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"Shadow Of My Mind": Women and Nationalism in James Joyce's Fiction

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"Shadow of my mind": women and nationalism in James Joyce's fiction

By

Carolyn Ellen Hogan

A Thesis
Submitted to the Faculty of
Mississippi State University
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for the Degree of Master of Arts
in English
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2014

"Shadow of my mind": women and nationalism in James Joyce's fiction

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My thesis analyzes James Joyce's engagement with Catholic-nationalist Ireland's (mis)understanding of women in *Dubliners*, *A Portrait of the Artist as a Young Man*, and *Ulysses*. I argue that, while Joyce shows both men and women struggling against the constraints of Catholic-nationalist gender roles, he implies that neither can be free from those constraints until Irish artists seek to more thoroughly understand women. After explaining how Catholic-nationalist rhetoric influenced the Irish understanding of women, I argue that Joyce not only recognizes and engages with Irish gender oppression but also believes that Irish art both constructs and is constructed by this oppression. With analyses of some of Joyce's female characters, Stephen Dedalus, and Molly Bloom, I demonstrate how Joyce critiques Irish culture's concept of women and Irish art's representation of them, and then establishes a new paradigm of artistic representation.

DEDICATION

For the other Stephen, my darling husband, whose patience, love, and support sustain me as I work to illuminate the shadows in my own mind.

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First, I would like to thank Dr. Kelly Marsh for introducing me to Joyce's novels, teaching me about Irish women in literature, and guiding me in the composition of this thesis. Her mentorship has made my analysis of this great Irish writer possible. I would like to thank Dr. Lara Dodds for equipping me with the knowledge of research and academic writing necessary for graduate and professional study. Her guidance has helped me to channel my love for Joyce into a cogent argument. I would also like to thank Dr. Robert West for teaching me to pay close attention to language, whether it's in poetry, fiction, or academic writing. His advice has strengthened my close readings and refined my prose in this thesis.

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CHAPTER I

INTRODUCTION: UNDERSTANDING DARKNESS

Though no one, it seems, has written extensively and exclusively on Dilly Dedalus, she is a very significant sympathetic character. She appears twice in *Ulysses*, once when she begs her father to give her and her sisters money for sustenance and once when she sees Stephen at a book cart. Each of Dilly's appearances demonstrates how difficult her life is as she struggles to play her mother's role and dreams of an escape like her brother's. Even the notoriously egocentric Stephen perceives her suffering and even feels remorse about his part in it. He notices that Dilly considers buying a French primer, and he attempts to act as if it is "quite natural" (*U* 10.871) that she should learn French. Nonetheless, Stephen knows that although Dilly may dream of going to Paris as he did, she will likely never leave Ireland. He then expresses his remorse with the famous words "Agenbite of inwit. Inwit's agenbite" (*U* 10.879), but he also thinks, "My eyes they say she has. Do others see me so? Quick, far and daring. Shadow of my mind" (*U* 10.865-6). Though these thoughts are not so clearly an expression of remorse or grief, "shadow of my mind" is a multivalent phrase that does express grief among other thoughts and emotions. A shadow follows the one who casts it, a quality so definitive of shadows that the verb "shadow" means to closely follow. In context, "shadow of my mind" is placed next to clauses that suggest that others may see similarities between Stephen and Dilly. That she is "quick, far and daring" shows that her thoughts are similar to those of

Stephen, who desires freedom from Ireland and an intellectually fulfilling life. As Stephen's mind's shadow, Dilly has similar desires, and the thought of her follows his mind at all times as if haunting him. This negative connotation gains strength when we consider another quality of shadows: darkness. The thought of Dilly, Stephen's mind's shadow, is a dark, haunting thought. It haunts Stephen because he knows that, though her desires match his, a match that may be his doing (he did tell her about France), she is unlikely to ever achieve those desires. Stephen conceptualizes the possibility of helping her out of her poverty—a poverty he has experienced—as an attempt to save her from drowning. Ultimately, he concludes, “She will drown me with her” (10.875-876), and thinks those famous words of remorse. Stephen's remorse over his part in Dilly's suffering, then, is not simply over his inability to save her from “drowning” in poverty but also over his part in inspiring her desire for a life that she cannot have and he cannot give her. Dilly is, therefore, a “shadow of [Stephen's] mind” in the sense that his guilt and grief over her deplorable situation haunt his thoughts.

Stephen's remorse about Dilly's pain recalls the sympathy Joyce himself seems to express in his depictions of other Irish women, which, together, raise a few important questions. The most obvious of these questions come from the correlations in these depictions. For instance, Eveline Hill, of “Eveline,” bears many similarities to Dilly: both have taken over the role of mother while being unmarried; both must contend with alcoholic, spendthrift fathers; and both dream of likely impossible escape from Ireland (in fact, “Frank,” the name of man who promises to take Eveline away, is even suggestive of France, where Dilly hopes to go). Eveline and Dilly are far from the only women who are marginalized and subjugated in Joyce's work. Maria, of “Clay,” also plays the virgin

mother despite her desire for romance. May Dedalus submits in marriage to an alcoholic spendthrift. Mina Purefoy painfully gives birth to her ninth child while the men in the waiting room drink and laugh. Joyce depicts many of his women characters suffering in Ireland, and, although Eveline and Dilly are only two of these, they are the only two whom Joyce shows attempting or working toward long-term escape from Ireland. As a result, their failures to escape represent not only their own entrapment but also the entrapment of Joyce's women as a whole, which raises two questions: why is life in Joyce's Ireland so inhospitable for so many women, and what hinders their escape?

One way to answer these questions is to examine how Joyce represents Ireland as particularly inhospitable for women. This requires a feminist analysis of Joyce's works within the context of specifically Irish culture, a relatively rare topic of study. Many feminist scholars have examined Joyce's work, but most of those who take historical and cultural context into account typically draw their concepts of Irish womanhood from those of British womanhood. A few scholars do consider Ireland's treatment of women as unique, developing their concepts of gender from historical documents, such as censuses and magazines. Still fewer consider the immense influence that British colonization and Irish resistance have had on Irish culture and its gender constructs even though feminist scholarship on Irish women's writing agrees that colonization has been one of the most significant determinants of Irish gender roles. In other words, we have heretofore generally ignored the effects of colonization on women in Joyce's works despite our understanding that the very idea of Irish womanhood largely originated from colonization. Scholarship has, therefore, not yet successfully answered the question of

how Joyce represents Ireland as inhospitable for women, because it has not considered the effects of colonialism.

An answer to this question, then, must take a postcolonial perspective, which leads to further questions. In doing so, we must contend with postcolonial scholarship's reluctance to consider Ireland a colony, which may be one reason why feminist Joycean scholarship rarely addresses colonization. In an article that argues convincingly that Irish literature is postcolonial, C.L. Innes explains this reluctance by demonstrating how critics typically define postcolonial literature. She cites Frederic Jameson's 1986 article on Third-World literature as an early attempt to group and understand postcolonial literature, and she explains a few of his claims:

[T]hat the Third World is at an earlier stage of literary production, still likely to be caught up in the age of realist fiction and *so cannot "offer the satisfactions of Proust or Joyce"*; that Third-World literature is instructive and remedial because it is still concerned with community as a whole; that all Third-World countries share a common history of imperial domination and colonialism; that this is the most important factor in their history, and so all "Third-World texts...necessarily project a political dimension in the form of national allegory." (emphasis mine) (25)¹

If we define postcolonial literature as Jameson does, we must necessarily distinguish it from Irish literature *because* of Joyce's works. Not only is Joyce's

¹ Innes also explains that many postcolonial scholars have "attacked" Jameson's concept of Third-World literature for its "essentialist" dichotomization of the earth and for the unrepresentative group of texts that he bases it on, which creates an inaccurate image of these colonies' literary canons (25).

modernist fiction, according to Jameson, too sophisticated to be postcolonial; it does not invite a nationalist allegorical reading. Indeed, though Joyce's literature is concerned with colonial history (one need only read Stephen's lamenting his dependence on English, rather than Irish, language in *A Portrait of the Artist as a Young Man* to see that), it does not use allegory's broad brushstrokes of symbolism to tell Irish colonial history. Many of Joyce's Irish contemporaries, though, did create blatantly allegorical literature with the intention of recruiting Irishmen to fight (and die) for Irish freedom from British oppression.² In fact, Joyce depicts the political and social atmosphere of Dublin as deeply nationalistic, and his works allude to nationalist literature. For instance, *Ulysses* contains verbatim lines from Yeats's *Cathleen Ni Houlihan*. Clearly, although Joyce's fiction is not allegorical or nationalist, it exists in and responds to a predominantly nationalist Irish literary canon. This curious relationship prompts two questions that this thesis seeks to answer: what about Irish nationalist literature leads Joyce to stand apart from it yet speak to it, and what is he saying?

The answers to these questions are also the answers to my earlier questions about Eveline, Dilly, and Joyce's other female characters' relationship to Ireland. This is because colonialism affected Irish gender constructs through nationalism. Nationalist literature, which has been greatly influenced by Catholicism, produced harmful concepts of femininity and masculinity. While both gender roles were constraining, though, women had far less freedom to rebel against theirs because doing so threatened to

² Innes does seem to suggest that Joyce's fiction may resemble allegory, for she notes that Joyce said that his work "should be read as an account of the moral history of his nation" (26). A "moral history of [the] nation," however, is not quite the same as actual allegory.

undermine the nationalist cause. As a result, though men could reject their nation's concept of masculinity, they were less likely to reject its concept of femininity. This concept of Irish womanhood, then, becomes perpetuated through literature as art is influenced by culture. Ultimately, Irish Catholic-nationalist literature created a cycle that reproduces and reaffirms the concept of women as symbols of the nation, which perpetuated Irish Catholic nationalism and led to the reproduction of Irish Catholic-nationalist literature. In other words, this nationalist concept of femininity not only harmed women but also harmed art by perpetuating outdated ideas about both.

In this thesis, I argue that, while Joyce shows both men and women struggling against the constraints of Catholic-nationalist gender roles in his fiction, he implies that neither can be free from those constraints until Irish artists seek to more thoroughly understand women. I first support this with a chapter that analyzes of Joyce's depiction of men's and women's perspectives on femininity in *Dubliners* and "Nausicaa," from *Ulysses*, to demonstrate Joyce's attitude toward nationalism's harmful influence on the lives of Irish women. In the next chapter, I examine Stephen Dedalus's perspective on women and how it affects his art in *A Portrait of the Artist as a Young Man* and *Ulysses* to reveal Joyce's indication of how Irish artists must respond to Catholic-nationalist gender constructs. Then, with a concluding chapter on "Penelope," from *Ulysses*, I demonstrate how Joyce sets Molly Bloom apart from other representations of women in Ireland and positions her as his paradigm for representation of women in Irish art; I further explain that, in creating this new representation of Irish womanhood, Joyce becomes a force for the decolonization of Irish literature.

I open this thesis with an analysis of Dilly because she invites a convergence of feminist Joycean scholarship and postcolonial feminist scholarship on Irish women through Joyce's depiction of her subjugated life and her association with nationalist literature. In this introduction, I argue that Stephen's characterization of Dilly as a "shadow of [his] mind" represents not only his understanding of Dilly but also Joyce's understanding of women and how nationalism has affected them.

Indeed, Dilly's poverty is not the only reason that she cannot have the life Stephen seeks and has already begun to achieve. Her gender plays an important role in her "drowning," too. *Ulysses* is set in 1904, on the heels of the Victorian period, a time notorious for particularly misogynistic ideology in Britain.³ As a woman, Dilly is bound to the domestic sphere, which we see in her taking over her mother's role of providing for her sisters. There is, however, also a particularly Irish oppression of women like Dilly that keeps her from living Stephen's life of relative freedom. Joyce reveals Dilly's situation with her full forename: Delia, a name she shares with Delia Cahel of W. B. Yeats's *Cathleen Ni Houlihan* (1902). Delia is not the protagonist or the titular character of the play, but she is significant because she is presented as an alternative to Cathleen Ni Houlihan, who is a nationalist personification of Ireland. As the alternative to Cathleen, Delia is figuratively juxtaposed with a personification of the nation, and though (and because) Michael does not choose Delia, this juxtaposition directly affects Delia's life.

³ Because the monarch for whom the period is named is a woman, we may assume that it was not a misogynistic period. Separate-spheres ideology (the belief in women's rightful place in the domestic sphere and men's in the public sphere) and the popularity of the angel in the house figure, though, suggest that respect for the authority of a woman like Queen Victoria had more to do with exceptionalism than a cultural standard.

Most obviously, Michael's choosing to fight for Cathleen results in his leaving Delia behind on what was meant to be their wedding day. Just as Stephen's pursuit of his desired future (a kind of nationalism itself) requires his leaving Dilly behind, letting her "drown," Michael's pursuit of the nationalist cause requires his leaving Delia behind. Michael leaves Delia in his house, symbolizing his leaving her behind in the domestic sphere, which aligns with typical Victorian gender roles, but he also reneges on their betrothal, symbolizing his choosing a life of celibacy for them both in his choosing the nationalist cause. Delia's sexuality has the potential to distract Michael from his cause—a point made clear by Yeats's figuring the nation as a woman who is at first comically understood as embracing, even overestimating, her sexual allure⁴ only to dismiss sexuality as petty and even base in comparison to the gravity of the almost spiritual nationalist cause. That is, Yeats positions Cathleen's spiritual significance in contrast to Delia's sexuality, and as a result of the opposition, Delia's sexuality appears to threaten not only to keep Michael from fulfilling his "true" purpose but also to keep Ireland from gaining independence and prosperity. When Michael chooses Cathleen over Delia, he confirms this treatment of Delia's sexuality and leaves her behind in the domestic sphere without an active purpose of her own. Similarly, when Stephen chooses his pursuit of freedom from Ireland and of artistic success, he leaves Dilly behind to play her mother's role in an impoverished family. He leaves her behind to suffer a fate worse than the one he cannot bear to risk in helping her.

⁴ In *Cathleen Ni Houlihan*, Cathleen tells the Gillane family that "yellow-haired Donough" (7) "died for love of [her]. Many a man has died for love of [her]" (8). Peter, Michael's father, suggests in a comic aside that this poor old woman's "trouble has put her wits astray" (8).

Although *Cathleen Ni Houlihan* is blatantly allegorical, hardly realistic, and set in 1798, Delia's life is not at all unusual for an Irish woman in the late nineteenth and early twentieth centuries. Yeats's depiction of Delia's struggle was, indeed, written for audiences of this time, but Delia's unwilling sacrifice is one Yeats's play encouraged. Such nationalist art was meant to be didactic, instructing men to fight for Ireland and women to allow or even encourage their fighting. Accordingly, juxtaposition of women with consistently female symbols of Ireland has historically affected Irish women's lives in ways that are similar to, though more devastating than, those Yeats's play depicts. Heather Ingman explains that "nationalism in Ireland disempowered women" (7) by creating "stereotypes" (6) of women that were based on unrealistic, idealized personifications of the nation. These nationalist personifications "obscured the reality of [women's] lives and provided unhelpful and constraining standards to live by" (7). Ingman explains the "gender constructs" that nationalist rhetoric created:

Ireland was constructed as a woman victimized by the colonizing English male. She was Hibernia, Mother Ireland, the Poor Old Woman, the Shan Van Vocht, Cathleen Ni Houlihan, Dark Rosaleen. The Devotional Revolution of the mid-nineteenth century added the cult of the Virgin Mary and established constructs of masculinity and femininity which reflected Catholic doctrine. Women were to be passive embodiments of virtue; men were Mother Ireland's sons who were to sacrifice their lives for her. These stereotypes of male and female behavior held sway in Irish literature far into the twentieth century.... (Ingman 7)

These constructs influenced men's and women's behavior: Irish men did willingly die in battle for Ireland, and "Irish women, with the example of the Virgin Mary set before them, were to embody the purity of the Irish nation" (Ingman 7). As a result, nationalist ideology established women's sexual purity as a matter of national significance. Ingman explains that, if an Irish woman did not maintain her sexual purity in act and reputation, she was "not only shocking, she was seen as anti-Irish or 'foreign.'" Very often she had to be expelled, if not from her country, at least from her family or community" (7).

Though Ingman explains this attitude toward sexually "impure" Irish women as arising only from the need for Irish women to symbolically uphold Ireland's purity, it may also arise from an aversion to another personification of Ireland. C.L. Innes discusses the *aisling*, an eighteenth-century genre of Irish nationalist poetry that usually figures Ireland as a young woman "pleading for rescue from invaders, or, less frequently, as a *harlot collaborating with them*" (emphasis mine) (19). In this harlot figuration, the woman's sexuality results in betrayal; she represents the land itself betraying the Irish, which counters the Irish nationalist claim to the land. A sexually free Irish woman, therefore, not only fails to resemble the idealized virgin Ireland but also resembles the betraying whore Ireland: she symbolically betrays her nation and undermines the nationalist cause.

Virginity was not the only necessary characteristic of women in nationalist ideology; motherhood was also particularly significant. As mothers, women could align with Mother Mary, Mother Church, and Mother Ireland. Ingman notes that the 1937 Irish constitution expresses the imperative of motherhood for Irish women, encoding as law

gender roles that had always been culturally enforced. Ingman quotes the constitution, highlighting the “slippage between ‘woman’ and ‘mothers’, implying that the two are synonymous” (12). Ultimately, this confining of women, as mothers or virgins, to the domestic sphere, combined with the demonizing of women’s sexuality as un-Irish and even traitorous, became the process by which Catholic nationalism positioned women as “internal exiles” (Ingman 8) of their own nation.

Patrick Colm Hogan, who examines nationalism using cognitive theory, notes a similar phenomenon in historically defeated and downtrodden nationalist cultures. Hogan explains that nationalists of all cultures narrativize, or “emplot” (12), the nationalist struggles in variations of one of three basic narrative structures: a heroic narrative, a sacrificial narrative, or a romantic narrative. The heroic narrative, Hogan stresses, is the default narrative, but colonies often emplot their nations in a sacrificial narrative after coming to believe that heroic triumph over their oppressors is no longer possible. In this sacrificial narrative, nationalists sacrifice either themselves (the in-group) or another internal group whom they have identified as a threat (the internal out-group). To demonstrate these two basic forms of sacrificial nationalism, Hogan offers analyses of Mohandas Gandhi’s writings, which call for in-group sacrifice, and Adolf Hitler’s *Mein Kampf*, which demands sacrifice of an internal out-group. Hogan briefly notes that Irish nationalism also follows a sacrificial narrative, but he does not explain the nature of the sacrifice(s). He does briefly address *Cathleen Ni Houlihan*, focusing on Cathleen’s roles as “grandmotherly figure and a youthful beloved” (Hogan 161). Hogan interprets Cathleen’s comment that “many a man has died for love of me” (Yeats 8) as her assertion that she “has had many lovers/patriots” (Hogan 161). Hogan also alludes to Cathleen’s

complaint that there are “too many strangers in the house” (Yeats 7) in his explanation of the nation-as-home metaphor. His silence on both Delia and nationalism’s effect on women indicates that there is still work to be done on Irish women as an internal out-group.

Indeed, on the surface, Irish nationalism does more closely resemble Indian nationalism, which is also partly modeled on the “highly prototypical” (Hogan 14) Christian sacrificial narrative of the fall, than Nazi German nationalism.⁵ The more obvious sacrifice in Irish nationalism is the men’s self-sacrifice, which is similar to the self-sacrifice in Indian nationalism, whereas the Irish oppression of women as an internal out-group, vaguely resembling the Jews in Nazi Germany, is far less obvious. Ireland’s narrative, though, is much more strongly influenced by Christian narratives (Indian nationalism was mostly Hindu). Specifically, the whore personification’s collaborating with the enemy, the woman’s sin calling for the male sacrifice, closely parallels the Biblical narrative in which Christ sacrifices himself to pay for humanity’s sins, which began with Eve. In this allegory, the members of sinful humanity who repent become the Church, which is often referred to as the bride of Christ.⁶ This position of the female

⁵ In cognitive theory, a prototype is a “weighted average” (Hogan 45) of a category; it is “weighted” in the sense that it is typically more extreme than an average. Hogan gives the example of a prototypical woman seeming more traditionally feminine than the average woman. Prototypes, along with exempla (or examples), work to represent their categories in our minds.

⁶ The narrative of Christ and his Bride is one manifestation of this narrative structure in the Bible, originating in Genesis 3 with Eve’s part in humanity’s first sin. Versions of it can also be seen in individual stories in which a woman betrays a man or participates in his fall from righteousness. This narrative structure is, ostensibly, related to a broader narrative structure in Classical literature in which women are typically implicated in heroes’ downfalls.

character as both beloved and betrayer is analogous to the status of women in Ireland, for they have the potential to either represent the idealized personified nation in need of rescue or the betraying whore who invites the enemy, thus creating the need for her hero's sacrifice in rescuing her. Simply put, as a result of the stereotype created by the nationalist emplotment via allegory,⁷ an Irish woman was not simply "exiled," or cast out, within Ireland; she was potentially an internal out-group, an enemy. Nationalist ideology encouraged women like Dilly to fear their own sexuality and to accept mother roles without objection by characterizing any other lifestyle as a betrayal. This tragic situation, I argue, is what Joyce represents as Dilly's drowning. The knowledge of this lurks, barely repressed, in Stephen's mind like a shadow, reminding him that, though he rebels against nationalism, his search for freedom and fulfillment comes at the cost of Dilly's just as Michael Gillane's fight for Cathleen's freedom curtails Delia's expectations.

Stephen's haunting remorse over his part in Dilly's situation is not the only reason that Dilly is the "shadow of [Stephen's] mind." Indeed, a shadow's characteristics do not end with being dark and following the person or object that casts it; a shadow also has a shape that is similar to that person or object. When Stephen thinks, "My eyes they say she has. Do others see me so?" he recognizes himself in Dilly. When he acknowledges that he and Dilly share similar eyes, he realizes her subjectivity, her ability to see as he does

⁷ Emplotment of the nation can be represented in allegory, but the concept is much broader than literature alone. The history and future of the nation becomes emplotted in nationalism when nationalist rhetoric represents the past and the future of the nation with a narrative arc that will eventually resolve into a constructed concept of "normal[cy]" (15).

in addition to being seen, and when he questions whether others see him as they see her, he recognizes his potential to be viewed as the object of someone else's gaze, which mirrors Dilly's. Moreover, in exploring similarities between his eyes and Dilly's, Stephen recognizes a similarity in perspective, which extends beyond desires. Indeed, being "quick, far and daring" also characterizes Dilly's mental capacity. Dilly's sharing Stephen's eyes and having a mind that resembles his like a shadow resembles an object suggest that she shares Stephen's perspective and intellectual abilities. Dilly, therefore, has the potential to be an artist like Stephen, which makes her a kindred spirit.

Recognizing a kindred spirit in another person is unusual for Stephen. Not only does Stephen frequently note his isolation as an artist in *Portrait*; his isolation from others becomes what fosters his rebellion against the (rest of the) nationalist in-group. It allows him to make enemies of Irish men and women and partly fuels his desire for exile. This kindred feeling is monumental for Stephen. Indeed, Stephen imagines Dilly's pain only after he recognizes these similarities of mind between himself and Dilly. Stephen figures Dilly's emotional pain as a life-threatening physical danger and envisions her struggling to survive: "She is drowning. Agenbite. Save her. Agenbite. All against us" (*U* 10.875).

In this moment, Stephen unites himself with Dilly. When he imagines himself saving her from drowning, he fears drowning too. When he imagines "all"—which roughly describes the portion of Irish men and women whom Stephen identifies as enemies—standing in opposition to him and Dilly, he imagines himself and his sister as united against those enemies. As a "shadow of [Stephen's] mind," a person and potential artist like him, Dilly as a sufferer becomes real to Stephen because he has experienced a similar suffering, which leads him to imagine a physicalized version of her pain and, in doing so,

unite himself with her. In short, Stephen empathizes with Dilly, and this inspires his temporary desire to help her.

That Stephen empathically understands Dilly's grief is significant because, as Hogan notes, "empathic grief is likely to overcome malevolent categorization" (98).⁸ This categorization is "governed" (66) by what Hogan calls affectivity, which he defines as "the infusion of emotions into our ideas about identity" (93). According to Hogan, trust is vital to forming an attachment to fellow in-group members. Conversely, distrust is key in establishing opposition to the out-group. Though this use of trust and distrust may seem rather obvious, how nationalism cultivates these feelings of trust and distrust toward in-group and out-group members requires explanation. Hogan explains that a person's "attitude" toward any group is "affected by two sorts of cognitive structures—prototypes and exempla.... [P]rototypes are roughly average or standard cases of a given category. With respect to national categories, prototypes are most often stereotypes. Exempla are instances of a given category" (95). Categories define part of any given person's identity. Cognitive theory establishes two kinds of identity: practical and categorical. A person's practical identity is his or her "entire set of representational and procedural structures, most importantly insofar as these enable his or her interaction with others. Thus two people share practical identity to the degree that their representational

⁸ Hogan explains that empathic grief is effective in "overcoming categorization only if [a person] directly experience[s] or concretely imagine[s] the other person's expression of pain—cries, body movements, facial contortions" (98). Although Joyce does not explicitly depict Stephen imagining Dilly's "expression of pain," Stephen's recognition of their similarity, his memory of her "broken boots" (*U* 10.859) and noticing her "shabby dress" (*U* 10.855), his uniting himself with her in the sentence "All against us" (*U* 10.884), and his thinking "Misery! Misery!" (*U* 10.880) all evince his empathizing with her pain in living in a situation he has experienced before.

and procedural memories enable them to achieve common purposes” (Hogan 27). When people share a practical identity, the group that they make becomes a category, which leads to the creation of a categorical identity. Hogan explains that categorical identity’s significance:

Categorical identity... is any group membership that I take to be definitive of who I am. It is the way I locate myself socially—as American, Irish, Catholic, or whatever. It is what I answer when I am asked questions about my identity. The crucial thing here is that an identity-specifying group membership is defined, in the first place, only by a name.... [C]ategorical identification is the acceptance of a category label as a representation of what one is, as a name for some crucially important quality of one’s nature. (29)

Dilly’s categorical identity is Irish woman, and Stephen’s is Irish man or, more specifically, exiled Irish artist, a category which in his understanding stands in contrast to Irish woman. Although Stephen establishes a new categorical (even “national”) identity for himself, he still initially identifies Dilly, an Irish woman, as an internal out-group.⁹ Stephen’s attitude toward Dilly is influenced by his attitude toward her categorical identity, which is influenced not simply by his feelings about her but by his feelings about prototypes and exempla of the Irish-woman category. For instance, Kitty O’Shea¹⁰

⁹ As I will show in Chapter II, by the time Stephen sees Dilly in *Ulysses*, he has begun to identify all women as out-group members.

¹⁰ Charles Stewart Parnell was an Irish political who came close to winning Irish Home Rule and who was so beloved that he was called Ireland’s “uncrowned king.” When the

is a prominent exemplum of Irish women that appears early in his development. As a young child, Stephen overhears a heated argument between his adult relatives over Parnell; in this argument, Dante identifies O'Shea as a whore, and the discussion itself positions her as instrumental to Parnell's downfall. Dante despises Parnell, not as a Protestant and a landlord, but as the church instructs her to, mainly because of his affair with O'Shea. Involvement with the whorish woman is the cause of his fall from favor and the resulting national turmoil.

This perspective on O'Shea strongly draws on the figuration of the whore Ireland, though the woman's betrayal is not in directly collaborating with the external out-group but in turning in-group members against each other. Indeed, in addition to our emotions toward exempla and prototypes, the emotions that nationalist metaphors evoke also influence our attitudes toward in-groups and out-groups. Hogan explains how metaphors function in nationalism by first listing four basic types of metaphors: articulatory, unmotivated, inferential, and emotional. He notes that, though all four are involved in nationalism, the latter two play the bigger roles. Inferential metaphors work to facilitate our understanding of an idea: "When we have not thought extensively about an issue on our own, the use of certain metaphors can help to inhibit our critical reflection on that issue particularly when combined with a forceful articulation of one position of that issue" (131). In the case of a national metaphor, such a comparison "introduces an explicit model and asks us to think of the nation in terms of that model. We are likely to

relationship between Parnell and the married Kitty O'Shea became public, though, he quickly lost favor with the Catholic Church and, thus, lost power.

do so. As a result, we are likely to come to certain conclusions about nations...conclusions that may not be very plausible and that may not even have occurred to us otherwise” (131). That is, in nationalist rhetoric, inferential metaphors not only facilitate our understanding but also actually direct us to a limited, biased understanding of an issue or idea. With these inferential metaphors come emotions. If the nation is our mother, we will feel a bond that resembles a child-parent bond. This use of metaphor works the same for identifying out-groups as it does for understanding the nation. Hogan gives the example of Hitler’s representing Jews as a disease in the metaphorical body of the nation, using this metaphor to assert that Jews are harmful to the nation and must be cut out of the body. Hitler later literalizes this metaphor, too, establishing an understanding of Jews as spreading diseases.

