Advanced Placement in
English Literature and Composition

Individual Learning Packet

Teaching Unit

Dubliners

by James Joyce

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Dubliners

Objectives

By the end of this unit, the student will be able to:

1. identify prominent themes in the text and explain how these themes are developed.
2. explain how the author establishes motifs and what these motifs contribute to thematic development.
3. analyze the differences between first-person narratives and third-person narratives and explain how each narrative mode affects the text.
4. explain how allusions function in the text.
5. analyze irony in the text and explain how irony affects the text.
6. examine the historical and political contexts in which the text was written and explain how these affect the meaning of the work as a whole.
7. analyze textual elements to determine tone and explain how tone affects a text.
8. analyze various symbols in the text.
9. respond to multiple-choice questions similar to those that will appear on the Advanced Placement in English Literature and Composition Exam.
10. respond to writing prompts similar to those that will appear on the Advanced Placement in English Literature and Composition Exam.

Introductory Lecture

POLITICAL, RELIGIOUS, AND FINANCIAL CONTEXT

Dubliners is so dependent on setting that it is essential to understand the political, religious, and financial climate of the time. At the time Joyce was writing, Ireland was struggling to find its identity and independence under—and in spite of—British rule. Home Rule, the demand of an occupied country to exercise independent self-governance, is considered by many to be the most pervading feature of Irish political life from the 1870s to the 1920s.

One significant proponent of the Home Rule movement was Charles Stewart Parnell, an "advanced Nationalist" (to use a Joycean term), who led the Irish Parliamentary Party as a Member of Parliament from its inception in 1875 until his death in 1891. Although he was only nine years old when Parnell died, Joyce was so affected by his death that he wrote a poem titled "Et Tu, Healy" against Parnell's successor, Tim Healy. Healy sided with the Catholic Church, condemning Parnell on moral grounds after his scandalous divorce. John Joyce, James's proud father, had the poem published, although no copies are extant. Moreover, James Joyce regarded Healy as so villainous compared to the anti-English "Uncrowned King of Ireland" Parnell that he denounced him a second time in his masterpiece *Ulysses*, in which Healy appeared in the main character's nightmare.

Although Joyce continued to be educated in Jesuit schools (Belvedere College and University College, Dublin) until 1902, he soon developed an anti-religious sentiment, especially towards conservative Christianity, which continued throughout his life. In Dublin, there was a split between Catholics, associated with Nationalism, and Protestants, associated with Unionism (union with the British Empire). This tension between the sects is prevalent throughout the book; Joyce expresses both the common Dubliner anti-Protestant sentiment and his personal scorn for religion as a whole. Joyce alludes to the Catholic Church's controversies and pitfalls as often as—if not more often than—he refers to its strengths. Priestly scandal, church corruption, and misguided parishioners are symbols of the broader issue of religious decay. Inaction on the part of righteous and just individuals led to a degeneration of the church and, consequently, society at large. In one of his letters, Joyce writes, "I call the series *Dubliners* to betray the soul of that hemiplegia or paralysis which many consider a city."

Tied closely to the religious shortfall of Dublin was its financial state. *Dubliners* focuses on the plight of the lower-middle class, mainly taking a stance of Irish Nationalism. Many of Joyce's characters are one paycheck from being homeless; desperate for a revival of funds, cultural pride, and spirit, they search for renewed hope, adventure, and love, but are often left empty. This plight of the poor makes the work universally relevant despite its localized setting.

LITERARY GENRE

Dubliners is a collection of modern short stories strongly connected by setting. While many short story writers of the nineteenth century focused on shaping plot structure to drive their stories, Joyce helped to shape the modern short story by breaking away from the notion that stories had to form around central events. Instead, Joyce developed realistic characters and shared glimpses into their lives with his readers. He was a naturalist who portrayed a realistic but fatalistic perspective of Dublin, in which his characters are trapped by the political, religious, and financial constraints of the time (see section on context). Joyce's fifteen stories each present a unique perspective present in Dublin at the time. Joyce's opening stories in *Dubliners* are more like impressionist paintings: they are character sketches, not traditional stories that peak with a climax and end with resolution.

This form of writing often leaves readers asking, "What just happened? Did anything?" Joyce's stories often end with epiphanies rather than resolution and the significance of the events are usually left open to interpretation. As the book progresses, the characters and stories grow increasingly complex. There is more plot structure, although it is focused on the characters' development and eventual realizations rather than on the events of the story. The escalating densities of the plots reflect the growing complexity of the characters as they mature (see Divisions of the Text). The length and complexity of the stories in *Dubliners* eventually culminate in the story "The Dead." At 15,672 words, some consider "The Dead" a novella rather than a short story (short stories are generally between 1,000 and 9,000 words). Though it is much more complex than the other stories, "The Dead" still focuses on character development rather than plot and stops just short of any real resolution.

DIVISIONS OF THE TEXT

In a letter to his publisher, Joyce divided Dubliners into four sections: childhood, adolescence, maturity, and public life. These divisions help the reader to see the gradual progression of perspective from innocence to corruption, freedom to imprisonment, and hopefulness to despair.

- Stories of childhood include "The Sisters," "An Encounter," and "Araby."
- Stories of adolescence include "Eveline," "After the Race," "Two Gallants," and "The Boarding House."
- Stories of maturity include "A Little Cloud," "Counterparts," "Clay," and "A Painful Case."
- Stories of public life include "Ivy Day in the Committee Room," "A Mother," "Grace," and "The Dead."

NARRATIVE CONVENTIONS

Perspective and Style: Joyce writes the first three stories in first-person point of view. The reader is drawn in as the narrator recounts a story of his childhood. The language is inviting but frank, full of descriptions that immediately engage readers and inspire them to connect the universal themes of childhood to their own experiences. The tragic tone stems from Joyce's naturalism but allows for a sympathetic mood amidst the fatalism. The rest of the book is written in third-person point of view, but still maintains the tone of the first-person narrative by mimicking the expressions, colloquialisms, and occasional malapropisms of the focal characters in the narration. Other than the use of the word "I" in the first three stories, the language is consistent throughout the book, suggesting, perhaps, that all Dubliners have similar experiences. So even though the characters experience many different hardships representative of the four phases of life (outlined in the Divisions of the Text section), they are all connected through the universal language of innocence, discovery, corruption, and despair (see Themes section).

Characterization: In all of the stories, Joyce emphasizes characterization over plot development (see genre). He develops round characters primarily by creating the effect of verisimilitude through accurate and precise descriptions of the setting, Irish colloquialisms, and allusions to contemporary politics, religion, music, and more. Each character is unique but also part of the story of middle-class Dublin, whose citizens share many common hopes, triumphs, and failures. In an introduction to the text, Robert Scholes and A. Walton Litz write, "The real hero of the stories is not an individual but the city itself, a city whose geography and history and inhabitants are all part of a coherent vision."[1] Both the characterization of individuals and of Dublin itself are significant parts of the text.

[1] *Dubliners: Text, Criticism and Notes*. Ed. Robert Scholes and A. Walton Litz. New York: Viking, 1967.

THEMES

The effects of corruption: Corruption is displayed by individual characters, by the church, and throughout the different social communities in Dublin. The effects of corruption are directly related to the moral decay Joyce sees within much of humankind.

Restrictive routines: Daily routines surrounding school, work, mealtimes, and chores ensnare the characters and squelch their hopes of adventure. Many of the stories have characters who set out on journeys or quests to break their routines (see next theme), but are unable to escape the monotony. Routine destroys their chances of adventure, real love, true religion, and, ultimately, happiness. This theme is reflected in the motifs of decay and paralysis as well (see Motifs).

The attempt to embark on a journey or quest and the result: In many of the stories, a journey is taken; it may be spiritual, emotional, or physical. The quests and journeys are usually obvious to the reader, but nearly all of them are left incomplete or "paralyzed" by specific events in the plot.

The art of discovery: The protagonist in each story makes some kind of discovery. Whether the discovery is about the individual, others, or the surrounding world, it may be a moment of clarity or even dread for the character.

Epiphanies: The discovery made typically leads to an epiphany, which is an important revelation or discovery that changes a person's outlook, opinion, or understanding of life. Joyce uses this literary device as a thematic concept in much of his writing. Throughout *Dubliners,* epiphanies function as abrupt endings to the stories, replacing the standard plot resolution. Epiphanies, for Joyce, are spiritual changes that take place within the individual (much like the original religious definition of epiphany: a manifestation of the divine); they typically carry negative connotations because the realizations can involve a loss of innocence. In *Dubliners*, the epiphanies tend to reveal troubling or upsetting knowledge about the future, loved ones, or the individual that were not clear before.

MOTIFS

Paralysis: *Paralysis* is a motif that is mentioned in the first paragraph of the first story; then it is strengthened and alluded to in every story that follows. Figurative and literal paralysis is the result of many different factors, but Joyce specifically attributes them to the English occupation of Ireland, the Catholic Church's dominance in thought, custom, and behavior, and the conflict between Catholics and Protestants.

Decay: *Decay* is a motif that is closely connected with *paralysis*. Because his yellow- and brown-colored symbols represent both decay and paralysis, these two motifs almost become synonymous; however, the thought of *decay* is much more descriptive, and it illustrates not only a type of paralysis from moving, but also death, which is much more severe—much more permanent. Decay is the result of the paralysis.

SYMBOLS

The colors yellow and brown: These two colors symbolize decay and paralysis, motifs in all the stories. Many of the old, decaying buildings are described in tones of brown like the description in "Araby:" "The other houses of the street … gazed at one another with brown imperturbable faces."

The color green: In many of the stories, green represents newness, sometimes innocent, but always alien. Joyce often uses it as the eye color for such individuals, like the stranger in "The Encounter" or Polly in "The Boarding House."

Windows: The window can symbolize a shift in perspective as it simultaneously allows insight into and creates distance from the world. When Eveline watches out the window the reader sees how much she yearns to leave her mundane life and yet how far she is from being on the street with the organ music. This newfound viewpoint, when seen by the characters themselves, often leads to a change as they try to break from their routines.

Food: Food is generally linked to status in *Dubliners*. In "The Boarding House," the madam's saving of scraps indicates her desperate financial state and the necessity of her treatment of her daughter. However, the "broken bread" can also serve as an allusion to the sacred, and the "yellow streaks of eggs" should remind the reader of the theme of decay. The inclusion of food in a scene can symbolize a real or hoped-for status, the monotony of routine (see "A Painful Case"), or even the internal state of the character (like the narrator of "The Sisters," whose refusal to eat may be caused by his confusion over the death of the priest).

Cultural Information

HALLOW EVE DIVINATION GAMES

"Clay" takes place on Hallow Eve, or Halloween. The protagonist, Maria, plays a divination game in which she is blindfolded and led to dip her hand into one of four saucers. Each saucer contains a different item: water, a ring, a prayer-book, and clay. The premise of the game is that the item one chooses indicates something about one's future.

- Water: a long journey
- Ring: marriage
- Prayer-book: religious service
- Clay: death

Independent Free-Response Items

1. In many works of literature, motifs are used to establish symbolic meaning through repetition or juxtaposition with other literary elements. Examining these motifs will often lead a reader to a more thorough understanding of a text. Choose a short story of considerable literary merit.* Then, in a well-written essay, explain how the author establishes a motif (or motifs) and what this motif (or motifs) contributes to the meaning of the story as a whole. Avoid plot summary, and do not merely identify the motif (or motifs).

   ** Note to Student: For the purposes of this unit, you must choose "The Sisters," from James Joyce's* Dubliners.

2. Light and darkness have come to symbolize many different things in literature: good and evil, innocence and corruption, life and death, and so on. Choose a work of exceptional literary merit.* Then, in a well-organized essay, analyze the symbolic nature of light and darkness in the text and explain what these symbols contribute to the overall meaning of the work. Avoid plot summary.

   ** Note to Student: For the purposes of this unit, you must choose "Araby," from James Joyce's* Dubliners.

3. Authors often use religious imagery to add depth to their characters or strengthen themes present in a text. Choose a work of literary merit in which religious imagery plays a prominent role.* Then, in a well-written essay, explain what the author's use of religious imagery reveals about the essential natures of the characters in the work. Avoid plot summary.

   ** Note to Student: For the purposes of this unit, you must choose* Dubliners.

4. Authors may use allusions to broaden the meaning of their works by placing the texts in the context of historical events and other works of merit. Choose a work of literary merit in which allusions contribute to the overall meaning of the text.* Write an essay in which you explain how these allusions either help to strengthen characterization or expand key themes. Do not merely explain the allusions.

   ** Note to Student: For the purposes of this unit, you must choose* Dubliners.

5. Alcoholism can ruin lives, replace real healing with temporary coping, distance family members, distress communities, and more. Choose a work in which alcoholism plays a central role.* Then, in a well-written essay, analyze the effects of alcohol on the characters in the story and how it contributes to the plot. Consider a variety of characters' perspectives when writing your analysis and do not merely summarize the plot.

   ** Note to Student: For the purposes of this unit, you must choose* Dubliners.

Practice Free-Response Questions

PRACTICE FREE RESPONSE QUESTION 1

The following passage is from the short story "The Sisters," from James Joyce's *Dubliners*. In this section, the young narrator reflects on his relationship with the recently deceased Reverend Flynn. Read the passage carefully. Then, write a well-developed essay in which you analyze how the text conveys the complex relationship between these characters. Avoid plot summary, and do not merely explain their relationship.

The next morning after breakfast I went down to look at the little house in Great Britain Street. It was an unassuming shop, registered under the vague name of *Drapery*. The *Drapery* consisted mainly of children's bootees and umbrellas; and on ordinary days a notice used to hang in the window, saying: *Umbrellas Re-covered*. No notice was visible now for the shutters were up. A crape bouquet was tied to the doorknocker with ribbon. Two poor women and a telegram boy were reading the card pinned on the crape. I also approached and read:

July 1st, 1895
The Rev. James Flynn (formerly of S. Catherine's Church,
Meath Street), aged sixty-five years.
R. I. P.

The reading of the card persuaded me that he was dead and I was disturbed to find myself at check. Had he not been dead I would have gone into the little dark room behind the shop to find him sitting in his arm-chair by the fire, nearly smothered in his great-coat. Perhaps my aunt would have given me a packet of High Toast for him and this present would have roused him from his stupefied doze. It was always I who emptied the packet into his black snuff-box for his hands trembled too much to allow him to do this without spilling half the snuff about the floor. Even as he raised his large trembling hand to his nose little clouds of smoke dribbled through his fingers over the front of his coat. It may have been these constant showers of snuff which gave his ancient priestly garments their green faded look for the red handkerchief, blackened, as it always was, with the snuff-stains of a week, with which he tried to brush away the fallen grains, was quite inefficacious.

I wished to go in and look at him but I had not the courage to knock. I walked away slowly along the sunny side of the street, reading all the theatrical advertisements in the shop-windows as I went. I found it strange that neither I nor the day seemed in a mourning mood and I felt even annoyed at discovering in myself a sensation of freedom as if I had been freed from something by his death. I wondered at this for, as my uncle had said the night before, he had taught me a great deal. He had studied in the Irish college in Rome and he had taught me to pronounce Latin properly. He had told me stories about the catacombs and about Napoleon Bonaparte, and he had explained to me the meaning of the different ceremonies of the Mass and of the different vestments worn by the priest. Sometimes he had amused himself by putting difficult questions to me, asking me what one should do in certain circumstances or whether such and such sins were mortal or venial or only imperfections. His questions showed me how complex and mysterious were certain institutions of the Church which I had always regarded as the simplest acts. The duties of the priest towards the Eucharist and towards the secrecy of the confessional seemed so grave to me that I wondered how anybody had ever found in himself the courage to undertake them; and I was not surprised when he told me that the fathers of the Church had written books as thick as the Post Office Directory and as closely printed as the law notices in the newspaper, elucidating all these intricate questions. Often when I thought of this I could make no answer or only a very foolish and halting one upon which he used to smile and nod his head twice or thrice. Sometimes he used to put me through the responses of the Mass which he had made me learn by heart; and, as I pattered, he used to smile pensively and nod his head, now and then pushing huge pinches of snuff up each nostril alternately. When he smiled he used to uncover his big discoloured teeth and let his tongue lie upon his lower lip—a habit which had made me feel uneasy in the beginning of our acquaintance before I knew him well.

PRACTICE FREE RESPONSE QUESTION 2

In the following passage from "Araby," a story in James Joyce's *Dubliners*, the narrator uses several types of figurative language in an attempt to express his love for Mangan's sister. Read the passage carefully. Then, in a well-written essay, analyze the figurative language used in the passage and explain how it affects the passage's tone. Avoid plot summary.

North Richmond Street being blind, was a quiet street except at the hour when the Christian Brothers' School set the boys free. An uninhabited house of two storeys stood at the blind end, detached from its neighbours in a square ground. The other houses of the street, conscious of decent lives within them, gazed at one another with brown imperturbable faces.

The former tenant of our house, a priest, had died in the back drawingroom. Air, musty from having been long enclosed, hung in all the rooms, and the waste room behind the kitchen was littered with old useless papers. Among these I found a few paper-covered books, the pages of which were curled and damp: *The Abbot*, by Walter Scott, *The Devout Communnicant* and *The Memoirs of Vidocq*. I liked the last best because its leaves were yellow. The wild garden behind the house contained a central apple-tree and a few straggling bushes under one of which I found the late tenant's rusty bicycle-pump. He had been a very charitable priest; in his will he had left all his money to institutions and the furniture of his house to his sister.

When the short days of winter came dusk fell before we had well eaten our dinners. When we met in the street the houses had grown sombre. The space of sky above us was the colour of ever-changing violet and towards it the lamps of the street lifted their feeble lanterns. The cold air stung us and we played till our bodies glowed. Our shouts echoed in the silent street. The career of our play brought us through the dark muddy lanes behind the houses where we ran the gauntlet of the rough tribes from the cottages, to the back doors of the dark dripping gardens where odours arose from the ashpits, to the dark odorous stables where a coachman smoothed and combed the horse or shook music from the buckled harness. When we returned to the street, light from the kitchen windows had filled the areas. If my uncle was seen turning the corner we hid in the shadow until we had seen him safely housed. Or if Mangan's sister came out on the doorstep to call her brother in to his tea we watched her from our shadow peer up and down the street. We waited to see whether she would remain or go in and, if she remained, we left our shadow and walked up to Mangan's steps resignedly. She was waiting for us, her figure defined by the light from the halfopened door. Her brother always teased her before he obeyed and I stood by the railings looking at her. Her dress swung as she moved her body and the soft rope of her hair tossed from side to side.

Every morning I lay on the floor in the front parlour watching her door. The blind was pulled down to within an inch of the sash so that I could not be seen. When she came out on the doorstep my heart leaped. I ran to the hall, seized my books and followed her. I kept her brown figure always in my eye and, when we came near the point at which our ways diverged, I quickened my pace and passed her. This happened morning after morning. I had never spoken to her, except for a few casual words, and yet her name was like a summons to all my foolish blood.

Her image accompanied me even in places the most hostile to romance. On Saturday evenings when my aunt went marketing I had to go to carry some of the parcels. We walked through the flaring streets, jostled by drunken men and bargaining women, amid the curses of labourers, the shrill litanies of shop-boys who stood on guard by the barrels of pigs' cheeks, the nasal chanting of street-singers, who sang a come-all-you about O'Donovan Rossa, or a ballad about the troubles in our native land. These noises converged in a single sensation of life for me: I imagined that I bore my chalice safely through a throng of foes. Her name sprang to my lips at moments in strange prayers and praises which I myself did not understand. My eyes were often full of tears (I could not tell why) and at times a flood from my heart seemed to pour itself out into my bosom. I thought little of the future. I did not know whether I would ever speak to her or not or, if I spoke to her, how I could tell her of my confused adoration. But my body was like a harp and her words and gestures were like fingers running upon the wires.

