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Free Indirect Style in James Joyce's Novella

The Dead:

Narrative Means for Identity Ends

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Dedication

Praise Allah who has guided and helped me.

I dedicate this work:

To the soul of my parents

To my dear husband Chaabane

To my beloved children:

** Chaima*

** Yasser*

** Abderrahmane*

** and Mohammed Amine*

To my sisters and brothers

To my family in law

And to Aicha

Aknowledgements

My greatest thanks go to my supervisor Mrs. Tidjani Hind who gave me the golden opportunity to do this wonderful project, and for her help, enthusiasm and guidance. Thanks to my parents for nurturing my interest in learning. My sincere gratitude to all the teachers who taught me without exception. A special thank to my dear husband for his patience, interest and ideas. My sincere gratitude to my lovely family for its assistance and support.

A very special thank to all my sisters especially Rokia and Amina for their encouragement, help and unwavering belief in me. Lastly I would like to express my thanks to my dear friend "Djemaa" for her help.

Abstract

This project tackles the narrative voice in the modernist Irish writer James Joyce's short story *The Dead*. This narrative voice is free indirect discourse, A narrative mode that blends third and first person narration.

The main objective of this work is to submit James Joyce's *The Dead* to a narratological analysis in order to prove the existence of a point of view (Internal focalization) that is conveyed to the reader. Gerard Genette's narrative theory is the theoretical framework.

The findings show that James Joyce's style works well for the purpose of the story that was in search for identity for the Irish. Besides most important features of free indirect speech are realized:

- This style is in serve of irony.
- The story *The Dead* is narrated in the past and in the third person point of view.
- Joyce used this style to enable the reader to become more involved in the story and to sympathize more closely with the protagonist's emotions.

ملخص

يهدف هذا المشروع إلى دراسة صوت السرد للقصة القصيرة "الموتى" للكاتب المعاصر الإيرلندي "جيمس جويس".

صوت السرد المعروف بالخطاب الحر غير المباشر و الذي يمزج بين عناصر السرد الثالثة و الأولى. الهدف الرئيسي لهذا المشروع هو إخضاع القصة القصيرة "الموتى" إلى دراسة تحليلية، مركزين على النظرية السردية للناقد الفرنسي المشهور "جيرار جينات" من أجل إثبات وجود وجهة نظر "تبصرة داخلية" لغرض إيصالها إلى القارئ، كما يهدف المشروع أيضا إلى إثبات صحة فرضية البحث المقدم. و أظهرت النتائج أن نمط جيمس جويس يعمل بشكل جيد لهذا الغرض من القصة الذي تمثل في البحث عن الهوية الإيرلندية. إلى جانب ذلك تتحقق أهم مميزات الخطاب الغير مباشر الحر كما يلي:

- استعمل هذا الأسلوب لغرض السخرية.
- رويت قصة القتلى في زمن الماضي كما عرضت من طرف نقطة شخص ثالث (ضمير الغائب).
- استخدم الكاتب جيمس جويس هذا النمط ليصبح القارئ أكثر إنخراطا في القصة و التعاطف بشكل وثيق مع بطل الرواية.

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List of Abbreviation

IS: Indirect Speech

DS: Direct Speech

FID: Free Indirect Discourse

FIT: Free Indirect Thought

FIS: Free Indirect Speech

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Introduction

General Introduction

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- **Problematic**
- **Research Questions**
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Topic

The English novels of the nineteenth century were written at a time of great confidence in British society, culture and political organization (affecting not only Britain, but the empire overseas), and although different novelists present groups of characters from different levels of society and explore different themes, there is a sense of confidence in the basic structure of society, and the place of people in it, that underlies their work. The writers of the twentieth century could not share this confidence, the changes in beliefs and political ideas were influenced strongly by the events of the First World War and by the events across the world that led to the disappearance of the British Empire, but began even earlier.

(G.C Thornley, Roberts, G. 1984: 143)

The topic of the present study is related to the twentieth century English literature in which:

“The early decades of the twentieth century were a rich period of creative innovation and experiment in English literature. These were the years of what has subsequently come to be called the ‘modern movement’ or more briefly, modernism. It includes James Joyce, T.S. Eliot, Ezra Pound, Wyndham Lewis, D.H. Lawrence, Yeats, ...etc who published most of their best works between 1910 and 1930.

(Evans, 1985: 353).

James Joyce (1882-1941) is an Irish novelist, the story writer, and the poet who has revolutionized the novel in the twentieth century by abandoning conventional narrative for stream of consciousness and manipulation of language. He was born and raised in Dublin which plays a big part in his fiction, but moved to Europe and lived mainly in Zurich and Paris.

Motivation

The specific aim of the present paper is to investigate James Joyce’s use of certain modernist narrative devices in the language of literature: the free indirect style, or the free indirect discourse.

The fact that James Joyce revolutionized English literature by his style and his manipulation of language, using extensively the interior monologue deserves our attention and admiration, that was a worthy cause which motivated me to choose *The Dead* in order to study its style of writing.

Theme

The Dead falls into the section of stories of public life in *Dubliners* and contains many autobiographical and historically true elements, including the social conflict regarding Irish identity that characterized turn of the century Dublin. Indeed, one of the most important tensions at the heart of the story comes with the idea of nationalistic feeling, embodied in Miss Ivors and to which Gabriel (the protagonist) is hostile and ambiguous, embracing those qualities and conditions in his country which tend towards European (Continental) civilization rather than celebrating untamed heritage of his country. (Ellman, R. 1996:379)

Problematic

Dubliners portrays a unique image of what the Irish are experiencing during the time. However, it gives a deeper meaning of what really is occurring as the problems that are happening in Ireland. *The Dead* is a significant title that James Joyce has given for the story; it is about a dead generation and society of people. The fact that Joyce combines Gretta's reminiscing with *The Dead* Michael Furey is extremely important. Perhaps if Joyce decided to end the story after Gabriel's speech or after the dinner party, we would still be left with a very pleasant short story, but Joyce continues on with a significant encounter of *The Dead* Michael Furey that uncovers a side Gabriel has never recognized of himself.

Gabriel is one from the inhabitants of Dublin that Joyce portrayed with realism as the characters who failed to free themselves from many problems as frustration, but the story progresses toward negative epiphany (moment of revelation) which betrays the character's paralysis and also problematizes the story. Apart from this, all stories have in common the search of an identity and recognition of the society.

Research Question

Of primary concern is:

1-What is the philosophy behind James Joyce's use of free indirect discourse?

Hypothesis

It is hypothesized that the west of Ireland Symbolizes Nationalism, through Joyce's choice of free indirect discourse, we can identify Gabriel's dislike for Irish hospitality.

Theorists have observed free indirect discourse, a mode associated with both the novel form and modernism, as a tool in the service of empathy and/or irony.

James Joyce utilized extensively Free Indirect Thought (henceforth FIT) in his short story *The Dead*, then it is hypothesized that James Joyce used this style to enable the reader to become more involved in the story and to sympathize with the protagonist's emotions, and this is apparently clear through the epiphany that Gabriel underwent to, by this self-awareness he gained a considerable empathy.

Research Methodology

Although our material is not a long text, it is a short story and considered as a novella, the free indirect discourse exists in a balanced manner along the story, but in the last pages the phenomenon becomes prevailing due to the crisis of Gabriel's psychological struggle and to the self-awareness (Epiphany) that he underwent. For that reason our analysis will tackle the full pages chosen as representative related to our hypothesis, aiming at the resolution of our story.

Considering the whole text as a complex communication of a discourse between author, narrator and reader. Our analysis will be stylistic by the exploration of the narrative modes used in the novel.

Structure of the Dissertation

This study consists of three chapters, the opening chapter will provide linguistic and literary accounts of FID. The second chapter will be devoted to a historical and literary background with an overview of criticism. The third chapter will be a rather literary stylistic as interpretation of the whole novel as a context.

Chapter One

The Theoretical Debate

Outline

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2. Stream of Consciousness: Literary Accounts

2.1 Edward Dujardin's Interior Monologue

2.2 The Self Consciousness of Wayne C. Booth

2.3 J.A Cuddon's Literary Criticism

Introduction

This chapter aims at giving a theoretical debate which will be founded of multi-perspectives of important theorists from the older to the recent ones, including linguistic and literary accounts identifying the current subject (Free Indirect Discourse). And because Stanzel's *Theory of narrative* and Gerard Genette's *Nouveau discours du recit* constitute an interesting episode in the recent history of narrative. we shall give reports concerning Gerard Genette and Frank Stanzel. But since our present study is based on Genette's narrative theory (Internal Focalization). we will devote a consistent part for his account.

1. Free Indirect Discourse: Linguistic Accounts

1.1 Franz Karl Stanzel's Narrative (Mediacy)

Since the 1950s Stanzel worked on an analytical typology for the description of the [narrative mode](#), also often called "narrative situation" and narrative point of view. Despite lots of criticism, his typological circle of three narrative situations is still taught in introductions to German literary studies at German universities (e. g. the introductions of the famous literary scholar Ansgar Nünning). Since the late 90s, there is a stronger competition by the narrative model of the French narratologist [G rard Genette](#) in Germany.

Franz Stanzel sets out to derive a comprehensive typology of all conceivable narrative structures. His intent was to systematize the various kinds and degrees of mediacy that result from the shifting relationship between the story and how it is being told. Stanzel says that his project is to show how novels and short stories “render their mediacy thus affect the structure of the narrative. “Render” is the translation of the German verb *gestalten* and connotes the act of in-forming and shaping. Stanzel wrote that Whenever a piece of news is conveyed, or something is reported, there is a mediator and the voice of a narrator is audible. He terms this phenomenon “mediacy.

Stanzel's typological circle featuring "three typical narrative situations", which describes various possibilities of structuring the mediacy of narrative, is based on three elements. These are "mode", "person" and "perspective", which can be divided further into the oppositions "narrator/reflector", "first person/third person" and "internal perspective/external perspective". The following part illustrates Stanzel's three basic narrative positions

1.1.1. Person (Identification Vs Non-Identification): The narrator either exists as a character within the world of the fictional events of the story, or he exists outside it.

1.1.2. Perspective (Internal Vs External): Perspective may be internal (limited), located in the story, in the protagonist or in the centre of the action, or it may be external (omniscient) outside the story or its centre of action located in a narrator who does not belong to the world of the characters, or who is merely a subordinate figure.

1.1.3. Mode (Narrator Vs Reflector): Who is narrating? The narration may be highly personalized or relatively invisible. Mode distinguishes between what Stanzel calls reportorial narration and scenic presentation.