This literalization is similar to the equating of Irish women’s sexual purity to the purity of the nation, though the literalization works in reverse: emotions about national purity influence emotions about women’s sexual purity. Stephen’s and other men’s emotions about Ireland are linked to their emotions about the personifications of the nation and Irish women who were influential in Irish history. For most men, Dilly could potentially pose a threat as she could potentially embrace her sexuality, which would align her with the betraying whore representation of Ireland. For Stephen, Dilly is a threat because she, as a woman, “whorish” or not, represents the nation and the nationalist duty against which he rebels. Though Dilly’s out-group status in relation to Stephen is more complex than to the average nationalist, it still operates in the same way. His emotions about the women who symbolize the nation (e.g. Cathleen Ni Houlihan) and the real women who are exempla (e.g. Kitty O’Shea) of Irish women influence his emotions

about Irish women in general. As a member of Stephen's and nationalist Ireland's out-group, Dilly has a categorization as either malevolent or potentially malevolent. Hogan explains that "low-level wariness is part of the attitude of distrust with which we commonly respond to out-groups" (106). Because of this distrust, we tend to interpret out-group members' actions as threatening; Hogan gives the example of watching a man reach for his cellular phone, in which distrust may lead a person to assume that the man is reaching for a gun. This distrust leads to fear, a specified kind of fear depending on the out-group's stereotypes—fear of a British soldier is more likely to be a fear of violence whereas fear of a sexually liberated Irish woman is more likely to be a fear of sexual temptation or betrayal. Fear then leads to anger, especially "ruminative anger," which Hogan explains as "a series of emotional spikes of spontaneous anger, spikes that occur when we reexperience the pain or inhibition [such as incapacitating injury] of the initial event directly or through the triggering of emotional memories" (110). An example of this ruminative anger in the case of Irish women is Stephen's father's sustained anger over Parnell's downfall and death. For Stephen, his guilt-fueled hostility toward his mother's ghost in *Ulysses* allows him to re-experience the anger of rebelling against the church and the injury of what he perceives as her determination to force him into Christian servitude. These feelings of anger toward women create an intense sense of hostility that results in his categorization of them as malevolent. Significantly, Dilly actually does little to inspire these feelings. They are a result of her categorization, not her actions (initially, she has no particularity as an out-group member).

Loss of particularity is crucial in out-group formation because it inhibits empathy, which cultivates attachments (it is often employed in establishing an in-group) and can

counteract malevolent categorization. Nationalists largely maintain individual out-group members' loss of particularity with emotional metaphors that inspire categorization as malevolent. This categorization, Hogan notes, can inhibit many kinds of empathy, such as empathic anger; a person categorized as malevolent will incite fear and hostility with his or her anger rather than empathy. Stephen, however, does not experience or witness Dilly's anger or even happiness but her grief, which he understands because he remembers feeling it too and because he recognizes similarities between himself and Dilly. As a result, Stephen's empathy briefly overrides Dilly's categorization. She regains her particularity and even becomes Stephen's ally.

Though Stephen appears to suppress his empathic grief by asserting that because "she will drown me with her," Dilly is, if only inadvertently, a threat, this moment is greatly significant not only for Stephen but for Joyce as well. As Stephen's struggle over his responsibility to Dilly begins to demonstrate, Joyce was aware of the harm that nationalist ideology inflicted on women by enforcing a misunderstanding of them. I argue that Joyce not only recognized this harm but also encouraged Irish people in general as well as Irish artists to cease perpetuation of nationalism's false gender constructs.

Taking a perspective on Joyce as sympathetic to a feminist cause is not altogether unusual. Feminist scholarship on Joyce has traditionally been divided on the issue of his attitude toward women. Typically, feminist scholars who consider Joyce as misogynistic arrive at that conclusion after examining his representation of female creativity, artistic or maternal, or his depiction of women as archetypal or conventional. For instance, Elaine Unkeless critiques Joyce's failure to present women characters who are involved in politics and developed as artists:

In Joyce's work...women rarely exchange the fluidity of life for the cerebral activities of art. They are excluded from both the political task of "world-making" and the artistic project of "world-making." Through the act of post-creation, the male artist gives birth to immortal brain-children. The female must remain content with the mortal functions of procreation and nurturance.... He could imagine women as both goddess and muse, but not as an intellectual equal. Such were the dimensions of his accomplishment, and such were the limitations of his vision.

("Introduction" xxi)

Such scholars provide usually detailed and complex analyses of Joyce's women sometimes without considering early-twentieth-century societal constraints on women and always without considering the unique constraints nationalism placed on Irish women's sexuality and rights.

In contrast, feminist scholars who consider Joyce as a feminist ally in some sense typically examine Joyce's depiction of women struggling against legal or societal oppression in Ireland or early-twentieth-century Britain. Suzette Henke, for instance, notes a "side to Joyce's writing" that is "ironic" and sympathetic to women's struggles:

As early as *Dubliners*, [Joyce] emerges as a revisionist thinker determined to see old institutions in a new light and to question traditional patterns of social organization. He openly challenges an authoritarian power structure and draws acerbic caricatures of masculine bravado. By comically deflating stereotypes of masculine prowess and female passivity, Joyce

advocates a more enlightened ideal of androgynous behavior for both sexes. (“Matriarchal” 119)

Scholars who take a perspective similar to Henke’s typically take a new historicist approach, considering Joyce’s representation of women trapped in the domestic sphere and with underdeveloped education as historically accurate. Few, however, consider the uniquely Irish oppression of women in the face of colonialism, and none consider nationalism’s effects on Irish men and women’s understanding of Irish femininity as I do. As I demonstrate in the chapters to come, Joyce does depict women as potential or actual artists, but he shows how nationalist ideology suppresses nearly all kinds of female authority. I also examine Joyce’s stereotypical and archetypal depiction of women, and I demonstrate how Joyce depicts women as such through focalizers and first-person narrators to show that these are not Joyce’s representations of his own ideas about women but rather his representations of Irish men and women’s understanding of women.

I demonstrate nationalism’s presence and its influence in each text I examine. In most of these texts, nationalist influence is present in characters’ environments and thoughts about women, though the characters rarely recognize it. Hogan explains how nationalists influence concepts of identity in everyday life within five parameters that “govern the hierarchization of identity categories” (66). This hierarchization of identities is the way in which nationalists establish the dominance of national identity over all other identity categories. In my analysis, this also pertains to the establishment of gender identity in Ireland, given that I identify Irish women as an internal out-group. Hogan identifies certain “practices,” which he calls “techniques of nationalization” (66), that nationalists use within these five parameters. The parameters are functionality,

affectivity, salience, opposability, and durability. I have already explained the basic working of affectivity in Joyce's work. I will now provide a brief overview of how Joyce uses salience, durability, and opposability to depict women and characters' understanding of women.

Nationalist salience plays a significant role throughout Joyce's work as both a reminder of the nation and evidence of nationalist influence on thought. According to Hogan, there are two "aspects" (58) of salience. The first is that salience "involves the intrinsic properties of [an] object. Intrinsic salience is a matter of the degree to which [an] item is itself attention-drawing" (58). The second aspect is how "salience involves relational characteristics. These are a matter of subjective propensities that link one to the object in attention-getting ways" (58). In regard to nationalism, Hogan states that salience of the national category is important inasmuch as "if there are not multiple and strong connections between our national category and other, ordinary items in our semantic and episodic memories (roughly, our memories of ideas and of events), then the national category is unlikely to be activated and we are unlikely to think about the world, our lives, our feelings in relation to that category" (67). Techniques of nationalization that occur within the parameter of salience in daily life are acts that "involve a simple physical presence that serves to remind us of the nation" (Hogan 69). These acts include building monuments, national buildings, and parks, as well as displaying national symbols, such as flags and significant "national public objects" (Hogan 69), such as America's declaration of independence. In Joyce's fiction, salient objects that remind characters of the nation and of women's out-group status are items such as roses (which often symbolize the nation in nationalist rhetoric), objects that are green or blue (both

national colors), statues, and Catholic emblems (which evoke the categorization of Irish Catholic as well as images of the Virgin Mary). These salient objects often foreground the out-group gender identity of Irish women and in-group national identity of Irish men.

In addition to salience, Joyce also uses opposability to hierarchize his characters' identities, characters subordinating women's national identities to their gender identities. According to Hogan, opposability "involves two things: (1) polarization or near polarization of in-group and out-group and (2) categorical unification of the in-group and, to a lesser extent, categorical unification of the out-group" (80). One technique of nationalization governed by opposability is the unification of language, for "there is nothing more disruptive of shared identity than an inability to communicate" (Hogan 81). During the Irish Revival, nationalists began attempting to restore the prevalence of the Irish language. This restoration and the loss of the Irish language is a recurring theme in Joyce's fiction. For instance, Stephen bemoans his dependence on his colonial oppressors' language, though he ultimately quits taking Irish language classes because of his belief that Emma, his beloved, is flirting with a priest at the classes. The association of Irish language with nationalism and with women occurs rather poignantly in "Eveline," when Eveline recalls her insane mother's repetition of the words "Derevaun Seraun" (*D* 31). Though critics have debated the meaning of these corrupted-Irish words, no one actually knows their meaning for sure. I argue that the significance of these words lies not in their meaning but in the occlusion of their meaning. Joyce depicts Eveline's mother as rambling indecipherable Anglicized Irish words to depict how nationalism has robbed her of her "meaning" and defined her as a representation of the nation. Within the parameter of opposability, the Irish language serves to occlude the meaning of Mrs. Hill's

words, thus disrupting any sense of unified identity between her and speakers of either Irish or English.

In the same domain as language, accent plays a role in establishing opposability in “Araby” when the narrator discovers that the flirtatious female shopkeeper has an English accent like the men with whom she flirts. I argue that, in this moment, the narrator hierarchizes the woman’s gender identity over her national identity and implicitly attributes her English accent not to her Englishness but to her sexuality. He subconsciously understands her as the betraying whore Ireland, and her English accent becomes a manifestation of her collaboration with the enemy, her symbolic foreignness.

The most apparent opposability of the Irish-man in-group as distinct from the Irish-woman out-group is the physical difference between sexes, which is emphasized in gender roles and clothing. This also occurs in Britain with separate-spheres ideology.¹¹ In Ireland, these gender roles are intensified by metaphor and narrative, which comes across in nationalist allegory.

Nationalist allegories typically take the form of fictional narratives of the nation’s past and future, which pertains to the nation’s durability. In frequent allusions to nationalist allegories and other renderings of the national narrative, Joyce reveals how nationalist Irish durability is also the durability of Irish oppression of women. Hogan

¹¹ Originating in the late eighteenth- and early-nineteenth century and continuing well into the twentieth-century (arguably, even the twenty-first), separate-spheres ideology allocated women to the domestic sphere and men to the public sphere. This school of thought was most popular among the middle class (aristocratic men needed not work, and lower class women needed to work). As a result of this ideology, women’s primary occupation was motherhood, and professional work was seen as an inappropriate distraction from this occupation.

defines durability as “the sense that the nation has enduring existence” (Hogan 89). Hogan explains that “there is always some projection into the past—even if it is only a projection of ideals coming to realize themselves in the course of history” (89). Durability does not only involve the past, though; it also asserts that “the nation, once properly instituted, will always exist in the future” (Hogan 89). In daily life, techniques of nationalization that are governed by durability take the form of the writing of history books and the establishment of a national literary history. Joyce’s work contains several references to Irish authors, such as Thomas Moore, John Millington Synge, and James Clarence Mangan. Nationalist writings of the Revival typically drew on and bowdlerized Irish myths and legends. Indeed, Hogan offers Revivalist writings as an example when he notes, “[O]rature was often particularly important for establishing national ancestry. Thus, myths and ancient poetic forms were often recruited to nationalist ends” (91). Allusions to Irish nationalist poems, plays, songs, and allegorical figures occur throughout Joyce’s work. In “Araby,” the narrator notes “the nasal chanting of street singers who sang a *come-all-you* about O’Donovan Rossa or a ballad about the troubles in our native land” (*D* 22) as he describes his pretending to be a knight. In *Ulysses*, Stephen hallucinates Cathleen Ni Houlihan’s demanding his sacrifice.¹² Sometimes, Joyce’s characters’ thoughts resemble the language and ideas that appear in nationalist texts like *Cathleen Ni Houlihan* and the *aisling* “Dark Rosaleen.” Such instances of Joyce’s directly or indirectly alluding to the nationalist texts reveal the perceived history

¹² This occurs in “Circe” when Stephen is drunk on absinthe, which was believed to cause hallucinations.

of Irish women's demonized sexuality or idealized objectification, the idea that these gender constructs have always existed and always will exist.

Joyce's frequent allusions to Irish nationalist texts serve another purpose in addition to his depicting the marginalization of women. In fact, Joyce's depiction of the harmful effects of nationalist gender constructs is part of his larger agenda: to break away from Irish nationalist literary conventions, especially allegory. Inasmuch as Irish nationalism constrained Irish women, it also constrains Irish literature by leading writers to create often repetitive and obvious allegorical literature. This literature, in turn, further influenced the Irish understanding of women by reinforcing nationalist gender constructs. Joyce's work is famous for representing humanity in a way that is truer to life, but, in order to represent humanity, Joyce must represent both men and women. In crafting this representation, Joyce cannot truly escape nationalist influence unless he liberates his understanding of women from nationalist influence. He must seek a new understanding of women.

This acknowledgement of nationalist Ireland's inability to understand women resonates with another way we may interpret Stephen's calling Dilly the "shadow of [his] mind." In addition to following the object that casts it and replicating that object's shape, a shadow is also darkness itself. Unlike a mirror, which even more accurately replicates the viewer's features, a shadow only shows shape; it is simultaneously similar to and different from the person or object casting it. If Dilly's mind is a shadow to Stephen's, Stephen can see that her thoughts take a similar "shape," but he can see nothing else, for a shadow is a shape of darkness, of mystery. In recognizing Dilly as the "shadow of [Stephen's] mind," Joyce indicates that she is powerful as a potential artist and thus

capable of subjectivity even as he indicates that she is also a mystery. Dilly for Stephen, like Irish women for Joyce, is someone he only basically understands; he sees the outline but nothing else.

Ultimately, Dilly as this kind of “shadow of [the] mind” inspires my argument in this thesis. I contend that Joyce works to illuminate the shadows of Irish women’s experiences in his work in order to break free from the ideology and the literature that has occluded them. I support this claim by examining Joyce’s works *Dubliners*, *A Portrait of the Artist as a Young Man*, and *Ulysses*. In my first chapter, I focus on Joyce’s female characters’ thoughts and experiences in *Dubliners* by analyzing on four stories with similar characters: “Eveline,” “Clay,” “Araby,” and “The Dead.” These four stories are not the only stories in *Dubliners* that depict the harmful effects of nationalism on women’s lives; however, these stories in particular reveal the average Irish man’s and woman’s thoughts about women in both youth and adulthood. “Eveline” depicts a young, unmarried woman’s thoughts and experiences, whereas “Clay” depicts those of a middle-aged, unmarried woman. “Araby” shows a boy’s understanding of his love interest as a nationalist symbol, and “The Dead” shows a man’s understanding of his wife as a nationalist symbol. The stories also relate across gender divides. For instance, “Clay” and “Araby” both depict Catholic-nationalistic sublimation of sexual feelings by a woman and a boy, respectively. In addition to relating to each other, elements of these particular stories appear in *Portrait* and *Ulysses*, thus creating a foundation for my analysis in Chapter III. These four stories, demonstrate that Joyce seeks to show Irish women’s oppression and the ways they internalize their culture’s ideology in his depiction of his female characters as trapped in the marginalizing female gender roles of virgin and

mother. Often, these women fail to escape Irish gender roles because they cannot escape the ideology that they have internalized. In *Dubliners*, Joyce reveals this entrapment by depicting his female characters as surrendering to symbolic paralysis when they and the male characters observing them participate in the perpetuation of harmful Catholic-nationalist gender constructs in their thoughts. Because neither men nor women succeed in liberating their understanding of Irish femininity from nationalist ideology, the flawed ideology continues, and women remain trapped.

In Chapter III, having established Joyce's concern for the state of women in his culture, I turn to Stephen Dedalus's thoughts and experiences in *Portrait* and *Ulysses* to examine Joyce's depiction of his failed but necessary attempt to escape a constraining narrative established by Irish Catholic-nationalist rhetoric. I show how Stephen first adopts his culture's view of women and then, rebelling against his sacrificial male gender role, reinterprets women as malevolent and tyrannical. In *Portrait*, Stephen's unique artistic perspective enables him to develop a correspondingly unique understanding of women that is also influenced by other European literatures. He sees women as idealized muse-representations of Ireland, but when he interprets a few women's behaviors as their rejection of him, he rebels against Ireland, nationalism, and Irish women. As Stephen's rebellion against Catholic and nationalist ideologies grows more impassioned, his concept of women becomes more obviously influenced by those ideologies, thus revealing his inability to escape Catholic nationalist ideology without seeking a better understanding of women. As Stephen's concept of women becomes more nationalistic and Catholic, his categorization of them becomes more malevolent and eventually

impedes his development as a man and as an artist. Ultimately, I argue that Stephen cannot succeed as an artist and man until he seeks to better understand women.

Finally, in my concluding third chapter, I argue that Joyce uses Molly Bloom to introduce a new representation of Irish womanhood for a new age of Irish art that treats women not as symbols of the nation but as individuals. Joyce pointedly reveals this new representation's liberation from nationalism with irony when he assigns her attributes, such as the name Marion, that invite juxtaposition of her with Catholic-nationalist idealized woman figures, none of which she resembles. In fact, in my analysis, I contrast Molly's characteristics, thoughts, and actions with those of characters I have previously examined to show how Molly eschews Catholic-nationalist gender constructs. Ultimately, I explain that, by liberating Irish women characters from their allegorical roles in art, Joyce liberates Irish art from Catholic-nationalist ideology, which is a reaction to colonialism. By encouraging Irish artists, with his own work, to abandon the misogynist Catholic-nationalist allegory, Joyce becomes a force for the decolonization of Irish art. That is, by illuminating the "shadow of [Irish] mind[s]," Joyce seeks to help deliver Irish literature from the darkness of colonialism.

CHAPTER II

TRAPPED IN CELTIC TWILIGHT: NATIONALISM AND PARALYSIS IN JOYCE'S DUBLIN

A Problem in "Nausicaa" and a Solution in *Dubliners*

One of the most famous characteristics of James Joyce's novel *Ulysses* is the uniqueness of each chapter. From representing the development of the English language in "Oxen of the Sun" to mimicking the question-and-answer structure of the Catholic catechism in "Ithaca," Joyce's playful prose sets each chapter apart from the others. As a result, unity in *Ulysses* is achieved not in stylistic consistency (unless we consider the style consistently inconsistent) but in focus. While the style in the novel changes from chapter to chapter, the narrative remains close to Bloom or Stephen throughout with few exceptions.¹³ Even when the novel's focus comes through characters other than Bloom or Stephen, these other characters interact directly (actually speak) with Bloom.¹⁴

The chapter "Nausicaa," however, stands apart in its focus. Gerty, the female focalizer for a large portion of the episode, has never meet Bloom and never actually does

¹³ One obvious exception to this rule is in the episode "Wandering Rocks," which "wanders" around Dublin, fixing briefly on many characters, including Stephen and Bloom. The primary significance of this wandering focus is evident in the name of the chapter and thus presents less of a problem.

¹⁴ The narrator of "Cyclops," for instance, is another character who speaks with Bloom and recognizes him. Although the chapter is told through his perspective, it directly concerns Bloom, even relaying his words.

meet him. Gerty is a distinct character who lives a distinct life that never directly intersects with Bloom's, a fact emphasized by the physical distance that remains between them during their interaction. The portion of "Nausicaa" that is focalized through Gerty may mention friends who connect her with Bloom's social circle, such as Father Conroy and Paddy Dignam, but much of the narrator's focus is on Gerty and her thoughts about her life. Even when Bloom enters the narrative, Gerty does not know who he is, and as they participate in a voyeuristic sexual encounter, she constructs a concept of Bloom that is ridiculously inaccurate and never learns her error. Through Gerty's perspective, Joyce transforms Bloom into another character for part of "Nausicaa," and his significance to the narrative becomes subordinate to that of Gerty, the temporary focalizer and protagonist. As a result, Gerty's portion of "Nausicaa" functions largely as a short story within the novel with a female character as its focalizer and protagonist—a form and a perspective that we have not seen in Joyce's work since *Dubliners*.

By writing "Nausicaa" in a way that causes it to so strongly resemble a story in *Dubliners*, Joyce indicates that the significance of the chapter itself can be found in an analysis that contextualizes it with the stories its form recalls. Indeed, juxtaposing "Nausicaa" with *Dubliners* sheds light on two smaller issues within the text: the significance of Gerty's limp and the significance of the nationalist symbols and icons prevalent in Joyce's depiction of Gerty. The former question is extremely popular in criticism that addresses "Nausicaa." Although the majority of scholars who study the chapter focus on either sexuality or popular and commercial culture, nearly all critics address, on some level, Gerty's limp. The latter question, though, is rarely discussed in scholarship on "Nausicaa." In fact, only Vike Plock seeks to explain the nationalist

salience in Joyce's representation of Gerty, and, in doing so, she explains that the answer to this question is the answer to the other question, which she asks in her title, "Why Does Gerty Limp?"

In her article, Plock works to answer these two smaller questions without addressing the larger formal problem in the chapter; she argues that Gerty's limp represents a critique of nationalism. She examines the intertextuality between "Nausicaa" and nationalist texts and political cartoons featuring female Irish icons like Dark Rosaleen, Erin, and Cathleen Ni Houlihan to connect Gerty with the many female personifications of Ireland. Plock explains that, like Cathleen Ni Houlihan, Gerty requires and hopes for a "transformation" (127) from powerlessness to power—a transformation that can occur only with the aid of (that is, marriage to) a hero, such as Bloom. Nonetheless, because of the decreased population (due to famine and emigration) and Gerty's limp, she will likely remain unmarried and thus will not achieve this transformation. Instead, her handicap will lead to a different transformation, from maiden to hag—a reversal of Cathleen Ni Houlihan's transformation. This frustrated and inverted transformation, Plock briefly argues, means that Gerty's limp "exposes [female nationalist symbols'] collapse in the confrontation with the social and economic reality of women in turn-of-the-century Dublin" (129). Gerty, who chooses to identify with the nationalist personification of Ireland, "is forced to adapt to dominant discursive standards she knows she cannot fulfil [*sic*]" (Plock 129). Furthermore, Plock argues that Gerty's limp also represents a "critique of the use of nationalist messages and icons whose seductive power can become a form of political manipulation" (129).

Though Plock misses the larger formal problem in “Nausicaa,” her analysis is partly accurate: Gerty’s limp is a critique of nationalism, for it is a symbol of the damaging effects of nationalist rhetoric on women. Whereas Plock finds Gerty’s limp representative of the social and economic factors that make marriage unlikely for Irish women, it more strongly represents Irish nationalism’s treatment of real (as opposed to fictional) women as symbols rather than autonomous human beings. Indeed, contextualization of Gerty’s limp with other instances of hindered or halted movement in *Dubliners*, which is known for its pervasive theme of paralysis, reveals that it is far from an isolated symbol. In *Dubliners*, Joyce uses myriad symbols of immobility, stagnancy, or powerlessness to represent figurative paralysis, but physical disability, as the most literal, is the clearest symbol of paralysis. In this and other ways that I will explain in this chapter, Gerty’s limp is another instance of the paralysis that pervades *Dubliners*. Therefore, in this chapter, I provide an analysis of Joyce’s depiction of nationalist ideology’s effects on Irish women in *Dubliners* and Gerty in *Ulysses*. I argue that, in *Dubliners*, Joyce reveals his sensitivity to the subjugation of Irish women by depicting the female characters as trapped in the constricting gender roles of Catholic-nationalist Ireland, which forces paralysis upon them when they fail to gain control over their lives and their identities.

Although I am the first feminist scholar to analyze the relationship between nationalism and women’s paralysis in *Dubliners*, feminist scholars have been discussing *Dubliners* since the late 1980s. Such scholarship on the entire text of *Dubliners* examines a range of elements, but much of it falls into two categories: scholarship that addresses

women's lives in Joyce's Dublin and scholarship that addresses women's identities (often as seen by men).

Florence Walzl focuses on Joyce's depictions of women's lives. In her article, "*Dubliners: Women in Irish Society*," Walzl seeks to "examine the life pattern Joyce outlines as characteristic of women in Dublin and to ascertain from various social records whether the typical fictional situations of his women characters are accurate depictions of Irish family mores and of social and economic conditions as they affected women in Dublin at the turn of the century" (32). She examines the details of women's lives in *Dubliners*, such as marital status, age, career, and the quality of specific familial relationships, in comparison to data in primary sources, such as manuals for seeking employment and articles on family dynamics. Walzl concludes that Joyce's depiction of women is historically accurate. However, she maintains that while he "spares neither sex" and "sympathizes with both" in his representation of Dubliners, he does not do so "to the same degree," for he writes with a "masculine signature" (Walzl 53). Walzl also argues that the fact that "Joyce felt sympathy for women caught in restrictive social conditions is clear, but it is a sympathy often tempered by ironic dissection of feminine weakness or hypocrisy or sometimes biased by male ambivalence or even hostility to the smothering role of women in the various developing phases of their lives" (53).

Like Walzl, Suzette Henke also considers the way Joyce depicts women's lives in *Dubliners*. She argues that "[Joyce's] female characters appear in a more compassionate and sympathetic light when situated within the context of Irish social and historical forces. In all the tales in this collection, Joyce portrays the lesser reality of female life faithfully and with broadly satirical strokes" (3). Henke further notes that the women in

Dubliners “provide a translucent screen on which men act out melodramatic scripts or engage in bizarre narcissistic behavior” (2). In her article, she provides an analysis of each of the stories in *Dubliners*, examining it in the context of Irish Catholic culture. She does not, though, consider the nationalistic influence on the characters’ lives in the text. When she analyzes “Araby,” she discusses the narrator’s sublimation of his sexual desires and his chivalric fantasies about Mangan’s sister. She is careful to note that “the narrator is enamored not of Mangan’s sister, but of her sanctified image, which he cherishes untainted in his heart” (Henke 7). In her analysis of “Eveline,” she observes Eveline’s entrapment within the family as a result of her “diminished self-esteem” (Henke 9). Regarding “Clay,” Henke notes Maria’s life-long repression of her desires, noting her entrapment in the Dublin by Lamplight laundry. Finally, in a concluding section on “The Dead,” she explains that, “[i]n his portrait of Gretta Conroy in ‘The Dead,’ Joyce fashioned the image of a passionate, nurturant, and life-giving female. For the first time, he celebrated in his fiction the rich, intuitive life of a woman modeled on Nora Barnacle” (Henke 22). Henke closes her article by positing Gretta as “the first of Joyce’s contemporary heroines” (27).

In “Women in Joyce’s Dublin,” Marilyn French continues the discussion of the lives of women in *Dubliners*, explaining that they all play the role of “caretaker.” She further explains that this role extends to “maintain[ing] the moral and cultural life of Dublin partly by their devotion to the Church” (French 268). This devotion is largely expressed in sexual abstinence and repression of sexual desires. The sexual repression, however, adversely affects men as well as women, leading to a diseased and paralyzed culture that eschews emotional connection. French notes as possibly significant that

“although men dominate the book, our clearest perspective on the nature of Dublin’s illness emerges from the four stories written entirely or partly from a female perspective” (270). While French does not discuss the significance of female figures as other feminist scholars do, she does suggest that there are two particular female perspectives in the text: those of the virgin and the mother. She examines the perspectives of Mrs. Kearney and Mrs. Mooney as well as Eveline and Maria, noting that the mothers “pragmatic[ally]” commodify their daughters as their mothers likely did to them, and the less “adaptable” virgins suffer from a “willed blindness, an insistence on not-seeing,” denying their desires and needs (French 270). French finally analyzes the positions of Mrs. Sinico, the aunts in “The Dead,” and Gretta, all of whom acknowledge their emotions, and she argues that these women suggest a possible alternative to Dublin’s paralysis through feeling and “our connection with others” (272).

Hana Wirth-Nesher also examines the lives of Joyce’s women when she considers the spatial aspects of *Dubliners* in relation to women in her article, “Reading Joyce’s City: Public Space, Self, and Gender in *Dubliners*.” She first explains that the paralysis is the result of “indeterminate relations between the public and the personal” spheres (Wirth-Nesher 285). In *Dubliners*, the public and private mingle, resulting in the characters’ being “denied the advantages of both these social orders in that the presence of strangers does not free the urbanite to new thoughts and identities, nor do the presences of those familiar to these characters provide genuine intimacy or understanding” (Wirth-Nesher 286-87). Additionally, Wirth-Nesher argues that the men see women as “archetypes” but that the women “do not fulfill male romantic illusions about them, either in their purity or their sinfulness” and upon being “portrayed from

their own point of view, the women subvert male perceptions of them” (287) in different ways. Then she argues that the “urban aspects of the fiction and the portrayal of women overlap in that often the indeterminate spaces, where public and private remain ambiguous, exist in a context of gender” (Wirth-Nesher 285, 288). The mingling of public and private for the women of *Dubliners* results in either their own paralysis or entrapment, as in “Clay,” or their entrapment of others, as in “The Boarding House.” Ultimately, Wirth-Nesher argues that only in “The Dead,” when Gretta forces Gabriel to see her as a separate person, do we escape the paralyzing mix of public and private in the city and enter the country, which Joyce represents through Gretta’s memory as the “separateness of every human being’s universe” (292).