PRACTICE FREE RESPONSE QUESTION 3

Proper names are often significant in works of literature; they can quickly characterize minor figures and add depth to major characters. Read the following passages from "Grace," a short story in James Joyce's *Dubliners*. Then, in a well-written essay, explain what the characters' names convey to the reader about their personalities and what this contributes to an overall understanding of the passage. Do not merely summarize the plot.

A young man in a cycling-suit cleared his way through the ring of bystanders. He knelt down promptly beside the injured man and called for water. The constable knelt down also to help. The young man washed the blood from the injured man's mouth and then called for some brandy. The constable repeated the order in an authoritative voice until a curate came running with the glass. The brandy was forced down the man's throat. In a few seconds he opened his eyes and looked about him. He looked at the circle of faces and then, understanding, strove to rise to his feet.

"You're all right now?" asked the young man in the cycling-suit.

"Sha, 's nothing," said the injured man, trying to stand up.

He was helped to his feet. The manager said something about a hospital and some of the bystanders gave advice. The battered silk hat was placed on the man's head. The constable asked:

"Where do you live?"

The man, without answering, began to twirl the ends of his moustache. He made light of his accident. "It was nothing," he said: "only a little accident." He spoke very thickly.

"Where do you live?" repeated the constable.

The man said they were to get a cab for him. While the point was being debated a tall agile gentleman of fair complexion, wearing a long yellow ulster, came from the far end of the bar. Seeing the spectacle, he called out:

"Hallo, Tom, old man! What's the trouble?"

"Sha, 's nothing," said the man.

The new-comer surveyed the deplorable figure before him and then turned to the constable, saying:

"It's all right, constable. I'll see him home."

The constable touched his helmet and answered:

"All right, Mr. Power!"

"Come now, Tom," said Mr. Power, taking his friend by the arm. "No bones broken. What? Can you walk?"

The young man in the cycling-suit took the man by the other arm and the crowd divided.

"How did you get yourself into this mess?" asked Mr. Power.

"The gentleman fell down the stairs," said the young man.

"I' 'ery 'uch o'liged to you, sir," said the injured man.

"Not at all."

" 'ant we have a little…?"

"Not now. Not now."

The three men left the bar and the crowd sifted through the doors in to the laneway. The manager brought the constable to the stairs to inspect the scene of the accident. They agreed that the gentleman must have missed his footing. The customers returned to the counter and a curate set about removing the traces of blood from the floor.

When they came out into Grafton Street, Mr. Power whistled for an outsider. The injured man said again as well as he could.

"I' 'ery 'uch o'liged to you, sir. I hope we'll 'eet again. 'y na'e is Kernan."

The shock and the incipient pain had partly sobered him.

"Don't mention it," said the young man.

They shook hands. Mr. Kernan was hoisted on to the car and, while Mr. Power was giving directions to the carman, he expressed his gratitude to the young man and regretted that they could not have a little drink together.

"Another time," said the young man.

The car drove off towards Westmoreland Street. As it passed Ballast Office the clock showed half-past nine. A keen east wind hit them, blowing from the mouth of the river. Mr. Kernan was huddled together with cold. His friend asked him to tell how the accident had happened.

"I 'an't 'an," he answered, " 'y 'ongue is hurt."

"Show."

The other leaned over the well of the car and peered into Mr. Kernan's mouth but he could not see. He struck a match and, sheltering it in the shell of his hands, peered again into the mouth which Mr. Kernan opened obediently. The swaying movement of the car brought the match to and from the opened mouth. The lower teeth and gums were covered with clotted blood and a minute piece of the tongue seemed to have been bitten off. The match was blown out.

"That's ugly," said Mr. Power.

"Sha, 's nothing," said Mr. Kernan, closing his mouth and pulling the collar of his filthy coat across his neck.

…

Two nights after, his friends came to see him. She brought them up to his bedroom, the air of which was impregnated with a personal odour, and gave them chairs at the fire. Mr. Kernan's tongue, the occasional stinging pain of which had made him somewhat irritable during the day, became more polite. He sat propped up in the bed by pillows and the little colour in his puffy cheeks made them resemble warm cinders. He apologised to his guests for the disorder of the room, but at the same time looked at them a little proudly, with a veteran's pride.

He was quite unconscious that he was the victim of a plot which his friends, Mr. Cunningham, Mr. M'Coy and Mr. Power had disclosed to Mrs. Kernan in the parlour. The idea been Mr. Power's, but its development was entrusted to Mr. Cunningham. Mr. Kernan came of Protestant stock and, though he had been converted to the Catholic faith at the time of his marriage, he had not been in the pale of the Church for twenty years. He was fond, moreover, of giving side-thrusts at Catholicism.

Mr. Cunningham was the very man for such a case. He was an elder colleague of Mr. Power. His own domestic life was not very happy. People had great sympathy with him, for it was known that he had married an unpresentable woman who was an incurable drunkard. He had set up house for her six times; and each time she had pawned the furniture on him.

Everyone had respect for poor Martin Cunningham. He was a thoroughly sensible man, influential and intelligent. His blade of human knowledge, natural astuteness particularised by long association with cases in the police courts, had been tempered by brief immersions in the waters of general philosophy. He was well informed. His friends bowed to his opinions and considered that his face was like Shakespeare's.

When the plot had been disclosed to her, Mrs. Kernan had said:

"I leave it all in your hands, Mr. Cunningham."

…

Mrs. Kernan entered the room and, placing a tray on the table, said:

"Help yourselves, gentlemen."

Mr. Power stood up to officiate, offering her his chair. She declined it, saying she was ironing downstairs, and, after having exchanged a nod with Mr. Cunningham behind Mr. Power's back, prepared to leave the room. Her husband called out to her:

"And have you nothing for me, duckie?"

"O, you! The back of my hand to you!" said Mrs. Kernan tartly.

Her husband called after her:

"Nothing for poor little hubby!"

He assumed such a comical face and voice that the distribution of the bottles of stout took place amid general merriment.

The gentlemen drank from their glasses, set the glasses again on the table and paused. Then Mr. Cunningham turned towards Mr. Power and said casually:

"On Thursday night, you said, Jack?"

"Thursday, yes," said Mr. Power.

"Righto!" said Mr. Cunningham promptly.

"We can meet in M'Auley's," said Mr. M'Coy. "That'll be the most convenient place."

"But we mustn't be late," said Mr. Power earnestly, "because it is sure to be crammed to the doors."

"We can meet at half-seven," said Mr. M'Coy.

"Righto!" said Mr. Cunningham.

"Half-seven at M'Auley's be it!"

There was a short silence. Mr. Kernan waited to see whether he would be taken into his friends' confidence. Then he asked:

"What's in the wind?"

"O, it's nothing," said Mr. Cunningham. "It's only a little matter that we're arranging about for Thursday."

"The opera, is it?" said Mr. Kernan.

"No, no," said Mr. Cunningham in an evasive tone, "it's just a little…spiritual matter."

"O," said Mr. Kernan.

There was silence again. Then Mr. Power said, point blank:

"To tell you the truth, Tom, we're going to make a retreat."

"Yes, that's it," said Mr. Cunningham, "Jack and I and M'Coy here—we're all going to wash the pot."

He uttered the metaphor with a certain homely energy and, encouraged by his own voice, proceeded:

"You see, we may as well all admit we're a nice collection of scoundrels, one and all. I say, one and all," he added with gruff charity and turning to Mr. Power. "Own up now!"

"I own up," said Mr. Power.

"And I own up," said Mr. M'Coy.

"So we're going to wash the pot together," said Mr. Cunningham.

A thought seemed to strike him. He turned suddenly to the invalid and said:

"D'ye know what, Tom, has just occurred to me? You might join in and we'd have a four-handed reel."

"Good idea," said Mr. Power. "The four of us together."

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.

Practice Multiple-Choice Questions

PRACTICE MULTIPLE-CHOICE QUESTIONS 1–5

Read carefully the following passage from "The Sisters," a short story in James Joyce's *Dubliners*. Then, select the best answer to each of the multiple-choice questions that follow.

The next morning after breakfast I went down to look at the little house in Great Britain Street. It was an unassuming shop, registered under the vague name of *Drapery*. The *Drapery* consisted mainly of children's bootees and umbrellas; and on ordinary days a notice used to hang in the window, saying: *Umbrellas Re-covered*. No notice was visible now for the shutters were up. A crape bouquet was tied to the doorknocker with ribbon. Two poor women and a telegram boy were reading the card pinned on the crape. I also approached and read:

July 1st, 1895
The Rev. James Flynn (formerly of S. Catherine's Church,
Meath Street), aged sixty-five years.
R. I. P.

The reading of the card persuaded me that he was dead and I was disturbed to find myself at check. Had he not been dead I would have gone into the little dark room behind the shop to find him sitting in his arm-chair by the fire, nearly smothered in his great-coat. Perhaps my aunt would have given me a packet of High Toast for him and this present would have roused him from his stupefied doze. It was always I who emptied the packet into his black snuff-box for his hands trembled too much to allow him to do this without spilling half the snuff about the floor. Even as he raised his large trembling hand to his nose little clouds of smoke dribbled through his fingers over the front of his coat. It may have been these constant showers of snuff which gave his ancient priestly garments their green faded look for the red handkerchief, blackened, as it always was, with the snuff-stains of a week, with which he tried to brush away the fallen grains, was quite inefficacious.

I wished to go in and look at him but I had not the courage to knock. I walked away slowly along the sunny side of the street, reading all the theatrical advertisements in the shop-windows as I went. I found it strange that neither I nor the day seemed in a mourning mood and I felt even annoyed at discovering in myself a sensation of freedom as if I had been freed from something by his death. I wondered at this for, as my uncle had said the night before, he had taught me a great deal. He had studied in the Irish college in Rome and he had taught me to pronounce Latin properly. He had told me stories about the catacombs and about Napoleon Bonaparte, and he had explained to me the meaning of the different ceremonies of the Mass and of the different vestments worn by the priest. Sometimes he had amused himself by putting difficult questions to me, asking me what one should do in certain circumstances or whether such and such sins were mortal or venial or only imperfections. His questions showed me how complex and mysterious were certain institutions of the Church which I had always regarded as the simplest acts. The duties of the priest towards the Eucharist and towards the secrecy of the confessional seemed so grave to me that I wondered how anybody had ever found in himself the courage to undertake them; and I was not surprised when he told me that the fathers of the Church had written books as thick as the Post Office Directory and as closely printed as the law notices in the newspaper, elucidating all these intricate questions. Often when I thought of this I could make no answer or only a very foolish and halting one upon which he used to smile and nod his head twice or thrice. Sometimes he used to put me through the responses of the Mass which he had made me learn by heart; and, as I pattered, he used to smile pensively and nod his head, now and then pushing huge pinches of snuff up each nostril alternately. When he smiled he used to uncover his big discoloured teeth and let his tongue lie upon his lower lip—a habit which had made me feel uneasy in the beginning of our acquaintance before I knew him well.

1. The description of the *Drapery* in the first paragraph
   A. adds verisimilitude.
   B. shows how the priest lived.
   C. establishes a jovial tone.
   D. prepares the narrator for Reverend Flynn's death.
   E. complements the weather conditions.

2. When the narrator confesses, "I had not the courage to knock," in the third paragraph, it most likely means that he was
   A. hesitant to acknowledge the death of his teacher.
   B. scared of discovering the secrets of S. Catherine's Church.
   C. afraid of the little dark room.
   D. worried about what the telegram boy would think.
   E. fearful of everything because he was so young.

3. In line 33, "grave" most closely means
   A. complex.
   B. serious.
   C. critical.
   D. sepulchral.
   E. solemn.

4. The narrator's attitude toward Reverend Flynn might best be described as
   A. reverent.
   B. indifferent.
   C. ambivalent.
   D. complacent.
   E. compliant.

5. The tone of this passage can best be described as
   A. melancholy.
   B. introspective.
   C. sympathetic.
   D. earnest.
   E. nostalgic.

PRACTICE MULTIPLE-CHOICE QUESTIONS 6–10

Read carefully the following passage from "Araby," a short story in James Joyce's *Dubliners*. Then, select the best answer to each of the multiple-choice questions that follow.

North Richmond Street being blind, was a quiet street except at the hour when the Christian Brothers' School set the boys free. An uninhabited house of two storeys stood at the blind end, detached from its neighbours in a square ground. The other houses of the street, conscious of decent lives within them, gazed at one another with brown imperturbable faces.

The former tenant of our house, a priest, had died in the back drawingroom. Air, musty from having been long enclosed, hung in all the rooms, and the waste room behind the kitchen was littered with old useless papers. Among these I found a few paper-covered books, the pages of which were curled and damp: *The Abbot*, by Walter Scott, *The Devout Communnicant* and *The Memoirs of Vidocq*. I liked the last best because its leaves were yellow. The wild garden behind the house contained a central apple-tree and a few straggling bushes under one of which I found the late tenant's rusty bicycle-pump. He had been a very charitable priest; in his will he had left all his money to institutions and the furniture of his house to his sister.

When the short days of winter came dusk fell before we had well eaten our dinners. When we met in the street the houses had grown sombre. The space of sky above us was the colour of ever-changing violet and towards it the lamps of the street lifted their feeble lanterns. The cold air stung us and we played till our bodies glowed. Our shouts echoed in the silent street. The career of our play brought us through the dark muddy lanes behind the houses where we ran the gauntlet of the rough tribes from the cottages, to the back doors of the dark dripping gardens where odours arose from the ashpits, to the dark odorous stables where a coachman smoothed and combed the horse or shook music from the buckled harness. When we returned to the street, light from the kitchen windows had filled the areas. If my uncle was seen turning the corner we hid in the shadow until we had seen him safely housed. Or if Mangan's sister came out on the doorstep to call her brother in to his tea we watched her from our shadow peer up and down the street. We waited to see whether she would remain or go in and, if she remained, we left our shadow and walked up to Mangan's steps resignedly. She was waiting for us, her figure defined by the light from the halfopened door. Her brother always teased her before he obeyed and I stood by the railings looking at her. Her dress swung as she moved her body and the soft rope of her hair tossed from side to side.

Every morning I lay on the floor in the front parlour watching her door. The blind was pulled down to within an inch of the sash so that I could not be seen. When she came out on the doorstep my heart leaped. I ran to the hall, seized my books and followed her. I kept her brown figure always in my eye and, when we came near the point at which our ways diverged, I quickened my pace and passed her. This happened morning after morning. I had never spoken to her, except for a few casual words, and yet her name was like a summons to all my foolish blood.

Her image accompanied me even in places the most hostile to romance. On Saturday evenings when my aunt went marketing I had to go to carry some of the parcels. We walked through the flaring streets, jostled by drunken men and bargaining women, amid the curses of labourers, the shrill litanies of shop-boys who stood on guard by the barrels of pigs' cheeks, the nasal chanting of street-singers, who sang a come-all-you about O'Donovan Rossa, or a ballad about the troubles in our native land. These noises converged in a single sensation of life for me: I imagined that I bore my chalice safely through a throng of foes. Her name sprang to my lips at moments in strange prayers and praises which I myself did not understand. My eyes were often full of tears (I could not tell why) and at times a flood from my heart seemed to pour itself out into my bosom. I thought little of the future. I did not know whether I would ever speak to her or not or, if I spoke to her, how I could tell her of my confused adoration. But my body was like a harp and her words and gestures were like fingers running upon the wires.

6. All of the following describe the setting of the story EXCEPT
   A. bleak.
   B. dreary.
   C. oppressive.
   D. sombre.
   E. decaying.

7. Which of the following does NOT symbolize decay in this passage?
   A. the priest
   B. the houses
   C. the rusty bicycle-pump
   D. the boys
   E. *The Memoirs of Vidocq*

8. In the fifth paragraph, the narrator likens his love to a
   A. religion.
   B. flood.
   C. harp.
   D. ballad.
   E. city.

9. The narrator's watching Mangan's sister from behind the blinds suggests
   A. isolation.
   B. passion.
   C. patience.
   D. impulsiveness.
   E. foolishness.

10. The imagery in the third paragraph
    A. adds an ominous mood to the story.
    B. contrasts Mangan's sister with the rest of the neighborhood.
    C. emphasizes the tension between the narrator and his environment.
    D. heightens the mystery that surrounds Mangan's sister.
    E. reveals the narrator's complacency.

PRACTICE MULTIPLE-CHOICE QUESTIONS 11–15

Read carefully the following passage from "The Boarding House," a short story in James Joyce's *Dubliners*. Then, select the best answer to each of the multiple-choice questions that follow.

Polly was a slim girl of nineteen; she had light soft hair and a small full mouth. Her eyes, which were grey with a shade of green through them, had a habit of glancing upwards when she spoke with anyone, which made her look like a little perverse madonna. Mrs. Mooney had first sent her daughter to be a typist in a corn-factor's office but, as a disreputable sheriff's man used to come every other day to the office, asking to be allowed to say a word to his daughter, she had taken her daughter home again and set her to do housework. As Polly was very lively the intention was to give her the run of the young men. Besides young men like to feel that there is a young woman not very far away. Polly, of course, flirted with the young men but Mrs. Mooney, who was a shrewd judge, knew that the young men were only passing the time away: none of them meant business. Things went on so for a long time and Mrs. Mooney began to think of sending Polly back to typewriting when she noticed that something was going on between Polly and one of the young men. She watched the pair and kept her own counsel.

Polly knew that she was being watched, but still her mother's persistent silence could not be misunderstood. There had been no open complicity between mother and daughter, no open understanding but, though people in the house began to talk of the affair, still Mrs. Mooney did not intervene. Polly began to grow a little strange in her manner and the young man was evidently perturbed. At last, when she judged it to be the right moment, Mrs. Mooney intervened. She dealt with moral problems as a cleaver deals with meat: and in this case she had made up her mind.

It was a bright Sunday morning of early summer, promising heat, but with a fresh breeze blowing. All the windows of the boarding house were open and the lace curtains ballooned gently towards the street beneath the raised sashes. The belfry of George's Church sent out constant peals and worshippers, singly or in groups, traversed the little circus before the church, revealing their purpose by their self-contained demeanour no less than by the little volumes in their gloved hands. Breakfast was over in the boarding house and the table of the breakfast-room was covered with plates on which lay yellow streaks of eggs with morsels of bacon-fat and bacon-rind. Mrs. Mooney sat in the straw arm-chair and watched the servant Mary remove the breakfast things. She made Mary collect the crusts and pieces of broken bread to help to make Tuesday's bread-pudding. When the table was cleared, the broken bread collected, the sugar and butter safe under lock and key, she began to reconstruct the interview which she had had the night before with Polly. Things were as she had suspected: she had been frank in her questions and Polly had been frank in her answers. Both had been somewhat awkward, of course. She had been made awkward by her not wishing to receive the news in too cavalier a fashion or to seem to have connived and Polly had been made awkward not merely because allusions of that kind always made her awkward but also because she did not wish it to be thought that in her wise innocence she had divined the intention behind her mother's tolerance.

Mrs. Mooney glanced instinctively at the little gilt clock on the mantelpiece as soon as she had become aware through her revery that the bells of George's Church had stopped ringing. It was seventeen minutes past eleven: she would have lots of time to have the matter out with Mr. Doran and then catch short twelve at Marlborough Street. She was sure she would win. To begin with she had all the weight of social opinion on her side: she was an outraged mother. She had allowed him to live beneath her roof, assuming that he was a man of honour and he had simply abused her hospitality. He was thirty-four or thirty-five years of age, so that youth could not be pleaded as his excuse; nor could ignorance be his excuse since he was a man who had seen something of the world. He had simply taken advantage of Polly's youth and inexperience: that was evident. The question was: What reparation would he make?

There must be reparation made in such cases. It is all very well for the man: he can go his ways as if nothing had happened, having had his moment of pleasure, but the girl has to bear the brunt. Some mothers would be content to patch up such an affair for a sum of money; she had known cases of it. But she would not do so. For her only one reparation could make up for the loss of her daughter's honour: marriage.