Stanzel uses the term “prototype” for the narrative situation most widely used in any particular period. Victorian writers preferred the authorial narrative or the quasi-autobiographical form of the first-person narration. Twentieth century writers combine authorial and figural elements. Some writers deviate from the historic norm by defamiliarizing the conventions through estrangement. This accounts for the historical development of the form.

Stanzel’s typology is used to determine the predominance of the narrative situations in a work. It should be understood that the narrative situation can change at any point.

(Fludernik, M. 2009: 89 to 98).

1.2 Gérard Genette’s Theory (Typology) of Narrative

Gérard Genette’s narrative theory is based on the structuralist principles. He identifies, three levels of *narrative* (Fr. *Récit*; Ger. *Erzählung*): *narration*, *discourse* and *story* (Fr. *Narration*, *récit* or *discours*, *histoire*), and by analogy with these he postulates three categories in which the relations between these three levels can be classified: *voice* (Fr. *voix*; Ger. *Genus/Stimme.*), *tense* (Fr. *temps*; Ger. *Tempus*) and *mode* (Fr. *mode*; Ger. *Modus*).

Genette makes a first distinction between voice and mode: voice is concerned with ‘Who speaks?’ (the narrator? a character?) and mode with ‘Who sees?’ (Or the perspective from which the story is presented). His term for perspective is *focalization* (Fr. *Focalization*; Ger. *Fokalisierung*). The most crucial binary opposition in the category of voice is the distinction between *homodiegesis* and *heterodiegesis*, in other words, first-person vs. third-person narrative. The major advantage of this terminological innovation is that there is no confusion about the use of the first-person pronoun. Homo/heterodiegetic defines the relationship between the narrator and the fictional world.

1.2.1. Narrative Voice

1.2.1.1. Person

A **heterodiegetic narrator** does not take part in the narrated action. S/he is therefore or has at least a detailed overview of what is going on at any place of the story at any time. S/he usually has an insight into people's thoughts and feelings as well. A **homodiegetic narrator** is a character in the narrated world that s/he describes. In addition if the homodiegetic narrator is the hero of the story, he/she is called **autodiegetic**. Both heterodiegetic and homodiegetic narrators, can be either **intradiegetic** or **extradiegetic** as Fludernik (2009) points out, Genette (1983) does not integrate second-person narrative in a satisfactory way since some second-person narratives are homodiegetic as far as the narrator is concerned and heterodiegetic as far as the 'you' is concerned.

1.2.1.2. Time of Narration

Genette (1983) proposes a division into four types of telling:

***Subsequent Narration:** This is the most common temporal position. The narrator tells what happened in some past time.

***Prior Narration:** The narrator tells what is going to happen at some future time. This kind of narration often takes the form of a dream or prophecy.

***Simultaneous Narration:** The narrator tells his/her story at the very moment it occurs.

***Interpolated Narration:** This complex type of narration combines prior and simultaneous narration. For example, a narrator tells what he experienced during the day (after the fact), and also includes his current impressions about these events.

1.2.1.3. Narrative Level

Genette (1983) introduces a distinction between the story level (diegetic level) and the (extradiegetic level) of the act of narrating, as well as a distinction between the diegetic and an embedded diegetic level, in other words the level of the 'story within the story'.

Both diegetic and intradiegetic conform to the symmetrical patterning of binary oppositions (homo/heterodiegetic, extra/intradiegetic), whereas the morph *diegetic* is the basic stem with the meaning 'story' that underlies all the contrastive compounds. As Fludernik makes clear that, the distinction between narrative levels is particularly useful in the analysis of frame stories and of metalepsis. The concept of metalepsis, which Genette uses to describe crossovers between narrative levels, has gained wide currency owing to its popularity in much

postmodern writing. Basically, metalepsis is a narrative technique in which ontological axioms, e.g. that authorial narrators live in a different world from that of their characters, are undermined with the result of destroying one's impression that the narrated world is real. Metalepses can also be generated at the discourse level when the narrator projects him/herself (at least empathetically) towards the level of the characters and becomes involved in what happens, as if s/he were standing there in the flesh

1.2.2. Narrative Tense

According to Genette (1983), the time of narration has to do with the relation between the narration and the story: What is the narrator's temporal position relative to the events being told? Genette also gave some thought to the question of narrative time: How is the story presented with respect to the narrative as a whole, with respect to the final result? Once again, several methodological choices are available to writers. In order to achieve the expected result, they can vary (1) the order of the narrative, (2) the speed of the narrative and (3) the frequency of events. Skillful use of these techniques allows the narratee to identify which narrative elements are being emphasized by the author(s) and what the structure and organization of the text is.

1.2.2.1 Order

Order is the relation between the sequencing of events in the story and their arrangement in the narrative. A narrator may choose to present the events in the order they occurred, that is, chronologically, or he can recount them out of order. For example, detective novels often begin with a murder that has to be solved. The events preceding the crime, along with the facts leading to the killer, are presented afterwards. The order in which the events actually occurred does not match the order in which they are presented in the narrative. This mixing of temporal order yields a more gripping, complex plot. Playing with order is for the most part a modernist and postmodernist technique.

1.2.2.2. Duration

Is quite common in traditional narratives and in antiquity, ellipsis, pause, scene and summary have been recurring elements in every narrative. This technique may have developed as the result of the detailed depiction of states of mind and thought processes in modernist texts and in imitation of the filmic technique of *slow motion*.

1.2.2.3. Frequency

The notion of narrative frequency is the relation between the number of times an event occurs in the story and the number of times it is mentioned in the narrative.

"A system of relationships is established between these capacities for 'repetition' on the part of both the narrated events (of the story) and the narrative statements (of the text) – a system of relationships that we can a priori reduce to four virtual types, simply from the multiplication of the two possibilities given on both sides: the event repeated or not, the statement repeated or not".

(Alber, J.& Fludernik, M: 2011, 01)

According to Genette, we have to separate the narrative into two narrative parts. The first part uses the **singulative** mood: what happened once is told once. However the last part provides an interesting example of the iterative mood, the narrator relates one time something that may possibly have occurred many times, in many circumstances, and with various protagonists.

1.2.3. Narrative Point of View

1.2.3.1. Focalization

A distinction should be made between narrative voice and narrative mode; the latter is the point of view adopted by the narrator, which Genette calls focalization. "So by focalization it means a restriction of 'field' – actually, that is, a selection of narrative information with respect to what was traditionally called omniscience" These are matters of perception: the one who perceives is not necessarily the one who tells, and vice versa.

Genette distinguishes three kinds of focalization: zero focalization (Fr. *Focalization zéro*; Ger. *Nichtperspektivierung, unbeschränkte Fokalisierung*) and focalization, which can be either internal or external (Fr. *focalisation interne, focalization externe*). Genette thus characterizes the authorial novel, in which focalization is not restricted to any one point of view, as zero focalization; the figural novel, in which the perspective of one character dominates on the diegetic level, *focalisation interne*; and the 'neutral' narrative situation, in which characters are described from the outside only without any inner view, as *focalization externe*.

To make the three focalizations very clear:

1.2.3.1.1. Zero Focalization:

The narrator knows more than the characters. He may know the facts about all of the protagonists, as well as their thoughts and gestures. This is the traditional "omniscient narrator"

1.2.3.1.2. Internal focalization:

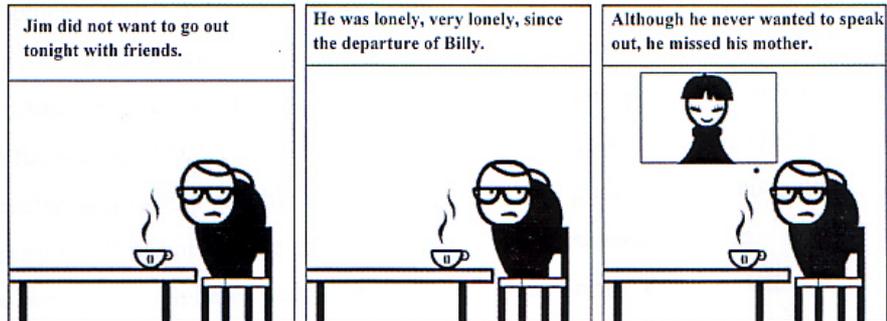
The narrator knows as much as the focal character. This character filters the information provided to the reader. He cannot report the thoughts of other characters.

1.2.3.1.3. External focalization:

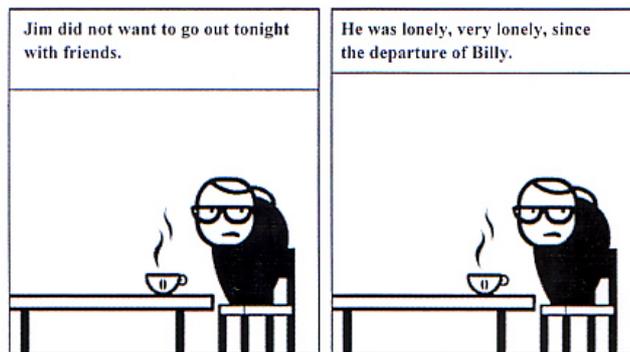
The narrator knows less than the characters. He acts a bit like a camera lens, following the protagonists' actions and gestures from the outside; he is unable to guess their thoughts. (Ibid: 98-102). See Figure 01 (Illustration of Three Focalizations of Genette).

Types of Focalizations:

Zero Focalization: N>P



Internal Focalization: N=P



External Focalization: N<P

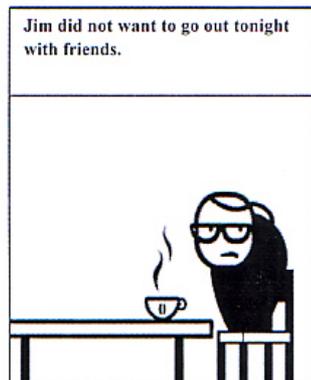


Figure N° 01: (adapted from: www.stripgenerator.com)

1.2.4. Recent Theories of Narrative

After this account of the models of Genette and Stanzel, we shall take a brief look at other narratologists who have made significant contributions to narrative terminology.

1.2.4.1 Mieke Bal

Mieke Bal's *Narratology* (1985) is an introduction to narratology which starts out from Genette's ideas but introduces some important modifications. One of these is the **reconceptualization** of the types of focalization. Narrative media is another area in which Bal has made a significant contribution. In contrast to traditional approaches, Bal's theory includes film and ballet among narrative genres. She de-anthropomorphizes (dehumanizes) the narrator by using the neuter pronoun 'it' when she refers to the narrative instance. Although this idea has not been universally accepted, it does come up in discussion again and again. (Ibid: 104-105).