In another scholarly conversation, Sheila Conboy’s article “Exhibition and Inhibition: The Body Scene in *Dubliners*” examines Joyce’s representation of female identity, taking a psychoanalytic perspective on women and the male gaze. She argues that women in *Dubliners*, “whether frozen as an exhibition by the gaze of the other or paralyzed and inhibited by an internalized sense as-seen/scene, [are]...presented with images of themselves which ultimately prevent them from acting as desiring subjects” (Conboy 406). Conboy supports her claim by examining female characters in several stories, finally noting, in “The Dead,” the “‘double identification’ for the female reader” through Gabriel’s “desire for the other” and Gretta’s “desire to be desired by the other” (414). She explains, though, that this “‘double identification,’ makes [Gretta’s] desire dependent on the agency of the male character and forces her to participate in her own cultural objectification” (Conboy 414). Ultimately, Conboy argues that readers of Joyce

must “resist” the male gaze in order to see the female body in a new and empowering way.

In his article, “‘You Can Never Know Women’: Framing Female Identity in *Dubliners*,” Eugene O’Brien also analyzes women in *Dubliners* as objects of the male gaze. In a Lacanian reading of *Dubliners*, he examines how women are treated in Joyce’s Dublin as *parergonal*, or framing, in the texts. O’Brien argues that “a *parergonal* structural line can be traced through *Dubliners* in its concern with the social construction of the gendered subject’s identity and with that subject as sign: in *Dubliners*, the role of subjectivity, and specifically that of female subjectivity, acts as a structural index of the book’s thematic concerns” (212). To support his argument, he examines stories, including “The Sisters” and “Eveline,” to show women’s subjectivity constructed around and by father figures. He also discusses women who attempt to “invert the patriarchal paradigm” (222), such as Mrs. Mooney, who uses society’s expectations against a man, and Miss Ivors, who defies female stereotypes. O’Brien then argues that though Gretta subverts the patriarchal paradigm as Gabriel constructs her subjectivity at the story’s beginning, she transforms his view of himself near the end. According to O’Brien, through Gretta’s intrinsic identity, she not only defies his construction of her subjectivity but also inverts the paradigm: in Gabriel’s eyes, she becomes the “self” who constructs the subjectivity of the “other” that is Gabriel. Rather than a man constructing a woman, “now it is a woman who has effected a change in the male subjectivity” (O’Brien 222). O’Brien finally argues that the women of *Dubliners* “offer a clear account of how attenuating such a societal context was to the development of subjectivity in women, while at the same time

providing some resonant examples of how certain women are able to deconstruct and alter their contexts” (222).

Sherry Little joins in the discussion of female identity in *Dubliners* by considering the notion of female characters as archetypes or figures, a notion that is often discouraged in feminist scholarship. In her article, “Eroding Structural Borders in *Dubliners*: The Figure of Woman as Unifying Pattern,” she notes a “persistent pattern [that] emerges,” which “involv[es] women figures of symbolic importance to the other characters and to the portrayal of Dublin” (48). Little establishes two female figures that recur in *Dubliners*: the temptress and the virgin. She argues that “much of the effectiveness of the epiphany [in each story] comes from the use of the opposing woman figures that embody the confrontation of the real and the ideal” (Little 50). Noting the progression of the characters’ cognizance of their epiphanies, from aware to oblivious, and the succession of female figures, from virgin or temptress to virgin/temptress, Little uses these different developments to show the stories as working together to emphasize the themes of paralysis and “living death” (66) in *Dubliners*. She explains her purpose in highlighting this connection by stating that “readers can analyze [the] discrepancy [between the real and the ideal] through a focus on the figures of the temptress and virgin woven through *Dubliners*, whose epiphanic structural form opens the text to questioning and invites rereadings of the stories, both individually and as a totality” (Little 66).

So far, scholarship on women’s identities in *Dubliners* has demonstrated that women are objectified and even construed as figures, rather than human beings, in the male gaze. This scholarship’s focus on Joyce’s fictional Dublin largely divorces it from the city it represents, keeping the conversation running only parallel to the conversation

on his representation of women's lives in *Dubliners*. As a result, feminist scholars have not yet uncovered the relationship between literature's figuring of women as symbols and culture's oppression of women in Joyce's work. In my analysis, I create an intersection between these two conversations as I examine how the women's failure to escape identification as nationalist symbols affects their lives. I examine four stories from *Dubliners*: "Araby," "The Dead," "Clay," and "Eveline." Although Joyce depicts the effects of Catholic nationalism on the lives of women in many of the stories in *Dubliners*, these four stories are similar enough to speak to one another yet different enough to provide a variety of perspectives on similar characters. Two of these stories, "Eveline" and "Clay," provide women's perspectives on their own lives, and the other two, "Araby" and "The Dead," provide men's perspectives on women's lives. By analyzing them together, I can show how Joyce provides both male and female perspectives on women, thus demonstrating the extent to which both men and women participate in the women's ultimate symbolic paralysis. In addition to male and female perspectives on women, these stories also provide perspectives of younger and older men and women: "Eveline" and "Araby" focus on a young woman and a young man, respectively, whereas "Clay" and "The Dead" focus on a more mature woman and a more mature man, respectively. This distribution of younger and older allows me to demonstrate how Joyce depicts the influence of nationalist ideology both occurring early and continuing into adulthood. The similarities between characters also span age and gender groups: "Araby" and "Clay" both depict characters' readily adhering to Catholic-nationalist ideology whereas "Eveline" and "The Dead" depict characters' attempting and failing to rebel against or even escape Catholic-nationalist Ireland. This distribution shows the power Catholic-

nationalist ideology has over both men and women, even those who consciously rebel against it. This power lies largely in these characters' understanding of what "Irish woman" means: so long as nationalism influences their understanding of women, it also influences their understanding of Ireland and themselves whether they are men or women, thus trapping them physically or mentally in Ireland.

In each of the four stories, the focalizer or narrator seeks to understand Irish women by asking *what the woman means*. The male narrator of "Araby" and Gabriel pose this question by interpreting the woman's meaning as that of a symbol significant to the interpreter only, asking *what the woman means for me*. Maria and Eveline address this question by knowing on some level what they mean *to do, say, or be*, but they ultimately fail to consciously address the question of their own intentions and instead demur, asking instead what *a woman is meant* to do, say, or be. Maria and Eveline allow their patriarchal culture to determine their "meaning," unable to escape the ideology that they have internalized. As a result, the female focalizers, like the objectified women of "Araby" and "The Dead," lose their agency and succumb to symbolic paralysis, a loss of control over their lives and identities.

Male Perspectives on Irish Womanhood in "Araby" and "The Dead"

Feminist scholarship on "Araby" is sparse, but most scholars focus, as I do, on the marginalization of Mangan's sister. What I add is a focus on nationalism's part in this marginalization and her paralysis. I argue that the male narrator in "Araby" participates in Mangan's sister's paralysis by interpreting her meaning based on his interpretation of another woman. In the first half of the story, the unnamed narrator discusses his infatuation with his friend Mangan's older sister, who, I will show, represents Ireland in

his mind. As a representation of Ireland, Mangan's sister takes the form of the personified Ireland portrayed in *aislings*, which often incorporated elements of chivalry to depict Ireland as woman ravished by British captors and in need of rescue from her Irish hero. As a result, he imagines Mangan's sister and himself into a chivalric plot so that when he learns that she cannot go to Araby, the narrator decides to take on the heroic quest of bringing her back a gift from the bazaar. After this exchange, Mangan's sister vanishes from the narrative, and the narrator's quest to retrieve the gift gains significance. When the narrator reaches the bazaar, he is nearly too late, and most of the shops have closed. When he arrives at a stall, the female shopkeeper, whom he sees flirting with other men, appears uninterested in him. I argue that the narrator incorporates this "young lady" (*D* 25)¹⁵ into his quest, understanding her as another symbol of the nation because nationalism has hierarchized the identities of women in Ireland, establishing femininity as preeminent. When the narrator interprets these two women as embodiments of the nation, he elides them as manifestations of the same entity. The narrator interprets the young lady's indirect rejection of him in favor of the English men as Ireland's rejection of him in favor of the British invaders just as he interprets his desire for the static Mangan's sister as his desire for Ireland. Inasmuch as both women represent Ireland, they have no individual meanings and are thus interchangeable. As a result, when the narrator interprets *what the woman* (the young lady) *means for him*, he understands this as *what the woman* (Mangan's sister) *means for him* as well. The narrator thus participates in the

¹⁵ Because the narrator in "Araby" repeatedly and exclusively refers to this woman as a "young lady," I will use this phrase to refer to her in the way I refer to the narrator's love interest as "Mangan's sister."

paralysis of Mangan's sister (robs her of power over her own meaning) by not only understanding her as a symbol but also accepting either woman's meaning (as he misunderstands it) as that of Mangan's sister.

Although the narrator spends the first half of the story describing his infatuation with Mangan's sister, description of her is scant. For instance, we never see her body or her face. When Mangan's sister first appears, she is a silhouette, "her figure defined by the light from the half-opened door" (D 21). Significantly, Mangan's sister, on the doorstep of her house, is framed by a threshold,¹⁶ neither in the private sphere as a woman nor in the public sphere as a trope in the rhetoric of male-dominated nationalist politics. Additionally, her "figure" is "defined" not by its own edges—the contrast between her body and its surroundings—but by the "light" behind her—the contrast between one side of the threshold and the other. Here, Mangan's sister is not a woman but the dark shape of a woman. Like Dilly, she is a shadow, but the narrator, unlike Stephen, does not acknowledge the difference between the absence of light that he sees and the individual details of the woman he does not see. He is not aware that anything is lost in the darkness. Not even this darkness, though, characterizes Mangan's sister as an archetypal symbol, for the light from the doorway likely covers her back. Standing on her

¹⁶ In her introduction to *Women in Irish Drama*, Melissa Sihra notes that women in Irish drama are frequently framed on stage by thresholds like windows and doors, symbolizing the effects of colonial and nationalist feminizing of Ireland on the lives of women. She notes, "Potent threshold spaces such as windows and doorways emphasize issues of containment and transformation in performance, reinforcing the place of the body within history and culture. The *limen* of the window powerfully frames the emptiness that it outlines on stage" (3).

doorstep, with light on one side of her and darkness on the other, Mangan's sister stands in the liminal space between good and evil, virgin and whore.

A few sentences later, when Mangan's sister moves into the light, she gains a small degree of distinction, signaling an equally small degree of tension between Mangan's sister and the narrator's representation of her. Though the narrator "ke[eps] her brown figure always in [his] eye" (*D* 21), he begins to distinguish Mangan's sister from her surroundings by noting that, as she moves "her dress sw[ings]" and "the soft rope of her hair tosse[s] from side to side" (*D* 21). Here, the narrator highlights only two of Mangan's sister's features: her dress and her hair. He does not present a complete image of her, or even her face. Later, however, when she—again, at her door—speaks with the narrator, he offers further description: "While she spoke she turned a silver bracelet round and round her wrist.... The light from the lamp opposite our door caught the white curve of her neck, lit up the hair that rested there and, falling, lit up the hand upon the railing. It fell over one side of her dress and caught the white border of a petticoat, just visible as she stood at ease" (*D* 22–3). While Mangan's sister again stands in shadow, the narrator uses the path of the light to highlight only a few of her features, again, failing to represent her full form or even her face. Instead of an entire woman, Mangan's sister is represented as an incomplete collection of parts: a "rope of hair," a "swaying" dress, a braceleted wrist, a "white" neck, a hand, and "the white border" of a petticoat. Most of her is left obscured by the shadow. Even when Mangan's sister moves, distinguishing herself from her surroundings, the narrator counteracts this small expression of autonomy by using a blazon-like technique to represent her as a collection of a few features. As a result, at her

most distinct, Mangan's sister is a fragmented catalogue of her parts; at her most complete, she is obscured as a silhouette.

Even as the deficiencies and peculiarities in the narrator's description of Mangan's sister serve to reveal her symbolic, marginalized status within the story, another gap in her development as a character—her namelessness—reveals the cause of her marginalization. To an extent, Mangan's sister's lack of a name further reveals how her culture has stripped her of an identity. More significant, then, is her substitute name, for it represents the ideology that has stolen her control over her life and her identity: nationalism. In a broader context, that she is called "Mangan's sister," rather than "Miss Mangan" reflects Victorian culture's contextualization of women in their families. Joyce uses this contextualization to demonstrate how Irish Catholic-nationalism further marginalizes women. Through her "name," as well as several other markers, Joyce models his narrator's concept of Mangan's sister on nationalist representations of Ireland. As scholars have noted¹⁷, the name "Mangan's sister" connects the girl to the Irish poet James Clarence Mangan, who translated (and bowdlerized) the *aisling Róisín Dubh*, or "Dark Rosaleen"—an *aisling* so popular that *Róisín Dubh* is a nationalist byword for Ireland. With the name "Mangan's sister," Joyce implies that, for his narrator, this woman is Mangan's Dark Rosaleen manifest. In fact, the narrator alludes to the *aisling* when he describes his physical reaction to Mangan's sister: "[H]er name was like a

¹⁷ I am far from the first to examine the connection of Mangan's sister to the Irish poet James Clarence Mangan. When scholars, such as Heyward Elrich, Joseph Egan, and Aingeal Clare, discuss this relationship, they treat it as salient in one of two ways: as a symbol of colonialism or the orient (Mangan often wrote about the East) or as a symbol of nationalist literature.

summons to all my foolish blood” (*D* 21), and “at times a flood from my heart seemed to pour itself out into my bosom” (*D* 22).¹⁸ “Dark Rosaleen” is the most salient nationalist symbol in “Araby,” but Mangan’s sister is also associated with other nationalist emblems. For instance, the narrator explains his infatuation by noting that his “body was like a harp and her words and gestures were like fingers running upon the wires” (*D* 22), associating her, via the nationalist symbol of the harp, with Erin.¹⁹

In addition to Mangan’s sister’s association with symbols of Ireland, the narrator further reveals the ideology that informs his conception of her when he pretends to be on a romantic quest in a scene that depicts a convergence of nationalist and Catholic images. The narrator describes his imaginings going with his aunt to the market and carrying parcels for her:

We walked through the flaring streets, jostled by drunken men and bargaining women, amid the curses of laborers, the shrill litanies of shop boys who stood on guard by the barrels of pigs’ cheeks, the nasal chanting of street singers who sang a *come-all-you* about O’Donovan Rossa or a ballad about the troubles in our native land. These noises converged in a single sensation of life for me: I imagined that I bore my chalice safely through a throng of foes. Her name sprang to my lips at moments in strange prayers and praises which I myself did not understand. (*D* 22)

¹⁸ Similarly, the *aisling* speaker repeats, “For there was lightning in my blood” (Mangan line 19).

¹⁹ See Plock p. 123

Within this “single sensation of life,” the nationalist songs (the *come-all-you* is a pub song about a great Irish rebel) contribute to the salience of the national/gender category. They remind the narrator of his masculine national identity and of Mangan’s sister’s feminine identity, hierarchizing them above other identities. The songs, as written works, also contain rhetoric that remind the narrator of the national narrative inasmuch as they are about a specific hero and “the troubles in our native land.” Influenced by the rhetoric in these nationalist songs, the narrator imagines himself as the hero of a chaste romance, performing a sacred quest. Against the nationalist music, the “chalice” gains significance as a yonic symbol, conflating a quest for the Holy Grail with a quest for his Irish virgin. Similarly, he calls Mangan’s sister’s name “in strange prayers and praises,” both conflating Dark Rosaleen with the Virgin Mary and imagining Mangan’s sister as his mystical patron. Meanwhile, the chalice itself, for its part in Communion, recalls the blood of Christ and the crucifixion, an act that informs the sacrificial narrative of Irish Catholic nationalism, which suggests that Mangan’s sister’s “summons” of the narrator’s blood is a call for his sacrifice. Against the backdrop of nationalist songs, the boy’s imaginary chalice becomes a symbol of the national narrative, representing both the conflated roles of women as Madonna and Ireland and the conflated roles of men as Christ and Irish hero. As a result, the narrator’s quest to bear the chalice “safely through a throng of foes” represents his desire to participate in the nationalist narrative, and his prayers to Mangan’s sister signify his belief in both her centrality to the quest and her existence as a manifestation of the nation.

Although the narrator conflates Mangan’s sister in his mind with Dark Rosaleen and the Virgin Mary, his chaste imagination of a sacred romantic quest does not reveal all

of his feelings toward her. While Mangan's sister may seem to call for the narrator's blood in sacrifice, appealing to his Irish Catholic spirit, she also puts "lightning in [his] blood" by appealing to his sexual desires. So far in the text, the narration has built a sexual and spiritual arousal in the moments leading up to this scene. His blood has been "summoned" by this woman, and he has mentioned both a "confused adoration" (*D* 22) and "strange prayers and praises [he himself] did not understand." These descriptions suggest the adolescent narrator's sexual arousal, a sensation "strange" to many pubescent children but particularly mystifying for a young man in such a sexually repressed culture. As his sexual arousal grows, it becomes not only confusing, as for most adolescents, but also "confused": he sublimates it into spiritual and nationalistic arousal.²⁰ As we see in the market scene and elsewhere, he voices his emotions in prayer, sublimating her into manifestation of the Virgin Mary. Similarly, he fits his emotion into a nationalistic perspective, imagining her as Erin playing the harp. The nationalist scheme of sublimation, however, cannot fully suppress his erotic desire, for he imagines his "body"—not his heart or mind—as a harp and her chaste words as fingers "running along" the wires. In fact, the boy's sexual arousal grows stronger, infusing the de-sexualized nationalist vision so strongly that he temporarily gives up his own agency in the vision: he becomes the instrument—the object—in her hands.

As a result of his escalating sexual desire, the narrator hides in a dark room in a scene that suggests spiritual ecstasy in prayer and sexual ecstasy in masturbation. Alone

²⁰ This sublimation, in association with a character who is indirectly connected with "Dark Rosaleen" through Mangan, rather than directly, is particularly ironic as Mangan's translation of the *aisling* excludes the strong sexual overtones included in the original Irish version.

in “the room in which the priest had died” (*D* 22), the boy sits in the dark and listens to the rain. He notes, “I was thankful that I could see so little. All my senses seemed to desire to veil themselves, and feeling that I was about to slip from them, I pressed my palms together until they trembled, murmuring: *O love! O love!* many times” (*D* 22). Hiding in the darkness, the boy can confront his sexual feelings only if he cannot see his own body; if he is to feel his physical desires, he must not see evidence of them as well. The boy’s “senses”—both his physical urges and his rational thoughts—are “veiled,” confused and thus obscured beyond recognition. As what appears to be an orgasm²¹ begins to overcome his physical and rational senses, he fights his sexual urges by clasping his hands (keeping them occupied) in one of his “strange prayers and praises.” In doing so, he partially sublimates his sexual desire into religious ardor, resulting in a “confused” spiritual ecstasy.

The narrator’s sexuality is not the only instance of a Catholic suppression of characters’ desires in “Araby.” Immediately following this scene, Mangan’s sister reveals to the narrator that she cannot go to the bazaar because she must go on a retreat with the convent where she goes to school. Shortly after she speaks her only directly quoted line in the entire story—“It is well for you” (*D* 23)—the narrator silences Mangan’s sister within the story, just as Catholicism does in her life, and she disappears from the story.

When Mangan’s sister disappears from the story, the narrator finds a new obsession: his quest. Because Mangan’s sister cannot explore the bazaar herself, the

²¹ The possibility that the narrator masturbates in this scene is not a common topic of scholarly discussion; however, Sheldon Brivic notes, in “Devout Negation in ‘Araby,’” that this is one among the “list of scenes of possible masturbation in Joyce’s works” (73).

narrator goes in her stead in search of a gift for her, acting out his imagined quest. As a result, the parts of his life that do not concern the quest lose importance. He notes, “I had hardly any patience for the serious work of life, which, now that it stood between me and my desire, seemed to me like child’s play, ugly monotonous child’s play” (D 23). With the words “child’s play,” the narrator asserts that his mission at the bazaar is not a game as his pretense at the market was but is real instead. Nonetheless, the bazaar represents a magical, sacred destination near the quest’s end, for “Araby” is a “magical name” (D 25), and, once inside, he “recognize[s] a silence like that which pervades a church after a service” (D 25). Though the boy has ceased “play,” he unconsciously continues to fit reality into his imagined narrative, causing his nationalist fantasy to influence his understanding of not only places but people as well.

As the narrator travels through the bazaar, he continues to understand his experience as his romantic nationalist quest. When he reaches the part of his adventure in which he expects to find his “chalice” for his lady, he succeeds in finding yonic symbols, “porcelain vases and flowered teaset[s]” (D 25), but not a chalice. His finding the wrong yonic symbols represents the beginning of his progressive disillusionment, which culminates in an epiphany in which he sees himself as “driven and derided by vanity” (D 27). In addition to discovering mundane yonic symbols in place of the chalice, he finds the young lady, who is a woman (like Mangan’s sister, the stock Irish virgin symbol), but this woman appears to be no Irish virgin. Rather, she is an English woman who appears to flirt with two English men. Until this moment, the narrator’s imagined quest has blended his Catholic-nationalist fantasy with reality, acting it out in his trip to the bazaar. When this English woman appears before his task is complete (before he has brought

Mangan's sister her gift), she inadvertently puzzles the narrator because she does not readily fit into his quest. Rather than reject his Catholic-nationalist concept of reality, the narrator integrates her into the narrative. The young lady, as a woman in Ireland, becomes a symbol of Ireland as Mangan's sister is. As a result, in the narrator's mind, Mangan's sister, who plays the role of his mystical patron, or feminized Ireland, has reappeared in the body of another woman. After all, Mangan's sister is only a representation in the boy's fantasy; it is his idea of a feminized Ireland that he believes he loves, and the young lady and Mangan's sister are merely two of her faces. As a result, the young lady comes to represent both Mangan's sister and Ireland for the narrator.

The young lady's sexuality, however, creates dissonance between the two images of femininity in the narrator's mind, leading him to "remar[k]" her accent but only "liste[n] vaguely" (*D* 25) to her conversation with the men. For the narrator, her English accent reveals more about *what she means* than her words do, for he seeks to know *what she means for him*, not *what she means to say*. The disillusionment that results from his encounter with her is not the result of a realization that his Catholic-nationalist conception of her was inadequate; rather, it is the result of his new view of himself, a view that she, as a symbol that he has interpreted, has helped him to achieve. As a result of his interpretation of the young lady as a representation of Ireland who rejects him in favor of the British, she helps him to see himself as a betrayed lover, not someone who has misunderstood the concept of femininity. The young lady's Englishness, therefore, does not reveal to him that she is a person distinct from Mangan's sister or that she must be excluded from his Catholic-nationalist paradigm; rather, it helps him to "interpret" her. As a woman in Ireland, she still represents the nation beset by English invaders, and, in

this Irish context, her Englishness comes to represent her sexual betrayal (not her actual nationality): her willing collaboration with the invaders. This betrayal is then emphasized further by her apparent lack of interest in the narrator. When the young lady approaches the boy, asking him if he needs anything, he notes that “the tone of her voice was not encouraging: she seemed to have spoken to me out of a sense of duty” (*D* 26). Ultimately, her sexuality, Englishness, and lack of interest in the narrator fix her in a position in which she represents a malevolent, betraying Ireland rather than a benevolent, faithful Ireland. Meanwhile, the boy’s logic elides even of the possibility of Mangan’s sister’s agency in his concept of her. Because the shopkeeper’s apparent sexuality causes her to be seen as a whore, her “whorishness” is no more the result of a choice than is Mangan’s sister’s de-sexualization.

The boy’s choice to interpret what the young lady means to him robs Mangan’s sister of her agency—her own authority over *what she means to say, do, and be*—in his view of her, which is the only image of her that we receive. He does this in several ways: by interpreting her significance based on his imaginary quest, by seeing her Englishness as a reflection of her sexuality and her apparent sexuality as whorishness, and by ignoring her words. In fact, though (and because) the boy ignores their conversation, it is one of the most significant pieces of dialogue in the story as the woman’s struggle for a voice becomes a part of the boy’s nationalistic fantasy. She begins the apparently playful argument:

—O, I never said such a thing!

—O, but you did!

—O, but I didn’t!

—Didn't she say that?

—She did. I heard her.

—O, there's a...fib! (*D* 26)

While the narrator ignores the young lady's words and determines her "meaning" based on her accent and behavior, the Englishmen (whom he would interpret as enemies or, at least, rivals) also tell her what she means to say. In a moment that is chillingly representative of the state of women in Ireland, the woman fights for a voice while men from either side of the conflict steal it from her to write the words for her in nationalist and colonial rhetoric.

Even more silenced in this moment, though, is Mangan's sister, who is represented in the narrator's mind by the young lady. She has been silenced and paralyzed so extensively within the story that she has actually disappeared from it and has been replaced by the young lady. The narrator further participates in the symbolic paralysis of Mangan's sister by interpreting what she means for him through his interpretation of another woman. The narrator first interprets the young lady when he hears her speak, but rather than listen to *what she means to say*, he, like the British men with whom she argues, interprets *what she means for him* through appropriating *what she means to say* (for the boy, her tone; for the men, her words). Unlike the British men, though, the narrator's silencing of women extends further as he interprets *what Mangan's sister means to him* as *what the young lady means to him*, participating in Mangan's sister's symbolic paralysis beyond her disappearance from the narrative by replacing her with any other woman.

Like “Araby,” “The Dead” is focalized through a man who sees a woman as a symbol whose meaning he must interpret and apply to his life. The differences between the two stories, though, reveal the necessity for an analysis of each. Unlike “Araby,” “The Dead” has received much attention from feminist scholars, but, again, although feminist scholars often focus on Gretta’s struggle for subjectivity, few discuss the effects of nationalism on this struggle as I do. Additionally, while “Araby” is the story of a boy who grapples with his burgeoning sexuality attempting to sublimate it into religious and nationalistic fervor, “The Dead” focuses on an adult man who is neither sexually repressed nor nationalistic. Gabriel, the primary focalizer of “The Dead,” is more concerned with European culture than with Irish nationalism—a position that creates tension in his social and professional life, as we see in his encounter with Miss Ivors. As the story progresses, Gabriel feels pressure to give up his cosmopolitan lifestyle and to take up the Irish nationalist cause, a pressure that pervades his surroundings in the form of monuments to the struggle between nationalism and colonialism²². By the end of the story, the pressure comes through the words and behaviors of Gabriel’s wife, Gretta,

²² Vincent Cheng, in “Empire and Patriarchy in ‘The Dead,’” gives a reading of the story that considers both gender and the struggle against colonialism. Cheng notes, as I do, Gabriel’s arrogance and preoccupation with his cultural capital, and he also sees a shift in Gabriel’s perspective toward a more sympathetic view of the Irish pursuit of freedom, if not toward a nationalistic perspective. Cheng’s reading, however, differs from mine in its placement of Gabriel and Gretta within the colonial paradigm. For Cheng, Gabriel’s objectification of Gretta is part of a “patriarchal and imperialistic urge for mastery, dominion, colonization, and hierarchy” that he overcomes in the course of the story (382). While Cheng associates Gretta with the nationalist cause, just falling short of comparing her to Cathleen Ni Houlihan, I see Gretta, like other women, objectified as she is trapped in the center of a nationalist and colonial struggle.

whom he increasingly interprets as a nationalist symbol, precipitating his own paralysis and participating in hers.

From the start, Gabriel's arrogance and preoccupation with European cultural capital are evident. His concern with fashion is apparent in his appreciation for and authority over Gretta's clothes and appearance, which Joyce reveals when Gretta playfully mourns Gabriel's forcing her to wear galoshes:

[—]O, but you'll never guess what he makes me wear now!

She broke out into a peal of laughter and glanced at her husband whose admiring and happy eyes had been wandering from her dress to her face and hair....

—Galoshes! said Mrs. Conroy. That's the latest. Whenever it's wet underfoot I must put on my galoshes. Tonight even he wanted me to put them on but I wouldn't. The next thing he'll buy me will be a diving suit.

(*D* 156)

Gabriel admires the clothes he apparently chooses for Gretta as much as he admires the hair and face, which are a part of her. The clothes that Gabriel encourages Gretta to wear, however, are out of fashion in Ireland (Gabriel's aunts have never heard of galoshes). Gabriel chooses such unusual (for Ireland) clothes because "everyone wears them on the continent" (*D* 157). Such prioritizing of European fashion over Irish fashion while living in Ireland broadcasts Gabriel's preference for European culture over Irish culture. Even in his and his wife's clothing, Gabriel asserts his disdain for Irish culture.

In addition to Gretta's apparel, Gabriel also reveals his arrogant appreciation for his own cosmopolitanism in his thoughts about and the content of his pre-dinner speech.

When Gabriel first enters the Morkan house, he worries that his audience may not appreciate the sophisticated content of 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 could recognize from Shakespeare or 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. (*D* 155)

Gabriel's belief that his listeners would not appreciate quotes from Browning, juxtaposed with his noting that "their grade of culture differed from his," reveals his feelings of cultural superiority. He does not, however, revel in his cultural capital but rather worries about failing to reach his audience. Such concerns for one's audience initially appear logical for a writer and speaker like Gabriel, but he does not worry about using his words to help or educate anyone. When Gabriel fears "failing" in his speech, he worries that he will not be liked. Gabriel wishes to speak eloquently only so that he will appear sophisticated without appearing arrogant.