11. Based on Mrs. Mooney's "persistent silence" about Polly's relationship with Mr. Doran, the reader can infer that Mrs. Mooney intends for Polly to be
    A. chaste.
    B. loved.
    C. married.
    D. happy.
    E. free.

12. The word "perturbed" (line 16) most closely means
    A. troubled.
    B. disturbed.
    C. agitated.
    D. muddled.
    E. confused.

13. Which of the following factors is NOT a concern for Mrs. Mooney?
    A. Polly's disreputable father
    B. The morality of Polly's behavior
    C. Polly's loss of honour
    D. Social opinion of the situation
    E. Mrs. Mooney's innocence

14. All of the following words characterize Mrs. Mooney EXCEPT
    A. conniving.
    B. shrewd.
    C. determined.
    D. observant.
    E. outraged.

15. What is the primary source of irony in this passage?
    A. religious imagery
    B. the narrator's diction
    C. descriptions of food
    D. figurative language
    E. Mrs. Mooney's actions

PRACTICE MULTIPLE-CHOICE QUESTIONS 16–20

Read carefully the following passage from "A Painful Case," a short story in James Joyce's *Dubliners*. Then, select the best answer to each of the multiple-choice questions that follow.

Mr. James Duffy lived in Chapelizod because he wished to live as far as possible from the city of which he was a citizen and because he found all the other suburbs of Dublin mean, modern and pretentious. He lived in an old sombre house and from his windows he could look into the disused distillery or upwards along the shallow river on which Dublin is built. The lofty walls of his uncarpeted room were free from pictures. He had himself bought every article of furniture in the room: a black iron bedstead, an iron washstand, four cane chairs, a clothes-rack, a coal-scuttle, a fender and irons and a square table on which lay a double desk. A bookcase had been made in an alcove by means of shelves of white wood. The bed was clothed with white bedclothes and a black and scarlet rug covered the foot. A little hand-mirror hung above the washstand and during the day a white-shaded lamp stood as the sole ornament of the mantelpiece. The books on the white wooden shelves were arranged from below upwards according to bulk. A complete Wordsworth stood at one end of the lowest shelf and a copy of the *Maynooth Catechism*, sewn into the cloth cover of a notebook, stood at one end of the top shelf. Writing materials were always on the desk. In the desk lay a manuscript translation of Hauptmann's *Michael Kramer*, the stage directions of which were written in purple ink, and a little sheaf of papers held together by a brass pin. In these sheets a sentence was inscribed from time to time and, in an ironical moment, the headline of an advertisement for *Bile Beans* had been pasted on to the first sheet. On lifting the lid of the desk a faint fragrance escaped—the fragrance of new cedarwood pencils or of a bottle of gum or of an overripe apple which might have been left there and forgotten.

Mr. Duffy abhorred anything which betokened physical or mental disorder. A medieval doctor would have called him saturnine. His face, which carried the entire tale of his years, was of the brown tint of Dublin streets. On his long and rather large head grew dry black hair and a tawny moustache did not quite cover an unamiable mouth. His cheekbones also gave his face a harsh character; but there was no harshness in the eyes which, looking at the world from under their tawny eyebrows, gave the impression of a man ever alert to greet a redeeming instinct in others but often disappointed. He lived at a little distance from his body, regarding his own acts with doubtful side-glasses. He had an odd autobiographical habit which led him to compose in his mind from time to time a short sentence about himself containing a subject in the third person and a predicate in the past tense. He never gave alms to beggars and walked firmly, carrying a stout hazel.

He had been for many years cashier of a private bank in Baggot Street. Every morning he came in from Chapelizod by tram. At midday he went to Dan Burke's and took his lunch—a bottle of lager beer and a small trayful of arrowroot biscuits. At four o'clock he was set free. He dined in an eating-house in George's Street where he felt himself safe from the society of Dublin's gilded youth and where there was a certain plain honesty in the bill of fare. His evenings were spent either before his landlady's piano or roaming about the outskirts of the city. His liking for Mozart's music brought him sometimes to an opera or a concert: these were the only dissipations of his life.

He had neither companions nor friends, church nor creed. He lived his spiritual life without any communion with others, visiting his relatives at Christmas and escorting them to the cemetery when they died. He performed these two social duties for old dignity's sake but conceded nothing further to the conventions which regulate the civic life. He allowed himself to think that in certain circumstances he would rob his bank but, as these circumstances never arose, his life rolled out evenly—an adventureless tale.

16. The first sentence in paragraph two, "Mr. Duffy abhorred anything which betokened physical or mental disorder," is best supported by which detail from the same paragraph?
    A. "A medieval doctor would have called him saturnine."
    B. "On his long and rather large head grew dry black hair and a tawny moustache …"
    C. "His cheekbones also gave his face a harsh character."
    D. "He lived at a little distance from his body."
    E. "He never gave alms to beggars and walked firmly carrying a stout hazel."

17. Mr. Duffy's sober nature is suggested by all of the following EXCEPT his
    A. furniture selection.
    B. bookshelf arrangements.
    C. desk's fragrance.
    D. *Bile Beans* pasting.
    E. uncarpeted room.

18. The "certain plain honesty" in line 34 contrasts with which earlier description of Dublin?
    A. mean
    B. modern
    C. pretentious
    D. brown
    E. sombre

19. From the passage, the reader can infer that Mr. Duffy's life has been
    A. lonesome.
    B. hard.
    C. carefree.
    D. gloomy.
    E. unconventional.

20. The line "At four o'clock he was set free" is best understood to be
    A. symbolic.
    B. allegorical.
    C. metaphoric.
    D. ironic.
    E. paradoxical.

PRACTICE MULTIPLE-CHOICE QUESTIONS 21–25

Read carefully the following passages from "Grace," a short story in James Joyce's *Dubliners*. Then, select the best answer to each of the multiple-choice questions that follow.

A young man in a cycling-suit cleared his way through the ring of bystanders. He knelt down promptly beside the injured man and called for water. The constable knelt down also to help. The young man washed the blood from the injured man's mouth and then called for some brandy. The constable repeated the order in an authoritative voice until a curate came running with the glass. The brandy was forced down the man's throat. In a few seconds he opened his eyes and looked about him. He looked at the circle of faces and then, understanding, strove to rise to his feet.

"You're all right now?" asked the young man in the cycling-suit.

"Sha, 's nothing," said the injured man, trying to stand up.

He was helped to his feet. The manager said something about a hospital and some of the bystanders gave advice. The battered silk hat was placed on the man's head. The constable asked:

"Where do you live?"

The man, without answering, began to twirl the ends of his moustache. He made light of his accident. "It was nothing," he said: "only a little accident." He spoke very thickly.

"Where do you live?" repeated the constable.

The man said they were to get a cab for him. While the point was being debated a tall agile gentleman of fair complexion, wearing a long yellow ulster, came from the far end of the bar. Seeing the spectacle, he called out:

"Hallo, Tom, old man! What's the trouble?"

"Sha, 's nothing," said the man.

The new-comer surveyed the deplorable figure before him and then turned to the constable, saying:

"It's all right, constable. I'll see him home."

The constable touched his helmet and answered:

"All right, Mr. Power!"

"Come now, Tom," said Mr. Power, taking his friend by the arm. "No bones broken. What? Can you walk?"

The young man in the cycling-suit took the man by the other arm and the crowd divided.

"How did you get yourself into this mess?" asked Mr. Power.

"The gentleman fell down the stairs," said the young man.

"I' 'ery 'uch o'liged to you, sir," said the injured man.

"Not at all."

" 'ant we have a little…?"

"Not now. Not now."

The three men left the bar and the crowd sifted through the doors in to the laneway. The manager brought the constable to the stairs to inspect the scene of the accident. They agreed that the gentleman must have missed his footing. The customers returned to the counter and a curate set about removing the traces of blood from the floor.

When they came out into Grafton Street, Mr. Power whistled for an outsider. The injured man said again as well as he could.

"I' 'ery 'uch o'liged to you, sir. I hope we'll 'eet again. 'y na'e is Kernan."

The shock and the incipient pain had partly sobered him.

"Don't mention it," said the young man.

They shook hands. Mr. Kernan was hoisted on to the car and, while Mr. Power was giving directions to the carman, he expressed his gratitude to the young man and regretted that they could not have a little drink together.

"Another time," said the young man.

The car drove off towards Westmoreland Street. As it passed Ballast Office the clock showed half-past nine. A keen east wind hit them, blowing from the mouth of the river. Mr. Kernan was huddled together with cold. His friend asked him to tell how the accident had happened.

"I 'an't 'an," he answered, " 'y 'ongue is hurt."

"Show."

The other leaned over the well of the car and peered into Mr. Kernan's mouth but he could not see. He struck a match and, sheltering it in the shell of his hands, peered again into the mouth which Mr. Kernan opened obediently. The swaying movement of the car brought the match to and from the opened mouth. The lower teeth and gums were covered with clotted blood and a minute piece of the tongue seemed to have been bitten off. The match was blown out.

"That's ugly," said Mr. Power.

"Sha, 's nothing," said Mr. Kernan, closing his mouth and pulling the collar of his filthy coat across his neck.

…

Two nights after, his friends came to see him. She brought them up to his bedroom, the air of which was impregnated with a personal odour, and gave them chairs at the fire. Mr. Kernan's tongue, the occasional stinging pain of which had made him somewhat irritable during the day, became more polite. He sat propped up in the bed by pillows and the little colour in his puffy cheeks made them resemble warm cinders. He apologised to his guests for the disorder of the room, but at the same time looked at them a little proudly, with a veteran's pride.

He was quite unconscious that he was the victim of a plot which his friends, Mr. Cunningham, Mr. M'Coy and Mr. Power had disclosed to Mrs. Kernan in the parlour. The idea been Mr. Power's, but its development was entrusted to Mr. Cunningham. Mr. Kernan came of Protestant stock and, though he had been converted to the Catholic faith at the time of his marriage, he had not been in the pale of the Church for twenty years. He was fond, moreover, of giving side-thrusts at Catholicism.

Mr. Cunningham was the very man for such a case. He was an elder colleague of Mr. Power. His own domestic life was not very happy. People had great sympathy with him, for it was known that he had married an unpresentable woman who was an incurable drunkard. He had set up house for her six times; and each time she had pawned the furniture on him.

Everyone had respect for poor Martin Cunningham. He was a thoroughly sensible man, influential and intelligent. His blade of human knowledge, natural astuteness particularised by long association with cases in the police courts, had been tempered by brief immersions in the waters of general philosophy. He was well informed. His friends bowed to his opinions and considered that his face was like Shakespeare's.

When the plot had been disclosed to her, Mrs. Kernan had said:

"I leave it all in your hands, Mr. Cunningham."

…

Mrs. Kernan entered the room and, placing a tray on the table, said:

"Help yourselves, gentlemen."

Mr. Power stood up to officiate, offering her his chair. She declined it, saying she was ironing downstairs, and, after having exchanged a nod with Mr. Cunningham behind Mr. Power's back, prepared to leave the room. Her husband called out to her:

"And have you nothing for me, duckie?"

"O, you! The back of my hand to you!" said Mrs. Kernan tartly.

Her husband called after her:

"Nothing for poor little hubby!"

He assumed such a comical face and voice that the distribution of the bottles of stout took place amid general merriment.

The gentlemen drank from their glasses, set the glasses again on the table and paused. Then Mr. Cunningham turned towards Mr. Power and said casually:

"On Thursday night, you said, Jack?"

"Thursday, yes," said Mr. Power.

"Righto!" said Mr. Cunningham promptly.

"We can meet in M'Auley's," said Mr. M'Coy. "That'll be the most convenient place."

"But we mustn't be late," said Mr. Power earnestly, "because it is sure to be crammed to the doors."

"We can meet at half-seven," said Mr. M'Coy.

"Righto!" said Mr. Cunningham.

"Half-seven at M'Auley's be it!"

There was a short silence. Mr. Kernan waited to see whether he would be taken into his friends' confidence. Then he asked:

"What's in the wind?"

"O, it's nothing," said Mr. Cunningham. "It's only a little matter that we're arranging about for Thursday."

"The opera, is it?" said Mr. Kernan.

"No, no," said Mr. Cunningham in an evasive tone, "it's just a little…spiritual matter."

"O," said Mr. Kernan.

There was silence again. Then Mr. Power said, point blank:

"To tell you the truth, Tom, we're going to make a retreat."

"Yes, that's it," said Mr. Cunningham, "Jack and I and M'Coy here—we're all going to wash the pot."

He uttered the metaphor with a certain homely energy and, encouraged by his own voice, proceeded:

"You see, we may as well all admit we're a nice collection of scoundrels, one and all. I say, one and all," he added with gruff charity and turning to Mr. Power. "Own up now!"

"I own up," said Mr. Power.

"And I own up," said Mr. M'Coy.

"So we're going to wash the pot together," said Mr. Cunningham.

A thought seemed to strike him. He turned suddenly to the invalid and said:

"D'ye know what, Tom, has just occurred to me? You might join in and we'd have a four-handed reel."

"Good idea," said Mr. Power. "The four of us together."

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.

21. In the first scene of this story, the reader can infer
    A. Mr. Kernan falls because he "misse[s] his footing."
    B. the young man is too busy to have a drink with Mr. Kernan.
    C. Mr. Kernan has a strong accent.
    D. the bar is to blame for Mr. Kernan's fall.
    E. the constable trusts Mr. Power.

22. Mr. Power and Mr. Cunningham plot to
    A. trick Mr. Kernan into helping his wife with the housework.
    B. heal Mr. Kernan's tongue.
    C. convert Mr. Kernan to Catholicism.
    D. help Mrs. Kernan fix her husband's bad habit.
    E. take Mr. Kernan on a retreat.

23. What does "wash the pot" most likely mean?
    A. clean the dishes
    B. confess sins
    C. be baptized
    D. go on a retreat
    E. join the priesthood

24. Mr. Kernan's biggest obstacle to sobriety is his
    A. pride.
    B. irreverence.
    C. ignorance.
    D. selfishness.
    E. irritability.

25. The dialogue in this passage does all of the following EXCEPT
    A. add a sense of realism to the story.
    B. show how Mr. Kernan was tricked.
    C. reveal Mrs. Kernan's character.
    D. move the plot forward.
    E. criticize the Catholic church.

Answers and Explanations for Multiple-Choice Questions

1. The second paragraph (detailing the priest's room behind the shop) better explains how the priest lived (B) than does the description of the *Drapery*. Although the third paragraph describes the day as sunny, and the narrator is visiting in the morning, he is unprepared for Reverend Flynn's death. He says, "I was disturbed to find myself at check." Therefore, (C) and (D) are incorrect. Although the mention of umbrellas and bootees suggest the possibility of rain, the third paragraph says it was a sunny day. If anything, the *Drapery*'s wares contrast with the rest of the setting of the story instead of complementing it (E). **The specific details of the *Drapery* add verisimilitude (A) by placing the story in a real time and location.**

2. While the narrator *does* acknowledge the secrecy of the confessional as something very grave later in the paragraph, that is only one aspect of the church; the narrator seems to have been eager to learn more about the church when the priest was alive, so (B) is incorrect. The little dark room (C) is where the boy used to assist Flynn when he was still alive and the boy shows no fear of that. If the narrator was worried about what other people were thinking (D), he would have hesitated when reading the card next to the telegram boy. While the boy is afraid in this instance, (E) is far too broad a statement to be accurate. **Ultimately, this passage shows the boy's youthful confusion at the death of a close teacher, and he is scared to face it (A).**

3. To choose the correct answer for this question, the reader must identify how "grave" is used; in this sentence, "grave" modifies the subject, "duties of the priest." Although the narrator realizes the duties of the priest are complex (A), for a duty to be "grave" requires more than that it be complex. Critical (C) conveys the importance of the priest's duties, but not the sobriety one would associate with a duty described as "grave." Sepulchral (D) is tempting because of its definition, but "grave" carries additional meanings; the terms are not interchangeable. Though the material for the Eucharist may be said to rest in a sepulchre—one definition of which is a vessel for religious relics—nothing about the secrecy of the confessional could be said to be sepulchral. The priest's duties may be solemn (E), but this descriptor fails to convey the importance of these duties. **In this passage, "grave" most closely means serious (B). "Serious" best conveys that the priest's duties are both important and solemn.**

4. While the priest "taught [him] a great deal," he describes the priest as being in a "stupefied doze" in his old age. This is no sign of reverence (A). The narrator must care for the priest because he goes to check on him at his house, so he does not feel indifference (B). Complacency (D) suggests a sense of self-satisfaction, which the boy does not possess. He does not take pride in helping the priest and admittedly had learned much from him. The boy does seem to be compliant (E) toward the priest, helping him when he was ill and learning from him when he was well, but as an overall attitude it is too simple a description for their relationship. **Ultimately, the narrator is ambivalent (C) toward the priest. The narrator states, "I found it strange that neither I nor the day seemed in a mourning mood and I felt even annoyed at discovering in myself a sensation of freedom … I wondered at this for … he had taught me a great deal." The narrator has mixed feelings towards the priest: he respected the priest in life but also feels freed by his death.**

5. The narrator's memories are of smiles and amusement and don't suggest an attitude of melancholy on the part of the writer (A). Nor does the writer invest a great deal of time having the narrator ponder his feelings, so it cannot be considered introspective (B). Though the narrator could be considered a sympathetic figure, the tone is not really sympathetic (C). It offers neither sorrow at the present circumstances nor joy in reliving the past. Although the story is told by a first-person narrator who is remembering his past, the tone is not nostalgic for it (E). The writer does not seem to be yearning for the ways of the past, only telling of them. **The narrator is recalling events in his life and providing both detail and substance. The writer conveys both a sense of realism and of sincerity; thus, the tone is earnest (D).**

6. The third paragraph describes the neighborhood with adjectives like "sombre," "silent," and "dark." Since bleak is a synonym for sombre (somber), which is one of the descriptive words in the third paragraph, neither (A) nor (D) can be correct. The scene described is certainly a dreary one as well (B), full of coldness, darkness, shadows, mud, and the colors brown and yellow—suggesting the slow decay of the neighborhood (E). **While the neighborhood was growing older, the light of its youth was still shining in the streets. Despite the cold, dark night, the boys play "till [their] bodies glowed." This, as well as the subsequent expressions of love from the narrator, shows that he was not in an oppressive environment. Thus, (C) is the correct answer.**

7. The priest (A), who had died, was the old tenant of the narrator's house; everything surrounding him from his yellowed books—(E) included—to his rusty bicycle-pump (C) has decayed. The houses (B) on the street are described as *brown*, *sombre* and *imperturbable*, most certainly aged and decaying. **(D) is the best answer because the boys have brought shouts to the silent street, among other signs of youth.**

8. The narrator mentions a flood (B) as something that poured from his heart to his bosom. That could be a part of his expression of his love, but it isn't the complete image depicted in the paragraph. Likewise, a harp (C) is part of a simile in the last sentence, but it alone is not compared to the narrator's love. A ballad (D) is mentioned in the paragraph but is irrelevant; the ballad is sung by street-singers and is about Ireland's troubles. Though the city (E) is full of street-singers, "drunken men and bargaining women," and other such potential symbols of distorted love, the narrator says it was a place "most hostile to romance," a place containing a "throng of foes." **The narrator ultimately compares the magnitude and duty of his love to that found in a religion (A). He takes her image, like a religious icon, with him everywhere. He bears her like a chalice and she inspires in him "strange prayers and praises."**

9. While the narrator is passionate (B) about Mangan's sister, his watching her from behind the blinds reflects his state of separateness more than his ability to wait for her (C). Watching her in secret suggests youthful adoration but not impulsiveness (D) or foolishness (E). **The motif of watching from behind windows recurs in several of Joyce's stories and suggests isolation (A). This isolation fuels the narrator's passion, making her a sacred mystery as alluded to in paragraph five.**