1.2.4.2 Seymour Chatman

Together with Gerald Prince, the 'inventor' of the narratee (Fr. *narrataire*; Ger. *Leserfigur*) and the author of the *Dictionary of Narratology* (1987), Seymour Chatman can be ranked among the most important narratologists. Later, he rejects the idea of non-narration by arguing that "every narrative is by definition narrated—that is, narratively presented (Alber, J & Fludernik, M 2011: 04), but he maintains the distinction between overt and covert narrators, equivalent to Stanzel's mediacy. His model is in close agreement with Stanzel's, except that he includes drama and film among the narrative genres and therefore does not reduce narrative transmission or mediacy to the discourse of a narrative voice. Chatman provides a sliding scale from overt to covert narrators based on the linguistic markers of subjectivity, the presence of narratorial comments, and the use of evaluative phrases. Like Stanzel and Genette, he argues that all narratives have a narrator. (Ibid: 105, 106).

1.2.4.3. Suzan Lanser

In *The Narrative Act: Point of View in Prose Fiction* (1981), Lanser attempted to tease out the notion of focalization in more detail than either Stanzel or Genette,. Her model identifies the categories of *status*, *contact* and *stance*. Various kinds of diegetic and mimetic authority come under the heading of her works, as she is concerned by the social background of the narrator: gender, ethnicity, social class, an important aspect for Lanser is the social

background of the narrator: gender, ethnicity, social class. Under the heading of contact (borrowed from Jakobson's six-function we find the subcategories of mode (direct vs. indirect contact), attitude (for example, respect/scorn, informality/formality) and the realization of the narratee as an individualized, passive or active counterpart to the narrator. (Ibid: 106).

1.2.4.4 Marie-Laure Ryan

Marie-Laure Ryan is another narratologist who has made an important contribution to research. Ryan established possible-worlds theory in the United States and has worked extensively on narrative in computer games, in film and in other media (Ryan contributions have been extremely fruitful. In addition to her monographs. (Ibid: 106-107).

1.2.4.5 David Herman

In his 2002 book *Story Logic*, David Herman sets out to use the cognitive sciences to describe the logical mainspring of narrative, i.e. plot. In a previous essay, which appeared in *Narrative*, he defines the term he uses in the book title as follows: "*Story logic*, as I use the term, refers both to the logic that stories *have* and the logic that they *are*. [. . .] But narrative also *constitutes* logic in its own right, providing human beings with one of their primary resources for organizing and comprehending experience". (Ibid: 107).

1.2.4.6 Ansgar Nünning

The most prominent German narratologist at present is Ansgar Nünning. Nünning began his career in narratology with a dissertation on narrative discourse in the novels of George Eliot (Nünning 1989. Nünning is the one whose method is most structuralist, although his approach draws on the cognitive sciences and reception theory.(Ibid: 107-108).

1.2.4.7 Monika Fludernik's Definition of FID

(Fr. *style indirect libre*; Ger. *erlebte Rede*) has been the object of a good deal of narratological research (Steinberg 1971, Fludernik 1993a). While still representing the contents of an utterance in a narrative context, it draws stylistically and syntactically on the expressive power of direct speech.

According to Fludernik: Free indirect discourse (FID) can be defined as a *mode of speech and thought representation* which relies on syntactic, lexical and pragmatic features. On the

syntactic level, passages of FID are constituted by non-subordination and (if applicable) temporal shifting in accordance with the basic tense of the report frame.

Orlando WALKED through the house with his elk hounds following and FELT content. He *had* matter *now*, he THOUGHT, to fill out his peroration. *Perhaps* it WOULD be well to begin the speech all over again. (Virginia Woolf, *Orlando*)

Since the frame is in the past tense (*walked*), the verbs in Orlando's thoughts rendered in FID need to be aligned

(Fludernik, Monika. "Free Indirect Discourse". *The Literary Encyclopedia*, 2001).

1.2.4.8 Halliday's Anomalous Form

Halliday (1985) defines FIS as a mode of projection which is "intermediate between direct and indirect speech", but after criticizing it by arguing that this technique is a "projection space", and that its structure is paratactic; made of the projecting (reporting) clause, and the projected (reported) clause as the following example shows:

"Am I dreaming,?" Jill wondered. **(DS)**

Jill wondered if she was dreaming. **(IS)**

Was she dreaming, Jill wondered! **(FIS)**

Halliday added that FIS is 'anomalous', since it follows the intonation of quotes rather than that of reports. According to our previous definitions of FIS and FIT, the example provided by Halliday is rather FIT, it is a representation of Jill's thought, and the verb 'wonder' proves that we have an internal monologue rather than an actual speech.

(Halliday, M. A. K. 2004: 465-66).

1.2.4.9 Leech & Short's Model

It is a form between direct and indirect speech, as its name implies, is normally thought of as a freer version of an ostensibly indirect form. Its most typical manifestation is one where, unlike IS, the reporting clause is omitted, but where the tense and pronoun selection are those associated with IS. Hence the following are all free indirect versions of [I].

14 He would return there to see her again the following day.

15 He would return there to see her again tomorrow.

16 He would come back there to see her again tomorrow.

(Short & Leech, 1981: 325).

Since the presentation of characters' words and thoughts is a crucially important aspect of narrative, and our interest of the present study is the discourse. We will resort to Leech and Short's (1981) earlier model of speech and thought presentation.

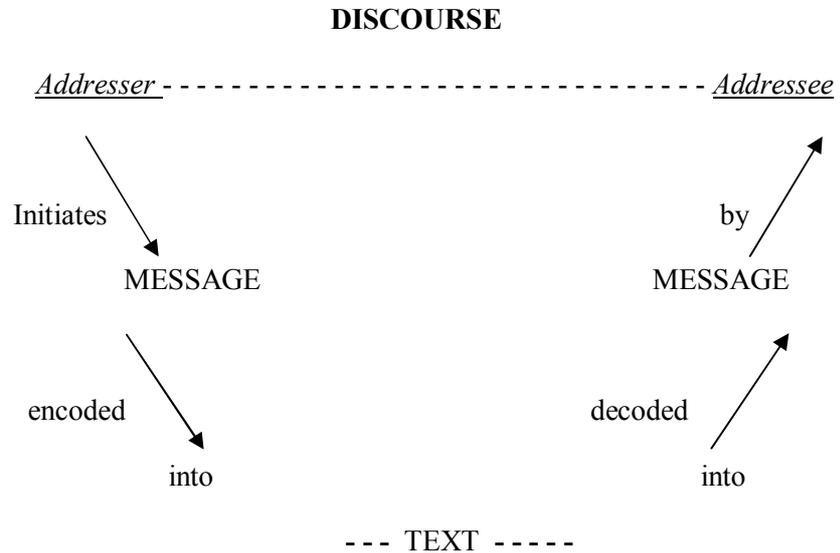


Figure (02) The Distinction Text / Discourse
(Adapted From Leech &.Short. 1981: 210)

2. Stream of Consciousness: Literary Accounts

Stream of consciousness is a phrase coined by William James in his book called *principles of psychology* (1890). Abrams defines it as follows:

Stream of consciousness is the name for a special mode of narration that undertakes to reproduce, without a narrator's intervention, the full spectrum and the continuous flow of a character's mental process, in which sense perceptions mingle with conscious and half-conscious thoughts memories, expectations, feelings, and random associations (1993, p. 202). The mingling of "sense perceptions" "William James—an American philosopher and psychologist, compares these thoughts to a river: "The stream of our thought is like a river. On the whole easy simple flowing predominates...But at intervals an obstruction, a set-back, a log-jam occurs, stops the current, creates an eddy, and makes things move the other way (James, W. 1890: 42) James states that thought is something that goes on within each personal consciousness, and it can't be divided into bits, on the contrary, it flows like a stream. (Ibid. 43).

Joyce was not the first writer to use interior monologue and (he credited the invention to an obscure French novelist of the late nineteenth century, Edward Dujardin), nor the last, but he

brought it to a pitch of perfection that makes other exponent, apart from Faulkner and Beckett, look rather feeble in comparison.” (Lodge, D. 1992: 47)

2.1 Edward Dujardin’s Interior Monologue

« Le monologue interieur est, dans l’ordre de la poesie, le discours sans auditeur et non prononcé, par lequel un personnage exprime sa pensé la plus intime, la plus proche de l’inconscient, antérieurement à toute organisation logique, c’est-à- dire à son naissant, par le moyen de phrases directes réduites au minimum syntaxial, de façon à donner l’impression, tout venant » (Dujardin, E, 1931: 59).

"The interior monologue is in the order of poetry, related speech without listener and not delivered, by which a character expresses his innermost thought, closer to the unconscious before any logical organization is to tell his birth, by means of direct sentences minimized syntaxial so as to give the impression, from all ".

2.2 The Self Consciousness of Wayne C. Booth

Wayne C Booth, the literary critic attributes free indirect discourse to Self Conscious Narrators: “Both observers and narrator –agents may be either self conscious that is, aware of themselves as writers, and not that is, who either rarely if ever discuss their writing chores or; seem unaware that they are writing, thinking speaking or reflecting a literary work”.

(Booth, C, W. 1952: 70)

2.3 J.A Cuddon’s Literary Criticism

Stream of Consciousness is “that technique which seeks to depict the multitudinous thoughts and feelings which pass through the mind”. (Cuddon, A. 1984: 661).

Chapter two
Contextual Overview

Outline

Introduction

1. *The Dead*: Context and Review
 - 1.1. Historical Background
 - 1.2. Literary Background
 - 1.2.1. The Life and Work of James Joyce
 - 1.2.1.1. Plot of the Story
 - 1.2.1.2. Themes of the Story
 - 1.2.2. James Joyce's Contemporaries
2. Literary Criticism to James Joyce's *The Dead*

Introduction

In this chapter we shall tackle *The Dead* contextual overview which will provide us with more knowledge about the story *The Dead* biographical and historical background including the literary criticism, comprising an insight of the author's life and his contemporaries.

1. *The Dead*: Contextual Overview

1.1 Historical Background

James Joyce wrote *The Dead* in 1907, three years after writing the fourteen other stories that were eventually published with it in his collection entitled *Dubliners* (1914). *The Dead* is the last story in the collection, and it unites the themes found in the earlier stories. In his book, Joyce wanted to give the history of Ireland. The prominent characteristic he saw in Ireland, and particularly in Dublin, was the spiritual paralysis of its people. (<http://www.enotes.com/dead>). Explaining his intentions for *Dubliners*, he phrased them in highly Naturalistic terms: “*My intention was to write a chapter in the moral history of my country and I chose Dublin for the scene because the city seemed to me to be the centre of paralysis,*” (Bradbury, M. 2001: 127). The fifteen stories are linked in a cycle where the connections come not from the separate reported lives but from an overall view of Dublin's stasis and paralysis.