Later, Gabriel imagines spiting Miss Ivors, with whom he has just had a heated argument, with his speech, planning to glorify his aunts' generation and insult his own, calling it "*very serious and hypereducated*" (*D* 167). Following his imagined speech, Gabriel asks himself, "What did he care that his aunts were only two ignorant old

women?" (*D* 167). Again, Gabriel makes his words mercenary: his speech is insincere and meant only to spite someone else. The irony of Gabriel's thoughts on his aunts' ignorance reveals itself later, though, when he gives his speech, referring to his aunts and cousin as "the three Graces of the Dublin musical world" (*D* 178) but then confusing the three Graces with the goddesses who fought over the apple of discord. While Gabriel's mistake may not make him ignorant, it does reveal the cost of his vanity, for his confusion occurs when he compares himself with Paris. Gabriel explains, "I will not attempt tonight to play the part that Paris played on another occasion" (*D* 178). Gabriel's failure in his speech is the result of his desire to include himself in this mythological paradigm, to be mythologically significant as well. Gabriel's arrogance ultimately harms him.

As is evident in Gabriel's desire to spite Miss Ivors with his speech, his preoccupation with his own cosmopolitanism appears to exist in opposition to the pressure in Irish society to take up the nationalist cause. Gabriel's argument with Miss Ivors reveals the tension between Gabriel's European identity and Irish nationalist culture. When Gabriel dances with Miss Ivors, she challenges him to take up the nationalist cause first by jokingly criticizing his choice to write reviews for a conservative newspaper. She says, "Well I'm ashamed of you... To say you'd write for a rag like that. I didn't think you were a west Briton" (*D* 163). In response to her light-hearted criticism, Gabriel silently reasons that he is not a west Briton because his working for *The Daily Express* is more for free books than a "paltry cheque" (*D* 163). He considers telling her that "literature was above politics," ultimately "murmur[ing] lamely that he saw nothing political in writing reviews of books" (*D* 163). Gabriel uses literature

as an excuse to distance himself from nationalist politics. His position as a cosmopolitan bibliophile allows him to remain apolitical.

Miss Ivors explains, though, that she was joking, and, after a conversation about higher education in Ireland, she invites him on a nationalist pilgrimage to the Aran Islands. Gabriel's reception of this invitation reveals his disdain for the indigenous Irish culture represented by western Ireland. When Miss Ivors includes Gretta in the invitation, she notes, "[Gretta's] from Connaught, isn't she?" (*D* 164). Gabriel replies not by agreeing that Gretta is from Connaught but by allowing that "[h]er people are" (*D* 164), distancing himself even further from indigenous Irish culture by denying even his wife's connection to western Ireland.²³ When he declines Miss Ivors's invitation, he explains that he cannot go because he goes on a yearly cycling trip with his friends in France, Germany, and Belgium. When asked why he visits continental European countries instead of "visiting [his] own land" (*D* 164), Gabriel tells Miss Ivors that he does so "partly to keep in touch with the languages and partly for a change" (*D* 164). With Miss Ivors's reply, the tension between her nationalism and his cosmopolitanism peaks and reveals itself fully:

—And haven't you your own language to keep in touch with, Irish?...

—Well, said Gabriel, 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?

²³ Western Ireland is an Irish cultural stronghold.

—O, to tell you the truth, retorted Gabriel suddenly, I'm sick of my own country, sick of it! (*D* 164–163)

In this conversation, the opposition between Gabriel's cosmopolitanism and Irish nationalism becomes apparent. Gabriel denies the Irish language as his own, choosing instead to learn other languages that are further from being his inasmuch as they are neither his first languages nor directly associated with his homeland. His choice to visit Europe, then, comes to resemble the exile Stephen Dedalus will choose in *A Portrait of the Artist as a Young Man*: Gabriel immerses himself in European culture to escape the culture of the nation of which he is "sick" (*D* 163). Gabriel's refusal to explore the west of Ireland and to learn the Irish language is a refusal of nationalism, but his choice to explore Europe and to learn European languages, to be a cosmopolitan *instead*, reveals his continued belief in the opposability of Irish identity. Inasmuch as cosmopolitanism stands in opposition to the land and the original language of Ireland—those salient aspects that nationalism singles out as quintessentially Irish—cosmopolitan identity stands in opposition to Irish identity in Gabriel's mind. Nationalism, therefore, is Irishness to Gabriel, and his rejection of Irish nationalism and its sacrificial narrative necessarily entails a rejection of Irish identity.

Though Miss Ivors's words fail to reach Gabriel on their own, they and the various monuments of colonialism and nationalism set the stage for Gabriel's interpretation of his wife Gretta as a nationalist symbol reminiscent of Cathleen Ni Houlihan. Before Gabriel begins to interpret his wife, Miss Ivors lays the groundwork for his interpretation by inadvertently revealing to Gabriel Gretta's desire to visit Galway. When Gabriel tells Gretta that Miss Ivors invited them on the trip west, Gretta

“excited[ly]” pleads, “O, do go, Gabriel. I’d love to see Galway again” (*D* 166). Averse to indigenous Irish culture, Gabriel tells her that she may go alone, but he does not forget Gretta’s desire to go west. This desire to visit an Irish cultural stronghold begins Gretta’s association with nationalism.

Before Gabriel consciously associates Gretta with nationalism, he recognizes her not as a mere woman but as a symbol. When Gabriel sees Gretta listening to Bartel D’Arcy singing “The Lass of Aughrim,” he is awe-struck by her. At first, though, Gabriel does not recognize Gretta as he watches her from the “dark part of the hall”: “A woman was standing near the top of the first flight in the shadow also. He could not see her face but he could see the terracotta and salmonpink panels of her skirt which the shadow made appear black and white. It was his wife” (*D* 182). Like Mangan’s sister, Gretta stands in the shadow, her face obscured. Gabriel only recognizes “his wife” (not “Gretta”) when he notices the color and design of her skirt, part of the dress he admired earlier. Like the narrator of “Araby,” he does not address the loss of individuality that comes with Gretta’s being a shadow. Immediately, he sees Gretta as a symbol, noting, “There was a 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?” (*D* 182). After imagining her as the subject of a painting he might create, Gabriel tries to recognize the “distant music” she hears. He notes that it “seemed to be in the old Irish tonality.... The voice made plaintive by the distance and by the singer’s hoarseness faintly illuminated the cadence of the air with words expressing grief” (*D* 183). Although Gabriel does not yet interpret Gretta as a nationalist symbol, he recognizes the song to

which she intently listens as Irish. As becomes apparent in his increasing sexual arousal, the “grief” in the lyrics seems to escape him.

This tension in a male character’s mind between solemn or idealistic nationalist rhetoric and sexual arousal echoes that which occurs in “Araby,” wherein the narrator ultimately suppresses his sexual arousal by sublimating it into nationalistic ecstasy. A similar competition between sexual arousal and nationalist duty continues in a similar way here as Gabriel’s desire for Gretta peaks then declines when her tears over a past lover lead to his nationalistic interpretation of her. Gabriel’s nationalistic re-interpretation of Gretta changes her role from a “real” woman like Delia Cahel to a nationalist symbol like Cathleen Ni Houlihan, and Gabriel’s corresponding shift from sexual desire to nationalistic loyalty parallels Michael Gillane’s shift from sexual desire for Delia²⁴ to asexual loyalty to Cathleen (Ireland).

As the guests prepare to leave the party, Gabriel begins to interpret Gretta sexually just as Michael Gillane sees Delia sexually. As other people enter and discuss Bartel D’Arcy’s voice and the snow, Gabriel continues to watch Gretta, beginning to interpret her as a symbol of their love for each other. Her appearance and actions remind him of intimate moments in their past. For instance, when Gabriel sees the gaslight on Gretta’s hair, he recalls her “drying [it] at the fire a few days before” (*D* 184). Later, when she asks a man making bottles if the fire in his furnace is “hot,” he notes that “like the tender fire of stars, moments of their life together...broke open and illumined his

²⁴ In *Cathleen Ni Houlihan*, Michael’s family playfully accuses him of marrying Delia only for her money, but he says, “Well, you would like a nice comely girl to be beside you, and to go walking with you. The fortune only lasts for a while but the woman will be there always” (Yeats 5).

memory” (*D* 186). These “moments” lead him to recall their old sexual passion, and he notes, “the years...had not quenched his soul or hers” (*D* 186). When they reach their hotel lobby, Gabriel’s arousal nearly overpowers him: “He could have flung his arms about her hips and held her still for his arms were trembling with desire to seize her and only the stress of his nails against the palms of his hands held the wild impulse of his body in check” (*D* 187). In attempting to interpret Gretta, Gabriel has ascribed his own feelings to her, resulting in what he believes is a growing reciprocal arousal. Gabriel’s first interpretation is a common misunderstanding between lovers in many cultures; however, it leads him to a particularly nationalist understanding when he discovers that he must reinterpret his wife’s meaning.

Unfortunately for Gabriel, he soon discovers that he has misinterpreted his wife’s meaning; in their room, she does not “yield” to Gabriel’s embrace, and he asks her “what is the matter” (*D* 189). Gretta replies in “an outburst of tears” (*D* 189), “O, I am thinking about that song *The Lass of Aughrim*” (*D* 190). Upon further questioning, Gretta reveals that the song has led her to tears because it reminds her of her former love, Michael Furey, who used to sing it to her. At first, Gabriel jealously interprets her feelings as lust for her old lover, and he recalls her desire to go west, suggesting that she plans to see Michael. Gretta, however, explains that Michael is dead. Gabriel’s jealous interpretation of Gretta does not immediately halt with his knowledge of Michael’s death. First, the revelation of her romantic life prior to their marriage disillusioned Gabriel, and a “shameful consciousness of his own person assail[s] him” (*D* 191). In language that

mirrors that of the epiphany in “Araby,”²⁵ Joyce describes Gabriel’s first epiphany: “he saw himself as a ludicrous figure, acting as a pennyboy for his aunts, a nervous wellmeaning sentimentalist, orating to vulgarians and idealizing his own clownish lusts, the pitiable fatuous fellow...” (*D* 191). Like the narrator in “Araby,” Gabriel interprets the woman’s desire for another man as it relates to him: he sees her de-centering him as her devaluing him.

Although Gabriel arrives at an epiphany in his jealousy, he has not finished interpreting Gretta, for she has still more to reveal about his imagined rival, Michael. As Gabriel asks Gretta more questions about Michael, he develops a new interpretation of his symbol-wife. To this point, Gretta and Michael’s association with nationalism has been growing stronger. For instance, Gretta wants to visit an Irish cultural stronghold (the west of Ireland), a place that has already been associated with nationalism through Miss Ivors. Then Gabriel transforms Gretta into a symbol when she listens to a song that he thinks is Irish: “The Lass of Aughrim.” This apparently Irish song reminds Gretta of her dead lover Michael, who shares his name with the hero of *Cathleen Ni Houlihan*. All of these associations are still in Gabriel’s memory when he attempts to sympathize with her, asking, “What did [Michael] die of so young, Gretta? Consumption, was it?” (*D* 191). Gabriel’s assumption about Michael’s death is slightly peculiar and very telling, especially in the context of Joyce’s other works. Although Gabriel does not openly refer to Ireland, his suggestion that Michael died of consumption is a subtle, sardonic reference to nationalist Ireland as consuming men, which is echoed more clearly in *Portrait* when

²⁵ In “Araby” the narrator says, “I saw myself as a creature driven and derided by vanity” (*D* 26).

Stephen Dedalus calls Ireland “the old sow that eats her farrow” (*P* 220). When Gretta replies, “I think he died for me” (*D* 191), she does not deny that Michael was “consumed” or died of a wasting disease, but inadvertently encourages Gabriel’s nationalistic interpretation of her. Though Gretta, who does not see herself as a symbol, expresses feelings of guilt with her reply, Gabriel recognizes it as a confirmation that he has figured out what his wife “is a symbol of”: Ireland. Still averse to nationalism, Gabriel sees his wife as a Cathleen-ni-Houlihan figure whose demand for the sacrifice of Irish men reveals her bloodthirstiness. Indeed, Gretta’s statement—“I think he died for me”—alludes to the line in *Cathleen Ni Houlihan* when Cathleen tells Michael’s family why “yellow-haired Donough that was hanged in Galway” (Yeats 7) was killed: “He died for love of me: many a man has died for love of me” (Yeats 8). Gretta’s words, however, are slightly more ambiguous than Gabriel’s question, for while she suggests that she was the cause of Michael’s death, she does not reveal any bloodthirstiness on her own part. Nonetheless, Gretta unwittingly guides Gabriel to his interpretation of her as a nationalist symbol.

After Gretta tells her story about Michael’s death, she falls asleep, and like Mangan’s sister, disappears from the narrative, losing complete control over her meaning in the story to Gabriel. As Gabriel thinks about what Gretta’s relationship with Michael means for him, that she *mourns* Michael’s death becomes increasingly less significant. That Michael has died *for* Gretta, though, grows more significant. Gabriel interprets Michael’s death as a grand romantic gesture: “She had had that romance in her life: a man had died for her sake” (*D* 193).

While Gretta comes to resemble Cathleen Ni Houlihan more and more, Michael becomes more significant to Gabriel—more significant, even, than Gretta. In particular, Michael’s death becomes his most (or only) significant act. As Gabriel lies down beside Gretta and becomes more aware of his own eventual death, he recognizes Michael’s mode of death as preferable: “One by one they were all becoming shades. Better pass boldly into that other world, in the full glory of some passion, than fade and wither dismally with age” (*D* 194). Then Gabriel thinks about Gretta’s memory of Michael telling her “that he did not wish to live” (*D* 194), and, upon realizing that he has never felt such passion, decides that “such a feeling must be love” (*D* 194). Death, for Gabriel, becomes an indicator of love, and, as Gabriel has never desired his own death, he believes he has never truly felt love. Such a concept strongly resonates with the ideology of both nationalism and Catholicism, which idealize self-sacrifice as a communication of love. Although Gabriel does not exhibit the fiery passion of Miss Ivors, Catholic-nationalist ideology has begun to influence his thoughts.

Indeed, Gabriel decides that “[t]he time had come for him to set out on his journey westward” (*D* 194). For Gabriel, his decision to go west has multiple implications. As he has begun to internalize Catholic-nationalist ideology, this drowsily made decision represents a choice to go with Miss Ivors’s group on their nationalist pilgrimage where he can learn the language and the culture he has denied. Gabriel likely will not take up the nationalist cause and actually fight for Ireland. In fact, the contrast between his name, which is that of the messenger archangel, and Michael’s name, which is that of the archangel who fights Lucifer, suggests that Gabriel’s contribution to the nationalist cause may be verbal, possibly taking the form of participation in the Irish

literary Revival. For Joyce, though, Gabriel's decision to go west represents his impending death, for "going west" is a euphemism for dying. Indeed, even if Gabriel's conversion to nationalism does not lead to his death in battle, it would lead to the death of his development as a writer in paralysis. Much of the literature of the revival recycled the same nationalist tropes and allegories over and over rather than exploring new areas. If Gabriel resigns his writing to the nationalist cause, he forfeits control over its form and subject. This cause will require that his work adhere to generic conventions that will preclude exploration of other forms and subjects.²⁶ Powerless over the form and subject of his work, Gabriel will become paralyzed as an artist. Just as male focalizers and narrators in *Dubliners* seize control over the women's meanings within the stories, Gabriel must forfeit to nationalism control over his work's meaning as he writes it: like them, he will be paralyzed. Indeed, as the story ends, Joyce suggests that Gabriel has failed again in his interpretation of Gretta, for, despite Gabriel's choice to write for the nationalist cause, the story ends with Gabriel's "soul swoon[ing] slowly," signaling the paralysis Gabriel has failed to combat (*D* 194). From the start of "The Dead," Gabriel has defined Irishness as nationalism and placed it in a dichotomy with non-Irishness (represented in his cosmopolitanism). By misinterpreting Gretta, Gabriel misinterprets Irishness as well; he switches sides in the dichotomy, accepting Irish nationalism as the only meaning of Irishness. In failing to seek his own definition of Irishness, Gabriel allows his culture to define him as an Irishman just as Gabriel defines Gretta as an Irishwoman.

²⁶ In adhering to artistic conventions and writing allegorical material, Gabriel denies himself the artistic experimentation for which Joyce, as a great modernist, is famous.

Indeed, Gabriel does misinterpret Gretta's meaning: while she speaks—expresses *what she means to say*—Gabriel interprets *what she means to him*. Gretta wants to go to Galway not for an old lover or a nationalist cause but for a visit to her hometown. Moreover, the significance of “The Lass of Aughrim” to her is not nationalistic; the song reminds her of her dead lover, who used to sing it. In fact, as Margot Norris notes, “The Lass of Aughrim” is likely not even originally Irish but probably Scottish.²⁷ Nor are its lyrics overtly nationalistic, for it tells the story of a woman who was raped and who stands outside her rapist's house in the cold rain with their child who is dead, likely from being left in the rain.²⁸ In addition to misunderstanding the significance of “The Lass of Aughrim,” Gabriel also misinterprets the significance, to Gretta, of Michael's death. She does not see it as a loving sacrifice, nor does she glorify it. Rather, Gretta mourns Michael's death, noting that it is “a terrible thing to die so young as [seventeen]” (*D* 191). Therefore, when Gretta suggests that Michael died for her, she says so not with pride but with guilt. Nonetheless, while Gretta means for her words to be taken literally (as she says them), Gabriel interprets them as if she cannot express herself—or as if she *is not meant* to express herself. As a result, when Gretta falls asleep and disappears from the narrative, Gabriel interprets her, and *what she means to say* is lost in *what she means for him*. Ultimately, as Gabriel's interpretation of Gretta veers further and further from her intended meaning, she falls asleep, symbolically paralyzed in the loss of her agency (her

²⁷ In a footnote, Norris states that the song is “probably of Scottish origin” (*D* 183).

²⁸ The song's final verse asks, “Oh Gregory, don't you remember, / In my father's hall. / When you had your will of me? / And that was worst of all,” and its refrain begs, “The rain falls on my yellow locks / And the dew it wets my skin; / My babe lies cold within my arms; / Lord Gregory let me in” (*D* 248).

power to express *what she means to say*) resulting from Gabriel's interpreting *what she means for him*—an interpretation that also results in his own paralysis as a writer.

Female Perspectives on Irish Womanhood in “Clay” and “Eveline”

As in “Araby” and “The Dead,” in the two woman-centered stories, “Clay” and “Eveline,” the paralysis overcomes women as they lose control over their “meaning.” There is, however, a significant difference in how nationalism causes women's paralysis in the male-centered stories and how it does so in the female-centered stories. Whereas the male narrator of “Araby” and focalizer of “The Dead” play major roles in the symbolic paralyzing of the women within their stories by seizing control of the women's “meanings,” the female focalizers of “Clay” and “Eveline” forfeit their control, thus choosing their paralysis. That these women bring about their own paralysis, however, does not mean that they *mean* to have no agency. In fact, not one of these women ever fully discovers what she *means* because she never asks *what the woman (she) means to do*. By failing to ask this question, these women never openly acknowledge their own agency. Although Maria and Eveline do approach asking, they ultimately demur and ask instead *what a woman is meant to do*, thus bringing about their paralysis by taking a passive role in their “meaning.” In my analyses of “Clay” and “Eveline,” I show how Maria and Eveline fail to escape their culture's control over their meaning because they fail to escape the ideology they have internalized.

From the beginning of “Clay,” that Maria has internalized her culture's ideology is apparent. Indeed, the topic of Maria's denial of her sexuality in “Clay” is a popular topic in feminist scholarship, but our understanding of her denial can be enriched by our recognition of her part in the nationalist narrative. I argue that she, like the narrator of

“Araby,” never openly doubts her role even as her conflicting desire to participate in romance (if not sex) reveals itself. Unlike the narrator of “Araby,” though, she is not a child but an adult and, rather than sublimate her desires, she merely represses them. When her thoughts subtly reveal these desires, she almost becomes aware of what she truly *means to do, say, and be*. The way in which she reveals these desires, though, is through her often self-deprecating rejection of them in which she reminds herself what a woman like her *is meant to do, say, and be*.

As Maria’s name suggests, she emulates the Virgin Mary by playing the role of a virgin mother.²⁹ She is unmarried and unattached. Additionally, she is not accustomed to male attention as is evident during her ride on the tram when “none of the young men seemed to notice her” (*D* 86), and she reflects on “how confused” she was “made” (*D* 86) by the one man who does notice and speak with her. We can, therefore, conclude that Maria is a virgin. Meanwhile, she plays a mother role as Joe and Alphy’s former nurse, a role that Joyce makes evident in Joe’s childhood claim that “[m]amma is mamma but Maria is my proper mother” (*D* 83). As a result, Maria has maintained her virginity while acting as a mother, emulating not only the Virgin Mary but also desexualized Mother Ireland figures like Cathleen Ni Houlihan.

²⁹ Little also notes Maria’s role as a virgin-mother figure as she connects Maria to Eveline. She also addresses the paralysis of women like Maria in a way similar to mine: “[Maria] is linked indirectly with women who have devoted their lives to taking care of brothers and raising other people’s children. . . . Their frustration and paralysis emphasize the discrepancy between their lives and their hopes, objectified in their physical sterility” (57). However, while Little analyzes the effects of Maria’s virgin-motherhood within the story and the transformation of female identity in *Dubliners*, I examine the cultural cause of Maria’s virgin-mother role as well as its effect on her life as an Irish woman.

As a virgin mother, Maria does not risk being ostracized for embracing her sexuality. Additionally, as a single woman, Maria has a measure of freedom; while shopping for Hallow Eve, she thinks “how much better it was to be independent and to have your own money in your own pocket” (*D* 85). In contrast to Gretta, whose very mode of dress is dictated by her husband, Maria owns her own money, and may spend it however she pleases. Maria’s independence, however, comes with costs. For instance, because Maria is not actually Joe and Alphy’s mother, she does not garner the respect that a real mother would earn. Instead, she remains marginalized within Joe’s family, calling Joe’s wife “Mrs. Donnelly” rather than by her first name.

Additionally, Irish Catholic nationalism pressures Maria to remain a virgin. Joyce represents this pressure on Maria by depicting her living and working at the Dublin by Lamplight laundry, a protestant laundry for former prostitutes. This laundry resembles the more brutal Catholic Magdalene laundries, where Irish women who were suspected of promiscuity were incarcerated, forced to work without pay.³⁰ With such a reminder of a sexually free woman’s status as an internal out-group member, Maria maintains her virginity and eschews all sexual feelings. For Maria, this sacrifice is particularly painful: although she never exhibits lust like Gabriel’s, she does express a desire for romantic love, to which sexuality is usually central. To a small extent, Maria’s sexuality is evident

³⁰ On Magdalene laundries, *Brewer’s Dictionary of Irish Phrase and Fable*, notes, “Young women were admitted to Magdalens if they were pregnant out of wedlock (their babies taken from them and given for adoption), if they were orphaned or considered to be in danger of falling into immoral behaviour, or simply if they were so pretty as to be considered a temptation to men.” Additionally, though Magdalene laundries existed in many European countries, *Brewer’s* notes that the first Magdalene laundry was founded in Dublin.

in her actions. For instance, when she chooses her clothes for Hallow Eve and the next morning's mass, she undresses³¹ and appraises her body in the mirror: "[A]s she stood before the mirror she thought of how she used to dress for mass on Sunday morning when she was a girl; and she looked with quaint affection at the diminutive body which she had so often adorned. In spite of its years she found it a nice tidy little body" (*D* 85). Maria first looks at her body to think about dressing it for mass, initially desexualizing her self-appraisal. As she continues to consider her body, though, her focus drifts from the clothes she wore to the form itself. She looks with "quaint affection" for "the diminutive *body* which she had so often adorned," making her body the object of her gaze and making her clothes a mere decoration, nonessential. Ultimately, she approvingly considers only her body, which she finds "nice" and "tidy." Although Maria never openly considers her body's sexual potential, she does look openly at her naked form, finding it pleasing. Maria's comfort with her naked body does show her small awareness of her sexuality in contrast to the boy in "Araby," who sublimates his sexuality in the dark, where he is "thankful that [he] could see so little" (*D* 22).

Whereas Maria's acceptance of her body indicates her slight awareness of her sexuality, her repression reveals her desires even more clearly. For instance, when Maria arrives at the Donnellys' house and realizes that she left a cake, which she had bought for

³¹ The text says that Maria "changed her blouse too," which may seem to imply that she wears a blouse when looking in the mirror. The previous sentence, however, shows her not exchanging outfits but undressing: "Then she took off her working skirt and her houseboots and laid her best skirt on the bed and her dressboots beside the foot of the bed" (*D* 85). I, therefore, read the word "too" as indicating that Maria's "chang[ing] her blouse" is the same as her removing, but not exchanging, her "working skirt" and "houseboot."

Joe and his wife, on the tram, she blames her forgetfulness on her encounter with a man. Initially, Maria was pleased with her encounter with the man on the tram. When the man moves to share his seat with her, she “reflect[s] on how much more polite he was than the young men who simply stared straight before them” (*D* 86). During the conversation, she “favour[s] him with demure nods and hems,” and after, she reflects on “how easy it was to know a gentleman even when he has a drop taken” (*D* 86), not even allowing his inebriation to taint her pleasure in the experience. When Maria realizes, however, that her conversation with this man has led her to leave the cake on the tram, her pleasure turns to shame. She recalls “how confused the gentleman with the greyish moustache had made her, colour[ing] with shame and vexation and disappointment” (*D* 86). Not only does Maria change her attitude toward the experience, but, in feeling “shame,” she also fails to blame the man who caused her “confus[ion].” Such a reaction reveals not only Maria’s denial of her sexuality but also the point of that denial: to avoid shame, which will certainly be heaped on her, the female internal out-group member, alone. Moreover, it reveals her internalization of her culture’s ideology about women.

As a result of her potential out-group status as a sexual woman, Maria repeatedly denies her romantic desires with laughter, the insincerity of which makes her denial sadly ironic. Every time someone suggests that Maria may marry, she blushes or laughs “until the tip of her nose nearly [meets] the tip of her chin” (*D* 84). In the context of her potential for shame in sexuality, Maria’s laughter appears forced, more a performance to cover fear or to assert her innocence than an involuntary reaction to light-hearted humor. Indeed, Joyce repeatedly gives us the image of Maria’s nose and chin that are long enough to nearly touch when she laughs, which evokes the image of a Pantalone or Zanni

mask,³² thus likening Maria's laughter to a performance. Additionally, this suggestion of Maria's performance also emphasizes Maria's performance of a gender role in contrast to the life she truly desires, a life that includes romance.

Ultimately, Maria's denial of her sexual desires, combined with her forfeit of another possibility of agency, leads to her paralysis. At the Donnellys' house, she plays a Hallow Eve divination game in which a woman wears a blindfold and randomly selects one saucer from a group of saucers each containing either ring, a prayer book, or water. Each item symbolizes a possible future for the woman: marriage, entry into a convent, or a long life, respectively. When Maria plays, the neighbor girls play a trick on her, giving her "a soft wet substance" (*D* 88), which, the story's title implies, is clay. While readers have traditionally understood this clay to symbolize death, I argue that, for Maria, it symbolizes her partial autonomy because clay plays a particular role in her life. At the laundry where Maria works, she also works in a conservatory (greenhouse), where she "like[s] looking after [plants]" (*D* 83). Maria's work with the plants is a particular point of pride for her, which she reveals when she thinks about her "lovely ferns and waxplants" (*D* 83–84), cuttings of which she gives to her visitors. The conservatory is, for Maria, an area of power, for even as her dominion and skill there resemble a mother's creative and nurturing power, the conservatory is an area where she is not marginalized but maintains control. At Joe's house, the clay's association with plants is clear because when Maria feels the clay, "[s]omebody say[s] something about the garden" (*D* 88). In fact, the clay is only ever identified by its consistency, with which Maria is likely familiar, and its source,

³² Venetian masks, which depict a long, curved nose and pointed chin, traditionally worn in commedia dell'arte.

the garden. Maria's receiving the clay, then, represents, if only for her, the agency she finds in the conservatory.

In addition to representing Maria's authority in the greenhouse, the clay also represents the carnality that Maria denies herself, for it symbolizes to the human body. Joyce further associates physicality with the clay by identifying it initially by how it feels in her hand. That the narrator, focalizing through Maria, does not note that the familiar substance is clay suggests that the clay is something that cannot or should not be named. Maria cannot acknowledge the clay just as she cannot acknowledge her sexual and romantic desires.

Even this small shred of agency and sexuality is, however, taken from Maria when Mrs. Donnelly becomes angry and tells one of the neighbor girls to dispose of the clay. Maria realizes from this exchange that "it was wrong that time and so she had to do it over again" (*D* 88). When Maria plays again, she receives the prayer book, which implies that her life as a virgin mother will continue as she continues to deny her own sexuality. When Maria corrects her move, she forfeits even her modicum of agency in the conservatory and her unnamable sexual desires by forfeiting the clay, and accepts her utter desexualization and Catholic-nationalist passivity by accepting the prayer book. As a result, Maria loses power over her future, allowing it to be predicted for her and edited, and her prospects of sexuality and god-like creativity are taken from her.

