. When the respondent of an allusion loses the ability to distinguish between fantasy and reality, then that respondent is in danger of creating a dysfunctional worldview. This is precisely what happens to Farrington. He allows his myths of poverty and weakness to take control of his life. Farrington's beating of his child is an example of displacement, in which a person diverts his or her feelings from an original source to a substitute target (Weiten 430). Farrington lost sight of the fact that the myths which controlled him were of his own creation. The young narrator in "Araby," on the other hand, chose reality over fantasy, and even though it was a bitter experience, it is a necessary event on the road to adulthood.

While the "Chance-to-Character" paradigm clarifies how

characters form allusions from portals, Joyce uses the "Character-to-Character" paradigm to illustrate the modus operandi behind portals. In "Araby," for example, Mangan's sister uses the portal "Araby" as part of her seduction to try to secure a gift from the young narrator. Fortunately, he was able to discover the truth in time. In "Grace," however, Kernan was not so fortunate. Even though the portals worked superficially--they got him to attend the retreat--Kernan is no closer to a cure for his alcoholism. In fact, Cunningham and his friends used "special whiskey" as part of their overall deception. What does it say about the character of Kernan's friends when they use alcohol to try to get him to stop drinking? It is true that Joyce is creating great irony here, but it seems as if Kernan's "friends" are more interested in the challenge of manipulating him than truly helping him overcome his addiction. Even more pathetic is their belief that the retreat will act as some sort of religious panacea, washing away Kernan's problems.

The most disturbing thing about the way Kernan's "friends" use portals is their cavalier attitude toward them. As "Eveline" and "Counterparts" have clearly demonstrated, the wrong portal at the wrong time can have enormous consequences. With "Araby," the characters in question are relatively normal adolescents. Kernan, on the other hand, is not normal, and the wrong portal could damage him irreparably. When "Grace" is viewed through the process

approach to allusion, readers can understand that monstrous feeling that lies just below the surface of the story.

With "Chance-to-Character" allusions, Joyce concentrates on profiling how people respond to portals in the phenomenal world while the "Character-to-Character" forms allow Joyce to portray the motivations of the people who use them. These two forms can be combined into what might be called "Character-to-Self" allusions, where characters use portals to manipulate their own minds. In the final short story of Dubliners, Joyce brings together all three of these forms of allusion. "The Dead" records Gabriel Conroy's allusive journey, culminating in the ultimate allusive statement, "Arrayed for the Bridal."

Chapter Four

Character-to-Self

The genius of Joyce's allusive method is to integrate allusions into the narrative flow of his stories. This integration can be seen in "Eveline," in which the sound of organ music facilitates a psychic journey that paralyzes the young woman. It can be seen in "A Painful Case," in which a newspaper article initiates an allusive response that enables Mr. Duffy to see his life clearly and truthfully for the very first time. This same connection can be seen in "Araby," in which the male adolescent narrator becomes entangled by his fantasy, only to be liberated later when he compares his fantasy of Araby to the real thing. The connection is apparent in "Grace," in which Cunningham and his conspirators use numerous portals to try to recruit an essentially Protestant character into attending a Catholic service. Finally, the connection can be seen in "Counterparts," in which the dysfunctional nature of Farrington's mind is illustrated by the allusive connection he makes between "O, Pa" and "O, Pardon." These five examples illustrate the uses for allusion that Joyce develops in the first fourteen stories of Dubliners: to combine portals and the allusive process with the plots of his stories.

It would not be inaccurate to describe the first

fourteen short stories of Dubliners as the work of a scientist and "The Dead" as the work of an engineer, because it is in "The Dead" that Joyce applies all of the allusive techniques he developed in earlier stories to create a masterpiece of plot and allusion. Characters in "The Dead" use portals and create allusions in much the same way as the characters in the earlier stories. Gabriel Conroy, the protagonist of the story, is cast in the roles of both author and reader. Like an author, he is adept at using portals, emulating many of the traditional ways in which portals have been used: to indicate his knowledge and experience, to enhance his narrative's ability to communicate, to impress his audience, to clarify meaning by inviting a comparison between the present and the past, and to manipulate other characters. Gabriel also knows what it is like to be a reader, creating allusions from portals that affect how he perceives his reality. What separates Gabriel from every other character in Dubliners is that he is the only one to intentionally create a portal for his own use. Many of the characters in Dubliners have imitated the author and have used portals to clarify themselves or influence the behavior of others. Many characters have also imitated the reader and have created allusions while moving through their textual worlds. But Gabriel Conroy stands as the only character in Dubliners who is both author and reader of the same allusion. "The Dead" records Gabriel's journey toward this creative enterprise, from the beginning, where he introduces portals

like an author, to the end where Gabriel intentionally creates a portal like an artist, a portal that allows him access to his own mind.