10. The predominant image of the third paragraph is the contrast between darkness and light. While the paragraph starts with a description of the short winter days and the darkness of the night, the mood is hopeful, not ominous (A). This is evident in the boys playing in the street "till [their] bodies glowed" and in their hiding in the shadows, watching Mangan's sister. Although there is some contrast between the narrator and his environment (C) in the first part of the paragraph when the narrator is playing, the imagery of light and darkness that continues when he is hiding puts him in the darkness of the street shadows, not standing apart from them. The light illumines Mangan's sister's figure and gives her definition instead of heightening the sense of mystery (D) first created by the exclusion of her name from the story (throughout the story she is only ever referred to as "Mangan's sister"). The use of light and darkness enhances the sense of longing felt by the narrator for Mangan's sister. While he may be hiding in the shadows, he is watching for her, transfixed, but in no way complacent (E). **The use of this imagery contrasts Mangan's sister with the rest of the neighborhood (B) by outlining her figure while she was calling to her brother and the other boys of the neighborhood, who were hiding in the darkness. Thus, (B) is the correct answer.**

11. We know Mrs. Mooney does not intend for Polly to be chaste (A) because she does not intervene, even when patrons begin to gossip about Polly and Mr. Doran. While both love (B) and happiness (D) can be consequences of having a relationship, Mrs. Mooney is concerned for her daughter's long-term security, which she believes can only be ensured through marriage. Polly's father is said to be disreputable, so it is important for Mrs. Mooney to find a husband for her daughter in the best way she knows: "give her a run of the young men." Polly has little choice in the matter—she was either going to work as a typist or marry, so freedom (E) is not the intent. **It is evident from the passage that Mrs. Mooney's desire for her daughter is to be married (C). In the first paragraph, Polly's mother is looking for a young man who "meant business" and at the end of the passage she expects the reparation of marriage from Mr. Doran.**

12. The context of this paragraph shows that Mrs. Mooney is waiting for the right time to intervene after noticing that "something was going on between Polly and one of the young men." Mrs. Mooney is tolerant even after people began to talk of the affair. She continues to keep watch until it is evident that Mr. Doran is "perturbed;" then she makes up her mind. Mrs. Mooney's actions show that she knows that Mr. Doran and Polly had started a relationship. She acts when she discovers that Mr. Doran has had "his moment of pleasure." If this is the case, then Mr. Doran could not have been troubled (A) or disturbed (B) by Polly. Nor could he seem particularly muddled (D) or confused (E). **Instead, he is agitated (C)—acting more excited than normal—changed by his relationship with Polly. So, "perturbed" most closely means agitated (C).**

13. Polly's father (A) is a concern for Mrs. Mooney and the reason she originally pulled Polly from her career as a typist. Mrs. Mooney is concerned with her (and her daughter's) public image more than their actual behavior. While Mrs. Mooney is not overly preoccupied with Polly's honour (C), she does rely on it when considering her case against Mr. Doran. The text reads, "For her only one reparation could make up the loss of her daughter's honour: marriage." Likewise, Mrs. Mooney uses social opinion (D) to her advantage. The text reads, "She had all the weight of social opinion on her side: she was an outraged mother. She had allowed him to live beneath her roof, assuming that he was a man of honour and he had simply abused her hospitality." For Mrs. Mooney to be a convincing "outraged mother," she needed to stay ignorant of her daughter's interactions with Mr. Doran. She keeps this attitude of innocence (E) even when talking frankly to her daughter. The text says, "She had been made awkward by not wishing to receive the news in too cavalier a fashion or to seem to have connived." Maintaining this illusion of innocence is a definite concern. **Mrs. Mooney allows Polly to continue to flirt, intending for her to find a husband. She does not seem concerned with the morality of Polly's behavior (B), since she does not intervene when there is "talk of the affair." The text reads, "At last, when she judged it to be the right moment, Mrs. Mooney intervened. She dealt with moral problems as a cleaver deals with meat: and in this case she had made up her mind." Mrs. Mooney uses the apparent immorality of the situation to her advantage; it is a tool by which she can force Mr. Doran into marriage.**

14. She is described as shrewd (B) in the first paragraph and is worried that her daughter will see her true conniving nature (A) when they finally talk frankly with each other. Mrs. Mooney is determined (C) to force Mr. Doran to marry Polly. She allows Polly to flirt and purposely observes (D) rather than intervene until the time is right. **While she pretends to be outraged (E), it is evident that it is just part of her strategy to make Mr. Doran marry her daughter. Thus, (E) is the correct answer.**

15. While it may be slightly ironic to describe Polly as looking like "a little perverse madonna," this short comparison does not convey enough to be the primary source of irony. Further, the other religious images (A) in the passage—broken bread, the servant named Mary—do not add irony. The narrator's diction (B) may seem ironic in places, but upon further examination the diction is not actually ironic. For example, Mrs. Mooney is described as an "outraged mother." At first, this description seems ironic, as the reader knows that Mrs. Mooney is not truly outraged. However, describing her as an outraged mother is completely accurate; she *is* expressing her outrage, however false it may be. Any irony stemming from this description is created by Mrs. Mooney's actions as a character, not the narrator's diction. The descriptions of food (C) are not ironic; they convey exactly what they appear to convey: the Mooneys are not wealthy and must save scraps of food for reuse. A few examples of figurative language (D) can be found in the text—such as the simile comparing Mrs. Mooney's method of dealing with moral problems to a cleaver cutting through meat—but these do not create irony. **In this passage, irony is primarily created by Mrs. Mooney's actions (E), especially as they contrast with her opinion that Mr. Doran has taken advantage of Polly's youth and inexperience. Mrs. Mooney has done nothing to stop the relationship between Polly and Mr. Doran; she has given her implicit consent in order to trap Mr. Doran into marrying Polly, supposedly to increase her family's financial security. Mrs. Mooney is taking advantage of Polly, yet she claims that Mr. Doran is taking advantage of Polly, making this situation ironic.**

16. (A) characterizes Mr. Duffy as gloomy, but does not relate to the idea that he hated anything related to a "physical or mental disorder." (B) adds more description of Mr. Duffy but does not relate to the first sentence. Cheekbones with a harsh character (C) may relate more to the first sentence, but that thought continues to say there was no harshness in his eyes, which negates the idea that his face's harshness is connected to the first sentence. (D) is just an unusual sentence altogether. It may suggest that Mr. Duffy has his own mental disorder, but it certainly would not explain his hatred of mental disorder. **(E) is the only sentence that may support the original idea that he "abhorred anything which betokened physical or mental disorder," since he not only did not help beggars but also walked holding a firm stick to keep them at a distance. This suggests hatred more than any other sentence in the paragraph.**

17. Mr. Duffy's furniture (A) is quite simple in style; much of it is black iron, and none of it appears to be lavishly decorated. His furniture is functional. Mr. Duffy's books (B) are arranged "according to bulk," an organizational scheme that is not out of the ordinary. His desk's fragrance (C) is of pencils or gum eraser, sometimes an old apple; again, nothing out of the ordinary for a desk on which one does most of one's writing. The fact that Mr. Duffy's room is uncarpeted (E) certainly reflects his nature. **The only unusual item, which the text notes was pasted "in an ironical moment," is the headline for the *Bile Beans* advertisement (D). Mr. Duffy is characterized as a rather dour man, and this pasting is in direct contrast to his characterization.**

18. Both choices (A) and (B) are descriptions of Dublin, but neither really contrasts with "plain honesty." Mean (A) is a description of pettiness, and modern (B) may suggest affluence but not necessarily ostentation. Brown (D) depicts the unassuming, decaying nature of Dublin's streets. Sombre (E) is actually a description of Mr. Duffy's house, not of Dublin itself. **Pretentious (C), by its very definition, means marked by an unjustified outward show, contrasting neatly with "certain plain honesty."**

19. While the brown tint to his face might suggest he has had a difficult life, we know from the next paragraph that he has worked as a cashier at a bank for many years; this suggests his life was not particularly hard (B). However, we cannot assume Mr. Duffy's life was carefree (C) either—his self-assessing nature would not allow him to be carefree. While a medieval doctor might see Mr. Duffy as "saturnine," there is little indication that his life is particularly gloomy (D) even if his disposition is. Although the text says, "He conceded nothing further to the conventions that regulate civic life," Mr. Duffy lives without adventure. While he may have imagined himself robbing a bank or living unconventionally (E), this is not indicative of his actions, which are habitual and ordinary. **Lonesome (A) fits the passage best. Mr. Duffy's eyes "gave the impression of a man ever alert to greet a redeeming instinct in others but often disappointed." This disappointment in others seems to have made him dependent on none but himself. He "abhorred" weakness in others and "never gave alms to beggars." He seems to live at a safe distance from even himself. In other words, he has lived a lonely life so far. This sentiment is confirmed in the final paragraph, in which the text states, "He had neither companions nor friends."**

20. This paragraph describes Mr. Duffy's daily routine: what he does "every morning" and "in the evenings." There is no symbolism (A) here; he is actually done working for the day at four o'clock. This cannot be interpreted as allegory (B) either, since there is no larger meaning alluded to in the line. The line is not part of a comparison, so it cannot be a metaphor (C). It also contains no paradox (E). Mr. Duffy really does feel like he is being set free at four o'clock. **This idea, however, is ironic (D) because the sentences after explain that he is trapped in the same confining routine even after he leaves work: he dines at a place "where he felt himself safe" and only goes out to roam the outskirts of town or listen to Mozart. There is little freedom to his life.**

21. The text directly says that the constable and the manager agree that Mr. Kernan falls because he "misse[s] his footing," so (A) is not an inference. The young man in the story seems to have refused to have a drink with Mr. Kernan not because he is too busy (B) but because Mr. Kernan is already drunk and is unaware of his own condition. Mr. Kernan's slurred words, marked by missing letters in his speech, are a sign that he is drunk and has hurt his tongue, not that he has a strong accent (C). If he has a strong accent, we would see that same accent later on in the text when he is recovered. If the bar is to blame for Mr. Kernan's fall (D), the constable would not agree with the manager that Mr. Kernan had "missed his footing" and business would not have continued as usual. **In this passage it is clear that the constable had met Mr. Power before because he greets Power by name and immediately accepts his offer to take Mr. Kernan home. Thus we can infer that the constable trusts Mr. Power (E).**

22. While Mr. Kernan's friends do tell him they are planning to "wash the pot," the expression has nothing to do with housework (A). The friends make no mention of Mr. Kernan's hurt tongue (B) when talking to Mr. Kernan and his wife. It is stated in the paragraph that Mr. Kernan had already been converted to Catholicism (C) at the time of his marriage, even though he has "not been in the pale of the Church for twenty years." While the friends are looking to help Mr. Kernan become sober, his wife (D) is not included in the effort. She wants Mr. Power and Mr. Cunningham to fix Mr. Kernan's bad habit, but she is not going on the retreat and therefore is not involved. She seems resigned in the matter when she says, "I leave it all in your hands, Mr. Cunningham." **(E) is the best answer because Mr. Cunningham and Mr. Power come with this plot to help Mr. Kernan to become sober by taking him on a retreat with the church.**

23. It should be apparent from context that a literal interpretation, as "clean the dishes" (A) would be, is not supported. The narrator even states that "wash the pot" is a "homely metaphor" in the line directly following. While baptism is an image related to water, it cannot be the meaning because Catholics are baptized once: as an infant or upon conversion as an adult. The men are already Catholic and, therefore, can be assumed to be baptized (C). The men *are* planning on going on a retreat (D), but while they are there is when they plan to "wash the pot." Though the men indicate that they are going on a retreat, nothing in the passage indicates that they plan to join the priesthood (E). **After the men use the expression "wash the pot," they rephrase the idea as "own up now." To own up is to confess, therefore (B) is the correct answer.**

24. Mr. Kernan has not attended church in twenty years, and although his friends may have been concerned by this, his irreverence is not the cause of his recent trouble with sobriety (B). Though Mr. Kernan has had trouble with alcoholism, it has not yet seemed to affect his mind. He is very aware of his friend's scheme and displays "calm enmity," not ignorance, (C) towards it. Mr. Kernan may be selfish (D) and irritable (E), but neither seem to have affected him to the point where his friends were unwilling to help him. Furthermore, the biting of his tongue seemed to help him control it and remain more polite to his visitors. **Mr. Kernan's pride (A) is mentioned several times in this passage and it seems to be what is keeping him from seeking help for his alcoholism by attending church. He looks at his room "a little proudly, with a veteran's pride;" he makes fun of Catholicism, and ultimately turns a "stiff neck" to his friend because he "owed it to his dignity."**

25. The dialogue contains slang and colloquialisms, which add verisimilitude to the story (A). The dialogue is also detailed enough that we can see exactly how Mr. Kernan was tricked (B): the friends start talking about going somewhere, and Mr. Kernan wants to be "taken into his friends' confidence." The dialogue reveals Mrs. Kernan's attitude towards her husband when she replies to him "tartly" (C). The nature of dialogue is often to move the plot forward, and this is the vehicle through which the characters discuss and decide to attend the retreat, leading to the eventual resolution (D). **(E) is the correct answer. In the larger story, the dialogue does include criticism of the Catholic church; however, it is not present in this passage.**

Dubliners

The Sisters

1. The word "paralysis" in the first paragraph is developed into a motif in this and many of the other stories in this book. How does Joyce develop this concept of paralysis in "The Sisters?"

   Rev. Flynn experiences not only a physical paralysis due to a stroke, but also an emotional paralysis (that readers will later see is common to many of Joyce's Dubliners). The constraints of his priestly duties conflicting with his own interests (the distillery, for one) weighed down on him greatly until he eventually lost his mind. The narrator foreshadows this when he writes, "The duties of the priest towards the Eucharist and towards the secrecy of confessional seemed so grave to me that I wondered how anybody had ever found in himself the courage to undertake them." The narrator's dreams of the grey face that died of paralysis confirm this idea as does his afterthought that he was "smiling feebly as if to absolve the simoniac of his sin." Eliza's remembrance also confirms this state of paralysis. She says, "He was too scrupulous always … The duties of the priesthood was too much for him." After Rev. Flynn accidently broke the chalice, he disappeared and was later found laughing "softly" in the confessional. This is when Eliza realized, "There was something gone wrong with him."

2. How does the narrator's perspective affect the tone of this story?

   The narrator's youthful state adds a tone of confusion and innocence to the simple story. He has never experienced the death of a loved one and is bothered by his own sense of relief from the burden of the aging priest. He had to care for the priest in his old age (giving him his snuff and such) and such feelings would only be natural, but the boy has not yet learned to process his grief. The tone invites the reader to experience death from a perspective of innocence, afraid to look at the body, uncomfortable with the other mourners, and overwhelmed with a new sense of freedom.

3. What is implied in the conversation between Mr. Cotter and the narrator's aunt and uncle?

   From this opening conversation the reader learns that the boy and the priest had the close relationship (described as "Rosicrucian") of a mentor and pupil. Mr. Cotter says that such a relationship at a young age "has an effect …" and we can see from the boy's reaction that it did: he felt bound to care for the decaying old man and felt like a confidant (as evidenced in his dreams) to the priest despite their teacher/student relationship. However, some details seem to imply that Rev. Flynn and the narrator were inappropriately close. The adults hint at cause for concern by talking in hushed tones and incomplete sentences with phrases like, "peculiar cases" and "but there was something queer…." The reader, like the narrator, must attempt "to extract meaning from [Cotter's] unfinished sentences."

4. Consider the relevance of the narrator's dreams. Who was the grey-faced paralytic? What does this vision reveal about the narrator?

   The grey face desiring to confess to the boy was Rev. Flynn. We know this because the boy describes it just like he describes the priest. He said, "I imagined that I saw again the heavy grey face of the paralytic"; then he also said, "It smiled continually." He later says of the priest, "His face was very truculent, grey and massive…." He also says that he anticipates seeing Rev. Flynn smiling in the coffin (though he discovers Flynn is not smiling). The boy's desire to avoid the face and "think of Christmas" instead may allude to the secretive nature of their relationship. This confused state, in which the narrator is both running from the grey face and smiling with it, reflects his ambivalent feelings toward the priest.

5. How does Joyce establish verisimilitude in "The Sisters"?

   The general attitude and feelings of the boy (especially his indignation at Mr. Cotter for calling him a child) are extremely realistic. Joyce also includes names of buildings (The Drapery *and* S. Catherine's Church)*, street names, and the local paper, all of which add to the authenticity of the story.*

6. Why does the aunt ask Eliza, "And everything…?"

   The aunt's question implies that she suspected sinful behavior from the priest and she wanted to know if he had been granted his last rites. Eliza's answer that Father O'Rourke prepared him proves that no mortal sins had been committed by the priest (despite the earlier allusions to the contrary).

7. What seems to be the ultimate cause of Rev. Flynn's decay?

   Rev. Flynn's physical paralysis started with the breaking of a chalice. Eliza said, "He was too scrupulous always … the duties of the priesthood was too much for him. And then his life was, you might say, crossed." Later she adds, "Poor James was so nervous … That [the breaking of the chalice] affected his mind." The boy's recollection of the priest's teachings affirms that Rev. Flynn was, perhaps, overly conscientious of his priestly duties. He gives the impression to the boy that the knowledge of church law required was complex and mysterious and the Eucharistic duties "grave." The pressure of those duties seems to have paralyzed Rev. Flynn. Even in death his grip on the chalice is loose. This idleness ultimately led to decay and, eventually, death.

An Encounter

1. How does Joyce's diction add verisimilitude to the story?

   The slang used by the boys throughout the story adds an element of realness to it. Phrases like "queer old josser" and "saying what a funk he was and guessing how many he would get at three o'clock" could only come from people who had grown up in Dublin like Joyce. His use of the term "swaddlers" as an insult against Protestants also makes the story seem more like a memory than a fictional account.

2. How does Joyce use danger to establish suspense? Is the danger real or imagined?

   Joyce establishes suspense by introducing a stranger into the boys' adventure. The narrator first feels alarmed by the stranger when the man shivers when starting to talk to them about girls. He says, "I disliked the words in his mouth and I wondered why he shivered once or twice as if he feared something or felt a sudden chill." When the man excuses himself after talking about the girls, with the implication that he is touching himself, the danger is made even more real to the boys. It is then that the narrator and his friend decide to assume false identities. While no harm befalls the boys, the danger appears to be real. So when the man starts to "circle round and round" on the idea of whipping boys, the narrator is right to be alarmed. The stranger had acted on his feelings about the girls and would have probably done the same with his ideas of chastisement. The suspense grows until the boys finally run away from the stranger.

3. What does the color green symbolize throughout the story?

   The first time the color green is mentioned in this story is on "the branches of the tall trees … with little light green leaves." This is the morning of the adventure and the narrator has just set out. Green seems to be tied to new experiences and adventure as the story continues. After spotting a Norwegian ship, the narrator explains that he "examined the foreign sailors to see had any of them green eyes." He is looking for something new, foreign, and exciting in the sailors that he has not yet experienced. The narrator eventually finds this foreign quality in his encounter with the stranger who has "a pair of bottle-green eyes." Thus, the color green symbolizes a new adventure, a foreign encounter, or something altogether unlike the common shades of grey and blue.

4. What does the final paragraph reveal about the nature of the narrator's relationship with Mahony? How did "the encounter" affect that relationship?

Up until this point, the narrator admits that he "had always despised [Mahony] a little." Before this experience Mahony seems to have been an obligatory acquaintance for the narrator, a friend of Joe Dillon's brother, Leo. Joe Dillon is the one who "introduced the Wild West" to the neighborhood and inspired the original "mimic warfare" that made the narrator yearn for "real adventures." When Leo Dillon does not show up, the narrator has only Mahony to accompany him on his "break" from school. While Mahony "chased a crowd of ragged girls, brandishing his unloaded catapult," the narrator was almost fearful of such activities. He admits that he was one of "the reluctant Indians who were afraid to seem studious or lacking in robustness." The narrator is observant while Mahony is ignorant, thoughtful while Mahony is impulsive, and careful while Mahony is aimless. When in the last paragraph the narrator desperately calls to his friend Mahony, fearful of the foreign stranger, he finally appreciates Mahony's impulsive and courageous nature, for Mahony rushes back to help without a second thought.