Shortly after Maria forfeits her agency by allowing the others to revise her future, she repeats her own denial by making her own revision. When Maria sings, "I Dreamt that I Dwelt" at the end of the story, she makes the "mistake" (*D* 89) of omitting the second verse and singing the first verse twice. Maria's omission, however, is no mistake,

for while both verses speak of particular pleasure in the dream “*That you loved me still the same*” (D 89), the second verse expresses a dream of romance:

I dreamt that suitors sought my hand,
That knights, upon bended knee,
And with vows no maiden heart could withstand,
They pledg’d their faith to me.
And I dreamt that one of that noble host,
Came forth my heart to claim... (D 89 note)

In a denial of her own desire for the romance, Maria omits the second verse of the song. Having given up all her control over her intentions, Maria cannot speak from any script that would conflict with her role in the national narrative.

Then, as Maria falls to paralysis, she gives herself over to marginalization, which Joyce emphasizes as the narrator abandons her as a focalizer. He or she turns instead to Joe, who “was very much moved” (D 89) but not because of Maria’s loss of agency. In fact, Joe does not appear to even notice Maria’s omission, for he is overcome with nostalgia. In tears, Joe tells his family that “there was no time like the long ago and no music for him like poor old Balfe, whatever other people might say” (D 89). Instead of as an expression of self-denial, Joe interprets Maria’s song as a symbol of his lost happy past. In making this interpretation, Joe turns the paralyzed Maria into a symbol, addressing *what she means for him*. Ultimately, as Maria dismisses her own sexuality, that which she, *the woman, means to do, be, and want*, those around Maria—Mrs. Donnelly and Joe—reinforce her focus on what *a woman like her is meant to do and want*.

Like Maria, Eveline also becomes paralyzed as she forfeits control over her meaning to her culture's expectations, which force her into a virgin-mother role. Despite their similar fates, though, there are many differences between "Eveline" and "Clay." For instance, feminist scholarship on "Eveline" is scant, and though scholars often do discuss Eveline's marginalization in her life in Ireland, they do not consider this marginalization in the context of nationalism. Additionally, unlike Maria, Eveline is not reinforced by others in her paralysis but instead reaches it alone. Additionally, while Maria resembles the narrator in "Araby" in her unchanging adherence to her culture's ideology, Eveline resembles Gabriel in her initial rebellion against her culture. Indeed, just as Gabriel seeks to escape Irish nationalism by associating himself with Europe instead, Eveline seeks to escape the paralyzing role that her culture demands she play. Eveline, though, cannot escape Ireland as easily as Gabriel does in cosmopolitanism and on trips to Europe; rather, her only means of escape is through emigration with her lover, Frank. In her initial refusal to play her gender role, Eveline begins her story by trying to address *what the woman (she) means to do*, but cultural pressures cause her to demur.

Although younger, Eveline, like Maria, plays the virgin mother role (though we cannot know whether she is actually a virgin or not). Although she has a lover, she is unmarried and does not have a reputation for sexual freedom. Additionally, she plays her deceased mother's role within her family, "work[ing] hard to keep the house together and to see that the two young children who had been left to her charge went to school regularly and got their meals regularly" (D 29). Like Maria, Eveline is a "mother" to another woman's children. Unlike Maria, however, Eveline does not suppress her distaste for her life as a virgin mother. Knowing that she has become her mother's replacement,

Eveline longs to find a new life outside of Ireland with her lover. Reflecting on her plans for escape, Eveline thinks, “But in her new home, in a distant unknown country, [her life] would not be [as it had been]. Then she would be married—she, Eveline. She would be treated with respect then. She would not be treated as her mother had been” (*D* 28).

Eveline’s plans for emigration represent to her an escape from the culture that seeks to force her to live her mother’s life, but as a virgin. Away from the paralyzing culture of Ireland, even as a wife, she will be respected and free.

Eveline’s emigration does not mean an escape from the nationalist narrative, though, for, according to Irish Catholic-nationalist ideology, Frank is an inappropriate husband in a few ways. For instance, Eveline’s father does not approve of Frank: Eveline recalls when her father “had found out about the affair and had forbidden her to have anything to say to him” (*D* 30). Although Eveline disobeys her father, carrying on her relationship with Frank in secret, the disobedience in a secret relationship would pale in comparison to Eveline’s marrying against her father’s wishes. In addition to the breaking of religious edicts, Eveline’s marriage to Frank would also solidify her recasting in the nationalist narrative. As an emigrant, Frank is no longer purely Irish but an outsider. Joyce reveals this designation with the song Frank sings to Eveline, “The Lass that Loves a Sailor.” In the song, the speaker lists some of the toasts that sailors make, noting that the most popular is a toast to the wind, the ship and “the lass that loves a sailor” (*D* 221). Among these toasts are many salutes to Britain, via toasts to “the Queen” and “her brave ships” and “The Prince,” as well as a wish that “our foes, and all such rips, / Yield to English resolution” (*D* 221). This song that identifies not only with the British but that speaks of hopes for British victory, associates outsider Frank with the British enemy.

Eveline's marrying Frank, therefore, would not entirely be an escape from the nationalist narrative, for the maiden's selection of a British suitor follows the narrative. Marriage to Frank would be a rebellion that would cast Eveline as the betraying whore Ireland. The nationalist ideological implications of marrying Frank, therefore, complicate Eveline's already rebellious decision to leave home: not only would she abandon her duty, but she would also play a villainous role in the national narrative.

Indeed, as the time to leave approaches, Eveline becomes nervous about her multivalent rebellion and the unknown life ahead of her,³³ and she begins to question whether her decision is altogether "wise" (*D* 28). As she weighs her options, Eveline admits that hers has been "a hard life—but now that she was about to leave it she did not find it a *wholly* undesirable life" (emphasis mine) (*D* 29). Eveline does not convince herself that her life has always been only miserable; it is dismal and unsafe—her father has begun to "threaten her" with violence (*D* 28)—but it has not *always* been so. She notes that, occasionally, her father "could be very nice" (*D* 30), recalling a picnic before her mother's death when her father wore his wife's bonnet "to make the children laugh" (*D* 30). Like many people who fail to escape their abusive spouses, lovers, and parents, Eveline allows her memories of her father's kindness to weaken her aversion to her paralyzing life in Dublin.

³³ In "The Perils of Eveline," Margot Norris argues convincingly that Eveline's decision to stay is the result of her careful consideration of her choices: the dismal life she knows in which her basic needs are met or the unpredictable, unknown life in which her basic needs may not be met.

Soon after, though, Eveline remembers the day her mother died, a complex memory that strengthens her resolve to leave by showing her the life that her culture demands she live:

As she mused the pitiful vision of her mother's life laid its spell on the very quick of her being—that life of commonplace sacrifices closing in final craziness. She trembled as she heard again her mother's voice saying constantly with foolish insistence:

—Derevaun Seraun! Derevaun Seraun! (*D* 31)

In a pun on the word *quick*, Joyce shows how Eveline's memory of her mother's living death brings Eveline to life. Far from paralyzed yet, Eveline "trembles" as she recalls her mother's unintelligible last words, which galvanize her into rebellion against this life. Indeed, her reaction is immediate: "She stood up in a sudden impulse of terror. Escape! She must escape! Frank would save her. He would give her life, perhaps love too. But she wanted to live. Why should she be unhappy? She had a right to happiness. Frank would take her in his arms, fold her in his arms. He would save her" (*D* 31). Unlike her mother, Eveline determines to "escape" the culture that threatens to steal her agency. More than a prospective husband, Frank represents to Eveline the means by which she will "live." When she lives, she will be "happy": she will be able to be, do, or say whatever she *means to*, whatever pleases her.

Mrs. Hill's final words elicit a "sudden impulse of terror" in Eveline that leads her to choose to seek out her "meaning," not only because they evince the "final craziness" in which Mrs. Hill's tragic life ended but also because they represent, in a much deeper way, the life that Ireland offers Eveline. Foremost, the words *derevaun seraun* cannot be

understood: they have lost their meaning. The words are so altered from their original spelling that scholars must argue for their translations³⁴ rather than simply give them. Scholars do generally agree, though, that *derevaun seraun* is corrupted Irish, which, I argue, represents the effects of struggle between Ireland and Britain. When Britain colonized Ireland, English replaced Irish in most of Ireland. This is reflected in Joyce's giving *derevaun seraun* in an Anglicized spelling, making it impossible to know their Irish spelling or check their original pronunciation. As a result, the words lose their original meaning. By Joyce's time, Irish nationalists were trying to revive the Irish language, which added further significance to Irish words, leading them to also represent the nationalist cause and struggle. Therefore, as a phrase that appears to be in Irish, *derevaun seraun* also represents Irish nationalism and British colonialism. Because the words are corrupt, however, their original meaning is lost, and they are left to only signify the presence of nationalism in Mrs. Hill's life. Additionally, because Mrs. Hill's words cannot be understood, neither can she. Her "meaning" is lost even as she speaks it. As a result, it is impossible to know for certain what she *means to say*. As with Mrs. Hill's words, we are left to interpret *what she, the woman, means to us*, and, like her words, the woman becomes a nationalist symbol.

In addition to revealing Mrs. Hill's life (Eveline's future) as a nationalist symbol, *derevaun seraun* also evinces her insanity, which represents an ironic victory in Mrs. Hill's struggle for freedom and agency. While Mrs. Hill's family may not understand her, she may still understand herself: she can answer, for herself, the question of *what she*

³⁴ For examples, see Jim LeBlanc's "More on 'Derevaun Seraun'" and Wim Tigges's "'Derevaun Seraun!': Resignation or Escape?"

means to say. Moreover, in insanity, Mrs. Hill has escaped her culture's ideology by escaping "our" reality and creating her own, constructing a world in her mind as Milton's Satan tries to do. However, Mrs. Hill's victory is ironic because she escapes only within her mind, and she escapes alone. Her words—whether of encouragement or condemnation—cannot be understood by her daughter. They are useless to everyone but Mrs. Hill.

Indeed, even as Mrs. Hill's words show Eveline what she will be if she stays, their incomprehensibility robs them of their meaning. Because Eveline cannot understand them, the only guidance she receives from Mrs. Hill is a charge to keep the family together. As a result, Eveline turns to the ideology that dictates her duty. At the dock, Eveline becomes nervous and turns to prayer: "She felt her cheek pale and cold and out of a maze of distress she prayed to God to direct her, to show her what was her duty" (*D* 31). With only her mother's charge for guidance, Eveline turns to the religion in which she was raised, which will help her make the decision she fears. This religion, however, will instruct Eveline to live in the paralyzing gender roles of obedient daughter and virgin mother. When Evelyn asks God to "show her what was her duty," she asks a question that holds both religious and cultural significance, reinforcing her reliance on the ideology of her culture. In asking her "duty," Eveline asks *what a woman is meant to do*, thus relinquishing her hold on *what she means to do*.

Upon shifting the voice of the question of *what the woman means*, Eveline thinks, "It was impossible" (*D* 31). She realizes it is "impossible" for her to escape her culture when she has internalized its ideology. As a result, Eveline surrenders to her passive state and becomes paralyzed. Indeed, Eveline's progressive paralysis becomes evident as she

imagines herself not safe in Frank's arms but drowning: "All the seas of the world tumbled about her heart. He was drawing her into them: he would drown her" (*D* 31). When Eveline realizes that she cannot escape, she "clutche[s] the iron [railing] in frenzy" and "[a]mid the seas she sen[ds] a cry of anguish" (*D* 31). At this moment, the narrator ceases to focalize through the paralyzed Eveline, shifting to Frank instead. Through Frank's eyes, we see the Eveline's paralysis: "She set her white face to him, passive, like a helpless animal. Her eyes gave him no sign of love or farewell or recognition" (*D* 32). Eveline has "drowned," becoming "passive," paralyzed. Possibly, Eveline, resembling "a helpless animal," rather than an assertive woman, has found her mother's partial escape in insanity when she gives Frank "no sign of love or farewell or recognition." Whether Eveline has found partial escape or none at all, though, when she shifts from active to passive voice, asking *what the woman is meant to do*, she falls to paralysis, trapped at the edge of Ireland.

A New Perspective on Gerty

That Joyce leaves Eveline paralyzed at the seaside is significant, for it is also where he reveals Gerty's paralysis. Seashores are thresholds, like Mangan's doorway, where these women can see the outside world but cannot venture into it, for on the verge of escape the women are paralyzed. By revealing Gerty's limp on this threshold between Ireland and the outside world, Joyce indicates that she, like the women of *Dubliners*, is paralyzed by her culture's ideology. Indeed, Gerty still adheres to notions of Catholic womanhood. While Reggy has given her a "half kiss" (*U* 13. 203–204) on her nose, she is a virgin, and her experience with Bloom is still far from actual sex. In fact, not only does Gerty not identify as promiscuous, she "loathe[s]...the fallen women [prostitutes]

off the accommodation walk beside the Dodder” (*U* 13. 661–2). Additionally, Gerty still plays by the national narrative, waiting passively for a “dreamhusband” (*U* 13. 431) to rescue her from her life. Moreover, she imagines herself as almost a literary symbol, wishing that instead of food she could eat “something poetical like violets or roses” (*U* 13. 230).

Gerty, however, is not entirely subject to the Irish Catholic-nationalist ideology, for, with the help of Bloom, she frees herself from it. Indeed, Bloom’s vision of her is reminiscent of but very different from that of the men looking at women in *Dubliners*. For instance, before Bloom notices her limp, he masturbates while watching her; this juxtaposition of masturbation and religion (via the church service being conducted nearby in the episode) recalls the narrator’s spiritual-sexual ecstasy in “Araby.” Bloom’s gaze, however, is different, for it is openly sexual rather than sublimating, and he is not concerned with nationalism or Gerty’s resemblance to Mary. Meanwhile, as Bloom considers Gerty’s thoughts and personality, he resembles Gabriel, trying to decipher his wife’s significance. Bloom, however, sees Gerty as a human woman, not a nationalist symbol, which becomes apparent when he (rightly) suspects that Gerty is “[n]ear her monthlies” (*U* 13. 777–8). This recognition of Gerty’s biological functions emphasizes Gerty’s humanity in contrast to her possible role as a nationalist symbol. Moreover, it also replaces the symbolic blood of the nationalist hero with the actual blood of a menstruating woman. As a result, unlike the men of *Dubliners*, Bloom does not participate in Gerty’s paralysis. Rather than see her silenced, asleep, and paralyzed, Bloom sees Gerty “dr[a]w herself up to her full height” (*U* 13. 762).

Bloom's perspective, however, does not define Gerty, and he alone cannot wake her from her paralysis, for Gerty has her own thoughts as well. Nonetheless, Gerty differs from the women of *Dubliners* in her thoughts and actions. Unlike Maria of "Clay," who denies her sexuality to the point of feeling ashamed of her enjoyment of a conversation with a man, Gerty not only imagines Bloom "crushing her soft body to him..." (*U* 13. 440) but she also feels aroused by his gaze: "The eyes that were fastened upon her set her pulses tingling" (*U* 13. 689–90). In fact, Gerty willingly participates in a sexual encounter with Bloom, leaning back and lifting her leg, so her dress rises "because she knew too about the passion of men like that, hotblooded..." (*U* 13. 700–1). Even as Gerty avoids "do[ing] the other thing before being married" (*U* 13. 709), she has begun to enjoy her own sexuality in a way Maria never does. Additionally, like Eveline, Gerty shows signs of paralysis at the seaside, but, unlike Eveline, she acknowledges the man looking at her, not only giving him many "look[s] of love[,]. . . farewell[,]. . .[and] recognition" but also fantasizing about what kind of person he is. As a result, when Gerty's sexual encounter with Bloom draws to a close, she does not remain still. Instead, she "walk[s] with a certain quiet dignity characteristic of her but with care and very slowly" (*U* 13. 769–770). Certainly, that Gerty's movement is hindered in "Nausicaa" is significant. Just as significant, though, is that, even hindered, *Gerty moves*.

CHAPTER III

CHASING THE SUN, FLEEING THE SHADOWS: NATIONALISM AND THE ARTIST IN *PORTRAIT* AND *ULYSSES*

The Artist's Unique Perspective on Irish Women

Two of the most famous conversations in *A Portrait of the Artist as a Young Man* are those held by Stephen and Davin and, shortly after, Stephen and Cranly, in which Joyce reveals Stephen's opinions about nationalism and art. In the first conversation, Stephen mocks Davin's nationalist ideals, and Davin asks, "What with your name and your ideas...Are you Irish at all?" (*P* 219). Stephen confirms that he is by inviting Davin to see his family's coat of arms, but later into the conversation, he says, "When the soul of a man is born in this country, there are nets flung at it to hold it back from flight. You talk to me of nationality, language, and religion. I shall try to fly by those nets" (*P* 220). Davin replies, "But a man's country comes first. Ireland first, Stevie. You can be a poet or a mystic after" (*P* 220). In response, Stephen asks, "Do you know what Ireland is?... Ireland is the old sow that eats her farrow" (*P* 220).

In this conversation, Stephen and Davin reveal two ideas that significantly contribute to Stephen's understanding of himself in relation to Ireland. Davin indicates that Stephen is an outsider, suggesting that both his unusual name and his aversion to nationalism mean that he is not Irish. In doing so, Davin identifies Stephen as a one-man out-group inasmuch as he is not Irish. Stephen's response reveals his beliefs about

Davin's ideology: with the metaphor of flight, he claims that national, religious, and linguistic identity trap the Irishman's "soul." Since Stephen and Davin's conversation is about nationalism, we can surmise that he means that the ideologies of nationalism, Catholicism, and British colonialism leave Irishmen fixated, unable to pursue new ideas and desires. Stephen's plan to "fly by those nets" reveals that he feels that he has thus far escaped them: he does not believe that he has at all internalized these ideological systems. As Davin identifies Stephen as an outsider, Stephen embraces his status as such by claiming that he rejects the Catholic-nationalist ideology that casts him out.

In response, Davin insists that Stephen should hierarchize his national identity above his artistic identity, telling him to be "a poet or mystic after [a nationalist]." Stephen's reply to this suggestion not only reveals his distaste for nationalist sacrifice, but it also suggests that nationalist ideology continues to influence his thoughts on women, for he feminizes Ireland as a cannibalistic mother. In addition to revealing his feelings about nationalist sacrifice and women, Stephen's response also reveals his feelings about subordinating his artistic identity to his national identity. In his opinion, to undertake such a subordination would be to allow the "old sow" to devour him, to die as if he were physically fighting for Ireland.

Moments later, against Cranly's will, Stephen and Cranly walk away together, and Stephen suddenly begins lecturing Cranly on aesthetics. Stephen defines what he calls the aesthetic emotion:

You see I use the word *arrest*. I mean that tragic emotion is static. Or rather the dramatic emotion is. The feelings excited by improper arts are kinetic, desire or loathing. Desire urges us to possess, to go to something;

loathing urges us to abandon, to go from something. These are kinetic emotions. The arts which excite them, pornographical or didactic, are therefore improper arts. (*P* 222)

In addition to Stephen's belief in his own escape from ideological entrapment, Stephen reveals his thoughts about nationalism and art when he lectures Cranly. The proximity of this conversation to Stephen's conversation about nationalism suggests that Stephen's thoughts about "improper art" and "kinetic emotion" refer to the nationalistic art he would create if he hierarchized his national identity above his artistic identity. His comments, then, are an assertion that nationalist art is not great art, which further reveals Stephen's belief that he has not internalized nationalist ideology, that, instead, he recognizes and abhors it.

If, however, we consider these concepts in relation to the scene in which Stephen has the epiphany that his destiny is to be, like his namesake, a great artist, Stephen begins to seem mistaken in his beliefs about his escape from nationalist ideology. First, Stephen thinks of "the name of the fabulous artificer" and thinks he sees "a winged form flying above the waves and slowly climbing the air" (*P* 183). Stephen wonders if this is "a hawk-like man flying sunward above the sea, . . . a symbol of the artist forging anew in his workshop out of the sluggish matter of the earth a new soaring impalpable imperishable being" (*P* 182). After the "hawk-like man," he sees a girl standing "midstream, alone and still, gazing out to sea," and he thinks "she seem[s] like one whom magic had changed into the likeness of a strange and beautiful seabird" (*P* 185). As Stephen watches this girl, he interprets her eyes as "the angel of mortal youth and beauty, an envoy from the fair courts of life, to throw open before him in an instant of ecstasy the gates of all ways of

error and glory” (P 186). Though the myth of Daedalus figures heavily into this scene, nearly obscuring any nationalist influence, Stephen’s experience and thoughts here resemble those of the men in *Dubliners*. With greater intensity, Stephen interprets figures and events in his life as symbols within a narrative. Additionally, Stephen interprets a real woman—unlike the flying hawk-man, who cannot possibly be real—as an idealized symbolic figure. She is even immobilized, recalling the symbolic paralysis of the *Dubliners* women, while the male Daedalus figure soars. Even if nationalistic themes appear obscured, this too-familiar paradigm suggests that Stephen’s soul, unlike the hawk-man, does not fly free, that he is, indeed, influenced by nationalist ideology.

Whereas Joyce demonstrates in *Dubliners* how Irish nationalist ideology influences the average Irishman and Irishwoman’s understanding of femininity, which disempowers and dehumanizes Irish women, he demonstrates in *Portrait* and *Ulysses* how nationalist ideology influences even the artist’s understanding of femininity, which stifles the development of both art and the artist. In *Portrait* and *Ulysses*, Stephen’s unique artistic perspective nearly allows him to “fly by those nets” of Catholic-nationalist ideology by complicating his reading of the national narrative, leading him to repudiate the male role in the narrative, but he does not repudiate the female role or the narrative itself. As a result, nationalism continues to influence Stephen’s cognitive framework with increasing strength. Indeed, in *A Portrait of the Artist as a Young Man* and *Ulysses*, Stephen grows to understand women as representations of Ireland in the form of an idealized young woman inviting him to compete for her love, but through Stephen’s increasingly anti-Catholic-nationalist interpretations, they transform into grotesque hags, revenants, and sirens demanding his death. As a result, Stephen becomes a nation unto

himself, a one-man in-group opposed to a multitude of out-groups, a state of isolation that inhibits his development as an artist and as a man.

My analysis of Stephen joins feminist scholarship on Joyce in a peculiar way. As we may expect, feminist scholarship on *Portrait* generally focuses on Stephen, the sole protagonist. However, much of the feminist scholarship on *Ulysses* focuses on either Molly or Bloom or both, with few scholars discussing Stephen at length. As a result, my argument joins only a few others in the extension of a largely *Portrait*-based conversation to *Ulysses*. Feminist criticism that examines Stephen's understanding of women in both novels can be divided into two categories: that which examines Stephen's understanding of women through his views of art and aesthetics and that which examines Stephen's understanding of women through his relationships with the "real" women in his life.

In her article, "Beyond the Veil: *Ulysses*, Feminism and the Figure of the Woman," Jeri Johnson takes the feminist approach to Joyce by examining Stephen's thoughts on femininity and masculinity in *Ulysses*. To do so, she outlines two major opposing feminist views on how Joyce represents the Woman in his text: those of Sandra Gilbert and Julia Kristeva. Gilbert, who holds that woman can be represented sufficiently in a text, sees Joyce's representation of Woman (Molly) as "physicality" (Johnson 191) alone. Meanwhile, Kristeva, who sees Woman as sign only, "the very sign of the inaccessible" aspects in both men and women (192), argues that Joyce's Woman is a "rhetorical trope functioning within a narrative economy as a means to the end of a revolutionary textual formation and a radically altered reader whose pleasure is not simply egocentric" (Johnson 193). Johnson, however, warns that with Kristeva's perspective on the Woman in Joyce comes a "price": "the disappearance of any

signifying practice immediately relevant to women within culture, society or history” (193). After explaining these two views, Johnson determines to “examine the problem [of the disagreement about how Joyce represents women] more closely by looking at the ‘figure of Woman’ as it functions in *Ulysses*, specifically in the textual economy marked by ‘Stephen Dedalus’” (194). She argues that “the ‘articulation’ of ‘Stephen Dedalus’ constitutes itself repeatedly on the textual terrain of a misogynistic aesthetic itself grounded in a dextrous manipulation of the ‘figure of Woman’” (194). She adds, “[T]his aesthetic demands a control of language, signification and figuration precisely at the site of Woman, a control which can not [*sic*] be maintained. Thus, this aesthetic is both woven and unravelled through the figure of Woman” (194). To support her claim, Johnson analyzes Stephen’s theory of aesthetics in *Ulysses* in which he asserts that woman is physicality and truth while man is logic and conjecture. Ultimately, Johnson finds that while Stephen maintains such a view, Joyce shows Stephen’s view to be false as Stephen’s logic conflicts with itself. In answer to the “problem” she hopes to solve, she argues that both perspectives on Joyce are true, for “both have identified operations which do occur in *Ulysses*: in the case of the former, the elision of the sign of the physical with the physical at the locus Woman; in that of the latter, Woman functioning within the text to allow a masculine identity formation” (213). She closes by explaining that the only false reading is one that excludes the possibility of both of these readings.

Judith Spector joins Johnson in the discussion of Stephen’s view of femininity in art in her article “On Defining a Sexual Aesthetic: A Portrait of the Artist as Sexual Antagonist.” Spector seeks to uncover the “sexual aesthetic,” the masculine or feminine artistic aesthetic, constructed in art by male and female artists. She argues that

“competitive feelings about sexual procreative potency and gender are irrevocably linked to the notion of creativity in a similar way for artists of both sexes” (82). She demonstrates this by analyzing and juxtaposing the “aesthetic systems” (82) of Joyce and Virginia Woolf. In her section on Joyce, Spector examines his system of masculine, intellectual creative power of the artists Stephen and Bloom—a “life-artist” (85)—and of feminine, physical creative power of the (potential) mother. She also observes the artists’ relation to Joyce’s different “muses” (85)—Stephen’s bird girl, Gerty (Bloom’s “crude parody” (85) of the bird girl), and Molly—to show how the muse in the artist’s eye is always “physically distant and intellectually close” (86). Then she compares this paradigm to that of Woolf in *To the Lighthouse*, finding some differences specific to gender roles, as well as a stronger similarity: that both male and female sexual aesthetics promote eschewing the physicality of and a physical relationship with the opposite sex.

Ewa Ziarek also analyzes Stephen’s views on femininity’s place in art in her article, “‘Circe’: Joyce’s *Argumentum ad Feminam*.” She examines Stephen’s perspective on the masculine, artistic creative power and the feminine, maternal creative power to see how Joyce confronts gender in literary traditions. She argues that “if we follow the convoluted path of Joyce’s *argumentum ad feminam* in ‘Circe,’ we will notice that its rhetorical innovations initiate drastic revision of *Ulysses*’s aesthetic assumptions centered on the notion of literary paternity” (52). Ziarek explains further that “‘Circe’ becomes a strategic locus where the text stages a breakdown of its paternal metaphors, especially prevalent in Stephen’s definition of artistic production and in his interpretation of literary history” (52). To support this claim, she shows how Stephen first attempts to dissociate from maternity (his mother) by separating his creation (his conception and his

poetry) from “begetting.” Then, Stephen attempts, via discussion of androgyny in *Hamlet*’s heaven, to totalize maternity within androgynous creation. Ultimately, Ziarek shows that Joyce reveals conflicts in Stephen’s logic in the first paradigm through *amor matris*, which as a genitive phrase, “points to the suppression of maternity in the tropology of textual production in tongue, which is buried in the process of artistic ‘postcreation’...”(57). The androgyny, Ziarek reveals, also fails as the “maternal ghost” of May defies death; in a return of the repressed, she is present despite being excised through death. As a result, Ziarek further reveals, Joyce shows how femininity will not be repressed in the text despite Stephen’s attempts to avoid and totalize it.

Suzette Henke, with “Stephen Dedalus and Women: A Portrait of the Artist as a Young Misogynist,” begins the discussion that examines Stephen’s view of the “real” women in his life, a conversation I join in my argument. Although her analysis differs from mine in that it is strongly psychoanalytic, Henke holds a similar view on Stephen’s understanding of women: she, too, argues that Stephen sees women as symbols rather than autonomous humans. According to Henke, women in Stephen’s view “appear as one-dimensional projections of a narcissistic imagination. Females emerge as the psychological ‘other,’ forceful antagonists in the novel’s dialectical structure. They stand as emblems of the flesh—frightening reminders of sex, generation, and death” (82). She begins with Stephen’s understanding of the maternal (May and Dante) as nurturing and fleshly as opposed to the paternal (Simon and other men) as competitive and spiritual. She then moves to Stephen’s development of a conception of women as virgins and whores in his perspective on “Mercedes,” Emma, and the prostitutes. She shows his

sublimation of sexual desires into art, which ultimately results in the breakdown of the virgin-whore dichotomy, making all women both virgins and whores.