"The Dead" is a story about the oldest relationship in the world, that between man and woman. The narrative is built around the male protagonist's incorrect assumptions about three women. Divided into three parts by ellipses, "The Dead" begins when Gabriel Conroy and his wife Gretta arrive at the annual dance and dinner party thrown by the Misses Morkan, Gabriel's aunts. When Gabriel goes into the pantry to remove his overcoat, Lily, the caretaker's daughter and servant of the Morkans, is there to help him. It is in this situation where Gabriel makes his first incorrect assumption:

> --Tell me, Lily, he said in a friendly tone, do you still go to school?
>
> --O no, sir, she answered. I'm done schooling this year and more.
>
> --O, then, said Gabriel gaily, I suppose we'll be going to your wedding one of these fine days with your young man, eh?
>
> The girl glanced back at him over her shoulder and said with great bitterness:
>
> --The men that is now is only all palaver and what they can get out of you.
>
> Gabriel coloured as if he felt he had made a mistake and, without looking at her, kicked off his

> goloshes and flicked actively with his muffler at his patent-leather shoes. (178)

As the passage indicates, Gabriel assumes incorrectly that Lily, because she a young woman, will want to marry a man and live the typical life of the Irish wife. Gabriel's problem is that he has never taken the time to get to know Lily, to discover her point of view. Her acerbic reaction to his question bursts the preconception Gabriel had obviously formed about her. In order to save face, Gabriel tries to give Lily some money. When she declines, he tells her that it is "Christmas-time" (178). Lily accepts the money.

The interaction between Gabriel and Lily is the first time in "The Dead" where Joyce weaves the allusive process into the action of the story. Gabriel, like an author, uses the portal "Christmas-time" to manipulate Lily, his audience, into accepting a coin, displaying his moral nature. As the examples from "Araby" and "Grace" have already shown, when a character uses a portal for a purpose, the purpose can be evaluated morally.

Gabriel first offers the money to Lily as an apology for his earlier faux pas. When she declines, Gabriel uses the portal "Christmas-time" to shift the "meaning" of the coin from an apology to an act of generosity, making it possible for Lily to accept the gift. Even though steps one, two, and three of the allusive process are not spelled out in the text, they are implied by Lily's reaction--she takes the money, allowing Gabriel to ease his conscience.

At this point in the narrative, an interesting split takes place, as the narrative unfolds along two parallel paths. One path is created by Gabriel's assumptions about women. The other is created by Gabriel's use of portals, which, as we have seen, can indicate the moral nature of those who use them. There are three instances where Gabriel forms assumptions about women, and three instances where Gabriel uses portals for a purpose. Of the remaining assumptions, the first two--his interaction with Miss Ivors and his fantasy about Gretta--are incorrect and show the same lack of maturity and selfishness that his failure with Lily demonstrates. The final assumption, which turns out to be the first authentic idea that Gabriel forms about a woman, concerns Aunt Julia and the reality that she is going to die soon. In the remaining instances where he uses portals--during his after-dinner speech and his imaginary painting "Distant Music"--Gabriel displays even greater degrees of selfishness than he does with Lily. The final portal, which Gabriel creates himself, displays a maturity and selflessness that is unmatched by any character in Dubliners. To help advance his narrative, Joyce blends the path of assumptions with the path of Gabriel's portals.

Gabriel begins the second part of "The Dead" by forming another incorrect assumption. As the evening of drinking and dancing progresses, Gabriel finds himself paired with his long-time friend Miss Ivors, a "frank-mannered young lady"

wearing a large broach bearing "an Irish device" (187). While preparing to dance, she playfully taunts Gabriel by asking if he is ashamed of himself for writing in The Daily Express, a Dublin newspaper opposed to "Irish aspirations of nationhood" (Gifford 116). Disoriented by her line of questioning, Gabriel asks, "why should I be ashamed of myself?" (188) Miss Ivors replies "well, I'm ashamed of you. . . . To say you'd write for a rag like that. I didn't think you were a West Briton" (188). Gabriel is confounded by the label:

> A look of perplexity appeared on Gabriel's face. It was true that he wrote a literary column every Wednesday in The Daily Express, for which he was paid fifteen schillings. But that did not make him a West Briton surely. The books he received for review were almost more welcome than the paltry cheque. . . . He did not know how to meet her charge. He wanted to say that literature was above politics. But they were friends of many years' standing and their careers had been parallel, first at the University and then as teachers: he could not risk a grandiose phrase with her. He continued blinking his eyes and trying to smile and murmured lamely that he saw nothing political in writing reviews of books. (188)

Gabriel is clearly confused by Miss Ivors' implication that he is not being a very good Irishman because he works for a

paper that does not support the formation of an Irish nation. But unlike Miss Ivors, Gabriel treats the issue seriously, more seriously than the occasion warrants. All Gabriel has to do to get out of the situation is to treat it with the same humor as Miss Ivors. But he does not. When Gabriel suddenly exclaims, "I'm sick of my own country, sick of it!" (189), he has taken a path that no one at a party would want to take. His chief failure in this situation is that he assumes that Miss Ivors, as a fellow academic, is serious. Gabriel could not see her sense of humor.

The exchange between Gabriel and Miss Ivors marks the second time in "The Dead" where Joyce combines the allusive process with the plot of the story. But instead of Gabriel's using a portal selfishly, Miss Ivors uses one playfully in this "Character-to-Character" allusion. When she calls him a "West Briton," Gabriel willingly begins the allusive process. His comparison of his work on The Daily Express to "West Briton" confirms that he has been to the alternate reality and retrieved the necessary information about "West Briton." Gabriel's reply to Miss Ivors that "he saw nothing political in writing reviews of books" (188) completes the allusive process. Gabriel's appraisal of "West Briton," even though it is inaccurate (he listened to what Miss Ivors said, not what she meant), demonstrates that he is mature analytically, but his failure with Miss Ivors illustrates that he is immature emotionally.

After Gabriel's failure with Miss Ivors, the narrative

shifts back to Gabriel's use of portals. When the dancing and dining have concluded, it is tradition for Gabriel to give a speech and declare one of the ladies Morkan a winner for their musical performances earlier in the evening. While addressing the guests, Gabriel describes Aunt Julia, Aunt Kate, and his cousin Mary Jane as "the Three Graces of the Dublin musical world," and that he could not perform "the part that Paris played on another occasion" (204). Gabriel's portals are well received as allusions by his audience, and everyone toasts the ladies, making his speech a great success. When Gabriel contrasts his decision not to choose to "the part of that Paris played on another occasion," he is like an author using a portal to describe the plot of his or her story. In addition, Gabriel's use of "Paris" and "the Three Graces" not only indicates his own knowledge, but impresses his audience as well. Unfortunately, though, his speech is not sincere.

From the beginning of "The Dead," there are indicators that Gabriel holds his company in low esteem while at the same time craving their adoration. Consider his thoughts about the speech after his failure with Lily:

> He was undecided about the lines from Robert Browning for he feared they would be above the heads of his hearers. Some quotation that they could recognize from Shakespeare or from the Melodies would be better. The indelicate clacking of the men's heels and the shuffling of their soles

> reminded him that their grade of culture differed from his. He would only make himself ridiculous by quoting poetry to them which they could not understand. They would think that he was airing his superior education. (179)

As this passage indicates, Gabriel feels that his education places him above the people in attendance, and yet he does not want to appear "ridiculous."

Further proof of Gabriel's insincerity occurs when he expresses a desire to be somewhere else. After he tells Gretta about his rejection of Miss Ivors' invitation to visit Galway, Gabriel ends up near a window:

> Gabriel's warm trembling fingers tapped the cold pane of the window. How cool it must be outside! How pleasant it would be to walk out alone, first along by the river and then through the park. . . . How much more pleasant it would be there than at the supper-table! (192)

Clearly, Gabriel does not want to be at the party. To further indicate his insincerity, he views his aunts as a couple of "ignorant old women" (192), and his imaginative journey outside does not even include his wife, Gretta. Given these indicators, how could Gabriel's speech be considered anything but an intellectual fraud? Once again, Gabriel has used the allusion process for his own egotistical ends. So ends the second part of "The Dead."