Joyce wrote *The Dead* in the time of the Irish Renaissance, a cultural movement of the late 19th and early 20th centuries that aimed to revive the Irish language and disseminate traditional Irish stories in an attempt to counter the pervasive influence of British culture. Investigate the Irish Renaissance and consider the place of *Dubliners* within it.

(Encarta Microsoft Premium, 2009).

Joyce was born and raised in nineteenth-century Ireland, but he matured in twentieth-century Europe. The Ireland Joyce knew from his first twenty-two years was an underdeveloped and unindustrialized British colony and had been for centuries. There were a number of key events in the nineteenth century that shaped the intellectual, social, and political climate he grew up in. Under the 1800 Act of Union, Ireland was officially established as a British colony. (Bulson, E. 2006: 21).

As he portrays it in work Joyce's Dublin was composed mostly of lower-to middle-class residents oppressed by financial hardships, foreign political dominance, fractiousness among rival Irish nationalist groups and the overwhelming influence of the Irish Catholic Church.

Combined, in Joyce's eyes these forces and travails left the ordinary Dubliner with few options for self-expression or freedom of the soul; hence, Joyce's theme of "paralysis" was established.

During the 1880, the possibility, for Ireland's sovereignty was strengthened by the efforts of political leader Charles Stewart Parnell owing to his influence, political **pavy** and uncompromising support of home rule, Ireland's independence seemed more viable under Parnell's leadership than ever before. However, the disclosure of a romantic scandal in 1889 sullied Parnell's reputation, allowing his opponents and groups of zealous Catholics (Parnell was Protestant), working in concert, to discredit him and weaken his power base. This turnaround in fate and the betrayal of even his closest allies broke Parnell, leading to his political defeat-ultimately- his death in 1891. (Maxnotes, Dubliners.1996:05).

Turn-of-the century Dublin, as portrayed in James Joyce's collection, is still haunted by Parnell's ghost and the promise of Irish independence that died with him. Gradually, many Irish realized they had themselves to blame for allowing Parnell's dream of independence to vanish, and the themes of failed promise and betrayal are common in the works of many Irish writers of the period, Joyce's especially.

Finally, an overwhelming force in the Ireland of Joyce's period was that of the Irish Catholic Church, since a vast majority of the Irish were Catholic. According to his biographer, Richard. Ellmann, Joyce believed that the "*real sovereign of Ireland was the Pope*" (Ellmann, R. 1959: 256). He found the church and the papacy "deaf" to Irish cries for help. Clearly Joyce believed the church reacted inadequately in failing to help unburden the Irish of the hostile British presence, nor did it sufficiently attempt to lift Ireland out of its literal and figurative poverty. He believed Church doctrine encouraged docility and subservience on the part of the Irish , this attitude only further enhancing Ireland political exploitation and lack of independence.(ibid: 6).

Before the beginning of the First World War the British government had agreed to home rule for Ireland. It was afraid, however, that the Protestants in the north would start a civil war in Ulster if home rule was introduced. For this reason, when introduction of home rule, and called on Irishmen to join the army. Many thousands did, encouraged by their MPs, who hoped that this show of loyalty would help Ireland win self-government when the war ended.

There was another group of Irishmen, however, who did not see why they should die for the British, who had treated Ireland so badly. They did not only want home rule, but full independence. At Easter 1916, these republicans rebelled in Dublin. They knew they could not win, but they hoped their rising would persuade other Irishmen to join the republican

movement. The (Easter Rising) was quickly put down, and most Irish disapproved of it. But the British executed all the leaders, which was a serious mistake. The public was shocked, not only in Ireland, but also in London. Irish Americans were also angry, just at the moment when America had joined Britain in the war against Germany. (McDowall, 1989: 163)

1.2. Literary Background:

1.2.1 The Life and Work of James Joyce

James Joyce was born in Dublin on February 2, 1882. He was the oldest of ten children in a family which, after brief prosperity, collapsed into poverty. He was nonetheless educated at the best Jesuit schools and then at University College, Dublin, where he gave proof of his extraordinary talent. In 1902, following his graduation, he went to Paris, thinking he might attend medical school there. But he soon gave up attending lectures and devoting himself to writing poems and sketches, and formulating an “*aesthetic system*.” (Scholes, & Litz, 1996:01). Recalled to Dublin in April 1903 because of the fatal illness of his mother, he circled slowly toward his literary career. During the summer of 1904 he met a young woman from Galway, Nora Barnacle, and persuaded her to go with him to the continent, where he planned to teach English. The young couple spent a few months in Pola (in former Yugoslavia), then in 1905 moved to Trieste, where, except for seven months in Rome and three trips to Dublin, they lived until June 1915. They had two children, a son and a daughter. His first book, the poems of Chamber Music, was published in London in 1907, and Dubliners, a book of stories, in 1914. Italy’s entrance into World War I obliged Joyce to move to Zurich, where he remained until 1919. During this period, he published A Portrait of the Artist as a Young Man (1916) and Exiles, a play (1918). After a brief return to Trieste following the armistice, Joyce determined to move to Paris so as to arrange more easily for the publication of Ulysses, a book which he had been working on since 1914. It was in fact, published in Paris on his birthday, in 1922, and brought him international fame. The same year, he began work on Finnegans Wake, and though much harassed by eye troubles, and deeply affected by his daughter’s mental illness, he completed and published that book in 1939. After the outbreak of World War II, he went to live in unoccupied France, then managed to secure permission in December 1940 to return to Zurich. Joyce died there six weeks later, on January 13, 1941, and was buried in, the Fluntern Cemetery..

1.2.1.1 Plot of the Story

The Dead is the final and the longest story written nearly a year after the rest of the stories were completed. Joyce wrote no other short stories after it.

The Dead is a tragic and a sentimental story of the twentieth century, one of the most beautiful narrative of the Irish literature. It depicts Ireland when it was in trouble and paralyzed. The story begins by a religious ritual celebration as each year, the Christmas Eve. It takes place on January 6th, 1904. As Usual at the family Morkans' house in Dublin. The two elderly sisters Julia and Kate gather their relatives and friends and especially their nephew Gabriel whom the party is held on his honour, Gabriel and his wife Gretta have late reached the Morkans 's house. After having their dinner they wanted to enjoy the party. So Bartell d'Arcy a noted tenor, song an old Irish song (The Lass of Aughrim). This latter arouses a feel of nostalgia with which Gretta has had a story (The Lass of Aughrim). Later while preparing to leave, he observes a woman on the staircase listening attentively to the old Irish song; it looks as something takes her further and further. Gabriel contemplates her for a moment before he recognizes her as his wife. He then admires her look, but he notices a change in his wife's behavior, and he was not aware what the problem is. He begs her to tell him what revolves in her mind after the party, when reaching their hotel room. She finally reveals to him that the song reminded her of a boy friend, called Michael Furey, with whom she was in love when she was a teenager. The latter died for her sake when he was seventeen years old. Gabriel realizes that he was not the only man whom Gretta loves, and that boy is still captured in her memories, though he is a dead but remains alive within her heart. Gabriel feels pessimistic and confesses to himself that he has never loved his wife as Michael Furey did. So he feels that it is he who is the dead though he is alive among the living.

1.2.1.2 Themes of the Story

The story itself reveals its theme, and this is clearly seen by its title Death or Mortality. The theme of mortality is dominated in *The Dead*, because the story is about *The Dead*. Who is Michael Furey, Gretta's past love and who died for her sake not for anything else, though he is dead, but it seems that he is alive, and held in Gretta's memories just because this dead is remembered by a song. Here we can perceive how *The Dead* Michael Furey could affect the living, especially Gabriel Conroy and his wife Gretta and how he can make a change in the couple's life, and makes Gabriel Conroy discover the truth of his wife's feelings that he never knew before. Yet it is he who might be considered as a dead since Michael Furey has a strong

force which makes him existing even he is among *The Dead*, buried in his grave, all that because he died bravely for his love Gretta.

1.2.2 James Joyce's Contemporaries

Although Joyce is considered one of the leading British modernists, he was, of course Irish, and lived in Ireland when it was still part of the British Empire. I will deal with the more complicated issue of Joyce's (Irishness) in due course, but it is necessary to emphasize that he never belonged to any modernist group. At a time when there were diverse and different movements such as Bloomsbury, the Futurists, Imagists, Vorticists, Expressionists, Surrealists, and Dadaists, Joyce kept his distance. He was always suspicious of groups and fought hard to maintain his artistic independence. So even when we pin the "modernist" label on him or put him in the company of Beckett, Conrad, Woolf, and Yeats, we need to acknowledge that Joyce, like all these others, was a singular creation: an Irishman writing in English as he moved around Europe. (Bulson, E. 2006: 18-19).

In the last few decades of the nineteenth century, various nationalist groups set out to recover the Irish language and culture that had been lost their efforts were supported by the philological, archeological, and topographical work that had been done by the previous generation. Movements such as the Irish Literary Revival sought to establish a distinctly Irish literature written in an Irish language. George Russell, Yeats, Lady Gregory, and J. M. Synge were the more prominent supporters They drew on the Irish folk tradition for their material and founded the Irish Literary Theater (later called the Abbey Theater in 1904) to stage their plays in Dublin. By the time Joyce was twenty-two years old, he believed that Ireland was a dead end and its history a nightmare. (ibid: 21).

In his first review of *Dubliners*, Pound developed an angle of interpretation. He admired Joyce's realism as well as his "good clear prose," but he was quick to dissociate him from Irish writers involved in the Irish Literary Revival: "It is surprising that Mr Joyce is Irish. One is so tired of the Irish or 'Celtic' imagination (or 'phantasy' as I think they now call it) flopping about. Mr Joyce does not flop about. He defines. He is not an institution for the promotion of Irish peasant industries. He accepts an international standard of prose writing and lives up to it" For Pound the act of making Joyce "international" required downplaying his local, Irish influences. Joyce's writing, he believed, had more in common with Flaubert's realism than Yeats' mysticism. He continued the process of "de-Irishing" Joyce in another article appropriately titled "The Non Existence of Ireland." "Joyce", he writes, has fled to Trieste and into the modern world. And in the calm of that foreign city he has written books

about Ireland.” As with his earlier review, Pound wanted readers to identify Joyce with a European literary tradition. He promoted Joyce as a quintessential modern writer capable of representing not a country but an “age”. This cosmopolitan angle was something that Joyce encouraged as well. (ibid: 109).

During the 1930s modernist writers such as Eliot returned to more traditional and rigidly defined literary forms or, like Pound and Whyndham Lewis, they became enamored with the Fascist politics of Italy and Germany. Joyce is unique partly because he continued to push his experiment even further and kept his distance from the siren –song of contemporary politics.