Araby

1. What is the significance of darkness and light in this story?

The description of the neighborhood as dark, shadowed, and brown shows the decay of Dublin—a recurring motif throughout the book. This time, the narrator, a young boy, has not yet lost hope in all of Dublin, however, and sees a girl "defined by light," despite her brown figure. This light is a symbol of his hope or belief that he can and will reach his dreams. He doesn't see himself stuck on a blind street. Instead, he feels empowered and his eyes are fixed on the light: Mangan's sister. At the end of the story, the narrator realizes the futility of chasing his dream: he is powerless to woo Mangan's sister just as he was dependent on others to go to Araby. He ends up gazing into the darkness, realizing the vanity of his aspirations. This is the same darkness that symbolizes the crushing depression facing all Dubliners.

2. How does the setting reflect the emotions of the narrator?

The narrator is compelled by love for Mangan's sister and little else. He sees the brown houses and the dark, quiet street in direct contrast to the light surrounding Mangan's sister. However, in the end of the story, after his trip to Araby, he realizes that he is completely in the dark and he was only "a creature driven and derided by vanity." Ironically, he first "sees the light" in the darkness of the empty bazaar. It is then that he sees Mangan's sister's "brown figure" as just another dreary part of the town made brighter by his naiveté alone.

3. How does Joyce use diction to reveal the narrator's character?

   When the narrator describes Mangan's sister he speaks with exaggeration and figurative language. This shows that he is a boy in love—utterly taken with this unknown girl, but also too immature to know how to respond to his feelings, too scared to ever confess them to her. He speaks as though she is a religious mystery that he worships and even goes on a quest to Araby to bring her a trophy worthy of her adoration. The boy's desire to become an adult—in control of his own destiny and ready to fall in love—is also evident in his description of his schoolwork, which he refers to as "ugly monotonous child's play."

4. What role does religion play in the plot?

   The narrator's description of his house brings the first mention of religion into the story. The narrator explains:

   The former tenant of our house, a priest, had died in the back drawing-room … the waste room behind the kitchen was littered with old useless papers. Among these I found a few paper-covered books, the pages of which were curled and damp: The Abbot, *by Walter Scott,* The Devout Communicant *and* The Memoirs of Vidocq.

   This description of the priest's books in the waste room shows disillusionment with religion that probably reflects Joyce's opinions. The narrator describes the religious books as "old useless papers" and only favors one because "its leaves were yellow." As the story continues, the narrator describes his devotion to Mangan's sister with religious imagery. He says, "I imagined that I bore my chalice safely through a throng of foes. Her name sprang to my lips at moments in strange prayers and praises which I myself did not understand." The narrator sees his pursuit of Mangan's sister as a religious quest, which he zealously undertakes. This use of religious imagery juxtaposed with the initial setting of religious decay foreshadows the eventual epiphany of the narrator at the end when he realizes that his own "religious" pursuit is vanity.

5. At the end of the story, the narrator has an epiphany. What does he realize and why?

   He realizes that his love for Mangan's sister is vanity—completely beyond his grasp. He realizes this when he finally reaches Araby, much too late, and discovers that it too is an unreachable fantasy. The reader, of course, sees this relationship as a childish fantasy from the very beginning. First, he refers to her only as "Mangan's sister," showing how little he knows about her. Then he admits, "I had never spoken to her, except for a few casual words." Also, he holds her above all else in the town even though she was described as a "brown figure," just like the dreary houses in the first paragraph.

Eveline

1. How does Eveline's window-watching contribute to her characterization?

   Eveline's window-watching is reflective of her attitude toward life. She has dreamed of being a part of the ever-changing world of red brick houses and adventure, but she had always been confined to her house with its yellowing photograph and dust. She wants to escape her household duties and enter this new world, but she is instead confined, only able to look out the window and smell the dusty cretonne.

2. Near the end of the story, the break in the text suggests a break in both time and tone. What has changed? Why?

   In the final separated scene, Eveline has finally left the house and confronted her dream. The change in time and place also suggests a change in heart, which started in the previous scene when she was remembering her mother. Before the break, Eveline was looking out the window, thinking of her dying mother. The music of the organ outside of the window had stopped and her mother kept repeating, "Derevaun Seraun!" While remembering her mother's pain, she also remembers her promise to her mother "to keep the home together as long as she could." That remembered conviction grows stronger during the pause in the text, and when Eveline appears in the station at North Wall, she is arguing with herself: conscience versus desire, duty to family versus personal happiness, id versus superego. The tone has shifted because her dreams had come to fruition. She no longer had to look out the window and wish for a new life—she now has the chance to start one. However, the time between her staring out the window and waiting at the station is enough for her doubts to take hold. The text says, "She prayed to God to direct her," but her silent doubts had already won. She does not leave with Frank. She cannot—she is paralyzed with guilt over her duty to her family.

3. Why is Eveline paralyzed at the end?

   Eveline is paralyzed out of fear. She has dedicated her whole life to her family, out of a promise to her mother on her deathbed, and she is unable to live beyond that commitment. She has always looked out the window at the rest of the world, keeping it at a distance, dreaming of a new life but never able to reach it. This chance for redemption through Frank is too overwhelming, too passionate, too much for her. The passage states, "All the seas of the world tumbled about her heart. He was drawing her into them: he would drown her." This flood of emotion is more than she could handle and so she freezes, helpless to change her fate.

4. How does the tone of this story of adolescence differ from the tone of the previous three stories of childhood?

   This story of adolescence is full of hope for the future like the childhood stories, but Eveline's hope is stifled by a sense of duty. While the youth in the previous stories were still curious about the world and impulsive in their actions, Eveline's quiet maturity holds her back. The tone reflects this as well. In "An Encounter" and "Araby" the narrators have revelations at the end in which they have learned something new about themselves and their world. Eveline, however, is well aware of her fear, and her internal questioning and ritualistic prayers suggest that she will not make the trip across the sea even before her face turns white.

After the Race

1. How does the setting contribute to the overall theme of the story?

   This story emphasizes the political and financial plight of Dubliners, and Irishmen more generally, trying to take their place in the world. The initial description of the setting of the story, the scene of the car race, is what first introduces this political commentary. The opening paragraph says, "At the crest of the hill at Inchicore sightseers had gathered in clumps to watch the cars careering homeward and through this channel of poverty and inaction the Continent sped its wealth and industry. Now and again the clumps of people raised the cheer of the gratefully oppressed." At the time, cars were a luxury item that few Dubliners possessed. The story even says that the Irish were cheering for the French, since Ireland had no cars of its own and both the Irish and French were enemies of England. This "cheer of the gratefully oppressed" expresses Joyce's frustration at the complacency of the Irish, who have not reached the same financial success as their neighboring countries.

2. What role does the nationality of each character play in the story?

   The emphasis on the characters' nationalities contributes to the theme that the Irish are still not politically, financially, and socially equal to their neighboring countrymen. Jimmy Doyle, the "Dubliner" of the story, works hard to be seen as an equal to Charles Ségouin, who is French, and his cousin André Riviére, who is Canadian born. Villona, a Hungarian, is described as "very poor." The Englishman, Routh, is angered by Jimmy's comments during their dinner discussion, which assumedly centers on Irish-English relations; meanwhile, Ségouin attempts to moderate the discussion and ensure the peace of the evening is maintained. Farley, an American, owns the yacht on which the card game takes place.

   Jimmy tries to keep up appearances and ends up playing cards with Ségouin, Riviére, Routh, and Farley. The Hungarian, Villona, knows better than to sit at the card table and plays music for the men instead, mirroring the actions of the country of Hungary at the time. Jimmy, however, playing Ireland's role amongst the neighboring countrymen, stays in the card game until he is far into debt. By the end of the story Doyle, the quintessential Irishman, is in over his head: he is drunk and losing money rapidly to the others. Ségouin and Routh are the only competitors with a chance of winning, and Routh wins the game. The contrast between Routh's gains and Jimmy's losses signifies the relationship between the English and the Irish: Routh directly benefits from Jimmy's errors just as England benefits from Ireland's errors.

3. What is the meaning of the line, "The alert host at an opportunity lifted his glass to Humanity and, when the toast had been drunk, he threw open a window significantly"? What could it mean in the context of the other stories of *Dubliners*?

   The throwing open of the window is Ségouin's *way of clearing the air after the room had grown "doubly hot" at the talk of politics. However, this opening of the window by the host could have a greater meaning when we consider the meaning of windows in other stories. In both "Eveline" and "Araby," Joyce used the symbol of the window as a signal of an opportunity approaching, a change of pace or events in the story. Eveline looks out a window, longing for a new life; the narrator in "Araby" gazes out a window, desiring a new relationship. In both stories, shortly after looking out the window, the protagonists have opportunities to follow their desires. And, in both stories, the protagonists are unable to actually reach the objects of their affections. Here, the toast to Humanity and the open window that follows signifies that Jimmy is finally going to have his long-awaited opportunity to "play fast and loose" as an equal with the men whom he admires. This opportunity will probably follow the previous stories' shared theme and end with disappointment.*

4. How does the flashback to Jimmy's college days add to his characterization?

   Much of the flashback to Jimmy's past focuses on his father. The story notes that Jimmy's father started out as an "advanced Nationalist," but "had modified his views early" to make money as a butcher and businessman. Although Jimmy's father publicly has taken a submissive role towards the police and other ruling forces, the story says he was "covertly proud" of his son's wasteful spending at universities. The father worked hard for the son to have his chance to "take bad courses" and focus on music and cars instead of his studies. This juxtaposition of father and son characterizes Jimmy as an Irish Nationalist, taking up his father's lost dream of Irish pride.

5. How is the outcome of the card game on the yacht an example of situational irony?

   Jimmy socializes with men wealthier than he is (Villona being the exception) in an attempt to move upward in social class. He harbors Irish Nationalist sentiments and reveals that he is quite passionate about the cause. However, his actions during the card game undermine his efforts. By gambling and losing money that he does not have, he has likely decreased the likelihood that he will be able to socialize with these wealthy men in the future; he will need quite a bit of money to continue to spend recklessly, but there is no indication that any of the other players view their losses as more than paltry sums. Further, if Jimmy is representative of all Irishmen, and Routh is representative of all Englishmen, then Jimmy has damaged Irish Nationalism with his actions. Jimmy's errors directly translate to Routh's gains; this can be construed to represent the relationship between England and Ireland.

6. What is the epiphany at the end of this story? How does it relate to other stories in *Dubliners?*

The epiphany at the end of the story comes when Villona opens the door, reveals the light, and announces, "Daybreak, gentlemen!" This moment is juxtaposed with Jimmy's hopeful musings that "he would regret this in the morning but at present he was glad … glad of the dark stupor that would cover up his folly." Jimmy is drunk, tired, and in debt, but the realization of morning, in the "shaft of grey light," comes right away to remind him of his folly: he has spent all night gambling away money he does not have in an attempt to somehow move upward in social class. Though he is an Irish Nationalist, he wants to live like those from economically stronger countries. The person to reveal this epiphany is, fittingly, "the Hungarian," who would also face this same impossible battle should he choose to engage in it. This epiphany is similar to Eveline's: she realizes that she is constrained by her social class and cannot escape it.

Two Gallants

1. How does the opening walk characterize the two men?

One of the men, Corley, is in the middle of a "long monologue" and is taking up most of the sidewalk. He seems to be the man with the power in the situation since the other man has to keep adjusting to him. The text says of the other man, Lenehan:

The other, who walked on the verge of the path and was at times obligated to step on to the road, owing to his companion's rudeness, wore an amused listening face. He was squat and ruddy…. His eyes, twinkling with cunning enjoyment, glanced at every moment towards his companion's face.

From the very beginning, Lenehan seems to be calculating his actions and reactions. He is eager to please Corley, accommodating to Corley's walk and wearing an "amused listening face" rather than actually being amused.

2. How does the setting affect the plot?

In the opening paragraph, the August evening is described twice as "warm" and three times as "grey." These words alone make the town seem dull, almost helping the reader to anticipate a plot of silent desperation to follow the previous stories' protagonists' attempts at a better life. However, the setting here is more than a reflection of the state of Dublin. It directly affects the actions of the characters; the text states that though the crowds are colorful, they are responsible for an "unchanging unceasing murmur." This setting is the perfect cover for the two men who plot under the white noise of the crowds. They need the shadows of twilight and the ambivalence of the surroundings to hide their intent.

3. What are the two men plotting to do? What is their justification? Cite evidence from the text.

The men plot and successfully complete an act of prostitution. Corley spends the evening with a young maid from a wealthy house in the hopes of getting money. The text is unclear whether the money is the girl's or her employer's, but she does give him a gold coin after their night together. The text first suggests this idea of prostitution when Corley is talking about his initial experience with this girl, a "slavey," who paid him in cigarettes and cigars.

The fact that the men are plotting something is evident when the conversation turns from Lenehan asking, "I suppose you'll be able to pull it off all right, eh?" and "Is she game for that?" to Corley not only explaining that he can do it but also justifying his actions. His complaint is that in the past he spent money on women and never got anything in return, except once; and that one woman became a prostitute. This leads to another image of a harp as a prostitute, further hinting at the nature of their plot. The text says, "His harp, too, heedless that her coverings had fallen about her knees, seemed weary alike of the eyes of strangers and of her master's hands."

In the end, Lenehan questions, "Did you try her?" Then, the text finally makes it clear that their plan was a success in the last paragraph with Corley's response: Corley halted at the first lamp and stared grimly before him. Then with a grave gesture he extended a hand towards this light and, smiling, opened it slowly to the gaze of his disciple. A small gold coin shone in the palm.

4. What is ironic about the title "Two Gallants?"

The title "Two Gallants" is ironic because the men are exactly opposite of gallant: they are using women for money instead of treating them with respect.

5. How does Joyce characterize Ireland in this story?

The Irish in this story are depicted as directionless. The air circulates in the streets and there is an unceasing murmur right from the beginning. Lenehan also shows this lack of direction with his walk. He walks in circles around Dublin (particularly "listlessly round Stephen's Green") just waiting for his friend. He then wastes more time by sitting down for a meal. He eats peas and ginger beer, which are Ireland's flag's colors (green and orange), signifying again that this lack of purpose is a distinctly Irish trait. Another image of Dublin seems to be in the form of the harp, a traditional symbol of Ireland. The street harp plays patriotic music, almost unaware of the strangers' gazes and "her master's hands." In some ways, this too could be Dublin, politically weak in the hands of England, bare for all countries to see.

6. What is the role of women in this story?

The women in this story have a quiet desperation to them, much like the rest of the Dubliners. The two men encounter several women who are all working hard for little reward: the slavey, the woman who's now "on the turf," two work-girls, and the slatternly girl who waits on Lenehan.

The relationship between men and women depicted in this story does not appear to be one of mutual respect but is instead a relationship of selfishness and inequality. The women are expected to serve the men either as a career or through acts of manipulation on the parts of the men. Through this, the text makes clear that the imbalance between the sexes is just one of the ways in which Dubliners are discriminatory and unable to change. In this story, the men are trying to gain from the women, but in some ways, this is just a reverse of the norm.

Lenehan summarizes this issue best while he is waiting for Corley. He sits in a restaurant thinking about his life with Corley and wonders if he will ever have a home and wife of his own. The text says that he thought, "He might yet be able to settle down in some snug corner and live happily if he could only come across some good simple-minded girl with a little of the ready." He wants to "settle down" with a girl, but only if she can support him. In some senses, Joyce is reversing the generally accepted gender roles of Dublin (men as the providers and women as the housekeepers) and showing them to be absurd.

The Boarding House

1. How does religious imagery in "The Boarding House" contribute to and support the characterizations of Polly, Mrs. Mooney, and Mr. Doran?

First, Joyce characterizes Polly through allusions to Mary, the mother of Jesus. Her very name, Polly, is a nickname for Mary. Early on in the story, Joyce writes that Polly looks "like a little perverse madonna" and later she is described as having a "wise innocence." This juxtaposition of contradictory ideas (perverse/madonna and wise/innocence) takes the image of the blessed virgin and distorts it. Joyce's antireligious sentiment is evident here as Polly, the child corrupted, brings salvation to her household through impious means.

Mrs. Mooney's plotting is filled with religious imagery and allusions. First, the events of the story are happening on Sunday morning; this is a day significant in Christianity as both the first of the new week and the day of salvation—Jesus rose from the dead on Sunday, many of the first disciples were baptized on Sundays, etc. This idea of the new beginning fits with Mrs. Mooney's plan as well: this will be the day of her salvation—she will no longer have to worry about the well-being of her daughter.

Furthermore, Mrs. Mooney is looking for reparation—a term often used religiously for repentance and making right—from Mr. Doran. The imagery continues while Mrs. Mooney is thinking through her case with "broken bread" and church bells in the background. Here it is evident that Joyce is distorting this image of Christianity as well. Mrs. Mooney has almost taken the role of a priestess. She is the one demanding reparation and collecting the broken bread. She is the one with the power and she "was sure she would win." She would rectify this wrong and then go to mass afterward. This corruption in the role of the moral authority not only characterizes Mrs. Mooney, but it also adds to the anti-religious sentiment that Joyce is projecting throughout this story.

Finally, Mr. Doran is the manipulated savior of the story. Instead of selflessly helping the family, he is obligated as a consequence of his indiscretion. There is really only one noteworthy religious allusion in his part of the story: when Mr. Doran goes to meet with the mother, he has three days of growth on his beard. Three is a very religious number and it must be assumed to be intentional. This could allude to the three days Jesus spent in the tomb before rising again. In a sense, Mr. Doran was dead, guilty, worrying for three days before coming down to Mrs. Mooney to make reparation.

2. How does Joyce use irony to develop Mrs. Mooney's character?

   First, Mrs. Mooney is seen as a pitiable character, a woman separated from her alcoholic husband, trying to survive. She wants the best for her daughter and keeps her at home from her job as a typist to keep her away from her father's bad influence. However, Mrs. Mooney is protecting her daughter by letting her flirt with the boarders in the hopes that Polly might find a husband among them. Mrs. Mooney is often referred to by her boarders as "the Madam." This is a title given to the manager of a whorehouse, and her daughter Polly has taken on the role of the whore. This is a very ironic title for a woman who is trying to protect her daughter's well-being.

   Second, Mrs. Mooney's own thoughts show her conflicting hopes for her daughter. She was intentionally silent as Polly and Mr. Doran began their affair. The text says, "she watched the pair and kept her own counsel." However, when it is time for her to step in and demand reparations, she uses social opinion to her advantage. She claims the role of the "outraged mother" and justifies to herself, "He had simply taken advantage of Polly's youth and inexperience: that was evident." Ironically, she was the one encouraging the affair through her silence; she was the one taking advantage of Polly's youth to better their desperate situation.

3. Is Polly the victim in her mother's scheme or is she a willing participant? Cite evidence from the text to support your opinion.

   Polly seems to be aware of the scheme and secretly pleased with it. She flirts and begins an affair with Mr. Doran under her mother's watch. Then, when her mother asks her about it, the text states directly that, "[Polly] did not wish it to be thought that in her wise innocence she had divined the intention behind her mother's tolerance." Then, at the end of the story, Polly goes to Mr. Doran crying. She sobs until he leaves the room to talk to her mother, then she dries her eyes, adjusts her hair, and "wait[s] on patiently, almost cheerfully, without alarm." She is a willing participant in her mother's scheme, fully aware of what she is waiting for.

4. The text notes that Polly's eyes are "grey with a shade of green through them." What does her green eye color symbolize? Does this symbol occur in any other Joyce's other stories? Explain.

   Polly's shade of green in her eyes may hint at the strangeness (both, perhaps, innocence and perversity) within. The text says that it is her eyes and their glance that make her "look like a little perverse madonna." Another story that uses the symbol of green eyes is "The Encounter," in which the narrator expects the sailors to have green eyes, but then finds them later in the stranger he encounters. This stranger is a sexual deviant (and possibly a predator) and his green eyes serve as a final indicator to the narrator and his friend that they may be in real danger.