Up to this point in the story, Gabriel's selfishness has

manifested itself in two ways: his failures with Lily and Miss Ivors and the prideful manner in which he uses portals. Most readers can forgive Gabriel for these unpleasant but human acts of selfishness. This charity, however, is challenged by the beginning of the final part of "The Dead." After the party has begun to break up, Gabriel finds himself looking at a woman on the top of stairs. It is Gretta:

> 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. Her blue felt hat would show off the bronze of her hair against the darkness and the dark panels of her skirt would show off the light ones. Distant Music he would call the picture if he were a painter. (210)

Once again, Joyce works the allusive process into his story. When Gabriel sees his wife in a mysterious "attitude" at the top of the stairs, he gives the image the name "Distant Music." This is one of the most significant moments in "The Dead" and Dubliners because it is the first time that a character intentionally creates a portal. Instead of merely placing a portal in the text for a reader to find, like an author, Gabriel creates a portal out of a series of

impressions, like an artist. The problem is, however, that he corrupts his own art. Instead of creating his work of art and then stepping away from it, Gabriel repossesses the image and corrupts it, destroying the beautiful moment that he could have enjoyed for the rest of his life.

While on the way to their lodgings for the night, Gabriel carries with him the image of his wife, standing mysteriously at the top of the stairs, listening to "The Lass of Aughrim." He remembers the passionate life they once had together, the letters they had exchanged, the whispers they had shared. The image of him and Gretta as lovers sent a "warm flood along his arteries" (213). He longed to be with her:

> Like distant music these words that he had written years before were borne towards him from the past. He longed to be alone with her. When the others had gone away, when he and she were in their room in the hotel, then they would be alone together. (214)

The artistic image of "grace and mystery" that Gabriel had so admired in the "attitude" of his wife at the top of the stairs (210) has degenerated into a lustful fantasy of possession: "He longed to be master of her strange mood" (217). When Gabriel takes the beautiful image of his wife that was "Distant Music" and uses the portal to create a sexual fantasy, he once again reveals his selfish nature.

Gabriel's third and final failure with a woman occurs in

the hotel room with his wife Gretta. Melancholy from her own allusive journey with "The Lass of Aughrim," Gretta approaches Gabriel, kisses him, and says, "You are a very nice person, Gabriel" (217). Gretta's sudden kiss excites Gabriel. He had been longing for this moment. He had been dreaming of taking her, and now that she had kissed him, it seemed as if his fantasy was going to be consummated. But something rather unexpected happens:

> He stood, holding her head between his hands. Then, slipping one arm swiftly about her body and drawing her towards him, he said softly:
>
> --Gretta dear, what are you thinking about?
>
> She did not answer nor yield wholly to his arm. He said again, softly:
>
> --Tell me what it is, Gretta. I think I know what is the matter. Do I know?
>
> She did not answer at once. Then she said in an outburst of tears:
>
> --O, I am thinking about that song, The Lass of Aughrim. (218)

When Gretta tells Gabriel that she had been thinking about a song, he is in a state of complete "astonishment" (218). He had assumed incorrectly that she had been thinking about him. Gabriel's failure continues and his anger grows as Gretta relates the story of Michael Furey, about how he used to sing The Lass of Aughrim to her, about his death at the tender age of seventeen. The anger that had been growing in Gabriel

turns to shame when he realizes what Gretta had been thinking about during the formation of his "Distant Music":

> While he had been full of memories of their secret life together, full of tenderness and joy and desire, she had been comparing him in her mind with another. A shameful consciousness of his own person assailed him. He saw himself as a ludicrous figure, acting as a pennyboy for his aunts, a nervous well-meaning sentimentalist, orating to vulgarians and idealizing his own clownish lusts, the pitiable fatuous fellow. . . . (219-20)

For probably the first time in his life, Gabriel sees himself objectively as he learns exactly "what is a woman standing on the stairs in the shadow, listening to distant music, a symbol of" (210). Gretta's story completely destroys the fantasy that he had created, just as the reality of Araby had destroyed the young narrator's fantasy. Gabriel's repeated failures indicate that he has not taken the time to really get to know any woman, least of all Lily, Miss Ivors, or his own wife, Gretta.