From the 1910 onward, formal and linguistic experimentation were prized above all else. If literature were going to be distinctly modern, it was necessary, as Pound said, to “make it new.” (ibid: 18).

Joyce is also unique because no writer was to display all actions plainly, deeply or mythically than him. As Joyce explained, *Ulysses* is a work written from eighteen different points of view and in as many styles. Other principles of creation and generation –Leopold Bloom’s, and his wife Molly’s-take a central place. Everything that happens-and everything happens, birth and death, defecation and menstruation masturbation and lovemaking, past and present, history and historylessness-occurs on a single day. Myth has come in, through the story of Homer’s *Odyssey*, both the material for parody and the source of new and deeper mythmaking. The methods of the modern interiorization of story-“interior monologue”, “free association” ”stream of consciousness”-consort with the linguistic devices that make a text self-consciously a text. (Bradbury, M. 2001: 130-131).

2. Literary Criticism to James Joyce’s *The Dead*

When finally published in 1914, sales of *Dubliners* were disappointing. While intellectuals such as W. B. Yeats and Ezra Pound appreciated *Dubliners*, most critic’s objections were similar to those of the many unwilling publishers, they found the stories depressing, showing only an unseemly side of Dublin. Further, they had difficulty finding the “point” in the collection, failing to realize that to read *Dubliners* indeed, all of Joyce’s work one must read for symbolically meaning.

As Joyce’s subsequent literary works became more well-known, critics began to develop the skills of symbolic reading required to appreciate the *Dubliners*.

(Maxnotes, *Dubliners*. 1996: 07).

Joyce was the most prominent writer of English prose in the first half of the twentieth century. Many critics maintain that his verbal facility equaled that of William Shakespeare or John Milton, and his virtuoso experiments in prose redefined the limits of language and the form of the modern novel.

James Joyce was one of the great innovators who brought the novel into the modern era. As T. S. Eliot put it, Joyce made “the modern world possible for art.” (Damrosh, D. 2004: 1130).

Marjorie Howes is concerned with “*a feminist critical tradition that focuses less on the potential national significance of Gretta and Lily than on their status as victims of predatory men, patriarchal power, and narrative obfuscation*” in her article “*Tradition, Gender, and Migration in “The Dead,” or: How Many People Has Gretta Conroy Killed?*” (Yale Journal of Criticism. 15.1 (2002): 149-71).

Critical interest in *The Dead* in particular, has remained intense in recent decades as scholars debate the thematic importance of this final story in the volume, especially its presentation of Gabriel's spiritual awakening—a theme which likely transcends the moral and spiritual paralysis of the entire cast of *Dubliners*. Likewise, the story is the primary focus of this collection, which has been said to illustrate the multidimensional narrative method that would revolutionize modern literature. Overall, *The Dead* is thought the masterpiece of Joyce's most accessible collection of work. (Gale Cengage, 1997)

Richard Ellmann emphasizes Joyce's highly use of autobiographical approach to *The Dead*, and said: Works of Art begin before the writers who create them are born; they cling to their childhood and pierce their maturity. To write seems to be unable not to write. As the pressure of hints, sudden insights, and old memories rises in the mind, the artist, like King Midas' barber, is compelled to speech.

The Dead is a story with such a long waiting history, depending as it does upon two generations of Joyces. But its immediate gestation began in Galway, Ireland, in 1903. A young woman there named Nora Barnacle used to walk out with a handsome, black-haired young man called Sonny Bodkin—his real name was Michael Bodkin..

Critical attention traces the depths of Romeo and Juliet as a foundational text in the margins of *The Dead* confirms the Western tradition's influence on Joyce while the tale's twists indicate his attempt to rewrite both text and tradition). (ibid).

Critics circumambulate the importance of *Romeo and Juliet* when they craft their analyses, addressing the structural significance of the Shakespearean tragedy *Romeo and Juliet* remaining an illuminating approach to the 20th century text. Joyce's *The Dead* rewrites *Romeo and Juliet*, utilizing the tragedy as a force to structure his story and overcome it. (ibid).

There are strong cases for the importance of a variety of allusions. Most notably, Margot Norris develops her chapter "The Politics of Gender and Art in *The Dead* using both *Romeo and Juliet* and Ibsen's *The Doll's House*; yet privileging Shakespeare makes sense because, as Samuel Goldberg argues, "when we look for real artistic affinities rather than influences or symbolic techniques, I think the closest analogue is not Dante, or Mallarme, or Blake, or Flaubert, or even Ibsen, but Shakespeare...".

([www.studenthttp://tpulse.com/articles/319/2/james-joycethe-dead](http://tpulse.com/articles/319/2/james-joycethe-dead)).

And which makes James Joyce very famous is his production of the Homeric novel *Ulysses* which received the large number of criticism.

To read *Ulysses* is not an easy task, even the study of *Ulysses* is not an easy book to read and to understand. But there has been much written about it. And in order to approach properly consideration of it, it is advisable to read a number of other books which have no become its satellites. The study of *Ulysses* is a heavy task. (Ruland, and Bradbury 1130).

Each word of the book contributes like a bit of mosaic to the detail of the picture which Joyce is seeking to construct for his readers. (ibid).

Critics have disagreed over the years as to how seriously readers should take these Homeric parallels; Eliot understood them to be of the utmost importance---"a way of controlling, of ordering, of giving a shape and a significance to the immense panorama of futility and anarchy which is contemporary history"—while the equally supportive Pound suggested that the parallel structure was merely "the remains of a medieval allegorical culture; it matters little, it is a question of cooking, which does not restrict the action, nor inconvenience it, nor harm the realism, nor the contemporaneity of the action". (Damrosh, D. 2004: 1132).

T. S. Eliot explained that Joyce's *Ulysses* had shown that 'the novel ended with Flaubert and with James'. (Bradbury, M. 2001: XVI).

T. S. Eliot offered another early and influential critical approach to Joyce. In "Ulysses, order, and Myth," published in *The Dial* in 1923, Eliot describes the "mythical method" that Joyce used to organize *Ulysses*, Not only does he emphasize the centrality of the *Odyssey* to

the overall design of *Ulysses*, he argues that Joyce uses realism and myth to establish a link between “contemporaneity and antiquity”:

Mr. Joyce is pursuing a method which others must pursue after him. They will not be imitators, any more than the scientist who uses the discoveries of an Einstein in pursuing his own, independent, further investigations. It is simply a way of controlling, of ordering, of giving a shape and a significance to the immense panorama of futility and anarchy which is contemporary history. (Bulson, E. 2006: 110)

Concerning *Finnegan’s Wake* criticism:

Critics point out: If *Ulysses* attacks the novel form at the level of style, *Finnegans Wake* targets the very structures of the English language, using a neologistic amalgam of more than a dozen modern and ancient languages—a hybrid that devotees call “Wakese”.

(Damrosh, d. 2004: 1133).

Among the most important literary experiments of twentieth-century literature, *Finnegans Wake* is probably also the most substantial. James Joyce worked seventeen years on this last work, which stretched the boundaries of the English language more than any other literary text before and since. *Finnegans Wake* famously opens with the second half of the sentence that starts at the very end of the book. This circular view on history. (Van Hulle, Dirk. "Finnegans Wake". *The Literary Encyclopedia*. First published 25 October 2002).

As Vincent John Cheng’s *Shakespeare and Joyce: A study of Finnegan’s Wake* makes clear, Joyce believed he wielded his pen in direct competition with Shakespeare and exhibited a “preoccupation with equating his name with Shakespeare’s”.

Joyce’s *Finnegans Wake*, which the critic Ihab Hassan calls a “monstrous prophecy” of postmodernity. (Damrosh, D. 2004: 934).

Many critical views said:

“*Finnegans Wake*, like *Ulysses* to follow, was a fable of creation in process, a text seamlessly at work reading the signs of the world. ‘If it is not a novel, that is simply because the novel is a form which will no longer serve,’ wrote T.S. Eliot; ‘it is because the novel, instead of being a form, was simply the expression of an age which had not sufficiently lost all forms to feel the need of something stricter’. (Bradbury, M. 2001: 131).

The words which are criticized as dirty are old Saxon words known to almost all men and, I venture, to many women, and are such words as would be naturally and habitually used, I believe by the types of folk whose life, physical and mental, Joyce is seeking to describe. In

respect of the recurrent emergence of the theme of sex in the minds of his characters, it must always be remembered that his locale was Celtic and his season Spring.

(Ruland, and Bradbury 530).

Despite all the success that Joyce acquired through *Ulysses*. There is who praised him as there is also who damned him, like his contemporaries Virginia Woolf who had a few unflattering things to say about him. She referred to the early episodes of *Ulysses* as “the scratching of pimples on the body of the bootboy at Claridges.” (Bulson, E. 2006: 20).

She also said in her essay “Mr. Bennett and Mrs. Brown,” she went even further: “Mr Joyce’s indecency in *Ulysses* seems to me the conscious and calculated indecency of a moment, when the window is broken, he is magnificent. But what a waste of energy! (ibid).

(Nora Barnacle), Joyce’s wife recognized as follows:

“I guess the man’s a genius, but what a dirty mind he has, hasn’t he?” –

(<http://flavorwire.com/300365/25-writers-artists-and-critics-on-james-joyce>)

Effectively, though Joyce’s *euvre* consists largely of one volume of short stories and three novels, his importance for students of modern literature is extraordinary. As Richard Ellmann writes at the opening of his magisterial biography, “We are still learning to be James Joyce’s contemporaries, to understand our interpreter”. (Damrosh, David. 2004: 1133).

Chapter Three
Corpus Analysis

Outline

Introduction

1. Linguistic Stylistic Analysis

1.1 Focalization

1.2 Instances of Literary Analysis

1.3 Joyce's Nationalist Consciousness

1.4 Self- Awareness

1.5 Narrative Means for Identity Ends

Conclusion

General Conclusion

Bibliography

Webography

Introduction

In this chapter, we will submit *The Dead* to an analytical study on the light of the theoretical framework shown in chapter one, in order to support or to disapprove the hypothesis that:

FIT is the literary stylistic technique that helped James Joyce's readers to keep distance from the complex ironic character Gabriel Conroy who is a newspaper reviewer, though he gained at the end a considerable sympathy when he underwent to an epiphany (a self awareness).

The first hypothesis involves a second one, the west of Ireland Symbolizes Nationalism a force that, through Joyce's choice of FID we can identify Gabriel's dislike for Irish hospitality.