Then she examines his further attempt to sublimate his desire for the flesh into religion with his appeals to the Virgin Mary. After that, Henke analyzes his perspective on the bird girl who, to Stephen, is an “Irish Circe” with “the potential to drag Stephen down into the emerald-green nets of Dublin paralysis” by “threaten[ing] Stephen with the institutional bondage of courtship and marriage associated with physical attraction” (95). As a result, he sublimates her into a “profane virgin” and imagines seeing a rose, a romantic emblem, blooming in the sky, calling him to art (95). By the novel’s end, Stephen sees his mother and women as “Mother Church,” “Mother Ireland,” and a physical mother, so he must flee all “the paralyzing nets that constrain the artist” (97). Henke explains that Stephen’s exile will free him from the “cloying maternal authority” of women (101). She notes in closing, however, that Stephen’s “[m]isogyny is one of the adolescent traits he has to outgrow on the path to artistic maturity. Not until *Ulysses* will a new model begin to emerge—one that recognizes the need for the intellectual artist to ‘make his peace’ with woman and to incorporate into his work the vital, semiotic flow of female life” (102). Though Henke’s contention resembles my own—that in *Ulysses*, Stephen learns that he must overcome his misogynistic view of women in order to flourish as an artist—as does her perspective on Stephen’s view of women in *Portrait*, her stance on the nature of the symbols differs from mine. For Henke, Stephen’s view of women as symbols is not influenced by Irish nationalism: the symbols are more European than specifically Irish, and his understanding is not linked with a cultural understanding. I argue that nationalism plays a major role in Stephen’s understanding of women: the

symbols he construes women as are increasingly nationalistic, and his understanding is a variation of his culture's prescribed understanding of women. Whereas Henke does not contextualize Stephen's understanding of women with Irish nationalist ideology, I contend that nationalist ideology plays a major role in shaping Stephen's understanding of women.

Like Henke, Janet Grayson also argues that Stephen sees the women in his life as symbols in her article "'Do You Kiss Your Mother?': Stephen Dedalus' Sovereignty of Ireland." Grayson, however, connects Stephen's understanding of women to Irish culture and lore more strongly than Henke does, for she examines Stephen's imagined relationship with sovereignty-goddess³⁵ figures in his real relationships with women. Grayson argues that Stephen's failure as an artist is rooted in his refusal to love Ireland, which he acts out in his relationships with women. She considers Stephen's reluctance to kiss his mother, Emma and the prostitute, respectively, as his rejection of an offer of sacral kingship. Finally, Grayson argues that Stephen's rejection is a denial of the significance of Irish women in an effort to avoid binding himself to Ireland and its "nets set to trap him" (125). According to Grayson, however, Stephen cannot be Ireland's artist "until he learns to love the old girl"—that is, Ireland (125).

In "'A Type of Her Race and His Own': The Celtic Sovereignty-Goddess Tradition in *A Portrait of the Artist as a Young Man*," Layne Parish Craig also examines Stephen's view of women as symbols of the Irish sovereignty goddess. Craig, however, analyzes Stephen's relationship with the sovereignty goddess by examining Stephen's

³⁵ A sovereignty goddess is a land goddess in Irish mythology who, in marrying the high king of Ireland, would convey power over Ireland to him.

imagined relationship with the woman in the Ballyhoura hills, who, to him, represents a sovereignty-goddess figure. Craig explains that, in *Portrait*, Stephen views the women in his life not as people independent from his imagination but as “static symbols” (70). Further, Craig argues, Stephen “half-consciously” views the woman in the Ballyhoura hills as a sovereignty-goddess figure who, in propositioning Davitt, rejects Stephen as sacral king of Ireland. Moreover, this rejection, combined with Stephen's realization that no woman (that is, no other representation of the sovereignty-goddess figure) had yet “wooed” him, causes Stephen to reject the Irish sovereignty-goddess paradigm and to exile himself in search of a new paradigm that will “allow him to act out the sense of destiny he cannot relinquish” (Craig 79–80). Stephen half-consciously feels he needs to be chosen by his new, sovereignty-goddess in order to “forge in the smithy of [his] soul the uncreated conscience of [his] race” (*Portrait* 276). Unlike Grayson, who sees Stephen’s denial of Irish womanhood as a symptom of his denial of Ireland, Craig sees Stephen’s rejection of the sovereignty goddess paradigm as a result of his own ambivalence toward women. Craig argues that Stephen’s failure as an artist lies not in his inability to love Ireland but in his inability understand women. In this contention, and in the significance of particularly Irish symbols, Craig’s argument resembles mine; however, I see Stephen’s exile not as the result of an indirect rejection but as the result of an attempt to escape a culture that will force him, like Gabriel Conroy, into service even as an artist through the production of allegorical Revivalist literature.

My argument uncovers the development of Stephen’s unique understanding of women and the national narrative in *Portrait* and then examines Stephen’s struggles with the effects of this understanding on Stephen’s artistic and social life in *Ulysses*. I

demonstrate that the conclusion of *Portrait* does not end Stephen's bildungsroman and that *Ulysses* continues it as he discovers in "Circe" that he must free himself from the ideological "nets" in which he has become entangled. In fact, I argue that Stephen does not finish maturing as an artist and man in either novel.

The significance of some elements of Stephen's understanding of women and the national narrative in *Portrait* becomes clearer in *Ulysses*. I must, therefore, provide a brief summary of my reading of Stephen's development as an artist in both novels before I begin my analysis of *Portrait*. In *Portrait* Stephen develops a unique understanding of the world that is influenced by more than Catholicism and nationalism. Unlike most of the other Irishmen in *Dubliners*, takes particular interest in European literature and language, discovering his world through careful observation and introspection. As a result, European literature and personal observation influence his thoughts to a nearly equal degree, which limits nationalism's constraints on Stephen's perspective. Less restrained by nationalist ideology, Stephen develops a greater capacity for discovery and creativity. The effects of this capacity are particularly apparent in his later resistance to nationalism, born largely out of the isolation resulting from his unique perspective.

Nationalism's influence on Stephen's cognitive framework is not entirely limited, though. As he grows up, this influence becomes more pronounced as he compounds his extrapolated objectification and idealization of women with his literalization of the metaphors in nationalist ideology. As a result, Stephen's concept of women—or woman—transforms from a virgin-whore-muse to a representation of Ireland. After Stephen's flight from Ireland fails to secure his greatness and the permanence of his self-exile, which we discover in *Ulysses*, he no longer envisions women as representations of

a benevolent muse. Instead, he sees them as malevolent representations of forces opposing his success as an artist and his freedom from Ireland, because his muse has failed him: he has not succeeded. Stephen, though, does not identify as a nationalist. His sense of isolation from others, due to his unique perspective, inhibits empathy and a sense of connectedness with the nationalist in-group. Stephen develops an understanding of himself as the out-group, a rebel within the narrative—like Satan with whom Stephen identifies. Separated from the in-group, refusing to sacrifice himself or serve, Stephen becomes a nation unto himself, opposed to male nationalists, women (who represent Ireland) and all who seek his love or service. He, then, becomes isolated even more as he fosters animosity toward all his out-groups. Eventually, the isolating perspective that has allowed Stephen to partially escape nationalism distances him from everyone, compromising his ability to create. Though Stephen hopes to “forge...the uncreated conscience of [his] race” (*P* 276), isolation from people and adherence to nationalist ideology keep him from understanding the others of his race. Furthermore, as Stephen’s villanelle shows, the ideological constraints on his perspective limit him to the already “created” ideas of his literary forefathers; he fails to challenge form or subject in the way Joyce does in *Portrait* and *Ulysses*.

In the course of *Ulysses*, Stephen’s understanding of women takes a dark turn as he sustains his combination of two “national” narratives—the Irish national narrative and one he creates for himself, based on the myth of Daedalus’s flight from Crete. In this second narrative, Stephen creates an alternative to the masculine role in the Irish national allegory: rather than die fighting for Ireland, he plans to escape imprisonment in it. It is a national narrative only because it creates a new story through which Stephen, who

identifies as an out-group (or his own in-group), may understand his relationship to Ireland. Significantly, this alternate narrative is based not on Irish myth but Greek myth, further symbolizing Stephen's desire to escape Ireland and to become cosmopolitan. In Stephen's alternate national narrative, though, women are still figured as symbols of the forces hindering his escape. Stephen interprets women as representations of a tyrannical and bloodthirsty Ireland, and he associates them with the Icarian sea in which he nearly drowns in his own nationalist narrative. Throughout the novel, Stephen understands women as representations of Ireland in service to his three "masters" (*U* 1.638): Catholicism, Britain, and nationalism. He further interprets these women as seeking to bind him in servitude under them, making him a "server of a servant" (*U* 1.312). In "Circe," Stephen finally confronts the enemies he has created and realizes that he has become entangled in the "net" of nationalist ideology when the women representing Ireland split into three figures: his mother, representing Catholic Ireland; a prostitute, representing colonized Ireland; and a crone, representing nationalist Ireland. Only, however, with Bloom's intervention does Stephen successfully disentangle himself from the "net" of nationalist ideology, and progress toward his Daedalian flight and maturation as an artist and a man.

The Artist as Hero, the Woman as Ireland/Muse/Lover

Because Stephen is an Irish man, his concept of women shares some elements with the men's concepts of women in *Dubliners*, but, because Stephen is a developing artist (which is the result of his unique perspective and interests), his understanding of women also differs from the *Dubliners* men's. In *Portrait*, as in *Dubliners*, the women representing Ireland (to Stephen) mainly take the form of a young woman and potential

lover of the protagonist. As in “Araby,” multiple women coalesce in Stephen’s mind, losing particularity, to represent a single powerful idealized female figure. As in “The Dead,” the development of Stephen’s understanding of this woman as a symbol of Ireland is gradual, for, though nationalist motifs, contexts, and allusions appear in his thoughts on women, those motifs are subtle, not foregrounded until later in the novel, when Stephen has become more aware of nationalist ideology as ideology. In contrast to the women in *Dubliners*, the woman figure in Stephen’s mind develops first as a virgin-muse-whore—a vehicle whose tenor is unclear, though she is often associated with writing or artistic creation. Catholic nationalism’s influence on Stephen’s concept of this woman correlates with his rebellion against nationalism and Catholicism; as Stephen becomes more dedicated to his rebellion, she becomes more obviously nationalist and Catholic. Nonetheless, though Stephen’s desire for this woman may become complicated by his anger and jealousy, this desire does not lose its force in *Portrait*.

Throughout the novel, Stephen’s thoughts about women and concepts such as his art and sexuality oscillate between the “real” women he knows, such as Eileen and Emma, and the imaginary or spiritual women he reads and learns about, such as Dumas’s Mercedes and the Virgin Mary. As with other characters I have analyzed, Stephen unconsciously interprets the characteristics and actions of one woman as those of another. Unlike these characters, though, Stephen reflects on metaphors and their meanings, he accepts those metaphors as accurate descriptions of women, and he gradually literalizes them as he interprets his own life as a grand narrative. Essentially, Stephen’s reflection on nationalist allegory results in his more intensely narrativized understanding of his life and the women in it. Emma stands out as the central woman in his figuration; in

Stephen's mind, all real and imagined symbolic women become "reflections" of Emma, who is "a figure of the womanhood of her country" (*P* 230). As he encounters such women as Emma in *Portrait*, Stephen develops his understanding of women as idealized, largely benevolent symbols of an Ireland that invites him to compete for her love as a hero-king-bard. Eventually, Stephen's interpretations of these women lead to his creation of a personal national narrative and his decision to leave the nation that he believes has rejected him.

Stephen begins understanding women as symbols while listening to Dante and May argue with his father and his father's friend about Parnell's death. They discuss Parnell's "scandalising" (30) Ireland and Kitty O'Shea, and they establish the priests as rivals of Parnell for control of Ireland. This conversation sets up a paradigm in which rivals compete for the love of Ireland, a woman like Kitty O'Shea. Though Stephen does not ponder this, he does begin to think about a girl he knows in relation to a prominent woman figure. As Stephen considers Dante's disdain for Protestants, he recognizes that his friend Eileen is a Protestant, and he questions Dante's opposition, which she partly blames on the Protestants' supposed lack of understanding of the Litany of the Blessed Virgin Mary. He recalls the Litany's metaphors comparing Mary to a "Tower of Ivory" and a "House of Gold" (*P* 35), and wonders how a human woman could be a tower of ivory or house of gold. When he notes, though, the ivory-like color and feel of Eileen's hands, he concludes that the metaphor is a description of a woman's (Mary's) skin.

While Stephen allows Eileen and Mary to retain partial humanity with his misreading of the metaphor, he also begins to link them with nationalism. Stephen's attention to Eileen's "long white hands" (*P* 35) and his attributing them to Mary joins

them with Mangan's Dark Rosaleen, who has "holy delicate white hands" (line 51). Mary, who is often called the queen of saints, already bears a strong resemblance to Dark Rosaleen, whom Mangan calls the "saint of saints" (line 36). Whether subconsciously or not, Stephen has already begun to associate Eileen with nationalist representations of Ireland through his association of her with Mary and Dark Rosaleen.

Stephen also later uses the image of Eileen's golden hair to understand the "House of Gold" metaphor as a description of blond hair. Stephen notes that he can "understand things by thinking of them" (P 43), noting that introspection allows him to arrive at these particular (mis)readings of the two metaphors.³⁶ Like the narrator of "Araby," Stephen hierarchizes a girl's identities to connect her with an objectifying metaphor; like Mangan's sister and the young lady in the shop, Eileen is female (a member of the quasi-in-group) first and a member of an out-group second, a categorization that invites Stephen's elision of her with the Catholic concept of Mary. Unlike the interpretations in "Araby," however, Stephen's reading of the metaphor in relation to Eileen does not completely dehumanize her. This interpretation does remove Eileen's particularity by implying that she and Mary are the same (Eileen's hands can substitute for Mary's hands), a similarity Stephen attributes to all women when he notes that Eileen's hands are like ivory "because she [is] a girl" (P 43). Nonetheless, because Stephen reads the metaphor as a *secular*, not Catholic, description of a woman's *body*, not her holiness or grace, the dehumanizing concept of a woman as an inanimate vessel

³⁶ Neither metaphor is meant to describe Mary's appearance; rather, each describes her function as the vessel that carries Christ. Nor do the materials, ivory and gold, describe Mary's appearance; instead they signify her holiness and greatness.

figures into Stephen's understanding of Eileen very little if at all. Ultimately, although Eileen loses particularity by acting as a substitute for Mary, Eileen still remains a human woman. Moreover, whereas the sexual nature of Eileen's flirting sprint away from Stephen contributes little to Stephen's understanding of Mary's sexuality, it does give Stephen a means by which to understand all women's sexuality; Eileen has become an exemplum for Stephen's Mary- and Dark-Rosaleen-based woman prototype.

Additionally, this moment establishes a water motif that recurs alongside Stephen's thoughts about women. Shortly after Stephen considers Eileen's golden hair to be the meaning of Mary as a "House of Gold," he thinks of the square at Clongowes, noting that in the square "water trickle[s] all day out of tiny pinholes and there [is] a queer smell of stale water" (*P* 43). A water motif also pervades the first two stanzas of the 7-stanza "Dark Rosaleen" in which Mangan describes "wine from the royal Pope, / Upon the ocean green" (line 5-6), mentions priests' "march[ing] along the deep" (line 4). The speaker of the poem also notes that he "sail'd with sails / On river and on lake" (lines 15-16) as well as "dash'd across unseen" (line 18) "The Erne, at its highest flood" (line 17). This water motif in *Portrait* is also symbolic of Mary, who is often called "The Star of the Sea." As a result, Stephen's water motif serves not only to link women to each other but to Catholic nationalism as well. Although this water motif commonly appears with nearly all of Stephen's extensive thoughts about women, it remains subtle and in the background until later in *Portrait*. In *Ulysses*, when Stephen has returned to Ireland, and his Icarian flight has failed, this motif will continue to appear. It will appear in Stephen's imagination, though, rather than in his environment, as the motif gains further significance to his understanding of women and his return to Ireland.

Later, after the Dedalus family's financial struggles lead them to keep Stephen home from school, Stephen begins to develop a muse figure alongside his ambiguous Mary figure. He first imagines this muse as "another Mercedes" (P 65) from *The Count of Monte Cristo*. Stephen imagines himself as Edmond Dantes with the woman who "had so many years before slighted his love" (P 65), sustaining the paradigm of rivalry between two men over the love of a woman. His thoughts about her resemble the narrator's in "Araby," who disdains his duties and the "child's play" in his life; Stephen thinks that "[t]he noise of children at play annoyed him and their silly voices made him feel even more keenly than he had felt at Clongowes, that he was different from the others. He did not want to play. He wanted to meet in the real world the unsubstantial image which his soul so constantly beheld" (P 67). This Mercedes becomes for him a symbol of this "unsubstantial image which his soul so constantly beheld," and he dreams that "a premonition which led him on told him that this strange image would, without any overt act of his, encounter him. They would meet quietly as if they had known each other and made their tryst" (P 67). This desire to meet this "unsubstantial image" suggests that this woman vaguely represents Stephen's uncreated art. As we know that Stephen will be an artist (the artist of the "Portrait"), Joyce uses dramatic irony to imply that she is a muse figure for him. Additionally, Stephen's imagining of their tryst also resembles the masturbatory scene in "Araby": "They [Stephen and Mercedes] would be alone, surrounded by darkness and silence: and in that moment of supreme tenderness, he would be transfigured. Weakness and timidity and inexperience would fall from him in that magic moment" (P 67). This sexual encounter represents not an encounter between a man

and a human woman but a hero and his mystical patron. Even in sexuality, the woman figure represents an idea and not a human being.

Although Stephen's understanding of this muse figure originates from French literature and does not directly resemble any of the mainstream nationalist personifications of Ireland, there are contextual and thematic symbols of nationalism in this fantasy. The paragraph before Stephen's first description of Mercedes tells of the adults' discussions of politics and other topics "nea[r] to their hearts" (*P* 64). He imagines that "the hour when he too [will] take part in the life of that world [of which the adults speak] seem[s] drawing near and in secret he beg[ins] to make ready for the great part which he fe[els] await[s] him, the nature of which he only dimly apprehend[s]" (*P* 64). That is, Stephen anticipates joining adult society, specifically that political world of which the adults speak. Additionally, Stephen imagines his Mercedes living in a nearby house "in the garden of which grew many rosebushes," associating her with the rose, a nationalist symbol (*P* 65). Stephen also describes his feelings at the thought of this Mercedes with allusive language (to "Dark Rosaleen") that recalls the allusive language in "Araby": "as he brooded upon [Mercedes's] image, a strange unrest crept into his blood" (*P* 67). This language alludes not only to the aisling speaker's "lightning in [his] blood" but also to his pacing "All day long, in unrest" (line 25). Additionally, Stephen's desire to be "transfigured" by his "tryst" with Mercedes recalls the aisling speaker's belief that "one beamy smile from [Dark Rosaleen] /Would give [him] life and soul anew / A second life, a soul anew" (lines 65, 7-71). These subtle nationalist themes slightly link Stephen's muse, Mercedes, with Ireland, continuing the association that will intensify as the novel progresses.

Later, this muse and the ambiguous Mary join in the figure of Emma. When Stephen looks into Emma's eyes and decides that she wants him to kiss her on the steps of the tram, his earlier memory of Eileen's flirting also helps him understand Emma. He "heard what [Emma's] eyes said to him from beneath their cowl and knew that in some dim past, whether in life or revery, he had heard their tale before. He saw her urge her vanities, her fine dress and sash and long black stockings, and knew that he had yielded to them a thousand times" (*P* 74). While Emma's lips, which can actually speak, are silent, Stephen imagines eyes speaking to him, and he connects her to a previous image of a temptress. He recalls Eileen's running from him and thinks, "She too wants me to catch hold of her.... I could easily catch hold of her when she comes up to my step: nobody is looking. I could hold her and kiss her" (*P* 73). Stephen's thoughts also resemble Gabriel's desire to grab Gretta on the hotel stairs at what he believes is her bidding. As with the metaphors describing Mary, thinking about Eileen allows the narrator to understand a woman. One woman's actions substitute for another, resulting in Emma's loss of particularity. Also, because she and Mary can be understood through Stephen's observations of Eileen, Emma becomes a Mary figure. This concept of the Mary figure, though, is distinctly more sexual than before. Stephen's Mary figure is transforming from a virgin to a whore.

After Stephen fails to kiss Emma, he also transforms her into a muse figure. He decides to reimagine the moment later, to rewrite the event with his kissing her. Stephen begins to divest her of her identity by writing only her initials and deleting the rest of the letters in her name, but he fails to write. He finally obscures both her identity and his own:

[A]ll these elements which he deemed common and insignificant fell out of the scene. There remained no trace of the tram itself nor of the horses: nor did he and she appear vividly. The verses told only of the night and the balmy breeze and the maiden lustre of the moon. Some undefined sorrow was hidden in the hearts of the protagonists as they stood in silence beneath the leafless trees and when the moment of farewell had come the kiss, which had been withheld by one, was given by both. (*P* 74)

Stephen removes both his own individual identity and Emma's, but he, as author, maintains authority even as his part in the story is compromised. The result of his lost identity in the poem is merely a too vague poem. After writing, Stephen "[goes] into his mother's bedroom and gaze[s] at his face for a long time in the mirror of her dressingtable" (*P* 74), ostensibly looking for the transfiguration that his encounter with the muse (Mercedes) should provide. Stephen's expectation that he will be transformed by this imagined tryst (a literal tryst in his writing and a metaphorical tryst in which Emma takes part as muse or inspiration for that writing) with Emma reveals that he has confused the real girl Emma with the imaginary muse.

As in Stephen's first imagination of the muse, in this figuration of Emma as muse and Mary, a few subtle nationalist symbols or concepts appear. First, when Stephen prepares to write his "tryst" with Emma, he recalls trying and failing to write a poem about Parnell. When Stephen watches Emma dance before walking home with her, he feels "feverish agitation in his blood" (*P* 72), again language that resembles that in "Araby" and "Dark Rosaleen." Also as earlier, these sparse nationalist icons serve to subtly link Stephen's figuration of the virgin-muse to nationalism.

Later, the muse-virgin-whore becomes more overtly sexual as Stephen's sexual desires overcome him and he has sex with a prostitute. He first dreams of an unnamed woman, who is likely Emma (he later rues his sexual thoughts about her): "A figure that had seemed to him by day demure and innocent came towards him by night through the winding darkness of sleep, her face transfigured by a lecherous cunning, her eyes bright with brutish joy" (*P* 105). Stephen's dreams show the transformation of a formerly "demure" and "innocent" figure, like the Virgin Mary, to a woman whose "face [is] transfigured by a lecherous cunning." The slightly sexual virgin-muse is "transfigured" into a whore-muse.

As Stephen ponders his fall to sexual desire, he recalls his thoughts on Mercedes and his anticipation of a "holy encounter" in which he would be transfigured (*P* 106). These thoughts lead into the first of two "transformations." What Stephen calls the "sordid tide of life" and "the powerful recurrence of the tides within him" (*P* 104) strongly resembles adolescent lust and overcomes him in a rape-like scene that feminizes him:

He felt some dark presence moving irresistibly upon him from the darkness, a presence subtle and murmurous as a flood filling him wholly with itself. Its murmur besieged his ears like the murmur of some multitude in sleep; its subtle streams penetrated his being. His hands clenched convulsively and his teeth set together as he suffered the agony of its penetration. He stretched out his arms in the street to hold fast the frail swooning form that eluded him and incited him: and the cry that he had strangled for so long in his throat issued from his lips. It broke from

him like a wail of despair from a hell of sufferers and died in a wail of furious entreaty, a cry for iniquitous abandonment, a cry which was but the echo of an obscene scrawl which he had read on the oozing wall of a urinal. (*P* 106)

Stephen imagines himself overtaken by his sexual desires, personified as an as yet genderless “presence,” which “mov[es] irresistibly upon him” and “fill[s] him wholly with itself,” an image that suggests being overpowered and penetrated. In fact, Stephen even feels “its subtle streams penetrat[ing] his being.” Significantly, though Stephen fails to overtly gender this “rapist,” the recurrence of the water motif in “flood” and “streams” hints that he unconsciously genders these feelings as feminine. His resistance to openly gendering this “presence” relates to Stephen’s role as victim of the rape, a feminizing that traditionally would gender the rapist masculine. Even as Stephen unconsciously genders the rapist feminine, blaming these overpowering emotions on a female/whore figure on some level, he also denies this gendering to avoid a total gender role reversal.

Nonetheless, Stephen does take on the female role of mother as he is impregnated with sexual desire. The orgasm and ejaculation resulting from this rape, then, double as labor and delivery. When Stephen figures his ejaculation as “the echo of an obscene scrawl which he had read on the oozing wall of a urinal,” he treats it as writing inspired by the whore-muse in the form of her insemination of him. In the course of this tryst, Stephen’s muse has transfigured by feminizing him.

This ejaculation-writing is “obscene,” though; Stephen is ashamed of his sexual desires. Stephen’s masturbatory “tryst” with his imaginary muse echoes the near-masturbatory scene in “Araby” with the exception that, despite his later shame, Stephen

fails to sublimate his sexual feelings. Indeed, Stephen continues to act on his desires to the point of employing a prostitute. The prostitute, another physical manifestation of the muse, brings about Stephen's second transfiguration: masculinizing him as "strong and fearless and sure of himself" (*P* 106). In doing so, though, she plays a traditionally masculine role by leading the sexual encounter.³⁷ The scene is rife with language suggesting her domination. For instance, the prostitute "h[olds] him firmly to her" (*P* 107), foregrounding her physical strength. Similarly, when Stephen refuses to "bend to kiss her" (*P* 107), she finally "bow[s] his head and join[s] her lips to his" (*P* 108), subtly dominating Stephen. Nonetheless, the prostitute still allows him to play the masculine role of inseminator (symbolically, of course; there is no evidence to suggest that Stephen literally impregnates her). When Stephen has sex with the prostitute, he has sex with a muse, and he ejaculates his "obscene scrawl" into her instead of on a urinal wall. She participates in his creation of shameful art by receiving it and hiding it for him. She allows him to keep his shame a secret—though his shame apparently dissipates as he later revels in literally writing his "obscene" acts down and leaving them in public places for girls to find and read.

Also, as before, the scene with the prostitute exhibits nationalist motifs, and again, he interprets a woman's desires by looking into her eyes rather than hearing her speak. The motifs in this scene are similar to or drawn from Stephen's first thoughts about his Mercedes and his feelings when writing about kissing Emma. For instance, Stephen feels

³⁷ Both the imaginary muse (the "presence") and her manifestation (the prostitute) present the first instance of the woman figure "mastering" Stephen—a paradigm that gains greater significance in *Ulysses*. She also becomes a repository for his writing.

“[h]is blood was in revolt,” again using language reminiscent of “Dark Rosaleen” (*P* 106). He also specifically recalls the rosebushes at Mercedes’s house, bringing them into this later tryst and signaling their salience in his figuring of her. Similarly, as Stephen has done with Emma, he “read[s] the meaning of [the prostitute’s] movements in her frank uplifted eyes,” a similarity that reveals Stephen’s habit of projecting his own desires onto the women he objectifies and idealizes as Ireland (*P* 108).

Later, Stephen reveals that his sex with the prostitute has defiled his woman figure. For instance, Stephen struggles with his devotion to Mary, not God, which is manifest in his inclination to serve as her “knight” (*P* 112)—a chivalrous inclination that recalls the narrator’s in “Araby.” He also feels ashamed of his thoughts of times when “her names were murmured softly by lips whereupon there still lingered foul and shameful words, the savor of itself a lewd kiss” (*P* 112).

Stephen also begins to feel guilt over defiling other women. For instance, he recalls his sinful thoughts and dreams of Emma, which he believes have defiled—incriminated—her. He regrets not exhibiting “chivalry,” a regret he feels when he imagines being under Emma’s “eyes” (*P* 124). As with Mary, for whom he wants to be a knight, he wants to show chivalry to Emma. Also, Stephen again reads a woman’s eyes rather than her lips. In addition to Stephen’s shame over Emma, he also feels remorse for writing a “guilty confession” and throwing it on the grass or under a door or in a “niche in the hedges where a girl might come upon them as she walked by and read them secretly” (*P* 124). Catholic ideology has begun to take a firm hold of Stephen, making him feel, as (Dante believes) Parnell should have felt: ashamed for “scandalizing” a pure Irish woman.

Eventually, Stephen seeks redemption when he imagines appealing to Mary, establishing the woman figure as a virgin again. In Stephen's fantasy of redemption, familiar motifs and behaviors appear. For instance, Stephen and Emma stand by a "green sea of heaven" (*P* 125), exhibiting both the water motif and a nationalistically significant color green. That Stephen envisions this "green sea of heaven" also particularly links this vision with Catholic nationalism, recalling Mangan's description of the Pope's wine "Upon the ocean green." Additionally, Stephen's vision repeats the water motif when he imagines Mary forgiving him and a flood similar to Noah's ensues afterward. Additionally, Stephen again reads a woman's eyes, finding, before he asks forgiveness, that Mary's eyes are neither "offended" nor "reproachful" (*P* 125). Further nationalist motifs also appear. For instance, Stephen's prayers in confession ascend like the perfume of a white rose; now Stephen is imagining the rose, not just seeing and taking note. Also, when Stephen returns home, the *green* square of paper on the lamp in the kitchen "cast[s] down a tender shade" (*P* 167). In contrast, however, to the previous scenes with powerful idealized woman figures Stephen is not transfigured (absolved), and, as a result, he descends into hell, which prompts Stephen to repent. When Stephen does repent, confessing to a priest, the priest tells him to appeal to Mary when lust overtakes him, which replaces the whore with the virgin. As nationalist motifs and Stephen's habit of interpreting women in their silence grow stronger, Stephen learns to actually replace his physical sexual feelings toward real women with abstract holy feelings toward a spiritual woman.