In what is easily the most important moment in "The Dead," Gretta admits the truth about Michael Furey: "I think he died for me" (220). This moment marks the beginning of Gabriel's rebirth. As Gretta continues her story, Gabriel patiently listens while caressing her hand. He learns about the rain and the garden and Michael's plea in the night and, of course, Michael's death. Gretta, who is emotionally

exhausted, collapses in sleep on the bed. It is this image, an image that Gabriel knows what it is a symbol of, that moves him. When Gabriel looks at the spent human being lying on the bed, his wife, "a strange friendly pity for her entered his soul" (222). Gabriel experiences a genuine selfless emotion. The feeling of pity makes him reflective:

> He wondered at his riot of emotions of an hour before. From what had it proceeded? From his aunt's supper, from his own foolish speech, from the wine and dancing, the merry-making when saying good-night in the hall, the pleasure of the walk along the river in the snow. Poor Aunt Julia! She too, would be a shade with the shade of Patrick Morkan and his horse. He had caught that haggard look upon her face for a moment when she was singing Arrayed for the Bridal. (222)

Gabriel's view of the world has clearly been altered. Before Gretta's story, Gabriel had considered his Aunt Julia to be an "ignorant old wom[a]n" (192). But after his metamorphosis, Aunt Julia is now a pitiable old woman. For the first time Gabriel uses his mind for self-examination.

When Gabriel failed with Lily and used a portal to manipulate her into accepting his money in order to ease his conscience, the narrative separated in two directions. It became possible to study at any given moment either Gabriel as he continued to form incorrect assumptions about women or Gabriel as he continued to use portals in an insincere

manner. When Gabriel feels pity for Aunt Julia, it is the first time that he forms an authentic idea about a woman. It is also the first time that Gabriel uses the allusive process in a morally acceptable fashion. When he remembers Arrayed for the Bridal, Gabriel is not thinking about the content of the song, but Aunt Julia as she had sung it. Arrayed for the Bridal is not meant to be interpreted as a lyric by George Linley or as a function of the narrative devoid of allusive content. Quite the opposite, Arrayed for the Bridal is a portal created by Gabriel so he can remember his aunt after she has died. In effect, Gabriel is using the allusive process to manage his own mind. Whenever Gabriel hears Arrayed for the Bridal in the future, his thoughts will certainly be about his beloved Aunt Julia.

With "Arrayed for the Bridal," Joyce creates the ultimate allusive statement. For one shining moment in all of Dubliners Joyce reveals the full potential of the allusive process. The traditional uses of portals--to impress the audience, invite a comparison, impart a theme, manipulate readers--appear thoroughly unimaginative when compared to the manner in which Joyce combines portals and the allusive process with the plot of "The Dead." With one creative act Joyce unites portal with process to illustrate how people can and should use allusions, not as devices to influence others but as tools to master our own minds.

Chapter Five

A New Way to Read Allusion: The Process Approach

The first assumption that readers have going into a text is that everything is there for a purpose because that is the way the author intended it. Concurrent with that assumption is the belief that everything in the text is meant for readers because they are the only audience. These are the foundations that make the reading of literature possible. The process approach to allusion asserts that not all of the allusions in a text are meant for readers alone to discover and solve. How can this be so without undermining the basic trust readers bring to a text?

In the previous chapter, the process approach to allusion concluded that "Arrayed for the Bridal," at the end of "The Dead," was a portal Gabriel creates to remember his Aunt Julia after she passes on, a conclusion that the traditional approach to allusive interpretation would never have recognized or even considered possible. In here lies the problem. The process approach to allusion does not assert that the reader's trust can be misplaced with regard to allusion, but that the interpretive tool the reader brings to Joyce's allusions--i.e., the traditional method--is poorly equipped to explicate them properly.

In order to read Joyce's allusions effectively, readers

must discard the interpretive format of the traditional method in favor of an approach that recognizes that allusions can also be a part of the action in a story. The process approach asks readers and critics to postpone looking at the portal itself and to consider first the context in which it was introduced. Only by doing so can the critic overcome "reader's ego," that mysterious and elusive beast that assumes all portals are puzzles for the reader to discover and solve. Otherwise, the critic may misinterpret the allusive process.

When applied to Dubliners, the process approach to allusion reveals that Joyce gave his characters the same capacity to participate in the allusive process that both authors and readers enjoy. Thanks to the genius of Joyce's allusive method, the dynamics of the allusive process are available to study. When a reader encounters a portal placed by the author in the text and recognizes it, the allusive process begins, but it is not an observable phenomenon. But because Joyce gave his characters the human ability to perceive and work through allusions, the phenomenon is observable because the literary text is a recorded text. Consequently, the critic can observe the character as he or she passes through the five steps of the allusive process. The process of allusion begins when the respondent enters into the alternate world via a portal or door (step one). Once inside, the respondent gathers the information (step two) and then returns to the point where the psychic journey

was initiated (step three). The respondent then compares the new information against the original context to determine its relevance (step four). Once the relevant information has been determined, the respondent--who can be a reader or a character--can then apply the knowledge (step five), completing the allusive process.