In its first part, this chapter will undertake a linguistic stylistic analysis that will consider the point of view and a study of discourse structure of the story *The Dead* accompanied by Short's model of thoughts and speech presentation. The second part of this chapter is rather a literary stylistic analysis and interpretation of the whole novella as a context. It will deal with Genette's focalization theory (internal focalization) as a means to prove the existence of a point of view conveyed to the reader, followed by a close literary analysis of some representative instances of analysis proved successful to support or disapprove hypotheses. The FID is in general spread along all the story from the beginning until the end, but the more we come to the plot the conflict will be rather psychological where the consciousness of Gabriel is more abundant as a river of thoughts (stream of consciousness) and all that is due to the shift that occurs at the end of the story.

1. Linguistic Stylistic Analysis

In this part of the analysis Short's model of thought presentation is adopted as a model to reveal the subjective nature of the discourse in this novella. It will sort out the discourse structure of the novel because according to Short, this is the first step before getting closer to the text and studying point of view.

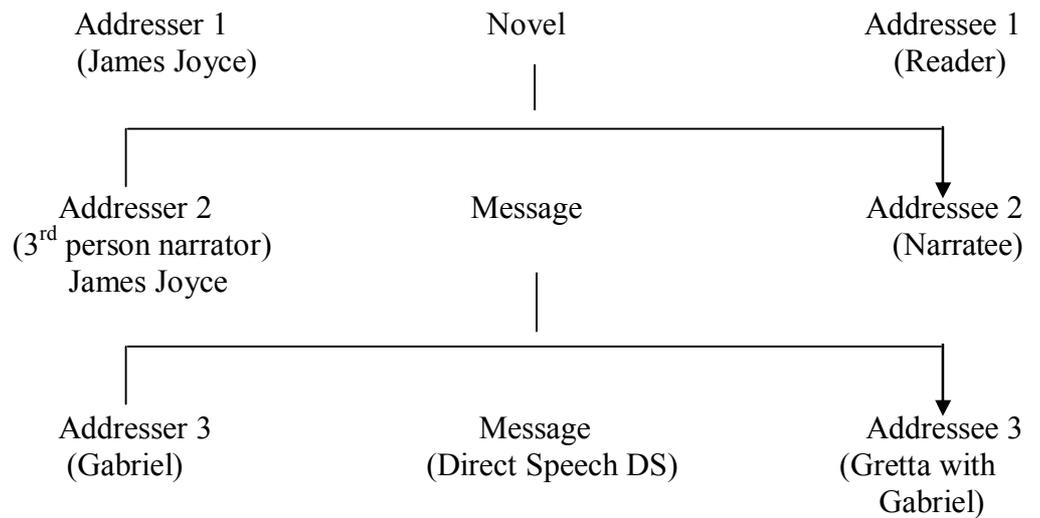


Figure 03: The Discourse Structure of *The Dead* (Situation 01)

This diagram displays conversations that occur between two characters from the fictional world (Diegesis). These characters are addressing each other directly and the message between these two participants is referred to by DS (Direct Speech). In Figure 03 where it might be Gabriel in conversation with his wife Gretta which is the predominant in *The Dead*, or Gabriel with Miss Ivors, Gabriel with his aunt Julia or Kate.

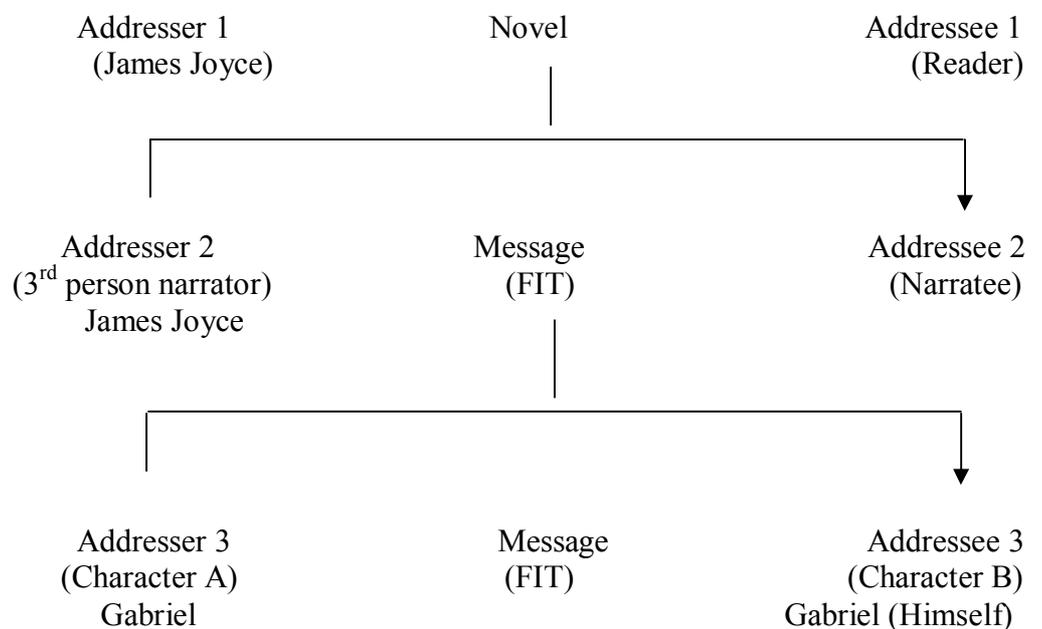


Figure 04: The Discourse Structure of *The Dead* (Situation 02)

Though it is rare, some novels manifest two different situations in discourse structure, which is the case in *The Dead*. Here things change and that is due to the alteration in the second and third layers of the story, a second situation is generated; instead of a third person narrator referring to the implied author, it is still a third person narrator but here it is Gabriel in his internal discourse to himself but at the same time voicing his thoughts to the supposed to be reader or narratee. In the third layer that represents the fictional world, unlike the first situation, character A is identical to character B since Gabriel is speaking to himself in a sort of monologue that is in third person point of view.

Here is a paragraph from James Joyce's *The Dead*, in which Joyce presents the mind of his character, Gabriel, as he is thinking about the speech that he's about to make at his Aunts' dinner party. The three types of narrating will be as follows after the paragraph:

He ran over the headings of his speech: Irish hospitality, sad memories, the Three Graces, Paris, the quotation from Browning. He repeated to himself a phrase he had written in his review: "One feels that one is listening to a thought-tormented music." Miss Ivors had praised the review. Was she sincere? Had she really any life of her own behind all her propagandism? There had never been any ill-feeling between them until that night. It unnerved him to think that she would be at the supper-table, looking up at him while he spoke with her critical quizzing eyes. Perhaps she would not be sorry to see him fail in his speech. An idea came into his mind and gave him courage. He would say, alluding to Aunt Kate and Aunt Julia: "Ladies and Gentlemen, the generation which is now on the wane among us may have had its faults but for my part I think it had certain qualities of hospitality, of humour, of humanity, which the new and very serious and hyper-educated generation that is growing up around us seems to me to lack." Very good: that was one for Miss Ivors. What did he care that his aunts were only two ignorant old women?
(*The Dead*, p.161).

Psycho-Narration: The Narrator reports what a character is thinking and feeling. He narrates the character's psyche. Such as:

- *He ran over the headings of his speech*
- *He repeated to himself a phrase he had written in his review:*

- *There had never been any ill-feeling between them until that night. It unnerved him to think that she would be at the supper-table, looking up at him while he spoke with her critical quizzing eyes.*
- *An idea came into his mind and gave him courage.*

Interior Monologue: Direct Thought. The Narrator directly quotes the character's thoughts.

As:

- *Irish hospitality, sad memories, the Three Graces, Paris, the quotation from Browning.*
- *“One feels that one is listening to a thought- tormented music.” Miss Ivors had praised the review. Was she sincere? Had she really any life of her own behind all her propagandism?*
- *“Ladies and Gentlemen, the generation which is now on the wane among us may have had its faults but for my part I think it had certain qualities of hospitality, of humour, of humanity, which the new and very serious and hyper-educated generation that is growing up around us seems to me to lack.” Very good: that was one for Miss Ivors.*

Narrated Monologue: Indirect Thought. The Narrator presents the character's thought indirectly using the character's own idiom, but keeping the third person reference and tense of narration. Example:

- *Perhaps she would not be sorry to see him fail in his speech.*
- *He would say, alluding to Aunt Kate and Aunt Julia:*
- *What did he care that his aunts were only two ignorant old women?*

1.1. Focalization

The two aspects that are considered in narrative are; narrative voice (who speaks?) and focalization (who sees?). These two aspects together are called narrative situation. That is to mean; the reader has to focus on whose perception is presented in this story and from what perspective the story is perceived. This question draws us to focus on Genettes’s terminology of focalization. As we notice, for the most part, the telling of this story *The Dead* is focalized entirely through Gabriel’s consciousness and most of the story is given to his perception. Since *The Dead* is narrated in the third person omniscient. The narrator reports from external descriptions to internal thoughts and feelings of the character Gabriel. Thus the narrator was reliable throughout the story according to what he has brought as events or memories,

sometimes there is no distinction between the narrator and the author's voice what implies the intrusion of the narrator's voice. The author's voice is absent so that the reader feels the objectivity of the writer. This objectivity is realized by using third person narrator and the first advantage of this third person form is the absence of an "I". The narration is therefore presented to the reader directly "as Leech and Short affirm.

The short story *The Dead* by James Joyce in the collection *Dubliners*, has a third person omniscient perspective because the perspective is not restricted to one single character as the narrator offers a birds-eyes view about the story and the judgments on the behaviors of the characters. The perspective is not a third person limited as the reader does not experience the story through the eyes and thoughts of one single character. It is not a second person perspective as the readers are not the narrator and don't carve the path of the story character.

1.2. Instances of Literary Analysis

He then took from his waistcoat pocket a little paper and glanced at the headings he had made for his speech. He was undecided about the lines from Robert Browning, for he feared they would be above the heads of his hearers. Some quotation that they would recognize from Shakespeare or from the Melodies would be better. The indelicate clacking of the men's heels and the shuffling of their soles reminded him that their grade of culture differed from his. He would only make himself ridiculous by quoting poetry to them which they could not understand. They would think that he was airing his superior education. He would fail with them just as he had failed with the girl in the pantry. He had taken up a wrong tone. His whole speech was a mistake from first to last, an utter failure. (The Dead, p.150).

Through this passage, we notice that Gabriel as a high-educated and elevated in comparison to the "country folk", with whom he is living including his wife, he considers himself superior to those people who are not at the same level as he. Gabriel is ashamed of his heritage as he does not want to embrace it, and tries to deny it. At the party, he strictly avoids the language, and the expressions that are commonly used, he tries to choose a high level of poetry lines from the poet Robert Browning in order to impress his audience (The guests at the party), though he knows that the lot of them have an Irish culture, but he behaves with disdain on purpose, because he feels more comfortable with all things which belong to the (East).