The Artist Becomes a Rebel; the Woman Becomes Ireland/Muse/Traitor

Later, when Stephen finally rebels against religion and begins to realize his true “calling,” the muse takes the form of a bird-girl—a woman he sees on the beach who resembles a bird. At this point, nationalist themes begin to resonate more fully with the woman figure. First he imagines seeing a hawk man soaring and feels called to be the mythic Daedalus. He then runs to the beach and sees a woman who resembles a bird:

She seemed like one whom magic had changed into the likeness of a strange and beautiful seabird. Her long slender bare legs were delicate as a crane’s and pure save where an emerald trail of seaweed had fashioned itself as a sign upon the flesh. Her thighs, fuller and soft-hued as ivory, were bared almost to the hips where the white fringes of her drawers were like featherings of soft white down. Her slate-blue skirts were kilted boldly about her waist and dovetailed behind her. Her bosom was as a bird’s, soft and slight, slight and soft as the breast of some dark-plumaged dove. But her long fair hair was girlish: and girlish, and touched with the wonder of mortal beauty, her face. (*P* 185-186)

Unlike the hawk man, she is not flying but “still” and standing at the threshold between water and sand—“midstream... gazing out to sea.” She is immobilized at the water’s edge, like Gerty and Eveline. Additionally, her image also recalls previous manifestations of the muse-virgin-whore: “ivory” thighs like Eileen’s ivory hands, and “fair hair” like Eileen’s golden hair (both of which recall Mary in the Litany).

Stephen begins to interpret her actions as significant *for* (not merely *to*) him, projecting the meaning he desires onto her. He imagines that she feels “his presence and

the worship of his eyes” (P 186). In response, he thinks, to her knowledge, her eyes “turn” to him, “without shame or wantonness” (P 186): she is not scandalized or defiled like previous women but reacts as Mary does to his sin. Stephen begins to read her eyes as he has done to other women; he notes that “her eyes... cal[l] to him” (P 186). Soon, as with the poem he writes about Emma, the woman herself becomes totally insignificant as a person; “her image... passe[s] into his soul for ever” (P 186). At this point, other aspects of the world around Stephen become feminized: the earth—“the earth *that had borne* him, had taken him to *her* breast”—and the sea—“the tide was flowing in fast to the land with a low whisper of *her* waves” (P 187 emphasis mine). Aspects of the world itself become women, signaling the dehumanized status of woman in Stephen’s mind.

Also in this scene, Stephen experiences an artistic epiphanic moment like Gabriel’s in “The Dead”: “His soul was *swooning* into some new world, fantastic, dim, uncertain as under sea, traversed by cloudy *shapes and beings*” (P 187 emphasis mine). Stephen’s epiphany, though, becomes even more intensely nationalistic when this “new world” shifts into the image of a “flower” (P 187), specifically a rose. In addition to Stephen’s imagined roles, other nationalist symbols appear: he notes “the riot of his blood” (P 187), the bird girl wears a “*slateblue* dress” (emphasis mine) (P 185),³⁸ there is “an *emerald* trail of seaweed” (emphasis mine) on her legs, which “fashioned itself as a

³⁸ Blue, like green, is one of the unofficial national colors of Ireland. The color blue has historically been used on the Arms of Ireland, which is now and has historically been a State Harp on a blue field. Additionally, “*Gormfhlaith* appears in the early Irish texts as the name of several queens closely connected with dynastic politics (including the Kingship of Tara) in the 10th and 11th centuries. *Gormfhlaith* is a compound of *gorm* (blue) and *flaith* (sovereign). In early Irish mythology the sovereignty of Ireland (Flaitheas Éireann) was represented by a woman often dressed in a blue robe” (National Library of Ireland 4).

sign upon her flesh” (*P* 185), and Stephen’s considering the earth his mother resonates with the concept of Mother Ireland. Similarly, Stephen’s feminizing the water coincides with the intensification of the water motif in association with women, demonstrated also in the bird girl’s location in the water, and reinforced by the seaweed bearing the significance of a “sign upon her flesh.” With Stephen’s realization of his artistic calling, his woman figure has become more overtly nationalist, and her association with water, a dangerous object in the Icarus myth, has become more pronounced.

Indeed, though Stephen, as an artist, dreams of flying “by those nets” (*P* 220) of nation, language, and religion, the muse becomes overtly Irish. We see this demonstrated when nationalist Davin becomes Stephen’s rival in the competition for the Irish muse. First, Joyce confirms Davin’s role as nationalist artist when he depicts Davin as like James Clarence Mangan by describing him with an allusion to his own essay “James Clarence Mangan”: “He stood towards this [Irish] myth upon which no individual mind had ever drawn out a line of beauty and to its unwieldy tales that divided themselves as they moved down the cycles in the same attitude as towards the Roman catholic religion, the attitude of a dull-witted loyal serf” (*P* 195).³⁹ Stephen describes Davin as a servant not only to Catholicism but to nationalism, also; he discusses Davin’s “attitude” toward Irish myth, which is a prevalent subject in Revivalist literature. By implicitly likening Davin to Mangan, he suggests that nationalist art, as the work of such “dull-witted loyal

³⁹ In “James Clarence Mangan,” Joyce describes Mangan thus: “He inherits the latest and worst part of a legend upon which the line has never been drawn out and which divides against itself as it moves down the cycles. And because this tradition is so much with him he has accepted it with all its griefs and failures, and has not known how to change it, as the strong spirit knows, and so would bequeath it: the poet who hurls his anger against tyrants would establish upon the future an intimate and far more cruel tyranny” (81-82).

serf[s],” is low art. Furthermore, Stephen expresses his own disdain for service to nationalism and Catholicism by treating it as “serf[dom],” which suggests not only general servitude but a class in a feudal system. Stephen’s description ultimately implies that Davin is content to serve Catholicism and nationalism in such a debasing way.

Then Davin influences Stephen’s concept of the muse by describing a woman in the Ballyhoura hills who gave him a drink of milk and invited him to her bed. Stephen interprets this woman as Ireland—the people and the place. In Davin’s story, the woman seeks to pull him over her threshold, recalling Mangan’s sister’s place at the threshold. As a result, Stephen assimilates her image with that of other peasant women he has seen in doorways (*P* 198). He imagines her as “a type of her race and his own, a batlike soul waking to the consciousness of itself in darkness and secrecy and loneliness and, through the eyes and voice and gesture of a woman without guile, calling the stranger to her bed” (*P* 198). Stephen then transfers the “guilelessness” (*P* 198) of this woman to the eyes of a little girl selling flowers, who exhibits her own nationalist images. For instance, she has blue eyes and sells blue flowers. Additionally, she is a peasant (like Cathleen Ni Houlihan) asking for a sacrifice (in this case, money she expects him to earn in the future: “Well, sure, you will some day, sir, please God” [*P* 198]). Together, this flower girl and the woman in the doorway create for Stephen an image of Ireland as literal whore: selling herself to a stranger. This figuration is evinced by Stephen’s desire to “be out of the way before she offered her ware to another, a tourist from England or a student of Trinity”—likely British or Anglo-Irish, both colonizers (*P* 199). Additionally, maintaining the water motif, Stephen notes that the “trees in Stephen’s Green were fragrant of rain” (*P* 199).

Though the water motif in this scene is more subdued than earlier, Stephen's association of the women with Ireland is as blatant as his rebellion against nationalism.

Later, when Stephen believes that Emma flirts with a priest, not only Davin but also the priest become his rivals, and Emma takes on the form of Ireland and muse more evidently than ever before:

[Stephen's "anger"] broke up violently her fair image and flung the fragments on all sides...[, and] distorted reflections of her image started from his memory; the flowergirl in the ragged dress with damp coarse hair and a hoyden's face who had called herself his own girl and begged his handsel, the kitchengirl in the next house who sang over the clatter of her plates with the drawl of a country singer the first bars of *By Killarney's Lakes and Fells*, a girl who had laughed gaily to see him stumble when the iron grating in the footpath near Cork Hill had caught the broken sole of his shoe, a girl he had glanced at, attracted by her small ripe mouth as she passed out of Jacob's biscuit factory, who had cried to him over her shoulder:

—Do you like what you seen of me, straight hair and curly eyebrows. (*P* 239)

Although Stephen's elision of the identities of all these women demonstrates his nationalistic method of understanding women as generalized figures (as opposed to individual people), the image of the flower girl particularly resonates with nationalism because of her connection to the woman in the Ballyhoura hills. Melded with all these women, as well as other women (such as Eileen or the prostitute) who are already

associated with each other in his mind, Emma becomes an “image of the womanhood of her country” (*P* 239) like the Ballyhoura hills woman who is “a type of her race and his own.” Stephen’s jealousy also recalls the competition between the hero and the priest for Ireland. Stephen finds a “vent” for his rage by focusing it on the priest to whom she will “reveal the nakedness of her soul” after toying with her “mild lover” (*P* 240). She becomes, like Kitty O’Shea, an adulterer, which situates Stephen as Parnell in opposition to the “priested peasant” (*P* 240).

This conflict with the priest causes Emma to reprise her muse role when the Eucharist’s image inspires the anti-Catholic first two tercets in Stephen’s villanelle. Stephen then evokes nationalism with rose imagery as he imagines a “roseway up to heaven all strewn with scarlet flowers” (*P* 241). When Stephen considers Emma’s muse role, remembering having written for her before, that memory leads him to consider her innocence and virginity, which leads him to think of his self-discovery through sin (showing that he still adheres to Catholic ideology) and her fallen state in menstruation. Unlike Bloom’s thoughts on menstruation, which are physical and removed from religion, Stephen’s thoughts place Emma in the “dark shame of womanhood” (*P* 242). Stephen also connects Emma with the bird girl by imagining that she has somehow been aware of his “homage” (*P* 242)—as he believes that the bird girl senses his worship and his eyes. He then connects her to the woman in the Ballyhoura hills by imagining her “waking from odorous sleep” (*P* 242) to his desire just as the woman in the Ballyhoura hills wakes to consciousness of herself. Stephen places particular significance on his reading of this woman’s eyes when he imagines Emma’s eyes, which “hold the secrets of

her race” (*P* 239), opening to his, thus connecting her with every woman whose eyes he has attempted to read.

Finally, in a tryst with Stephen, she becomes the muse, the “temptress of his villanelle” (*P* 242), which links her also with the prostitute. Now the sexualized water motif returns when Emma “enfold[s] [Stephen] like water with a liquid life” (*P* 242), and it returns in a way that does not challenge gender roles; the water-like Emma takes Stephen in rather than penetrates. Then, in a tryst, her “nakedness yields to him” (*P* 242)—they have sex and produce the rest of his villanelle:

Are you not weary of ardent ways,
Lure of the fallen seraphim?
Tell no more of enchanted days.

Your eyes have set man’s heart ablaze
And you have had your will of him,
Are you not weary of ardent ways?

Above the flame the smoke of praise
Goes up from ocean rim to rim,
Tell no more of enchanted days.

Our broken cries and mournful lays
Rise in one Eucharistic hymn.
Are you not weary of ardent ways?

While sacrificing hands upraise
The chalice flowing to the brim,
Tell no more of enchanted days.

And still you hold our longing gaze
With languorous look and lavish limb!
Are you not weary of ardent ways?
Tell no more of enchanted days. (*P* 242-3)

The subject of Stephen's villanelle at first seems unclear, for he never names him or her. His referring to him or her as the "Lure of the fallen seraphim" and his describing the subject's "languorous look and lavish limb" indicate that the subject is a corporeal, especially sexual tempter. In light of Stephen's identification with the fallen angel Satan in Stephen's refusal to serve Catholicism, and his previous fall into sexual sin, the "Lure of the fallen seraphim" evokes a whore version of the woman figure Stephen has created. She is the woman who has tempted him—even forced him as his emasculating personified sexual desire—into his fall. Ironically, she also seems to be the subject of religious devotion, like Mary, for Stephen describes a "smoke of praise," a "Eucharistic hymn," and "sacrificing hands" that raise a "chalice flowing to the brim." As a woman who has inspired both religious devotion and sexual desire, she resembles Stephen's muse-Ireland figure. That Stephen has imagined Emma, who is "a figure of the womanhood of her country," acting as his muse further links his muse-Ireland figure to this woman. The subject of his poem is, indeed, feminized Ireland.

Accordingly, the sacrifice in Stephen's villanelle is not Christ's sacrifice. It does not take place in the past as Christ's crucifixion does. Rather, the synecdoche of "sacrificing hands" raising the chalice and the present-participle conjugation of "sacrificing" indicates that the worshippers are the ones who perform sacrifice currently. The "chalice" and "Eucharistic hymn" still link this sacrifice to Christ's, though, suggesting that the worshippers' sacrifice is one of life or blood, the blood that nearly overflows in the chalice. Further, by comparing the sacrifice to Christ's, Stephen evokes the paradigm in which Christ sacrifices himself for his "bride," the Church. In this poem, the subject, the Ireland-muse, plays the role of this "bride," for she is the object of the worshippers' devotion and desire. Stephen's villanelle depicts a group of men, with hearts set "ablaze" by his Ireland-muse figure, sacrificing themselves for her in mass numbers—a highly Catholic nationalist allegory. Stephen's description shows that he has become aware of the sacrificial nature of the national narrative; he represents Catholic nationalists as those sacrificing themselves. Further, Stephen's poem joins the virgin-whore-muse with the embodiment of Ireland as a single woman figure, demonstrating the effect of his jealous thoughts about Emma.

Ironically, though Stephen officially accepts the nationalist notion of a feminized, Mary-like Ireland personified, and integrates it into his notion of the muse, his message to this multivalent woman figure is both anti-Catholic and anti-nationalistic. He uses the villanelle form to express and mirror his growing oppositional obsession when he repeatedly says, "Are you not weary of ardent ways?" and "Tell no more of enchanted days." Stephen longs for his muse-Ireland to favor him, an artist who believes that beauty (created in art) should leave the mind "arrested by its wholeness and fascinated by its

harmony,” creating a “luminous silent stasis of esthetic pleasure, a spiritual state very like to that cardiac condition which...Luigi Galvani...called the enchantment of the heart” (*P* 231). He pointedly asks if she is “weary of ardent *ways*,” referring to passionate acts, which are not the result of the “arrest[ing]” art Stephen hopes to produce. He wants her to be weary of nationalism and nationalist art, to favor him instead. Indeed, Stephen asks her to cease “tell[ing]” of “enchanted days,” to turn from the Revival, which romanticized Irish myth and legend. He asks her to cease favoring nationalist poets and to favor him with inspiration instead.

Stephen also includes himself among her devotees. He tells her that her “eyes have set man’s heart ablaze,” linking her to the women whose eyes he reads, to Emma, whose eyes “hold the secrets of her race.” In this line, he also confesses his adoration for her, and he continues in the next line to complain of her ill use, saying that she has “had [her] will of [man].” Similarly, later in the poem, he confesses that “still [she] hold[s] *our* longing gaze /

With languorous look and lavish limb.” Though Stephen rejects the sacrifice of nationalism, as well as nationalist literature’s intention to inspire “ardent ways” by repeating tales of “enchanted days,” he does not repudiate the nationalist ideology that figures Ireland as a woman. In fact, he confesses his unrequited desire for her as an artist and a man, thus expressing hopeless desire for her acceptance.

After composing this poem, Stephen begins to resolve to leave Ireland, considering himself rejected by “her.” When Stephen questions how he can “hit [the Irish aristocracy’s] conscience or cast his shadow over the imaginations of their daughters, before their squires begat upon them, that they might breed a race less ignoble than their

own” (*P* 259), he ponders how he can conceive the Irish conscience. Stephen reveals his desire to be “transfigured” into the Irish artist by “beg[etting]” the national literary conscience in a “tryst” with multiple muse-Ireland figures. Stephen further expresses his desire to be hero-king-bard when he recalls Davin’s story about the woman in the Ballyhoura Hills. He believes he feels “under the deepened dusk...the thoughts and desires of the race to which he belong[s] flitting like bats, across the dark country lanes, under trees by the edges of streams and near the poolmottled bogs” (*P* 259). This image continues the water motif that associates all the women Stephen knows with each other and with Mary and Ireland. Stephen’s contemplation of the “thoughts and desires” of his race reminds him of the woman in the Ballyhoura Hills, who represents that race. He notes that a “woman had waited in the doorway as Davin had passed by at night and, offering him a cup of milk, had all but wooed him to her bed; for Davin had the mild eyes of one who could be secret. But [Stephen] no woman’s eyes had wooed” (*P* 259). Stephen recalls the woman inviting Davin in, over her threshold and to her bed, an image reminiscent with Stephen’s encounter with the prostitute. He notes that she offers Davin milk, representing the maternity of feminized Ireland, an aspect that he has noted only once before. Stephen imagines the woman selecting Davin based on a reading of his eyes, ignoring Davin’s less narrativistic representation of the event in favor of Stephen’s own reading, which places Davin in the role of rival. Stephen then recalls all his previous readings of women’s eyes, noting that “no woman’s eyes had wooed” him. This statement is peculiar since Stephen has not only read and accepted an invitation to sex in the prostitute’s eyes, but he has also imagined reading and accepting an invitation to a sexual-spiritual intercourse in Emma’s eyes. Stephen’s apparently selective memory at

this point suggests that he understands the woman's "all but woo[ing] [Davin] to her bed" as an invitation from his muse-Ireland acting as what Mangan calls the "Arbitress of Thrones" ("Kathleen-ny-Houlihan" line 13). Stephen imagines that she has chosen Davin, a nationalist poet similar to Mangan, as her hero-king-bard; she has neglected to choose Stephen.

After this scene, Stephen's relationship with his mother begins to occupy his thoughts more, though his treatment of Emma as a muse does not immediately fade. Stephen has a conversation with Cranly, whose concept of women appears less influenced by nationalism, about his refusal to take communion on Easter at his mother's request. When Cranly asks him why, he tells him, "I will not serve" (P 260), making Satan's declaration. Then Cranly notes the irony of Stephen's thoughts, which his understanding of women has already demonstrated: "It is a curious thing...how your mind is supersaturated with the religion in which you say you disbelieve" (P 261). Here, Cranly reveals how Stephen's rebellion is against not Catholic ideology but Catholic authority and that he, in fact, unknowingly accepts Catholic ideology. He attempts to show Stephen that he has been caught in one of the "nets" he meant to soar past. Stephen, however, responds to Cranly's later question about his beliefs as a child, not this statement, suggesting that he either avoids or does not perceive the illogicality of his thinking.

When Cranly changes tactics in his attempt to convince Stephen to appease his mother, he moves the conversation in a direction that introduces the obsession that will haunt Stephen in *Ulysses*; Cranly asks, "Do you love your mother?" (P 261). Cranly's question confuses Stephen, who seems to have never acknowledged any love besides

romantic love. Stephen responds, “I don’t know what your words mean” (*P* 261). When Cranly inquires if Stephen has “ever loved anyone,” Stephen asks, “Do you mean women?” (*P* 261), which, in light of Stephen’s lack of understanding of filial love, suggests that Stephen refers to romantic love, which he understands only in the context of nationalist rhetoric. Cranly explains that he means to ask if Stephen “ha[s] ever felt love towards anyone or anything” (*P* 261), to which Stephen responds with his thoughts about his attempts to love God. This response reveals the only other application of love that Stephen understands: religion, which entails sacrifice and service.

Cranly interrupts Stephen’s thoughts on religious love, though, with questions about Stephen’s mother’s life. Stephen’s responses to these indicate that he has never considered his mother’s happiness before, but Cranly suggests to Stephen that his mother has not led a comfortable life. Cranly says, “Your mother must have gone through a good deal of suffering.... Would you not try to save her from suffering more even if...or would you?” (*P* 262). Stephen admits, “If I could...that would cost me very little” (*P* 262). Then Cranly recommends that Stephen “do so” since he does not believe in God anyway; Communion is “a form: nothing else. And you will set your mind at ease” (*P* 263). When Stephen fails to respond, Cranly proclaims the value of a mother’s love:

Whatever else is unsure in this stinking dunghill of a world a mother’s love is not. Your mother brings you into the world, carries you first in her body. What do we know about what she feels? But whatever she feels, it, at least, must be real. It must be. What are our ideas or ambitions? Play. Ideas! Why, that bloody bleating goat Temple has ideas. MacCann has ideas too. Every Jackass going the roads thinks he has ideas. (*P* 263)

Though Cranly's statement may imply that mothers, unlike the "we" he mentions, do not have "ideas," he does suggest a thought that Stephen will not accept until the end of *Ulysses*: that he and Stephen may not "know" what a woman "feels." Though Stephen appears to ignore this concept, he will consider the idea that a mother's love is not "unsure." At this moment, though, Stephen responds to Cranly's statement with references to prominent men in Christianity, such as Pascal and Christ, who recommended or practiced impersonal distance between a man and his mother. Again, despite Stephen's rebellion against Catholicism, he continues to structure his understanding of the world by Catholic ideology.

Further on in Cranly and Stephen's discussion of religion, Cranly asks Stephen why he refuses to take Communion if he is an atheist, and Stephen's response reveals part of the reason he allows Catholic teachings to influence his thoughts. He admits, "I am not at all sure of [Christianity]...[Christ] is more a son of God than a son of Mary" (*P* 264). Stephen rejects even Mary's motherhood of Jesus, reflecting his own dissociation from his mother. So far, Stephen's imagined relationship with his Ireland-muse figure has been primarily romantic rather than filial, which may explain part of his inability to understand the idea of loving his mother. Cranly does not note Stephen's odd distinction, though, and asks if Stephen is afraid that the Eucharist is truly the body of Christ. Stephen explains that he "feel[s] it and [he] also fear[s] it" (*P* 264), which Cranly interprets as Stephen's fear of damnation. Stephen dismisses that notion, though, clarifying that he "fear[s] more than that the chemical action which would be set up in [his] soul by a false homage to a symbol behind which are massed twenty centuries of authority and veneration" (*P* 264).

That is, Stephen is afraid that going through the motions of a symbolic act of service and obedience would affect his “soul,” that it would counteract his attempted self-liberation.

After Cranly confirms that Stephen does not mean to convert to Protestantism, they hear a servant girl singing “Rosie O’Grady,” which prompts Stephen to another abstract image of woman. When Cranly notes the girl’s singing, he says, “*Mulier cantat*” (P 265), which means, “A woman sings.” The Latin words lead Stephen to a significant vision of a woman singing: “A figure of a woman as she appears in the liturgy of the church passed silently through the darkness: a whiterobed figure, small and slender as a boy and with a falling girdle. Her voice, frail and high as a boy’s, was heard intoning from a distant choir the first words of a woman which pierce the gloom and clamour of the first chanting of the passion” (P 265-6). The juxtaposition of Cranly’s Latin and the woman’s singing leads Stephen to mix her with Catholic images of a woman. Significantly, the song she sings is “*Rosie O’Grady*,” which resonates with the rose imagery Stephen has noticed and imaged throughout *Portrait*. Stephen is associating this woman with his Ireland-muse. Significantly, Stephen compares this singing woman to a boy twice. The first simile renders her figure unfeminine, less likely to arouse or “lure” a man to a sexual fall, which makes her less threatening to Stephen. The second simile seems to indicate that the woman’s voice is particularly high, but this comparison is peculiar, as a girl’s voice is typically higher than a boy’s. This simile reveals Stephen’s need to associate her voice and thus her words with those of a man, so he may understand her lack of silence. Unlike most of the women he encounters and associates with Ireland, this woman is both remote and vocal, and he listens to her words enough to know the song she sings. That she looks like a boy, not a tempting woman, and sounds like a boy

allow Stephen to recognize her voice even as he understands that she is a woman. In his mind, he renders her as simultaneously male and female: the subject who speaks and object who is silent.

Stephen's association of this woman with Ireland is ironic because the song she sings is not an Irish ballad but an American waltz. Further, though the song compares Rosie to a rose in a garden and rejoices in the ostensibly male speaker's requited love for her, it does not contain Catholic or even Romance themes. For instance, when the song refers to Rosie as a "lady," it calls her the speaker's "steady lady" (Nugent). In the context of Stephen's Catholic-nationalist understanding of the singer, the song becomes an ironic clash of the quotidian and the spiritual. Additionally, despite Stephen's masculinization of the singer, the song's writer, Maude Nugent, was a woman, which lends further irony to Stephen's attempt to fit the singer and the song into his misogynistic Catholic-nationalist concepts of gender and art.

Unlike Stephen, Cranly not only recognizes her voice as feminine but also acknowledges the art of the lyrics and enjoys the art of her singing. His announcement of "*Mulier cantat*" is a declaration that simply a woman, not a boyish woman, sings. Then, when he finishes the last lines of the song—lines about loving and marrying Rosie O'Grady—he notes, "There's real poetry for you.... There's real love" (P 266). He asks Stephen if he "consider[s] that poetry" or if he "know[s] what the words mean" (P 266). Stephen responds, "I want to see Rosie first" (P 266), making light of Cranly's thinly veiled question about love. Cranly replies, "She's easy to find" (P 266). Stephen does not reply to this remark but thinks about Cranly, noting that "[h]is face was handsome: and his body was strong and hard. He had spoken of a mother's love. He felt then the

sufferings of women, the weaknesses of their bodies and souls: and would shield them with a strong and resolute arm and bow his mind to them” (*P* 266). Stephen imagines Cranly as a protector of women, making him another rival, who is particularly handsome. Despite Cranly’s insistence that men cannot know what a mother feels, Stephen believes that Cranly “[feels] the sufferings of women, the weaknesses of their bodies and souls,” a thought that includes mothers. Stephen believes that Cranly is more capable of loving women than he, who, in his refusal to serve, will not “bow his mind to [women]” (*P* 266). Stephen imagines Cranly as fit to live in Ireland, as he is not.

Indeed, Stephen’s immediate next thoughts are “Away then: it is time to go” (*P* 267). Stephen hears a “voice sp[eaking] softly to [his] lonely heart, bidding him go and telling him that his friendship was coming to an end. Yes; he would go. He could not strive against another. He knew his part” (*P* 267). As Stephen considers Cranly a rival for Ireland’s love, he determines that he cannot “strive against another,” so he accepts a different “part”—one that he will reveal at the novel’s end. After revealing and discussing his plans with Cranly, Stephen declares his reasons and plans for his life: “I will not serve that in which I no longer believe whether it call itself my home, my fatherland or my church: and I will try to express myself in some mode of life or art as freely as I can...” (*P* 268). Stephen’s understanding of Cranly as another potential rival for Ireland’s favor has finally convinced him to rebel against the service expected of him by his country and his church. He rebels not simply because he does not want to serve but also because he has been rejected.

Despite Stephen’s conversation with Cranly about a mother’s love, the mother has not yet become a significant figure in Stephen’s figuration of women as Ireland. Until the

last few entries of his diary, Stephen continues to focus on Emma as his muse. When she asks if he still writes, he responds, “About whom?” (*P* 275), revealing that he writes not about ideas or places but about a particular person. Stephen’s recognition that his comment “confused her more and [he] felt sorry and mean” (*P* 275) suggests that he did not initially anticipate her confusion. This indicates that, if only unconsciously, he expects Emma to be aware—as she was in their imagined tryst—of his thoughts, which are likely about her. She is, therefore, likely the person about whom he writes. Stephen’s twinge of remorse for his confusing Emma reveals his burgeoning empathy, for, in this last conversation with Emma, Stephen begins to realize that he has misunderstood her. He realizes that he “liked her and it seems a new feeling to [him]” (*P* 275). This feeling and its newness lead Stephen to doubt his previous thoughts about her: “Then, in that case, all the rest, all that I thought I thought and all that I felt I felt, all the rest before now, in fact” (*P* 275). Nonetheless, Stephen ultimately suppresses the doubt brought on by his empathy. He writes, “O, give it up, old chap! Sleep it off” (*P* 275). Rather than seek a new understanding of women and Ireland, Stephen dismisses his doubt with a phrase that likens it to confusion brought on by exhaustion or even intoxication that needs to be “slept off.”

After this, Stephen appears to flounder in his thoughts about women and his feminization of Ireland and other abstract ideas. When he thinks about the adventure before him, he vaguely feminizes the “white arms of roads” that offer “close embraces” and the “black arms of tall ships . . . held out as if to say: We are alone. Come” (*P* 275). The whiteness of the roads’ arms recalls the white hands of Eileen and Dark Rosaleen. Similarly, Stephen’s interpretation of the ships’ welcome as “we are alone. Come” recalls

the invitation of the woman in the Ballyhoura hills. Though Stephen's vision contains strong nationalistic resonances, the ships' "black" arms and "their tale of distant nations" (*P* 275), are distinctly not Irish in the homogeneous nationalistic sense, for they represent racial and national difference. Additionally, Stephen's personification stresses not a relationship of romance but of kinship, for the "voices" he imagines say, "We are your kinsmen" (*P* 275). Stephen has become confused about the sex of his muse and his relationship to her, uncomfortable linking her with Ireland but also unable to be an artist without an idealized personification acting as his muse.