Even though phenomenal and textual allusive responses can be charted with this process, several factors contribute to the way in which the process unfolds. For example, the education and background of the reader play a large role in the inception of the allusion. Someone who knows nothing about Euclid, for example, could hardly be expected to initiate the allusive process associated with Euclid, unless, of course, that person chooses to learn about him. The process of allusion also depends on the person's or character's [implied] mental health. No one would expect an irrational respondent to apply the knowledge from an allusion in a rational way.

When an author weaves the allusive process into the action of a story, he or she does not have to recreate every step of the process in order to portray an allusive reaction. Because the narrator essentially reports what has already taken place, all that is really necessary to indicate that a character has had an allusive reaction is for the narrator to describe the fourth step of the allusive process, in which the respondent compares the new information against the old context. In such a situation as this, steps one through

three are implied to have taken place outside the narrator's scope of experience.

For critics and readers alike, the process approach to allusion grants access to the narrative in ways the traditional approach is not equipped to pursue. The traditional method of allusive interpretation would never have recognized "organ music" and "O, Pa" as allusive. Furthermore, as this analysis has shown, critics using the traditional approach can actually misinterpret portals placed by the author. "Arrayed for the Bridal" belongs to Gabriel, not to readers.

In the criticism of Dorian Gray mentioned earlier, Joyce had remarked to his brother Stanislaus that "If [Wilde] had had the courage to develop the allusions in the book it might have been better" (Letters II 150). The intriguing thing about this statement is what exactly Joyce meant by "develop." More than any other short story in Dubliners, "The Dead" reveals what Joyce must have thought about the difference between an undeveloped and a developed allusion. When Gabriel uses "the Three Graces" to describe Kate, Julia, and Mary Jane, that stands in contrast to both his creation of "Arrayed for the Bridal," however, and Joyce's integration of portals and the allusive process into his stories. In the first instance the result is transitory and superficial, even though Gabriel's audience cheers his "clever" speech. When Gabriel takes "Arrayed for the Bridal" and creates a powerful, personal allusion from it, readers understand just

how important that portal will be. Joyce's taking an allusion and making it part of the action is much more artful and difficult than introducing a portal to a story that contributes to theme or character, something that most people can do. This is the genius of Joyce's allusive method.

In order for literature to mirror reality, it must create the illusion that characters are real people. If readers accept the illusion, then they must treat the characters involved as though they were fully functioning human beings, and since we have the capacity to use and respond to portals, then characters must be treated as though they have same ability. The process approach to allusion recognizes this capacity and asks the critic to focus first on the context in which a portal is introduced rather than on the portal as an allusion.

As the process approach to allusion demonstrates, the traditional method of allusive interpretation is inadequate to describe accurately the relationship between allusion and narrative in Joyce's short stories. The process approach also demonstrates that the writing of Dubliners is a significant milestone in the development of Joyce's allusive method. Moreover, the process approach helps readers confirm their intuitive responses to characters because it reveals how characters' minds work and what motivates them. Finally, it is likely that the process approach will also help clarify the complexities of Joyce's later works, such as A Portrait of the Artist as a Young Man and Ulysses.

Notes

[1] According to Jeremy Hawthorn's Studying the Novel, the elements of narrative are narrative technique, character, plot, structure, setting, theme, symbol and image, and speech and dialogue (57-117). If allusion can be used to contribute, theoretically, to any element of narrative, then it is possible for "Arrayed for the Bridal" to have potential relevance in many areas. The important thing to remember, however, is that the context of the allusion determines its content. Since the allusion occurs during the climax of both "The Dead" and Dubliners, one would think that "Arrayed for the Bridal" would somehow enhance that climax. Curiously though, neither Linley's lyric nor I Puritani contributes anything relevant to the moment. Its value to the story, then, depends on its value to Gabriel.

[2] A person can enter a portal by choice, force, or accident. For example, a person might choose to look up Euclid to access that alternative world whereas a Euclidean scholar would be forced into that world because it is overly familiar. Because the process of allusion depends on the human mind, a person can stumble into an alternative context accidentally. For example, while playing tic-tac-toe with a friend, a person sees the tic-tac-toe board (parallel lines intersecting other parallel lines) and is reminded of illustrations used to explain interior and exterior angles in Euclidean geometry. In this instance, entrance into the Euclidean context was purely accidental.

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