Gabriel feels different from the others, as a result he loses faith in his ability to be able to communicate with the others. So, he would fail with them just as he had failed with the girl Lily the caretaker's daughter (servant).

Gabriel could not listen while Mary Jane was playing her Academy piece, full of runs and difficult passages, to the hushed drawing-room. He liked music but the piece she was playing had no melody for him and he doubted whether it had any melody for the other listeners, though they had begged Mary Jane to play something.

(The Dead, p. 156).

This passage is a revelation of the inner thoughts of Gabriel Conroy, it tends not to have a detached narrator because we see what the narrator sees. Here Gabriel isolates himself from the guests who were listening to the piano when Mary Jane plays the melody. This music seem communal and requested by people it is very beloved because it brings enjoyment to them, but the complexity of the piece being performed makes Gabriel escape from the group, believing himself a social ranking from the outset of the party, and not outwardly, but also internally, even above his own family, he cannot show his cousin the courtesy of paying attention to her performance, as he has no desire to listen on what going on in, as we can interpret that he is jealous of his gifted cousin, being his mother had not a musical talent. So, he fails at being able to withstand his responsibility of being polite.

Of course the girl or woman, or whatever she was, was an enthusiast but there was a time for all things. Perhaps he ought not to have answered her like that. But she had no right to call him a West Briton before people, even in joke. She had tried to make him ridiculous before people, heckling him and staring at him with her rabbit's eyes.

(The Dead, p.160).

The narrator reports Gabriel's subjective questioning of his reaction towards his colleague, an Irish nationalist called Miss Ivors who accuses him in the party of being a traitor, a "west Briton" for he writes literary reviews for the Daily Express. A British publication. Gabriel dislike Miss Ivors's behavior at a point he feels that she makes fun off him, but his high education doesn't allowed him to fight back to her. In fact he withdraws from two difficult confrontations at first with Lily the caretaker's daughter and for the second time with Miss

Ivors. This incident really affect him, and makes him less confident of himself. That why he becomes at the end condescending at least within his thoughts.

While she was threading her way back across the room Mrs. Mallins, without adverting to the interruption, went on to tell Gabriel what beautiful places there were in Scotland and beautiful scenery. Her son-in-law brought them every year to the lakes and they used to go fishing. Her son-in-law was a splendid fisher. One day he caught a beautiful big fish and the man in the hotel cooked it for their dinner.

(The Dead, p.160)

In this passage Mrs Mallins, Freedy's mother a friend to Gabriel, tries to depict some of the best of the grace that Ireland possesses. The narrator reports Mrs Mallins thoughts in the third person in a way he distances her words. She wants faithfully make Gabriel released and banish from his mind all memory of the unpleasant incident with Miss-Ivors, at the same time to make him love his country again, and perhaps he may change his view towards the West Ireland (Galway) in order to go there on a trip.

Gabriel's warm trembling fingers tapped the cold pane of the window. How cool it must be outside! How pleasant it would be to walk out alone, first along by the river and then through the park! The snow would be lying on the branches of the trees and forming a bright cap on the top of the Wellington Monument. How much more pleasant it would be there than at the supper-table!

(The Dead, p.161).

This passage attracts the readers attention because of Gabriel's way of thinking, Gabriel, here, through his direct thoughts, we understand how he longs to the scenery of the snow having desire to be alone by himself and walking alone outside, here, there is irony in Gabriel's subjective words. It is Christmas, he is intended to be happy and glad surrounded by the familial atmosphere. Perhaps in doing so, he tries to free himself from the melancholy that was resulted from a confrontation with Ms Ivors. When she calls him a "West Briton". So by looking through the window and being impressed by the beauty of the snow certainly reflect Gabriel's strong feeling and longing for his country.

He ran over the headings of his speech: Irish hospitality, sad memories, the Three Graces, Paris, the quotation from Browning. He repeated to himself a phrase he had written in his review: "One

feels that one is listening to a thought- tormented music.” Miss Ivors had praised the review. Was she sincere? Had she really any life of her own behind all her propagandism? There had never been any ill-feeling between them until that night. It unnerved him to think that she would be at the supper-table, looking up at him while he spoke with her critical quizzing eyes. Perhaps she would not be sorry to see him fail in his speech. An idea came into his mind and gave him courage. He would say, alluding to Aunt Kate and Aunt Julia: “Ladies and Gentlemen, the generation which is now on the wane among us may have had its faults but for my part I think it had certain qualities of hospitality, of humour, of humanity, which the new and very serious and hyper-educated generation that is growing up around us seems to me to lack.” Very good: that was one for Miss Ivors. What did he care that his aunts were only two ignorant old women?

(The Dead, p.161).

Here the narrator presents the mind of his character Gabriel, as he is thinking about the speech that he is going to make at his aunt’s dinner party.

This passage comprises the three types of narration, psycho narration, narrated monologue and interior monologue. It seems as he is rehearsing himself for a show, avoiding to fail in speech as he did previously with Lily (the servant) and lately with Miss Ivors who made fun of him before all people at the party. This passage also conveys as the hesitation of Gabriel because he continues to think deeply with himself and wonders whether he ought or not to change the speech he has prepared for the audience after the dinner. Gabriel is in doubts and always continues questioning Miss Ivors’s sincerity behind her praise for his review, as he is fearful of her. So in order to attack her, he chooses to degrade her indirectly by alluding to his aunts by praising them for their hospitality aiming to revenge. So he wants to hurt her by his words.

He stood still in the gloom of the hall, trying to catch the air that the voice was singing and gazing up at his wife. There was grace and mystery in her attitude as if she were a symbol of something. He asked himself what is a woman standing on the stairs in the shadow, Listening to distant music, a symbol of. If he were a painter he would paint her in that attitude. Her blue felt hat would show off the bronze of her hair against the darkness and the dark panels of her skirt would show off the light ones. Distant Music he would call the picture if he were a painter.

(The Dead, p.176).

This passage displays a contrast between Gabriel Conroy and his wife Gretta. While Gabriel is waiting for Gretta to get ready at the end of the party, he sees her standing in the shadow listening to a music of passions, she was fixed at her place and affected, her look was very attracted, so he admires her and anticipates a romantic evening, he thinks of their intimate relationship with her, he wants to paint her, if he were an artist. He realized that Gretta has a response for his feelings, but he misinterprets the situation of his wife. For Gretta this music is a symbol of something, Gretta fondly recalls her memory when she hears Bartell Darcy singing “The Lass of Augrim” a song that her past lover Mickael Furey often sang for her when they were walking in the country (Galway).

A wave of yet more tender joy escaped from his heart and went coursing in warm flood along his arteries. Like the tender fire of stars moments of their life together, that no one knew of or would ever know of, broke upon and illumined his memory. He longed to recall to her those moments, to make her forget the years of their dull existence together and remember only their moments of ecstasy. For the years, he felt, had not quenched his soul or hers. Their children, his writing, her household cares had not quenched all their souls' tender fire. In one letter that he had written to her then he had said: “Why is it that words like these seem to me so dull and cold? Is it because there is no word tender enough to be your name?” (The Dead, p. 179).

This passage expresses the state of mind of Gabriel, Gabriel experiences several confrontations at the party from a female characters which make him feel insecure, consequently he feels he was unlikable from the people who were attending the ceremony. Before the confrontations he never doubts himself but after he becomes wounded at the same time diffident, as a result he fails to connect with the others. So his fear drives him to seek another space of comfort, he is trying to recall the good moments that he lived with his cute wife in the past attempting to forget all the years of agony and tries to create an atmosphere of romanticism and poetic words planning to excite himself and thinks of the joyful moments that he is going to pass at the hotel for his benefit, since he longs for that.

Gabriel felt humiliated by the failure of his irony and by the evocation of this figure from The Dead, a boy in the gasworks. While he had been full of memories of their secret life together, full of tenderness and joy and desire, she had been comparing him in her mind with another. A shameful consciousness of his own person assailed him. He saw himself as a ludicrous figure, acting as a

pennyboy for his aunts, a nervous, well-meaning sentimentalist, orating to vulgarians and idealising his own clownish lusts, the pitiable fatuous fellow he had caught a glimpse of in the mirror. Instinctively he turned his back more to the light lest she might see the shame that burned upon his forehead (The Dead, p. 184).

When Gabriel knows that Gretta's lover died when he was seventeen and he was a mere worker in the gasworks, he becomes psychologically destroyed, he feels upset because he realizes that he fails to be equal to the boy Michael Furey. Thus, he feels that he is a loser and can never defend himself. The poor Gabriel, now, compares himself to a boy of seventeen, and at his age now, he is certainly sad and jealous from a person who leaves away, *The Dead* who still remembered and alive in Gretta's mind. So, he is ashamed even with himself.

A vague terror seized Gabriel at this answer, as if, at that hour when he had hoped to triumph, some impalpable and vindictive being was coming against him, gathering forces against him in its vague world. But he shook himself free of it with an effort of reason and continued to caress her hand. He did not question her again, for he felt that she would tell him of herself. Her hand was warm and moist: it did not respond to his touch, but he continued to caress it just as he had caressed her first letter to him that spring morning.

(The Dead, p. 185).

The narrator in this passage describes Gabriel's devastating sensations towards his wife Gretta after she confesses to him her past love, and especially when she informs him that he died for her sake, he feels himself imprisoned. Until this moment that Gabriel discovers his wife as a free being not as a piece of baggage that he possesses. She proves her own identity which Gabriel tries to take control over it, in addition to that, he has no claims whether true or false and begins to regain his personality rather than he has before.

Generous tears filled Gabriel's eyes. He had never felt like that himself towards any woman, but he knew that such a feeling must be love. The tears gathered more thickly in his eyes and in the partial darkness he imagined he saw the form of a young man standing under a dripping tree. Other forms were near. His soul had approached that region where dwell the vast hosts of The Dead. He was conscious of, but could not apprehend, their wayward and flickering existence. 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.

(The Dead, p.187).

By the end of the story, The narrator utters Gabriel's own words and it is he who confesses that his tears were generous because no one may know his sincere feelings apart him, now Gabriel turns from shocked to generous, he understands that it is probably love which makes him cry silently, love which he never feels with his wife during his life because he was always self-Centered and never concerned about his wife what he really cares, is his lust for Gretta. Then, after hearing the story of Michael Furey, Gabriel's egoism dissolved, it was the first time that he felt the existence of others, he saw his wife's inside world and not her nice look which always excites him. He feels at the end as he saw the eyes of the boy who died for Gretta, at last he knows the sense of love.

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

(The Dead, p.187-188).