5. Joyce describes the remnants of breakfast in detail. What does Mrs. Mooney's saving of the breakfast remnants indicate? Has food played a role in other stories from the collection?

   This question is directly answered in the opening lecture, but it is an important detail to remember. Food is generally linked to status in Dubliners. In "The Boarding House," the madam's saving of scraps indicates her desperate financial state and the necessity of her treatment of her daughter. However, the "broken bread" can also serve as an allusion to the sacred, and the "yellow streaks of eggs" should remind the reader of the motif of decay. The inclusion of food in a scene can symbolize a real or hoped-for status ("After the Race"), the monotony of routine ("A Painful Case") or even the internal state of the character (like the boy in "The Sisters" whose refusal to eat may imply his confused internal state over the loss of the priest).

6. "The Boarding House" has three different narrative perspectives. The point of view starts with Mrs. Mooney, switches to Mr. Doran, and ends with Polly. What is the effect of these changes in perspective?

   The perspective switches develop suspense in the story. Mrs. Mooney's perspective functions as the exposition for the story by introducing the characters, the problem, and her scheme to remedy the problem.

   Mr. Doran's perspective develops the conflict that he experiences and his motivation for his actions.

   The switch to Polly's viewpoint holds the suspense a little longer while the audience waits with Polly to hear the result of Mrs. Mooney's demand for reparation. The final line of the story, "Then she remembered what she had been waiting for," shows Polly's intent of marriage.

7. What theme is evident in the story? Compare it to other stories in *Dubliners* that have similar themes.

   One prevalent theme in this story is the idea that Dubliners are often so desperate to find salvation that they are willing to use corrupt means. Mrs. Mooney essentially prostitutes her daughter to save the family (see the preceding ironic character description of Mrs. Mooney for more detail of this). Similarly, in "Two Gallants," the men carry out a plot to sell themselves to make money.

A Little Cloud

1. How does Joyce's characterization of Little Chandler's physical appearance reveal Little Chandler's inner nature?

   The description of Little Chandler depicts a man whose physical appearance is a reflection of his inner self. The text says, "He gave one the idea of being a little man." He had "childish white teeth," refined manners, and a soft voice. His attributes characterize him as timid, which Joyce later states directly in reference to Little Chandler's relationship with his wife: "shyness had always held him back."

2. What kind of success does Gallaher have? Why does Little Chandler admire his friend?

   Gallaher is a successful writer in London. He had experienced financial success that has enabled him to travel the world. Little Chandler admires his friend to the point of envy, because Little Chandler has always been too cowardly to take the same risk to leave to become a writer. Little Chandler admires his friend for being able to escape Dublin and pursue his dreams.

3. Where is the motif of paralysis present in this story? How is it expressed and developed?

   Little Chandler secretly desires to pursue his dreams as a writer, but he is unable to leave Dublin. He is paralyzed by his cowardice and sense of integrity. When he dreams of leaving town to pursue his dreams with Gallaher, the text says, "A light began to tremble on the horizon of his mind." He considers this light, this hope, throughout his conversation with Gallaher, but when he starts to think of the immorality of Paris, the Moulin Rouge, and the cocottes, he feels "disillusioned" once again. He cannot escape his current life: He is married, he has a child, and his house is "prim and pretty" (a direct contrast with the gaudy nature of Gallaher's watch and spirit). Even when Little Chandler tries to be inspired to write once again, his baby's crying interrupts and pulls him back into his present reality. His epiphany at the end, his "tears of remorse," is not for his actions towards his child, but for the life he could have lived, the opportunities he could have had, if he had not been so cowardly.

4. What does poetry mean to Little Chandler? What does it symbolize throughout the story?

   Poetry represents Little Chandler's boyhood dreams. His inability to read the poems to his wife demonstrates how he feels unable to express fully himself to her. It shows his cowardice, the cause of his paralysis. At the end of the story, Little Chandler feels inspired to write poetry again. He reads Byron and begins to think of composing his own verse. His dreams are once again interrupted; this time, however, his child's crying distracts him from his work. His dreams of grandeur are ruined by his current responsibilities; he cannot compose, constrained by the everyday task of caring for his child.

5. In the end, what is "The Little Cloud?"

   "The Little Cloud" is Little Chandler's regret, the "dull resentment against his life." He has settled into his life and has almost forgotten about his dreams of fame and fortune until Gallaher visits. This visit inspires him to pursue his old dreams, which are now impossible for him. This is the "little cloud," the darkness, that he experiences at the end of the story.

6. How does this story fit into the category of stories of maturity? How does it differ from those of adolescence?

   In this story, Little Chandler has already become trapped in the mundane life of the Dubliner. He regrets his past decisions, but his time for action is over. The stories of adolescence show the actions and attitudes that eventually entrap the adults of the later stories. The youths' actions develop into the adults' fates. "A Little Cloud" picks up after the choices of adolescence have been made, after the chances for change have passed. This story is one of maturity because the character can only look back at his boyhood dreams and regret his choices.

Counterparts

1. How does the title "Counterparts" relate to the events of the story?

   Farrington's job is to make copies (or counterparts) of contracts for Mr. Alleyne. He is frustrated at the mundane nature of the task and is driven to drinking. He spends all of his money looking for a relief from his mundane job only to find repetition in his avocation of drinking as well. As his friends join and depart, he keeps repeating the day's story—in effect distributing copies of the day's events—and buying them drinks. His life is a series of counterparts at work and at the public-house: entirely dull repetition.

2. How does Farrington's physical stature play a role in his characterization and the plot of the story?

   Farrington is a rather large man, and his friends seem to assume that he is a powerful man because he is so large. However, this is not the case; he is just a heavy man. At the public-house, his size causes him to be the object of ridicule, as he is defeated twice in arm-wrestling by a much smaller man. He yells, but generally contains himself until he reaches home. There, he unleashes his frustration by beating his young son.

3. What do the women in "Counterparts" represent to Farrington? Explain your answer.

Miss Delacour, the only named woman, is the client for whom Farrington is making copies of letters. Miss Delacour's interest in Mr. Alleyne demonstrates another way in which Farrington feels frustrated: sexually. Her "moist pungent perfume" floods the hallway, and she is smoothing the handle of her umbrella, which can be interpreted as a phallic symbol. Further, "de la cour" means "of the court" in French, but a close alternate, "de la coeur," means "of the heart." Because Miss Delacour is "of the court," she is likely out of reach for a poor man of such low social status as Farrington. That "Delacour" is so close to "de la coeur" underscores that Farrington's sexual desires will be frustrated.

While Miss Delacour is stout and amiable, Farrington's wife is a "little sharp-faced" bully. Farrington notices the woman at the bar for attributes she shares with Miss Delacour. The text says that he "gazed admiringly at the plump arm which she moved very often and with much grace." He is even more frustrated when she passes by him with a simple phrase and gives him no second glance. Farrington is seemingly discontent with his wife, just as he is frustrated with the rest of his current life. Thus, the women in this story serve as objects of Farrington's desire, women who are always beyond his reach.

4. Read the following quotation and explain what the word "nabs" most likely means in the context of the passage, and why.

> Everyone roared laughing when he showed the way in which Mr. Alleyne shook his fist in Farrington's face. Then he imitated Farrington, saying, "*And here was my nabs, as cool as you please,*" while Farrington looked at the company out of his heavy dirty eyes, smiling and at times drawing forth stray drops of liquor from his moustache with the aid of his lower lip.

The speaker of the word in question is Higgins, whom the men had asked to "give his version of [the day's events]." Higgins clearly was in the office when Farrington insulted Mr. Alleyne, as Higgins shows the others exactly how Mr. Alleyne "shook his fist in Farrington's face." Higgins also approves of Farrington's actions (or at least finds them amusing), so the reader can safely assume that "nabs" has a positive connotation. For these reasons, it is likely that "nabs" roughly means either "friend" or "coworker," possibly a combination of the two.

Clay

1. How does Joyce use the opening scene at the *Dublin by Lamplight* laundry to characterize Maria?

The opening scene depicts Maria as orderly and peaceful. She makes sure the kitchen is "spick and span" and takes care of the plants in the conservatory. The matron respects her as a "veritable peace-maker." Maria is unmarried and is displays her shyness when the ladies at the tea joke about her getting married. She laughs along at the joke and is always convivial because she sees the best in others and wants to keep the peace.

2. Read the following quotation and explain what the irony contributes to Maria's characterization.

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

Maria states that she does not "want any ring or man either," but it should be clear from her "disappointed shyness" that she says this to hide her true desires from the rest of the group. This irony suggests that Maria is unhappily unmarried, but she would rather other people not know that she is unhappy.

3. How does the author's diction characterize Maria as passive?

Joyce repeatedly emphasizes that Maria is being forced to accept what happens to her; she makes few choices for herself and allows herself to be coerced into actions she would not normally choose.

The first sentence of the story states that "[t]he matron had given her leave to go out" after tea. Note that Maria does not ask for leave; the matron gives it to her.

When she boards the first tram, she cannot choose her own seat; she "ha[s] to sit on the little stool at the end of the car."

On the Drumcondra tram, she thinks she will "have to stand" because there are no seats; the text mentions that "none of the young men [seem] to notice her," so they do not give up their seat. She waits for them to notice her instead of taking action.

Joe "[makes] her sit down by the fire" and "[makes] Maria take a glass of wine." Joe is unable to find a nutcracker, so Maria tells the party that she does not like nuts.

Maria clearly does not like alcohol and does not like when people drink it. Joe asks her if she would like a bottle of stout; Maria says that "she would rather they didn't ask her to take anything," one of the few instances in which she attempts to stand up for herself. However, Joe insists, and "Maria let[s] him have his way."

The next-door girls insist on blindfolding Maria, and Maria acquiesces.

Joe asks Maria if she will sing before she leaves. Mrs. Donnelly wants her to as well, and so "Maria ha[s] to get up and stand beside the piano."

Words and phrases such as "made," "had," "insisted," and "let him have his way" emphasize both that Maria is being coerced to act against her will and that she allows this to happen without standing up for herself and her ideals. This passivity has definitely contributed to her unhappiness, though she disguises it well for much of the story.

4. During the next-door girls' Hallow Eve game, Maria has to choose twice. What does she choose, and what is this significance of these items in light of the story as a whole?

   To understand this story, one must have some knowledge of the Hallow Eve traditions of Ireland (a brief description of this particular tradition can be found in the Introductory Lecture at the beginning of this unit). Maria is participating in a traditional Hallow Eve divination game in which there are saucers placed on the table, each holding a different object. Maria must choose while blindfolded, and the object she chooses is supposed to reveal something about her future. Maria's first choice is clay, for which the story is named. The mother is horrified, and she scolds the children and forces Maria to pick again. Maria chooses the prayer-book next.

   The clay represents death, and Maria's choice indicates she will die prematurely. However, Joyce may be indicating that Maria is already experiencing a sort of living death (an idea he will explore more extensively in "The Dead"). Maria's personal life seems to be in a sort of stasis. For "so many Hallow Eves," Lizzie Fleming has said that Maria is "sure to get the ring," but Maria has never chosen the ring nor achieved what the ring predicts: marriage.

   Fittingly, Maria's second choice is neither the water (representing the possibility of a long journey) nor the ring, but instead the prayer-book. Embarking on a long journey or marrying would change Maria's life substantially. Maria is already religious and she works in an establishment devoted to effecting positive change in women's lives through spiritual intervention, so becoming a nun would be an extension of what she already does. Again, this points toward a certain stasis in Maria's life. This is Joyce's way of expressing the paralysis motif in "Clay."

5. Interpret the story's ending, explaining why Joe is "very much moved" by Maria's singing.

   Joyce does not present enough evidence for the reader to give a definitive reason why Joe cries at the end of the story. However, one interpretation is stronger than the others: Joe is crying because Maria has finally revealed the source of her unhappiness, and he cares for her so much that this revelation causes him pain.

   The reader knows Joe feels deep affection for Maria; the text had previously revealed that Joe thought of Maria as his "proper mother," as Maria nursed him when he was a boy. Joe had also helped Maria secure her current position in the Dublin by Lamplight *laundry. When Maria sings at the end of the story, she leaves out a verse; this verse is about suitors. The reader also knows that Maria is unmarried and that she is unhappy about it. In omitting this verse, she reveals her unhappiness to the rest of the company, Joe included; this is likely why Joe is moved to tears.*

   Another reason for Joe's emotion may be the fact that the song makes him feel sentimental about his past. He has been estranged from Alphy for some time, and it is possible that the song makes Joe think of him fondly or regret their estrangement.

6. What is the central conflict of this story? How is it revealed?

From the very first scene, Joyce makes it clear that Maria is unmarried, and her lack of a husband contributes to the central conflict of the story. Unlike previous female protagonists, Maria appears to be content in her independence, but the "disappointed shyness" she displays when Lizzie Fleming says she is sure to get the ring indicates otherwise. The scene in which she admires her body's reflection indicates that she believes herself to be attractive, and she is characterized as kind and thoughtful. She has many good qualities yet is unmarried, and she is unhappy about being unmarried.

At the end of the story, Joe asks Maria to sing a song. Maria does, but she leaves out the second verse about suitors. The text then says, "But no one tried to show her her mistake; and when she had ended her song Joe was very much moved." Maria's omission of the second verse indicates to the others that the subject of marriage is painful for her, and this is the first time in the story that she has revealed this vulnerability.

7. Three different generations of Dubliners are depicted in this story: the children, the young adults, and the mature. How does Joyce characterize each?

The children in the story provide both joy and honesty. Maria looks forward to the children singing and happily buys them cakes in anticipation of the joy they will display. Maria reminisces fondly with Joe about his own childhood memories too. In their innocence, however, the children reveal truth. As a child, Joe used to say, "Mamma is mamma but Maria is my proper mother." The children in the story are also the instigators of the Hallow Eve game in which Maria chooses clay and a prayer-book, but not a ring.

The youth in the story are starting to become hardened Dubliners, as revealed in the joking of the young lady in the bakery and the youths who fail to give Maria a seat on the tram.

The mature gentleman in the story is little better than the youth. At first, he gives Maria a seat and exchanges pleasantries with her politely. She thinks he is a gentleman, even though he has been drinking ("had a drop taken"). However, this old man is the one who confuses her and makes her forget her plumcake. Joyce seems to be characterizing the mature as faded, decaying, and, in essence, the living dead, stuck in trivialities of life and no longer really enjoying it the way the youths do.

A Painful Case

1. How does Joyce use the description of Mr. Duffy's house to characterize him?

   Mr. Duffy lives in an "old sombre house" as far removed from the city as possible. His room is made up of black and white colors, practical furniture, and books organized by bulk. He has classic literature and a copy of the Maynooth Catechism. Above all his room seems orderly. This description of Mr. Duffy's room characterizes him as the type of individual who is comfortable with the black-and-white, rigid nature of his life.

2. What does the line "He never gave alms to beggars" suggest about Mr. Duffy's characterization?

   This line characterizes Mr. Duffy as self-sufficient, perhaps with a pride that causes him to look down on beggars. Instead of giving to the poor, he walks confidently by them, a walking stick in hand. This, along with the following paragraphs describing his interaction with others, also makes it seem like he has little emotional connection to anyone in the world. He prefers to remain disconnected from others—companions and beggars alike.

3. What role does music play in the story?

   Music starts out as Mr. Duffy's only real connection to the world. He plays his landlady's piano and occasionally attends an event. The text even states that these concerts and operas are "the only dissipations of his life." Music is also what connects Mr. Duffy to Mrs. Sinico. They both meet at a musical event, and, after three coincidental meetings, they begin to schedule times to be together.

   Mrs. Sinico begins to connect with him emotionally through music. The text says, "Many times she allowed the dark to fall upon them, refraining from lighting the lamp. The dark discreet room, their isolation, the music that still vibrated in their ears united them." When Mr. Duffy ends their affair, the breaking of the bond is actualized when she sends back his music. After their relationship ends, he stops attending concerts, scared of meeting her and confronting his feelings of her again. In the end, when Mr. Duffy realizes his profound loneliness, there is no more music, only silence.

4. Why does Mr. Duffy feel alone at the end of the story?

   In the end of the story, Mr. Duffy feels more alone than before because he finally realizes (in an epiphanic moment) that he had lost his only chance of love. He had originally rejected Mrs. Sinico out of confusion, unable to reconcile his feelings of passion with the immorality of their affair. However, his discovery that she died from her "heart's action," after a slow descent into alcoholism, makes him feel responsible for her death. He had not realized that she was lonely without him, and now he feels deep survivor's guilt, asking such questions as, "Why had he sentenced her to death?" His guilt over her death makes him feel not only unloved, but unlovable. The text says, "He felt that he had been outcast from life's feast." It is this dejection that makes him feel completely alone.

Ivy Day in the Committee Room

1. What is "Ivy Day"? Why do the men in this story wear ivy leaves on their lapels?

   Ivy Day is the anniversary of the death of Charles Stewart Parnell, who had been one of the leading figures in the Irish Home Rule movement, a movement that sought to secure Ireland's self-government. After his affair with Kitty O'Shea came to light, some Irish withdrew their support for Parnell, citing moral reasons. This was a heavy blow to the Irish Home Rule movement.

   The men wear ivy leaves in support of Parnell, their fallen hero.

2. This story is largely told through dialogue. What is the purpose of the dialogue and how does it convey the theme of the story?

   The dialogue reveals the men's wavering allegiances while also showing how the Irish National Party is falling apart through fruitless talk and inaction. Through the dialogue it is clear that Joe Hynes and Mr. O'Connor are both working to canvass for the newest Irish Nationalist candidate, Mr. Richard J. Tierney. However, neither are very committed to the cause. Both come in to warm themselves by the fire and avoid the rain and the work of canvassing. Mr. O'Connor uses his pasteboard cards to light his cigarettes. Their conversation shows that they care more about getting paid and drinking alcohol than they care about Tierney's success. In fact, Mr. Hynes starts to defend Tierney's opponent Colgan at one point in the conversation. The men are joined by others who all take part in the political banter with little resolve. In the end, the message is clear: there is little resolve left in the Irish Nationalist movement. The party has compromised to the point where even Conservatives find it appealing.

3. What does the fact that Mr. O'Connor burns one of Mr. Tierney's "thin pasteboard cards" to light his cigarette suggest?

   Mr. O'Connor has been hired to canvass a portion of Dublin in support of Mr. Tierney, but he remains inside the Committee Room instead because the weather is poor. Part of his job is likely to hand out these thin pasteboard cards to citizens in hopes of garnering votes for Mr. Tierney. The fact that he burns one of these cards suggests that he is not very committed to Mr. Tierney's cause.

4. What is ironic about the men giving the tavern delivery boy a drink? What does this irony contribute to the story's character development?

   Old Jack is concerned about his son's alcoholism and blames his son's troubles on the boy's mother constantly boosting his ego. Yet when the delivery boy says he's only seventeen, he still gives him a drink.

   The irony serves to further paint these men as lacking any conviction or willingness to adhere to their ideals.

5. How is religion treated in this story?

Father Keon stands at the door appearing like a "poor actor" with a face that "ha[s] the appearance of damp yellow cheese." This initial negative characterization of the priest implies that he may not be sincere (just an actor) and that he is starting to feel the effects of decay (like the priest in "An Encounter"). While the rest of the men jump into a lively discussion of politics, Father Keon merely stands at the door of the room. For a moment, he neither enters nor departs. This may signify the Catholic church's position on Parnell. They remained at the threshold, never supporting nor fully condemning Parnell (just as the Catholic church tried to both support Parnell's politics and condemn Parnell's personal misconduct). Furthermore, Father Keon is unwilling to engage in an outright political discussion, but is instead looking only for Mr. Fanning (referred to later in Grace as "the registration agent and mayor maker of the city"). The priest is seemingly hiding an involvement in politics, staying back in the shadows, but the short conversation that follows implies that he must somehow profit from his involvement since he has no official post.