Now, things are changed for Gabriel, the sense of Gabriel's importance comes back. Gabriel regain his consciousness, he was like fainted and awakened again, after he felt insecure and lost, he finds sense to his life, he becomes aware of what is around him, the falling of the snow brings him a new vision to life, by contemplating the snow through the window, As if the snow was good news for Gabriel and makes his soul alive. So the snow renews his consciousness to his country he even decided to set out his journey westward (Galway) after he has had a hatred for Ireland. By the last sentences we can notice Gabriel's selfishness is melting as the snow, so he no longer considered himself superior to the others, now he seems he starts to conciliate with himself and interact the exterior world. The snow really affects.

Gabriel, it is like life to death, yes Gabriel was alive, but with a paralyzed mind. Gabriel shows a desire to change, he feels guilt and full of remorse for he fails in understanding his wife along his marriage life. It is true that his wife's confrontation was harsh for him and strongly hit him, but at the same time it helps him to overcome his shortcomings and to know the reality of himself as a normal person. Gabriel learns from the "less of Aughrim" the song of *The Dead* Furey, this latter leads him to an epiphany¹ which through it he finds his true self, which he, himself probably he even did not know, it is the self-awareness and a self-consciousness which grants him a beginning of hope for life.

1.3. James Joyce's Nationalist Consciousness

James Joyce was breaking all the usual rules of description speech and punctuation, this style known interior monologue. Or stream of consciousness. This style was a powerful means by which Joyce handles many subjects that were seldom mentioned in literature in the first decades in the last century. He made good use of his eyes and the people whom he described were just common people and the place which plays a big part of his fiction was Dublin. The power that Joyce exhibited over language and the way he manipulated it through the collection of *Dubliners* certainly increased the sense of unease amongst the publishers. Because Joyce was very concerned by Dublin and its inhabitants, he tries to present *Dubliners* under four aspects. Childhood, adolescence, maturity and public life. Joyce wants the reader to read the volume as a novel and arranged according to the human development. *The Dead* was the final and the longest story of the collection in which he extensively uses his experimental style.

Through this technique of FID and through his linguistic skill he was allowed to dig deep into his characters' thoughts and emotions without being permanently tied to that person's point of view in order to express his view of Dublin's crippled condition and to describe his hometown's other issues of corruption and death that lead to Dublin's paralysis after seeing her dying day after day. So Joyce wants *Dubliners* to be aware and awaken of what is going on and around them.

1.4. Self-Awareness

¹ "By an epiphany he meant a sudden spiritual manifestation whether in the vulgarity of speech or of gesture or in a memorable phase of the mind itself" (Ellman, R. 1959: 83).

James Joyce was capable through his simplistic discourse to depict a progressing character, an aloof, egoist and self-confident man precisely a newspaper reviewer. Through his innovative style, Joyce allowed Gabriel Conroy to evolve and to change his first view to the right one. And through many confrontations that he faced at the party with some female guests, and especially his wife's harsh confrontation, when revealing to him about her past love with another man called Michael Furey. This latter was the one particularly who inspires Gabriel to a self-awareness through which he found his true self which he himself had never knew, Joyce preferred to label it epiphany.

1.5. Narrative Means for Identity Ends

In *The Dead*, James Joyce combined his artistic language with the theme of national pride. A movement of cultural revival began to reinvigorate the national language and culture (Gaelic).

We all know that Ireland saw during the early twentieth century a rebellion of the Irish, fighting to preserve the Irish culture and Identity, Joyce criticizes both the British and the Irish in *Dubliners*.

In *The Dead* Joyce utilizes the theme of politics to evince a Modern view of the Irish who are struggling to find or rediscover an Irish cultural identity.

Joyce Masters in representing the story to the readers with a conversation between two characters, Gabriel Conroy, the anti hero of narrative and Miss Ivors, a former colleague, and a supporter of Irish independence, (the nationalist).

A convulsive struggle was shown by both at Gabriel aunts' dinner party Julia and Kate Morkan, Gabriel finds himself in an awkward conversation concerning nationalist politics with his dancing partner. Miss Ivors finds out that Gabriel secretly writes book reviews for an Irish newspaper that supports the union between Ireland and Britain and propagates ideas of British Imperialism. Miss. Ivors goes on to call Gabriel a "west Britain" meaning he supports England and does not agree with Irish nationalists. Gabriel seems quite offended by this accusation and becomes defensive and uncomfortable. As this conversation will show:

"O, innocent Amy! I have found out that you write for The Daily Express. Now, aren't you ashamed of yourself? Why should I be ashamed of myself?" asked Gabriel, blinking his eyes and trying to smile. Well, I'm ashamed of you," said Miss

Ivors frankly. *“To say you’d write for a paper like that. I didn’t think you were a “West Briton””*.

Miss Ivors alienates Gabriel when she refers to him as a “West Briton.” She considers him an outsider and perhaps a traitor because of the newspaper he writes for. Here Miss Ivors is criticizing Gabriel for writing for a British publication in order to express her Irish nationalist sympathies, bearing in mind that West Briton is a term used to describe persons who believe that Ireland is simply an extension of Britain.

It’s interesting that Gabriel says he and Miss Ivors never had an interaction so uncomfortable in all of their years of acquaintance. It seems that Miss Ivors opinion of Gabriel has changed because of the paper he writes for.

Gabriel states that literature and politics are not always one or as he says literature was above politics. He does not like that she thinks of him differently because of his writing. He makes it very clear that he writes for the “rag” (as Miss Ivors refers to it) because he loves the writing and it brings him a great feeling of pride. The two move away from that subject and Miss Ivors suggests that Gabriel go back and visit his home and his people in Ireland.

“O, Mr. Conroy, will you come for an excursion to the Aran Isles this summer? We’re going to stay there a whole month. It will be splendid out in the Atlantic. You ought to come. Mr. Clancy is coming, and Mr. Kilkelly and Kathleen Kearney. It would be splendid for Gretta too if she’d come. She’s from Connacht, isn’t she?” And she insists

“But you will come, won’t you?” said Miss Ivors, laying her arm hand eagerly on his arm.

“The fact is,” said Gabriel, *“I have just arranged to go—”*
“Go where?” asked Miss Ivors.

“Well, you know, every year I go for a cycling tour with some fellows and so—” *“But where?”* asked Miss Ivors.

“Well, we usually go to France or Belgium or perhaps Germany,” said Gabriel awkwardly.

“And why do you go to France and Belgium,” said Miss Ivors, *“instead of visiting your own land?”*

“Well,” said Gabriel, *“it’s partly to keep in touch with the languages and partly for a change.”*

“And haven’t you your own language to keep in touch with—Irish?” asked Miss Ivors.

Miss Ivors pressed Gabriel until he lost his temper and frankly said:

“if it comes to that, you know, Irish is not my language.”

“And haven’t you your own land to visit,” continued Miss Ivors, *“that you know nothing of, your own people, and your own country?”*

“O, to tell you the truth,” retorted Gabriel suddenly, *“I’m sick of my own country, sick of it!”*

This quote shows the sensitive nature of Politics in Ireland during the beginning of the twentieth century.

To sum up, the conversation between Gabriel Conroy and Miss Ivors in *The Dead* around the topic of nationalism represents the high tensions between the native Irish and the liberal British government.

Conclusion

We consider James Joyce’s technique successful to a great extent because presenting Gabriel’s inner thoughts and feelings through several ironic scenes in the story is not an easy task, but it is a work which requires a powerful gift from the writer.

Joyce, at the time he wrote *Dubliners* was an innovative writer because of his unique style and his love for the English language, he could treat many themes that any writer of his age did not dare to deal with, also he could influence many writers than any other writer of the twentieth century.

The third person omniscient perspective is used in all stories in *The Dubliners* as it allows James Joyce to have the reader read from a bystanders point of view telling the story. I find the third person omniscient perspective very effective because James Joyce's goal in *The Dubliners* is to talk about life in Dublin and by not telling the story from the other perspectives he can tell the story free from bias views that a character would have. In this case the third person omniscient perspective is always the narrator in the *Dubliners*.

Concerning the narrative voice, it transfers between the character’s mind and voice and with the external element who is the narrator in which most of the novel’s passages are shared between the narrator and Gabriel’s voice in which we notice Gabriel’s thoughts and feelings are mediated by the narrator. Joyce often starts with an objective author, and without alerts or signs, he often slides smoothly with dexterity from external action to Gabriel’s thoughts and voice, then the shift occurs in a glance in a way the reader becomes involved and closer to the

flawless character Gabriel, also James allows the reader to see the irony that extends over the narration in a structured sentences. As it is illustrated in the story by playing the self-confident and the well educated man, after the narration highlights the ridiculousness of Gabriel's story. Joyce voice leaves us as readers room to make judgments of our own.

The Dead seems to give the reader a smart power to interpret the characters it portrays and at the end the accomplishment of the phenomenal style FID that allows both subjective and objective presentation to realize the imitation of the reality (mimesis).

General Conclusion

Throughout this study, we attempted to investigate the reasons behind the use of free indirect discourse in the novel *The Dead* by James Joyce. Our purpose was to prove that this stylistic device was deliberately used by James Joyce as a means to allow the reader to delve into Gabriel's interior thoughts.

The analysis of the study comprises two main parts: The Linguistic Side, in which the discourse of the novella was discussed, followed by Short's model; the second part underwent a literary analysis, accompanied by Genette's Focalization Theory to *The Dead*. That is the significant tool to detect point of view the narrative voice and mode in the story.

Our corpus is the whole text of the novella, but for methodological reasons, the analysis was conducted on the pages where psychological conflict prevails mainly by the end of the story. The literary analysis reveals that the focalizer in *The Dead* is Gabriel himself and most of the story is given to his perspective (point of view).

From our critical reading of *The Dead*, this story has more to say than the words, it has a deeper meaning, it addresses the Irish and mainly *Dubliners*, the latter was the crucial concern for the author. The power that Joyce exhibited over language and the stylistic skill are more surprising, he succeeded in making an honest portrayal of Irish history of his hometown. The town that represents the paralysis, which was exhibited in Gabriel's spiritual mind, and also exemplified in those in power.

All investigations conducted, support and affirm James Joyce's use of Free Indirect Discourse. Through Joyce's choice we identify Gabriel's dislike for Irish hospitality symbolizing as such the west of Ireland for nationalism and the search for identity.

James Joyce in *The Dead* could link language with the theme of national pride and the search for identity. So *The Dead* has become widely regarded as one of the greatest short stories in the English language.

All in all, I hope that the results of the study will could realize some accuracy and satisfy the readers especially the students of literature who will benefit from this modern narrative device and enjoy the field of narratology which made lately a significant contribution in literary studies.

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