6. What does the fire symbolize in this story?

The fire symbolizes the spirit of Parnell. In Mr. Hynes's recitation of "The Death of Parnell," the following line lends credence to this idea: "But Erin, list, his spirit may/Rise, like the Phoenix from the flames." As each character interacts with the fire, each reveals his personal feelings about Parnell, the fire behind the Irish Nationalist party.

Old Jack, the porter, stokes the fire throughout the story and also complains about his son's alcoholism. His attitude suggests that he sees the problems of Ireland, but has little motivation to act.

Mr. O'Connor uses the fire to light his cigarettes and seems to only care about what the party can do for him. He even remarks, "How does he expect us to work for him if he won't stump up?" Tellingly, when Mr. O'Connor joins the conversation, "the fire [loses] all its cheerful colour."

Mr. Hynes supports the Nationalist cause, but is not working for Tierney. He uses the fire to warm up and then leaves for a while. His response to the fire is one of devotion to the cause. When he returns, he recites "The Death of Parnell" and does not drink when his bottle is opened; indeed, he seems not even to notice. His is the only real admirable spirit of the group.

Mr. Henchy complains of Tierney's trickiness in not paying them yet. He uses the fire for warmth, but he also spits in it. He accuses Mr. Hynes of working for the opposing candidate, when he is only as loyal as his wallet.

Though the last few characters have not been considered (Father Keon, Lyons, and Crofton), the symbolism of the fire is evident. Parnell may have started a fire, but few Irishmen left are loyal enough to the cause to be inspired to do anything more than drink.

7. This is the first story in Joyce's category of "Public Life." How does it differ thematically from the stories before it?

This is the first story that does not focus on the flaws of an individual character, but instead criticizes the Irish as a whole for losing their spine in politics. Joyce celebrated Parnell and the Irish Nationalist party and was wholly disappointed with his countrymen for their lack of support. While the previous stories focus on the themes of individual hopelessness due to inaction, this story points to the broader theme of national malaise, perhaps the root cause of the individual troubles.

A Mother

1. Explain how the author criticizes misogyny in "A Mother."

The primary way "A Mother" criticizes misogyny is through Mrs. Kearney's failure to command as much respect as men in positions of power. Early in the story, Mrs. Kearney restrains herself from complaining too loudly about the fact that her daughter has not been paid; she restrains herself because she knows that such an action "would not be ladylike." Mrs. Kearney is constrained by stereotypical expectations of how women should behave, and she is punished for her subsequent failure to remain within these boundaries.

Mrs. Kearney is aware of the power these stereotypes hold, as she willingly accepts that her husband's presence the night of the final performance may help her case; the text states that she "appreciate[s] his abstract value as a male," but he possesses only a "small number of talents." This, combined with the fact that Mr. Kearney is barely mentioned at all throughout the rest of the story, suggests that his entire purpose as a character is to provide the aforementioned "abstract value." Of course, the implication is that Mr. Kearney provides Mrs. Kearney with an advantage in negotiations wholly by virtue of his gender.

Unfortunately for Mrs. Kearney, Joyce does not end the story on a positive note. The story ends with Mr. O'Madden Burke leaning on his umbrella (a phallic symbol—he is figuratively supporting himself on male power), congratulating Mr. Holohan on doing the "proper" thing by not giving in to Mrs. Kearney's demands. The men are in charge, and only the women who appeal to their senses (like Miss Healy in the dressing-room) have a place in the show.

2. How does the author establish reader sympathy for Mrs. Kearney, and how do her actions reduce the likelihood that she is read as a sympathetic character by the end of the story?

Early in "A Mother," it is obvious that Mrs. Kearney is a more competent organizer than Mr. Holohan. Holohan visits Mrs. Kearney "every day to have her advice on some point," and she is "invariably friendly and advising." Mrs. Kearney takes several steps to ensure that the concerts are successful and well attended, but to no avail. Later, when Mr. Holohan informs Mrs. Kearney that she will have to speak to Mr. Fitzpatrick about Kathleen's pay, he appears to be shirking his responsibility, evasively stating that the issue is not "his business." Mr. Holohan appears not to care about the issue at all, and this constitutes a betrayal of sorts since Mrs. Kearney has practically set up the entire concert series for him.

However, Mrs. Kearney's actions undermine her efforts to secure her daughter's pay, in the process rendering her less deserving of the reader's sympathy. The name of the committee, Eire Abu, *means roughly "Victory to Ireland," indicating strong ties to the Irish Nationalist movement. Mrs. Kearney intends to secure pay for her daughter "whether the society gave the four concerts or not." While she is within her rights to do this per the terms of the contract, she would be taking money from the Nationalist movement for performances her daughter did not give. Her insistence upon being paid for all four concerts comes to a head when Mr. Fitzpatrick pays her roughly half the agreed-upon amount. Though Mrs. Kearney has been paid for nearly two concerts at this point (before her daughter has even played one), she presses what she sees as an advantage and attempts to extract the full contractual amount. Mr. Holohan and Mr. Fitzpatrick appear to have scraped this money together at the last moment, possibly indicating* Eire Abu *does not have much capital. This shifts reader sympathy away from Mrs. Kearney.*

Sympathy is further shifted when Fitzpatrick and Holohan inform Mrs. Kearney that Kathleen will be paid "after the committee meeting on the following Tuesday." Mrs. Kearney refuses this condition and then roughly insults Holohan's accent and mannerisms. The committee has paid almost half the contractual amount and offered to pay the other half at a later date, so this conduct is shocking. Mrs. Kearney's actions have damaged Kathleen's musical career over a few pounds, rendering her much less sympathetic than before.

3. How does Mrs. Kearney's choice of education for her daughter suggest that she is opportunistic?

Mr. Kearney sent Kathleen to a convent, where she learned French and music. When Mrs. Kearney perceives that the Irish Revival movement has become prominent, however, she decides that Kathleen should learn Irish. The text indicates that this is a calculated ploy; because of Kathleen's education in Irish, people begin to discuss her and her musical abilities, and it is implied that her education and her status as a "believer in the language movement" are the major reasons Mr. Holohan—a member of Eire Abu, *an Irish Nationalist society—selects her for the concert series. Mrs. Kearney has placed Kathleen in this position through shrewd maneuvering, not actual devotion to the Irish Nationalist cause.*

4. What does Mr. Holohan's nickname, "Hoppy Holohan," suggest about his characterization?

   The character Mr. Holohan is nicknamed "Hoppy Holohan" because of his walk, but the word "hoppy" also reflects his demeanor; he is unreliable, unbalanced, and, to play on the rest of his name, hollow. His name and walk reflect his actions as well; he dodges Mrs. Kearney's questions of pay, comes in and goes out of scenes rapidly, and shifts blame to the committee instead of taking responsibility for the contract.

5. Compare the portrayal of the concert committee to the political committee in "Ivy Day at the Committee Room," and explain what Joyce may be contending about public organizations in Ireland.

   This concert committee has planned several failed performances and has left Mrs. Kearney dissatisfied. It seems to talk more than it acts and is unable to connect to Mrs. Kearney personally. Likewise, the political committee in "Ivy Day …" is full of talk and little action. It claims support for the Irish National movement, but then has little to show for its efforts. The committees are both inconsistent and only marginally successful in promoting their causes. Joyce seems to be showing that the paralysis he previously explored on an individual level extends to organizations as well, suggesting that Ireland's failure to progress is systemic, not the fault of specific persons.

Grace

1. How does the author's diction and use of understatement reveal Mrs. Kernan's opinions of her husband and their marriage?

   The fact that one of the first sentences Mrs. Kernan utters is "He never seems to think he has a home at all" should indicate to the student that the Kernans' marriage is less than optimal. The text strongly suggests that the main reason the Kernans have been married for over 25 years is that they have children; at the time her first child was born, she had begun to find married life "unbearable." Mr. Kernan has been violent toward her in the past ("He had never been violent since the boys had grown up"). At this point, however, she seems to have accepted Mr. Kernan for who he is. Words such as "accepted" and "dutifully" indicate that she willingly fills the role of wife.

   Joyce uses understatement to help convey Mrs. Kernan's conflicted attitude. The narrator mentions that during their courtship "Mr. Kernan had seemed to her a not ungallant figure," a less flattering assessment than if Joyce had simply written "gallant." In the next paragraph, the narrator says of Mr. Kernan, "[t]here were worse husbands." While there are certainly worse husbands than Mr. Kernan, the understatement here conveys that there are also better ones.

2. Explain the function of character names in "Grace."

In "Grace," Joyce uses character names to convey information about those characters.

Mr. Cunningham is cunning—he has studied philosophy; is well acquainted with the law; and is well informed, influential, and intelligent. When the "plot" is mentioned for the first time, Mr. Cunningham is listed before Mr. M'Coy and Mr. Power, and the text notes that the plot's "development was entrusted to Mr. Cunningham."

Mr. Power supports Mr. Kernan. The two men's fortunes are moving in opposite directions: Mr. Power is on the rise while Mr. Kernan is in decline. Mr. Power expresses his power through mitigating Kernan's decline. He also holds substantial social power, as he is a Castle official like Mr. Cunningham.

Mr. M'Coy seems unwilling to commit himself to serious repentance; he is the joker of the group, and it is only toward the end of the story that he begins to "respond to the religious stimulus."

Mr. Goldberg is a moneylender; "Goldberg" means, roughly, "gold mountain."

Finally, Father Purdon is named for Dublin's Purdon Street, an area in and around which prostitution was prevalent at the time Joyce wrote Dubliners. *His face is red, and a "speck of red light" is "suspended before the high altar"; areas in which prostitution takes place are colloquially called "red-light districts." The "speck of red light" is literally the light of the sanctuary lamp, signaling that the Blessed Sacrament is present. However, this light takes on an ironic meaning because Father Purdon's name associates his character with prostitution.*

3. Read the following passage and explain why Mr. Power is upset. Then, explain what this episode contributes to Mr. M'Coy's characterization.

> Mr. Power did not relish the use of his Christian name. He was not straight-laced, but he could not forget that Mr. M'Coy had recently made a crusade in search of valises and portmanteaus to enable Mrs. M'Coy to fulfill imaginary engagements in the country. More than he resented the fact that he had been victimised he resented such low playing of the game.

The meaning of this passage is difficult to gauge, mostly because Joyce does not explain precisely why Mr. M'Coy's "crusade" is viewed with resentment by Mr. Power. The reader knows that Mr. Power has been "victimised," so the reader also knows that—at least in Mr. Power's opinion, presented by the omniscient narrator—Mr. M'Coy's "crusade" involves taking advantage of people in some way. Mr. M'Coy is searching for "valises and portmanteaus"—luggage articles—ostensibly so that his wife can travel to "engagements" outside Dublin. Of course, these engagements are "imaginary"; Mrs. M'Coy will do no such traveling. Mr. M'Coy is likely borrowing pieces of luggage from various people and then profiting from them in some way, probably by selling them. Mr. Power and Mr. M'Coy are supposed to be, if not friends, at least acquaintances; this is the reason Mr. Power answers Mr. M'Coy's question "as if Mr. Kernan had asked it": he is clearly still angry with Mr. M'Coy.

This anecdote characterizes Mr. M'Coy as disloyal and opportunistic. In keeping with his name (see question #2), it also reveals he is unwilling to divulge the intentions behind his actions; Mr. M'Coy appears now to be a somewhat roguish figure who lies by omission to achieve his goals.

4. Who are the "ignorant bostooms" Mr. Kernan rails against? Explain your answer.

Joyce writes that Mr. Kernan "was keenly conscious of his citizenship" and that he "wished to live with his city on terms mutually honourable." When Mr. Kernan next speaks, it is to imprecate these "ignorant bostooms," indicating that they are associated with the city in some capacity.

Notably, Mr. Kernan asks, "Is this what we pay rates for?" "Rates" is most likely equivalent to "taxes." This suggests that the people he refers to in his epithet are public officials, a suggestion reinforced by Mr. Cunningham's reaction; Mr. Cunningham laughs although he is "a Castle official" and, therefore, a member of the group Mr. Kernan is railing against.

5. How does Joyce depict Catholicism in this story? Explain your answer with references to the text.

In this story, as in the rest of the book, Catholicism is portrayed in a mostly negative light.

The major characters (Mr. Kernan and friends) seem to have only a rudimentary understanding of their Catholic faith. When Mr. M'Coy compares Catholics and Protestants, he needs a moment of hesitation—almost as if marshaling his thoughts—before stating rather basic truths about the two sects. Further, their conversation reveals that they may be confused about various aspects of their faith. They disagree upon the proper wording of Latin mottos and the names of important figures, and Mr. Kernan especially requires clarification on several points. The conversation as a whole depicts Catholicism as too complex for laypeople to understand, just as the narrator of "The Sisters" found "certain institutions of the Church" much more "complex and mysterious" than he had anticipated.

The most glaring criticism, however, is presented in the figure of Father Purdon. In Luke 16, Jesus advises that serving two masters—God and mammon—is impossible, yet this is exactly what Father Purdon attempts to do. Purdon serves the wealthy and socially powerful; note that his parishioners are all "gentlemen" who are "well dressed." Mr. Cunningham points out several members of Dublin's economic and social elite to Mr. Kernan; clearly, this is where the powerful go to worship. Finally, Father Purdon's name links him to prostitution (see question #2), suggesting that he is selling religious grace to his listeners. Of course, Father Purdon's misinterpretation of Scripture (and Joyce's ironic treatment of the character) indicates that the men at the retreat cannot *receive any grace from him. Father Purdon, then, ironically exemplifies the correct interpretation of Jesus' message: unable to serve both God and mammon, Father Purdon serves only mammon.*

6. Explain why "Grace" is an ironic title for this story. Support your answer with references to the text.

By the end of the story, it should be clear that neither Mr. Kernan nor any of the men involved in the plot will gain any sort of religious grace from their efforts.

The plotters have but a rudimentary understanding of their faith, and they are consistently incorrect in their conversation about Catholicism.

Mr. Kernan is extremely resistant to real spiritual change. When Mrs. Kernan mentions that she pities "the poor priest" who will have to accept her husband's confession, Mr. Kernan says, "If he doesn't like it … he can … do the other thing." Due to the ellipsis between "can" and "do," it is likely that "do the other thing" is a euphemism; Mr. Kernan was probably about to say something vile but thought better of it. Mr. Kernan also refuses to light a candle, signaling that he is not prepared to make a full commitment to his spiritual cleansing. He describes the retreat as "the job" and "the retreat business," indicating that he views the retreat as a business transaction while also foreshadowing Father Purdon's ironic misinterpretation of one of Jesus' parables.

Most importantly, as just mentioned, Father Purdon takes the quotation from the Bible out of its original context, twisting its meaning. This quotation is from Luke 16, and verse 13 clarifies Jesus' message:

No servant can serve two masters: for either he will hate the one, and love the other; or else he will hold to the one, and despise the other. Ye cannot serve God and mammon.

Father Purdon has interpreted the parable as advice for businessmen, where Jesus clearly has informed men they must choose between God and mammon—between spirituality and material wealth. Father Purdon ignores this while stating that this is "one of the most difficult texts in all the Scriptures … to interpret properly," a choice bit of irony.

Father Purdon believes that Jesus "was not a hard taskmaster" and that all he asks of his hearers is "to be straight and manly with God" and to "set right" their "accounts." The business metaphor is wholly inappropriate for Jesus' message and indicates that Father Purdon cannot lead these men away from iniquity.

The Dead

1. Explain how the structure of the second sentence reinforces the idea introduced in the first, that Lily was "run off her feet."

   The second sentence is long and complex, but Joyce does not use any punctuation. Punctuation would allow the reader a chance to pause; by omitting punctuation, Joyce increases the pace of this sentence; the reader rushes through Joyce's words just like Lily rushes to take care of incoming guests.

2. How does the name Gabriel function as an allusion?

   Joyce, by naming the protagonist Gabriel, is likely alluding to the Biblical archangel Gabriel. The archangel Gabriel typically conveys messages and revelations from God to humans. Through the use of this allusion, Joyce may be suggesting that his character has an important message to deliver, most likely to the people of Ireland.

3. How does Miss Ivors function as a foil for Gabriel, and what does their heated exchange contribute to the meaning of *Dubliners* as a whole?

   Miss Ivors is a staunch Irish Nationalist while Gabriel clearly is not; when needled by Miss Ivors, Gabriel exclaims, "I'm sick of my own country, sick of it!" However, Gabriel does not articulate the reason he is so "sick" of his country, and Miss Ivors appears to be quite content and confident in her Irish heritage.

   The fact that Gabriel does not explain why he is sick of Ireland may indicate that he has never honestly considered what it is about Ireland he dislikes. However, Joyce does not write that Gabriel cannot *answer Miss Ivors; he writes that he* does not *answer, an important difference. Though he does not present his reasoning, Gabriel is the first character in* Dubliners *to claim that the state of Ireland is at least partly to blame for his discontent. Given that "The Dead" is the final story of the collection, Gabriel's outburst can be interpreted as an encapsulation of all the frustrations and disappointments that the other characters experience.* Dubliners *is critical of Ireland, but Gabriel is the first to express frustration with the current state of Ireland as a whole instead of criticizing specific aspects of Irish life.*

4. How does the imagery in the description of the food and drink on the dinner table foreshadow the subjects of the dinner party's conversation?

   The table is described like a battleground: the ends of the table are described as "rival ends"; the side dishes are in "parallel lines"; wine decanters are "sentries"; a yellow dish "lay in waiting," as if for an ambush; and behind the dish are "three squads of bottles of stout and ale and minerals, drawn up according to the colours of their uniforms."

   Battles and war are intrinsically related to death, and the colors used in the descriptions of the food reinforce this connection. Yellow and brown figure prominently (yellow jelly, "yellow dish," "brown goose," brown labels), and yellow and brown have long been established as representative of the decay motif running through all of Dubliners. *Red is also prominent (red jam, port wine, red labels); red often signifies violence or blood.*

   Combined, this imagery is highly suggestive of death and decay, relating directly back to the story's title, "The Dead." The dinner party's conversation is about decay (the decline of the opera in Dublin) and death (the monks of Mount Melleray, who sleep in their coffins), so the reader can reasonably conclude that the inclusion of this food imagery foreshadows the subjects of the conversation.

5. How does the conversation about the monks of Mount Melleray reinforce a theme presented throughout *Dubliners*?

   The monks adhere to a strict routine, and, as with other stories in Dubliners, *routine is deadening and can lead to paralysis. The argument could be made that nearly the entirety of "The Dead" describes a routine; the setting is a party that occurs annually, Freddy Malins always comes late and always becomes drunk, etc.*

   More importantly, however, the monks sleep in their coffins, indicating that they are subjected to a metaphoric death each night; they are both living and dead by turns. After this discussion, the conversation is "buried"; the juxtaposition between the living death experienced by the monks and the burial of the conversation connects the two ideas, indicating that the dinner guests are also experiencing a sort of living death. This theme, of course, is present throughout Dubliners, *as various characters are unable to escape the numbing repetition in their lives and live up to their potential.*

6. How does the story of Patrick Morkan and his horse Johnny describe the relationship between Ireland and England?

The text states that Johnny "used to work in the old gentleman's mill, walking round and round to drive the mill." Johnny is a working horse, a laborer. One day, Morkan decides to ride out with "the quality"—men of high social or economic standing—to watch a military examination. Johnny starts walking around a statue of "King Billy," otherwise known as King William III of England, who had quelled an uprising of Irish and French forces in order to legitimize his rule.

Gabriel presents two possible reasons for Johnny's actions: "… whether he fell in love with the horse King Billy sits on or whether he thought he was back again in the mill … he began to walk around the statue."

Joyce likely intends the reader to consider both possibilities. In this anecdote, Johnny and Patrick Morkan represent Ireland, and the statue of "King Billy" represents England. Johnny revolves around the statue as if he were working in a mill, figuratively indicating that Ireland labors for England's benefit, not its own. Further, because Gabriel leaves open the possibility that Johnny is confusedly "in love" with the statue, Joyce could be indicating that Ireland shares a similar attitude toward England. Ireland has no reason to love England—in fact, the Irish have many reasons to hold the opposite opinion—but Ireland cannot decide whether to despise England or model itself after England. By putting this anecdote in Gabriel's mouth, Joyce could also be ironically indicating Gabriel's confused attitude toward England, as earlier in the story Miss Ivors accused him of being a "West Briton." Further, Gabriel acts out the story himself *by trotting around in a circle, lending credence to this assertion. Gabriel, of course, denied that there was anything political in working for an English newspaper, but he is using his labor to enrich an English company instead of an Irish one. Overall, the anecdote reinforces the idea, presented throughout* Dubliners*, that England exploits Ireland.*

7. What is the narrative climax of "The Dead," and why?

The climax comes when Gretta explains to Gabriel the reason that Mr. D'Arcy's rendition of The Lass of Aughrim *has caused her to become emotional. Prior to this event, Gretta's presence has been limited; she has not spoken much. The text emphasizes the separation between the married couple at several points; They are separate while Gretta listens to Mr. D'Arcy's song, and they are also separate during the walk they take after leaving the Morkan residence. The text distances Gretta from the reader, then from Gabriel, and then Gretta reveals the reason for the figurative distance between Gabriel and herself that has characterized their marriage. The close of the story resolves Gabriel's main conflict: he decides he will "set out on his journey westward," indicating that he will sacrifice his desire to visit other countries in an attempt to make his wife happy.*

8. What does snow symbolize throughout the story?

There are many possible interpretations of "The Dead"—and especially of the final scene, as it is full of ambiguity—but one strongly suggested interpretation is that the snow is a symbol of the paralysis motif. In "The Dead," snow largely serves to convey the idea that the entirety of Ireland is subject to this paralysis, not just Dublin. When Gabriel enters the Morkan residence, a "light fringe of snow" lays on his shoulders and on his galoshes. Mrs. Conroy later mentions that "Gabriel says everyone wears [galoshes] … on the Continent," indicating that wearing galoshes is in fashion in continental Europe but not in Ireland. Gabriel is certainly not an Irish Nationalist—he wishes to go on a cycling tour of Europe "for a change" and exclaims that he is "sick of [his] own country"—so the reader can infer that these galoshes are protecting him not only from the snow but also from potentially deadening Irish influence. His wife, however, does not care for wearing galoshes, and Gabriel mentions that she would "walk home in the snow if she were let." Gretta wishes to visit "the west of Ireland"; she wants to immerse herself in Irish culture while Gabriel wants to distance himself from it.

The symbolism is not revealed entirely until the final paragraphs of "The Dead." Like the monks described earlier in the story (see question #5), Gabriel too exists between figurative life and death:

His own identity was fading out into a grey impalpable world: the solid world itself, which these dead had one time reared and lived in, was dissolving and dwindling.

This description of a dreamlike state is similar to one used in "The Sisters":

I drew the blankets over my head and tried to think of Christmas. But the grey face still followed me. … I felt my soul receding into some pleasant and vicious region, and there again I found it waiting for me.

Clearly, Gabriel and the narrator of "The Sisters" are describing similar concepts. That the boy tries "to think of Christmas" further connects these two descriptions, as "The Dead" occurs around "Christmas-time."

Gabriel feels his world merging with that of the dead, his individuality vanishing as he decides to remain in Ireland. At this point in the story, snow—paralysis—is "general all over Ireland"; it is falling all across the country. At the close, Gabriel has had an epiphany: he now understands why his wife has never been able to fully love him, and, in his new understanding, he has developed new feelings of empathy and love. It is this love that will cause him to "set out on his journey westward" and discard his plans to visit the Continent. Ultimately, Gabriel is unable to truly escape Ireland and the paralysis of everyday Irish life.

Further, Gabriel's reaction to the snow contrasts him with Michael Furey, the boy whom Gretta had cared for in her youth. Gabriel attempts to remove the snow from his person as quickly as possible, while Michael—already grievously ill—had waited for hours in the rain to see Gretta. Michael is characterized as a romantic, and Gabriel is more staid and reserved; while he longs to be more romantic and whimsical, as evidenced by his feelings for Gretta during the trek to the hotel, such actions and emotions are not in his nature.

9. How can "The Dead" be read as a microcosm of *Dubliners*?

"The Dead" uses motifs found in the other stories to reinforce thematic elements developed throughout the book.

During the conversation about the monks, Mr. Browne remarks, "I wish we had an institution like that in our Church." The monks are viewed favorably by the dinner party, so the implication is that the Church is viewed in a negative light. This is consistent with the remainder of Dubliners*, in which the Church is depicted as corrupt at some points.*

Alcoholism is addressed as well in the character of Freddy Malins, though Malins appears not to be as obviously dangerous as Farrington ("Counterparts") or as unrepentant as Kernan ("Grace").

"The Dead" also addresses the theme of the damages of routine. Routine is compared to death during the party's conversation about the monks. The monks live according to a strict schedule and actually sleep in their coffins, connecting routine and death in the reader's mind. Further, the setting of the story is an annual party in which the same guests take part and the same events occur.

The abandoned or failed quest motif (used in "Araby" and "An Encounter," among others) can be seen in Gabriel's decision at the end of the story. He decides that he will accompany his wife to the western part of Ireland instead of continuing to explore the European mainland.

Gabriel also experiences an epiphany: he finally learns why his relationship with his wife has been so distant. This causes him to alter his behaviors and remain in Ireland.

10. Who are "the dead" to which the title refers? Explain your answer with references to the text.

As a title, "The Dead" has several layers of meaning.

"The Dead" refers to the characters in the story, trapped in routines and patterns that have made them appear (figuratively) dead while living. This connection is most powerfully conveyed through the dinner conversation about the monks of Mount Melleray.

The monks adhere to a strict daily routine that never changes. Significantly, they sleep in their coffins, a figurative living death. The dinner party also adheres to several routines, the most significant being that they attend the Morkan party each year. After the fact that the monks sleep in their coffins is mentioned, the conversation is "buried," connecting the living death the monks experience each night to the lifestyles of the dinner party members.

"The Dead" also has a more literal meaning: Michael Furey. The climax of the story comes when Gretta reveals the story of Michael Furey's death and how it has affected her and her relationship with Gabriel, so the title refers to Michael Furey.

Finally, "The Dead" refers to the people of Ireland. The snow, falling "general all over Ireland," is described as "like the descent of their last end," an echo of Mary Jane's earlier statement about the monks of Mount Melleray: "The coffin … is to remind them of their last end." Of course, the "last end" is death, and this snow is falling "upon all the living" as well as the dead. This connection between the monks and the people of Ireland strongly suggests that the people of Ireland are figuratively dead, not living fully realized lives.

11. "The Dead" is set sometime near the holidays of Christmas and Epiphany (January 6th). What does this setting contribute to the meaning of "The Dead"? What does it contribute to the meaning of *Dubliners* as a whole?

Given that characters throughout Dubliners *experience epiphanies about various subjects, the fact that "The Dead" is set near Christmas and Epiphany should signal to the reader the setting's importance. Gabriel, the protagonist, does experience an epiphany; however, unlike other characters, Gabriel's epiphany leaves him seemingly hopeful about his future (though whether Gabriel's hope is misguided is a matter of interpretation—Joyce has written the ending of "The Dead" to be ambiguous). The date is significant because it indicates the start of a new year, symbolic of rebirth and renewal, and Gabriel's epiphany could lead to this renewal in his life.*

When considered in the wider context of Dubliners*, the setting reveals a different meaning (or meanings). Placing the story at the end of the year is a way for Joyce to neatly bring* Dubliners *to a close, both literally and symbolically. However, the exact date is never stated (only that it is near "Christmas-time"), and the story could just as easily be set in the beginning of the new year. It is likely that this story takes place after Christmas, as Gabriel reveals late in the story that he had lent money to Freddy Malins "at Christmas."*

The ambiguity of the setting's date leaves the reader unsure as to whether the year is ending or beginning. This ambiguity, combined with the ambiguity remaining in the plot at the end of "The Dead," removes any sense of closure from the narrative.

Further, this suggests that the problems characters have experienced throughout Dubliners *will continue to be problems for them, that the issues raised in* Dubliners *will persist beyond the ending of the book. Two descriptions of similar phenomena, one from "The Sisters" and one from "The Dead," support this.*

In "The Dead," the narrator describes how Gabriel feels after his epiphany:

His soul had approached that region where dwell the vast hosts of the dead. … His own identity was fading out into a grey impalpable world: the solid world itself, which these dead had one time reared and lived in, was dissolving and dwindling.

This depiction of a dreamlike state is much like the description of a similar state from "The Sisters":

I drew the blankets over my head and tried to think of Christmas. But the grey face still followed me. … I felt my soul receding into some pleasant and vicious region, and there again I found it waiting for me.

Clearly, both narrators are describing similar feelings. Further, the narrator of "The Sisters" tries "to think of Christmas"; "The Dead" is set around "Christmas-time," supporting a reading of Dubliners *as cyclical instead of strictly chronological. A year is a routine; one year leads seamlessly into the next. The book's ending reinforces the idea that Dubliners are trapped in their routines.*

Dubliners

The Sisters

1. The word "paralysis" in the first paragraph is developed into a motif in this and many of the other stories in this book. How does Joyce develop this concept of paralysis in "The Sisters?"

2. How does the narrator's perspective affect the tone of this story?

3. What is implied in the conversation between Mr. Cotter and the narrator's aunt and uncle?

4. Consider the relevance of the narrator's dreams. Who was the grey-faced paralytic? What does this vision reveal about the narrator?

5. How does Joyce establish verisimilitude in "The Sisters"?

6. Why does the aunt ask Eliza, "And everything…?"

7. What seems to be the ultimate cause of Rev. Flynn's decay?

An Encounter

1. How does Joyce's diction add verisimilitude to the story?

2. How does Joyce use danger to establish suspense? Is the danger real or imagined?

3. What does the color green symbolize throughout the story?

4. What does the final paragraph reveal about the nature of the narrator's relationship with Mahony? How did "the encounter" affect that relationship?

Araby

1. What is the significance of darkness and light in this story?

2. How does the setting reflect the emotions of the narrator?

3. How does Joyce use diction to reveal the narrator's character?

4. What role does religion play in the plot?

5. At the end of the story, the narrator has an epiphany. What does he realize and why?

Eveline

1. How does Eveline's window-watching contribute to her characterization?

2. Near the end of the story, the break in the text suggests a break in both time and tone. What has changed? Why?

3. Why is Eveline paralyzed at the end?

4. How does the tone of this story of adolescence differ from the tone of the previous three stories of childhood?

After the Race

1. How does the setting contribute to the overall theme of the story?

2. What role does the nationality of each character play in the story?

3. What is the meaning of the line, "The alert host at an opportunity lifted his glass to Humanity and, when the toast had been drunk, he threw open a window significantly"? What could it mean in the context of the other stories of *Dubliners*?

4. How does the flashback to Jimmy's college days add to his characterization?

5. How is the outcome of the card game on the yacht an example of situational irony?

6. What is the epiphany at the end of this story? How does it relate to other stories in *Dubliners*?

Two Gallants

1. How does the opening walk characterize the two men?

2. How does the setting affect the plot?

3. What are the two men plotting to do? What is their justification? Cite evidence from the text.

4. What is ironic about the title "Two Gallants?"

5. How does Joyce characterize Ireland in this story?

6. What is the role of women in this story?

The Boarding House

1. How does religious imagery in "The Boarding House" contribute to and support the characterizations of Polly, Mrs. Mooney, and Mr. Doran?

2. How does Joyce use irony to develop Mrs. Mooney's character?

3. Is Polly the victim in her mother's scheme or is she a willing participant? Cite evidence from the text to support your opinion.

4. The text notes that Polly's eyes are "grey with a shade of green through them." What does her green eye color symbolize? Does this symbol occur in any other Joyce's other stories? Explain.

5. Joyce describes the remnants of breakfast in detail. What does Mrs. Mooney's saving of the breakfast remnants indicate? Has food played a role in other stories from the collection?

6. "The Boarding House" has three different narrative perspectives. The point of view starts with Mrs. Mooney, switches to Mr. Doran, and ends with Polly. What is the effect of these changes in perspective?

7. What theme is evident in the story? Compare it to other stories in *Dubliners* that have similar themes.

A Little Cloud

1. How does Joyce's characterization of Little Chandler's physical appearance reveal Little Chandler's inner nature?

2. What kind of success does Gallaher have? Why does Little Chandler admire his friend?

3. Where is the motif of paralysis present in this story? How is it expressed and developed?

4. What does poetry mean to Little Chandler? What does it symbolize throughout the story?

5. In the end, what is "The Little Cloud?"

6. How does this story fit into the category of stories of maturity? How does it differ from those of adolescence?

Counterparts

1. How does the title "Counterparts" relate to the events of the story?

2. How does Farrington's physical stature play a role in his characterization and the plot of the story?

3. What do the women in "Counterparts" represent to Farrington? Explain your answer.

4. Read the following quotation and explain what the word "nabs" most likely means in the context of the passage, and why.

> Everyone roared laughing when he showed the way in which Mr. Alleyne shook his fist in Farrington's face. Then he imitated Farrington, saying, "*And here was my nabs, as cool as you please,*" while Farrington looked at the company out of his heavy dirty eyes, smiling and at times drawing forth stray drops of liquor from his moustache with the aid of his lower lip.

Clay

1. How does Joyce use the opening scene at the *Dublin by Lamplight* laundry to characterize Maria?

2. Read the following quotation and explain what the irony contributes to Maria's characterization.

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

3. How does the author's diction characterize Maria as passive?

4. During the next-door girls' Hallow Eve game, Maria has to choose twice. What does she choose, and what is this significance of these items in light of the story as a whole?

5. Interpret the story's ending, explaining why Joe is "very much moved" by Maria's singing.

6. What is the central conflict of this story? How is it revealed?

7. Three different generations of Dubliners are depicted in this story: the children, the young adults, and the mature. How does Joyce characterize each?

A Painful Case

1. How does Joyce use the description of Mr. Duffy's house to characterize him?

2. What does the line "He never gave alms to beggars" suggest about Mr. Duffy's characterization?

3. What role does music play in the story?

4. Why does Mr. Duffy feel alone at the end of the story?

Ivy Day in the Committee Room

1. What is "Ivy Day"? Why do the men in this story wear ivy leaves on their lapels?

2. This story is largely told through dialogue. What is the purpose of the dialogue and how does it convey the theme of the story?

3. What does the fact that Mr. O'Connor burns one of Mr. Tierney's "thin pasteboard cards" to light his cigarette suggest?

4. What is ironic about the men giving the tavern delivery boy a drink? What does this irony contribute to the story's character development?

5. How is religion treated in this story?

6. What does the fire symbolize in this story?

7. This is the first story in Joyce's category of "Public Life." How does it differ thematically from the stories before it?

A Mother

1. Explain how the author criticizes misogyny in "A Mother."

2. How does the author establish reader sympathy for Mrs. Kearney, and how do her actions reduce the likelihood that she is read as a sympathetic character by the end of the story?

3. How does Mrs. Kearney's choice of education for her daughter suggest that she is opportunistic?

4. What does Mr. Holohan's nickname, "Hoppy Holohan," suggest about his characterization?

5. Compare the portrayal of the concert committee to the political committee in "Ivy Day at the Committee Room," and explain what Joyce may be contending about public organizations in Ireland.

Grace

1. How does the author's diction and use of understatement reveal Mrs. Kernan's opinions of her husband and their marriage?

2. Explain the function of character names in "Grace."

3. Read the following passage and explain why Mr. Power is upset. Then, explain what this episode contributes to Mr. M'Coy's characterization.

> Mr. Power did not relish the use of his Christian name. He was not straight-laced, but he could not forget that Mr. M'Coy had recently made a crusade in search of valises and portmanteaus to enable Mrs. M'Coy to fulfill imaginary engagements in the country. More than he resented the fact that he had been victimised he resented such low playing of the game.

4. Who are the "ignorant bostooms" Mr. Kernan rails against? Explain your answer.

5. How does Joyce depict Catholicism in this story? Explain your answer with references to the text.

6. Explain why "Grace" is an ironic title for this story. Support your answer with references to the text.

The Dead

1. Explain how the structure of the second sentence reinforces the idea introduced in the first, that Lily was "run off her feet."

2. How does the name Gabriel function as an allusion?

3. How does Miss Ivors function as a foil for Gabriel, and what does their heated exchange contribute to the meaning of *Dubliners* as a whole?

4. How does the imagery in the description of the food and drink on the dinner table foreshadow the subjects of the dinner party's conversation?

5. How does the conversation about the monks of Mount Melleray reinforce a theme presented throughout *Dubliners*?

6. How does the story of Patrick Morkan and his horse Johnny describe the relationship between Ireland and England?

7. What is the narrative climax of "The Dead," and why?

8. What does snow symbolize throughout the story?

9. How can "The Dead" be read as a microcosm of *Dubliners*?

10. Who are "the dead" to which the title refers? Explain your answer with references to the text.

11. "The Dead" is set sometime near the holidays of Christmas and Epiphany (January 6th). What does this setting contribute to the meaning of "The Dead"? What does it contribute to the meaning of *Dubliners* as a whole?

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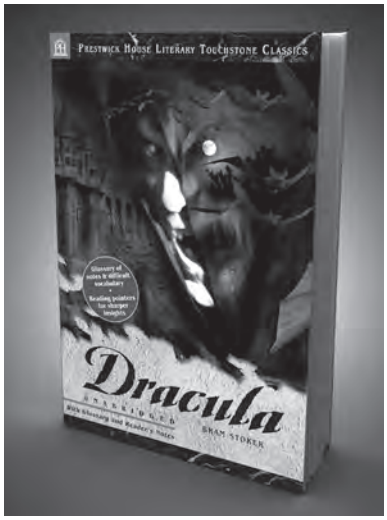

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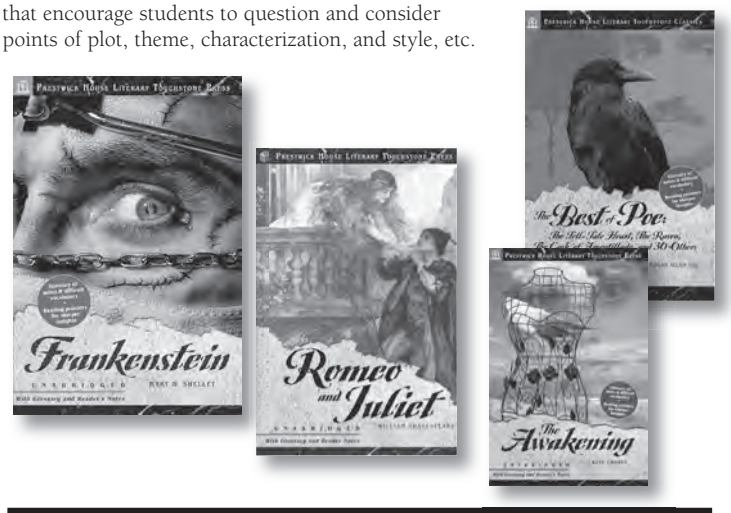

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For orders of $50.00 or less, please add $6.00 for shipping and handling charges. For orders from $50.01 to $799.99 add 12% For orders of $800.00 and more, add 10%

Delivery Service
Most orders are shipped FedEx and you can expect delivery within 7-10 working days. Items in stock are usually shipped within one working day of receiving your order.

Expedited Delivery
for expedited delivery ask about the following options:
- Overnight Air
- 2nd day air
- 3 Day Select

Because charges for air delivery are based on weight and distance, heavy packages can be expensive to ship air freight. Typographic and photographic errors are subject to revision. Prestwick House is the sole source of all proprietary materials listed in this catalogue. Please be sure to include a street address. FedEx ground/UPS will not deliver to a P.O. Box.