In Stephen's penultimate journal entry, he notes that his mother "prays now...that [he] may learn in [his] own life and away from home and friends what the heart is and what it feels" (*P* 275). Stephen's mother's hope that he will learn to love foreshadows the main struggle that he will face in *Ulysses* with the women in his family. Appropriately, this prayer leads into Stephen's declaration that he "go[es] to encounter for the millionth time the reality of experience and to forge in the smithy of [his] soul the uncreated conscience of [his] race" (*P* 278). At this moment, Stephen's thoughts about the muse, his feminized Ireland, disappear completely as he attempts to depart from the national narrative in his own narrative, based on the myth of Daedalus and Icarus's flight from Crete. Stephen imagines himself as not Daedalus, the great artificer, but Daedalus's son, Icarus. Stephen writes, "Old father, old artificer, stand me now and ever in good stead" (*D* 277). Stephen's asking Daedalus to help him indicates that Stephen has not yet matured as an artist, has not become the artist of the portrait, the great artificer. This request also reveals Stephen's addition to the national narrative; Stephen has created a narrative of escape rather than sacrifice. Rejecting the Irish "myth upon which no

individual mind had ever drawn out a line of beauty,” Stephen creates for himself a new role that is based on Greek myth, to which many great European writers have alluded in their masterpieces. In writing a new role for himself, Stephen writes a new narrative, positioning himself as the sole protagonist held back by antagonistic nationalists and threatened by forces such as the bloodthirsty land and sea. This narrative, though, originates from the Irish nationalist narrative inasmuch as Stephen’s attempted flight is an evasion of his sacrificial duty and escape from feminized Ireland. Stephen’s addition to the narrative coincides with his own secession, for Stephen, opposed to all and alone, becomes a nation unto himself. Nonetheless, because of the Irish Catholic-nationalist influence on Stephen’s ideology and thus his new narrative, Stephen’s flight is doomed, for he carries Catholic-nationalist Ireland with him in his mind.

The Artist Becomes a Defiant Servant; the Woman Becomes Ireland/Monster/Oppressor

In *Ulysses*, we discover that Stephen’s metaphorical flight has failed, aligning him with Icarus, not Daedalus. Indeed, Stephen has already begun to make the same mistake that Icarus makes: choosing an extreme dichotomy. Daedalus advises Icarus to fly too close to neither the sun nor the water, to avoid extremes; Stephen must learn to reject the opposability that establishes Ireland’s misogynistic nationalist identity. Whereas Icarus flies too close to the extreme of the sun, Stephen “flies” away from Ireland and women, who are often associated with water motifs in both novels. Stephen also flies too close to the sun—or rather, the son. He seeks to oppose rather than empathize with women, such as Dilly and May, favoring his isolation over connection with nationalism’s internal out-

group. As a result, Stephen clings to his masculinity—that which makes him a son and not a daughter—insofar as he completely rejects association with femininity.

Stephen also flies too close to the son by playing the role of the son rather than the father, the artist. Stephen, like Icarus, “flies” by using his father’s creation: wings for Icarus, and ideology and literary conventions for Stephen. Just as Icarus’s flight toward the sun (and away from the water) sends him plummeting to the sea he avoids, Stephen’s flight toward the sun/son and away from the water/nation/woman leads him to nearly “drown” in nationalist society and familial responsibility. We see this demonstrated as, in *Ulysses*, the water motif associated with all women becomes associated particularly with the women in Stephen’s family, those to whom he feels responsibility and grudging love, those whose particularity he attempts to dismiss. Additionally, this motif, which was previously obscure and ambivalent, intensifies into Stephen’s overwhelming fear or sense of drowning, which accompanies his thoughts of Dilly and May. In *Ulysses*, because Stephen feels guilt over his inability to save both himself and the women in his family from a culture that oppresses them in ways that he partially understands, he associates them with drowning. As a result of Stephen’s failed flight and his guilt regarding the women in his family, Stephen develops hydrophobia so intense that he rarely bathes, while his fear and loathing for women as representations of Ireland intensifies.

From the start of *Ulysses*, Stephen’s woman figures take the forms of representations of Ireland that seek to force him into service to three “masters” (*U* 1.638): Catholicism, Irish nationalism, and Britain. Throughout the novel, he construes three real women as these symbolic figures: his mother May represents Catholic Ireland, a milkwoman in “Telemachus” symbolizes nationalist Ireland, and a prostitute in “Circe”

personifies British Ireland. In “Circe,” Stephen recognizes the difference between the women in his life and the symbols in his mind when the woman figures gain significance as the three aspects of the Irish triple war goddess, the Morrigna, demanding Stephen sacrifice himself for her. Stephen’s understanding of women has impeded his artistic development. In *Ulysses*, Joyce depicts Stephen’s failure as an artist and his mounting animosity toward women to demonstrate that, in order to create an *uncreated* Irish conscience, Stephen must repudiate the entire nationalist narrative, but in order to represent his race, he must also repudiate the concept of Irish women as symbols of the nation, and acknowledge the autonomous humanity of the women in his life. Only then will Stephen reach maturity as an artist and a man.

Though Stephen’s mother May represents only one-third of his trinity of masters, his concept of her is the most pronounced example of his understanding of women in his life as symbols in *Ulysses*. As May is the most heavily involved in his life, she is the most powerful woman figure. She is not, however, as blatantly symbolic of Ireland in Stephen’s mind as other women, such as the milkwoman, are. Rather, she represents a different master: the Roman Catholic Church. In *Portrait*, Stephen begins to associate his mother with Catholicism when he refuses her request that he take Easter Communion because of his fear of even pretending to serve the authority of Catholicism. In “Telemachus,” Buck Mulligan scolds Stephen for refusing to pray for his dying mother: “You could have knelt down, damn it, Kinch, when your dying mother asked you... I’m hyperborean as much as you. But to think of your mother begging you with her last breath to kneel down and pray for her. And you refused. There is something sinister in you” (*U* 1.91-4). Mulligan later accuses Stephen of killing May with this refusal. As a

result, both in her own piety and in her asking Stephen to pray and take Communion for her, May represents Stephen's Italian master (Catholicism, led by the Vatican). As she is not a religious official, though, May does not directly represent the Church; rather, as a lay-Catholic, she is only a servant of the Church. Had Stephen knelt in prayer, his service to Catholicism would not have been given directly; it would have been given through service to his mother, a servant of Catholicism. Therefore, as May asks Stephen to serve God for her sake, she asserts authority over Stephen, making him to her as he is to Mulligan, "a server of a servant" (*U* 1.312).

May does not possess such power over Stephen by herself; rather, her power is only the guilt Stephen feels over spurning her love in his refusal to pray. After May's death, Stephen's guilt manifests itself in a decaying May Dedalus who haunts him in his dreams:

Her gazing eyes staring out of death, to shake and bend my soul. On me alone. The ghostcandle out of death, to light her agony. Ghostly light on the tortured face. Her hoarse loud breath rattling in horror, while all prayed on their knees. Her eyes on me to strike me down. *Liliata rutilantium te confessorum turma circumdet: iubilantium te virginum choru excipiat.*

Ghoul! Chewer of corpses!

No, mother! Let me be and let me live. (*U* 1.273–277)

In Stephen's dream, May returns, and everyone present, except Stephen, kneels in prayer. Because he does not kneel, his mother seeks to "shake and bend" his soul. Malevolently she stares at him to "strike [him] down." Though the real May urged him to

learn “what the heart is and what it feels” (*P* 275), the apparition of Stephen’s mother is heartless. She is a “[g]houl! Chewer of corpses,” haunting him because he refused to serve her and her master the Catholic Church. She will not “[l]et [him] be and let [him] live.” Though May’s haunting is only a dream, Stephen’s guilt over hurting his mother is real. Stephen attributes the pain of guilt to his mother’s power over him and her fury, and, thus, imagines her seeking to punish him for the rebellion that broke her heart and killed her.

Throughout *Ulysses*, Stephen’s guilt over hurting his mother and possibly killing her haunts his thoughts. Stephen does not always project his guilt onto this monstrous version of May, though; his understanding of women has become troubled by a burgeoning awareness of May’s love for him, which he occasionally demonstrates. For instance, Stephen acknowledges the fact that his mother has cared for him, when, in “Circe,” he imagines her saying, “Who saved you the night you jumped into the train at Dalkey with Paddy Lee? Who had pity for you when you were sad among the strangers?” (*U* 15.4195–6). When he imagines her telling Mulligan, “I was once the beautiful May Goulding. I am dead” (*U* 15.4173–4), Stephen acknowledges the damage he has caused by simply being her son, a thought he has already voiced: “The unborn son mars beauty: born, he brings pain, divides affection, increases care” (*U* 9.854–5). As her unborn son, Stephen ravaged her body via her pregnancy and labor (“mar[ring] beauty”). In his birth, he gave her immense pain. As a born son, Stephen forced May to divide her affections between his father and himself, and he invoked the powerful motherly love that led her to accept such sacrifice. In addition to forcing his mother to serve, Stephen also fears that he has caused her death by breaking her heart. Despite the pain May had already endured in

loving Stephen, he refused to sacrifice in return—he would neither kneel honestly to God nor lie to May and “humour her till it’s over” (*U* 1.212). Consequently, through dying of a broken heart, May made the ultimate sacrifice: death. As a result, Stephen, via May’s love for him, finally transformed his mother from “the beautiful May Goulding,” to “dead.” Ultimately, while May has served and sacrificed for Stephen, Stephen believes he has given her nothing but heartache.

Even as Stephen’s guilt over allegedly killing his mother by breaking her heart overwhelms him, he cannot compromise his rebellion against religion. He figures his responsibility to save his mother into his Icarus narrative, understanding her as a force for his drowning. We see this when she overtakes his thoughts about attempting to save a drowning man in “Proteus”: “If I had land under my feet. I want his life to be his, mine to be mine. A drowning man. His human eyes scream to me out of horror of his death. I... With him together drown.... I could not save her. Waters: bitter death: lost” (*U* 3.327–30). Significantly, he also thinks of his inability to save a woman from death. This imagined woman aligns with May whom Stephen unconsciously believes he killed, for he feels responsible for both of their deaths. Furthermore, this woman’s drowning resonates with the water imagery that Stephen associates with women. Unlike in *Portrait*, though, this water is threatening; it connects to Stephen’s fears of the “chemical action which would be set up in [his] soul by a false homage” (*P* 264) to Catholicism. More than an alteration of the soul, though, Stephen fears drowning, death. Stephen thus finds himself in a situation where he must choose his mother’s life or his own. To “save” May by not killing her, he would have had to sacrifice himself. In his Icarus narrative, saving her would have drowned him.

Similarly, though she appears very little in *Ulysses*, Stephen's sister Dilly becomes a symbol of the family and life he has barely escaped. In "Wandering Rocks," Stephen meets Dilly at a book cart, ironically while he is reading about a spell to win women's love. He notes how alike he and Dilly are: "My eyes they say she has. Do others see me so? Quick, far and daring. Shadow of my mind" (*U* 10.865-6). One meaning of Stephen's phrase "shadow of my mind" is that Dilly's mind resembles his own. Stephen recognizes artistic potential in Dilly that resembles his own. This likeness leads Stephen to feel an empathy he has never before felt for a woman. He notices that she holds a French primer, and when she confirms that she has bought it to learn French, he thinks, "Show no surprise. Quite natural" (*U* 10.871). As with Emma, Stephen has begun to consider a woman's feelings, not about him but feelings about herself, feelings that he, as a beloved brother, has the power to influence. He protects those feelings as few have protected his. When he first saw her there, Stephen recalled "[t]elling her about Paris. Late lieabed under a quilt of old overcoats, fingering a pinchbeck bracelet" (*U* 10.859-61). The narrator of "Araby" also watches his friend's sister play with a bracelet on her wrist while understanding her as a symbol of Ireland. Stephen, though, juxtaposing this image with his memory of telling Dilly about Paris, begins to understand Dilly as more like him than Ireland, more human than symbol.

Likely concluding that her desire to learn French may be related to his discussion of Paris, Stephen feels remorse. He has led his sister, who is a potential artist like him and whose dreams he has inadvertently encouraged, to believe that she, too, can fly like Icarus. Worse off than Stephen, though, the woman Dilly cannot succeed where a man has failed in such a misogynistic culture. Nonetheless, though Stephen sees that she is

“drowning” in a family and culture that cannot nurture her as an artist, he refrains from helping her for fear of endangering himself in the process:

She is drowning. Agenbite. Save her. Agenbite. All against us. She will
drown me with her, eyes and hair. Lank coils of seaweed hair around me,
my heart, my soul. Salt green death.

We.

Agenbite of inwit. Inwit’s agenbite.

Misery! Misery! (*U* 10.875–80)⁴⁰

These thoughts reveal a struggle in Stephen’s mind, similar to but more intense than his struggle over Emma’s autonomy. With the words “[a]ll against us” and “we,” Stephen unites himself with Dilly, experiencing a connectedness he has never felt and an empathy. He attempts to separate himself from Dilly by telling himself, “She will drown me with her,” and envisioning her “[l]ank coils of seaweed hair around me, my heart, my soul.” In these thoughts, Dilly appears to intentionally drown him. To hierarchize her identity as woman over her identity as potential artist, Stephen willfully associates her with the Ireland that pulls them both down. He recalls her “eyes,” an image that resonates with the eyes of the muse-Ireland figure of *Portrait*, of Emma whose eyes hold the “secrets of her race.” He imagines a “salt *green* death,” connecting her to nationalist themes. The final lines, though, which are followed by a section break in the text, are “We,” “Agenbite of inwit. Inwit’s agenbite,” and “Misery! Misery!” revealing that

⁴⁰ “Agenbite of inwit” is Middle English; we may render it in Modern English as the again-biting of inner wit. The phrase refers to the prick of conscience, or remorse.

Stephen's empathy overpowers his ideology. Stephen can no longer see his sister as a representation of Ireland and a malevolent force.

Nonetheless, from this brief moment, Stephen does not think of Dilly again until after "Circe." Neither Stephen's powerful senses of remorse nor his more powerful empathy and misery force their way into Stephen's haunted thoughts. Unlike May, Dilly is not dead, and, because she is so similar to him, he cannot easily figure her as a member of an out-group and thus blame his emotional pain on her. Ostensibly, Stephen represses these feelings of responsibility and empathy for Dilly because they conflict with his understanding of women in a troubling way. He can think of Dilly again only after he has come to understand women as autonomous people. Until then, Stephen projects his feelings of guilt and familial responsibility onto the monstrous revenant May.

In addition to May, who wants Stephen to serve Catholicism, Stephen encounters other women who represent his other two masters. A prostitute who "plays" Cissy in "Circe" stands in for his English master, and the milkwoman in "Telemachus" represents his "crazy queen, old and jealous," nationalist Ireland (*U* 1.640). Stephen understands these women as tyrants who desire his life, like his "crazy queen." Just as May represents Catholicism as the religion's servant, so do these other women represent Stephen's three masters through their service to them. Furthermore, as with May, in her request that Stephen pray for her, Stephen believes that these women also wish to make Stephen a "server of a servant." In response, he fights for freedom from his three masters, from the women who serve them. In "Circe," these female figures compound their power by acting not only as symbols of their individual masters but of Ireland in service to those masters. Stephen gives a name and number to the female sovereignty figures he rebels against

when he asks Old Gummy Granny, “Where’s the third person of the Blessed Trinity? Soggarth Aroon? The reverend Carrion Crow” (*U* 15.4591–2). Like Stephen’s masters, his sovereignty figures are a trinity that appears in the aspects of a young woman, a mother, and a crone. As a triad of women, Stephen’s blessed trinity does not correspond to the Father, Son and Holy Ghost of Christianity. Rather, with the name of the “third person” of his trinity, “reverend Carrion Crow,” Stephen connects this trinity to one of Irish myth: the Morrigna, a trinity of war Irish goddesses,⁴¹ individually named Badb, Macha, and the Morrigan.⁴² This connection is evident because carrion crow is linked strongly to the Morrigna. According to James McKillop, Badb’s name “means hooded crow or scald crow, and she may also be known as Badb Catha, which means crow of battle, a scavenger of carrion.” Additionally, W.M. Hennessey notes that the Morrigan, who had an alternately loving and hostile relationship with Cuchulain in *The Book of Invasions*, usually appeared to him in the form of a bird, “most probably a crow” (431). At Cuchulain’s death she perched next to his body, and Erc Mac Cairbre, believes the Morrigan to be a “mere carrion crow awaiting the feast prepared by his hand” (Hennessey 437).

⁴¹ Though Joyce’s work is not often associated with Irish myth, scholars have been examining his use of Irish myth in his novels since the 1950s with Howard Emerson Rogers. Recently, Maria Tymoczko has written an extensive book, *The Irish Ulysses*, arguing not only for the presence of Irish mythology throughout *Ulysses* but also the likelihood of Joyce’s having a rather extensive Irish lexicon.

⁴² The word “Morrigna” is rendered differently at different times. James MacKillop refers to the goddesses as the Mó rrigna while Dáithí Ó hÓgáin calls them the Mór-Rhíoghan, and W. M. Hennessey cites both Morrigna and Morrighu. The goddesses themselves also appeared in different combinations of three.

In addition to the association with the carrion crow, Stephen's Blessed Trinity is linked to the Morrigna in other ways, too, especially in parallels between the women in *Ulysses* and the Morrigan in the episode of the Irish epic, the *Táin Bo Cúailnge*, in which Cuchulain wounds and heals the Morrigan. In "On the Goddess of War of the Ancient Irish," W.M. Hennessey translates this episode. According to Hennessey, the Morrigan appears to Cuchulain in the form of a lovely young maiden (a king's daughter) and tells him that she seeks his affections. Cuchulain rejects her, saying he was not seeking a "woman's torso" Hennessey (433). In response, the Morrigan attacks him in the shapes of a heifer, a "river hound," and an eel, and Cuchulain breaks her leg, her eye, and her ribs. However, these are no ordinary wounds: Hennessey explains that "no one whom [Cuchulain] had wounded could heal unless he himself had some share in the cure" (Hennessey 434). In order to gain Cuchulain's help in healing her wounds, the Morrigan later appears to him in the guise of an old woman milking a cow with three teats, and she gives him milk to drink from each of the three teats. As Cuchulain drinks the milk from each teat, he inadvertently heals one of the Morrigan's wounds until all three are healed.

In his article on the sovereignty-goddess in *Ulysses*, "Gap-toothed Alysoun, Gaptoothed Kathleen: Sovereignty and Dentition,"⁴³ William Sayers notes that the milk woman's bidding Mulligan drink her milk in "Telemachus" aligns with the Morrigan's giving Cuchulain milk to heal her wounds. This parallel, however, extends beyond "Telemachus," for the wrong man drinks the milk. If Stephen meant for Mulligan to play

⁴³ Though Sayers calls attention to resonances with the Morrigan only briefly in his article, which focuses on linking hags, such as Old Gummy Granny and the milkwoman, to Alysoun from "The Wife of Bath."

Cuchulain's role, then his drinking the milk would heal the Morrigan's wounds, but Stephen, whom she "slights" (*U* 1.419) by not offering him the milk, sees himself as her true counterpart (the hero warrior whom she will see die in battle). As a result, the healing is unfulfilled, causing wounds to appear throughout the novel. Gerty's limp in "Nausikaa" and Florry's "asleep" (*U* 15.3553) foot in "Circe" align with the Morrigan's broken leg, which Cuchulain inflicts by throwing a rock at her when she attacks him as a heifer (Hennessey 433). Zoe's "heavy stye [that] droops over her sleepy eyelid" resembles the Morrigan's eye, which Cuchulain wounds when she, in the shape of a "river hound" (*U* 15.2076–7), leads a herd of cattle against him. And May Dedalus's figurative broken heart suggests the Morrigan's broken ribs, which Cuchulain inflicts by "grasp[ing]" her "between [his] fingers" (Hennessey 433) when she, as an eel, tries to drown him. The presence of such wounds foregrounds the struggle between Stephen and the women in his life. Stephen imagines himself in a war against these women, who simultaneously seek his death and reject him.

In addition to parallels to the *Táin*, Stephen's trinity also resembles the Morrigna as a representation of Yeats's Cathleen Ni Houlihan. Old Gummy Granny gives Stephen a dagger and commands him to "Remove [Carr]" so that by "8.35 a.m. [Stephen] will be in heaven and Ireland will be free" (*U* 15.4737–9). In demanding Stephen fight and die for Ireland, she becomes a war goddess. In fact, although Old Gummy Granny's function as Morrigna is Stephen's imagination's creation, his interpretation is not an unusual one. Maria Tymoczko notes that Yeats became aware of the transformation of Cathleen Ni Houlihan into a war goddess. She quotes his poem "The Man and the Echo": "Did that play of mine send out / Certain men the English shot?" (Tymoczko 104). Then,

Tymoczko gives, as Stephen's imagination suggests, an answer to Yeats's question: "The answer is most certainly yes. In *Cathleen Ni Houlihan*, the sovereignty has become a kind of war goddess" (Tymoczko 104).

Stephen's trinity also shares Morrigna's various roles. The Morrigna, like Stephen's trinity, contains a crone figure, a mother figure and a maiden figure. Whereas Macha is a mother (McKillop), the Morrigan takes the form of a crone when she tricks Cuchulain into healing her, and she appears as a maiden when she propositions him. She also appears as "the gray-haired" Morrighu "shrieking triumphantly over fighting soldiers" (Ó hÓgáin 362). In Stephen's trinity, each master is represented in a woman who plays a particular role: Catholic Ireland is a mother (May), nationalist Ireland is a crone (the milkwoman and Old Gummy Granny), and British/colonized Ireland is a maiden ("Cissy").

Although both Stephen's trinity and the Morrigna appear as crones, mothers and maidens, and though they both exhibit "wounds" to their legs, eyes, and ribs, the aspects and characteristics of the Morrigna do not neatly align with those of Stephen's trinity, with equal and consistent distribution of characteristics among aspects. As the crone does not transform, neither does the Cathleen Ni Houlihan figure. Additionally, two of the Morrigna's wounds, in the eye and the leg, appear on maidens only while the third appears on Stephen's mother, leaving the crone woundless. Also, the "reverend Carrion Crow," whose association links her with May, is the only explicit mention of the *carrion* crow, though the three prostitutes (also maiden figures) do "squawk like crows" (U 15.2224). Not even the crow, though, is linked to a particular aspect of the Morrigna: while Badb's name means "hooded crow," the Morrigan also often takes the form of a

crow. Indeed, the fluidity of identity and characteristics within Stephen's trinity also appears in the Morrigna. Killop notes that some commentators believe that the Morrigna and the Morrigan are "identical" and that her three aspects are Nemain, Macha, and Badb. He also states that Nemain is sometimes "substituted" for Badb or the Morrigan as an aspect, explaining that "commentators are inclined to see her as an aspect of those deities rather than a discrete entity in and of herself" (Killop). Additionally, Hennessey notes that another scholar, M. Pictet, "feels a certain difficulty in deciding whether [the Morrigan was] three... beings or whether Nemain, Macha, and Morrighu, are only different names of the same goddess" (423). Hennessey, however, explains that, "after careful examination of the subject," Nemain, Macha and Morrighu are three individual goddesses (423).

Though it may appear in the form of contradictions, this fluidity of the Morrigna's character lends Stephen's trinity consubstantiality. Like the consubstantiality of the Christian trinity to which Stephen compares his own, this fluidity makes the trinity one figure and three figures simultaneously, allowing traits and aspects to be transferred and shared between figures of the trinity. For instance, the carrion crow may represent May Dedalus and the trinity as a whole, and the appearance of the Morrigan's wounds on two-thirds of Stephen's trinity may link all three to the war goddess. Additionally, the entire trinity may represent the Morrigna as a Cathleen Ni Houlihan figure in Stephen's mind, via the crone. Such sharing of traits and identities may indicate consubstantiality in a triple god or goddess, but among a group of distinct women, it indicates a loss of particularity like that which occurs in "Araby." Just as the young lady's identity converges with Mangan's sister's identity, identities of most of the women Stephen

knows converge and separate. Altogether, the women in Stephen's trinity act as symbols of multiple entities: not only do they represent the Morrigna but also the three masters, as well as the threat of familial responsibility. While each person of the trinity functions as a part of the whole, she also represents one of Stephen's three masters (Catholicism, England, and nationalism's Ireland), and she is also a woman who, in appearing to want his service, threatens to enslave and even "kill," or drown Stephen. In Stephen's mind, the aspects of his trinity, as women and as symbols of his three masters, are represented in individual characters in "Circe."

Before Stephen meets the crone and the maiden, he confronts May, the mother figure in his trinity. As Catholic Ireland, May, is "*Soggarth Aroon*" (U 15.4591), which means "darling priest," and is the title of a ballad about peasant's love for his devoted priest. Later, May becomes the "reverend Carrion Crow," for she is the "chewer of corpses" and the "ghoul," haunting Stephen, threatening, like Dilly, to drown him. All the while, green imagery (May's bile, the green crab that is May's hand in "Circe," etc.), which connects to the sea and other women, also connects her to Ireland.

Later in the chapter, the crone, representing nationalism's Ireland, appears in the forms of a real milk woman and the imagined Old Gummy Granny. In "scornful silence," Stephen notes her unpleasant life and relationship to men like Mulligan (a medical student): "She bows her old head to a voice that speaks to her loudly, her bonesetter, her medicineman: me she slights. To the voice that will shrive and oil for the grave all there is of her but her woman's unclean loins, of man's flesh made not in God's likeness, the serpent's prey. And to the loud voice that now bids her be silent with wondering unsteady eyes" (U 1. 418-23). Stephen recognizes her degraded status as a lower-class, elderly

woman, and he interprets her deference toward a medical student like Mulligan as degrading submission to an unworthy master, and her rejection of Stephen. Stephen still imagines that Ireland rejects him as Irish hero-bard. Nonetheless, she is benevolent in “Telemachus” as Mother Grogan, the “poor old woman,” the “silk of the kine” (*U* 1.403), and a “witch on her toadstool” milking a cow (*U* 1.401). Bringing milk, the benevolent crone appears to be a nurturing goddess, “a wandering crone, lowly form of an immortal” (*U* 1.404), but she “slights” (*U* 1.419) Stephen as hero-bard, and “serv[es] her conqueror [Haines/England] and her gay betrayer [Mulligan/the Irish people]” (*U* 1.405). In her service to the conqueror, she has taken on the English language and forgotten to the point of being unable to recognize it. She becomes an ironic representation of nationalist Ireland clinging to a lost folk tradition and language.

In “Circe,” as Old Gummy Granny, the crone initially seems benevolent, evoking images of the romanticized Irish peasant. When Stephen first sees her, she wears a sugarloaf hat on her head and the “deathflower of the potato blight” on her chest, and she sits again on a toadstool (*U* 15.4578–80). She quickly comes to resemble a Cathleen-Ni-Houlihan figure, though, exaggerated as the malevolent war goddess. Stephen recognizes her as the “old sow that eats her farrow” (*U* 15.4582-3). She, as Mother Ireland, devours—or kills—her children, the Irishmen who fight for her in following the sacrificial narrative. She also “keens with banshee woe,” wishing “bad manners” to the “strangers in [her] house,” echoing Cathleen’s line in *Cathleen Ni Houlihan* (*U* 15.4585–6). Though she has rejected Stephen as hero-bard, she demands his lowly sacrifice. Angered by Stephen’s disobedience, his refusal to serve Ireland in battle, she scolds, “You met with poor old Ireland and how does she stand?” (*U* 15.4587–88). Eventually,

the war goddess crone demands Stephen's death as she gives him a dagger and commands Stephen to "Remove [Carr]," so by "8.35 a.m. [Stephen] will be in heaven and Ireland will be free" (*U* 15.4737-9).

The maiden as Ireland occupied by the British resembles Stephen's Ireland-muse figure though she is no longer a muse. Stephen's maiden is represented in *Ulysses* primarily as Cissy (or, rather the prostitute "playing" Cissy), whom Stephen confronts in "Circe." We first see Cissy Caffrey in "Nausicaa" with Gerty. Whereas Gerty largely models herself on representations of Ireland as female lover, Cissy, a tomboy, flouts nationalist gender roles. Joyce's selection of Cissy's name in "Circe" is significant because of her role in "Nausicaa." In the episode, Cissy cares for her two younger brothers. Cissy's caretaking role recalls Maria's and Eveline's roles as virgin mother figures. In particular, that Cissy's brothers quarrel in the episode particularly recalls Joe and Alphy, whose feud has progressed so far that they no longer speak to each other. Unlike Maria and Eveline, though, Cissy also flouts the gender roles of her culture. Gerty notes that "there was a lot of the tomboy about Cissy" (*U* 13.480), and remembers a night when Cissy dressed in drag "in her father's suit and hat and the burned cork moustache and walked down Tritonville road, smoking a cigarette" (*U* 13.276-277). In addition to exhibiting androgynous behavior, Cissy is "a forward piece whenever she ha[s] a good opportunity to show off" (*U* 13.481-482). Cissy's flouting of gender roles may seem to show her as liberated from the entrapment that other women face, but Cissy still lives in a patriarchal culture where women have little power. As a girl, she may play at rebelling against Irish gender constructs, but, as an adult, she will likely be expected to adhere to them.

Though Cissy does not appear bound by gender roles, Joyce reminds us of the Catholic-nationalist ideology that pervades Irish culture that may not always allow her rebellion. He does so by associating her with Mangan's sister not only in her like-sounding name but also in her appearance. Gerty describes Cissy's clothes at one point in "Nausicaa," noting "a bit of her petticoat hanging like a caricature" (*U* 13.508-509), which recalls Mangan's sister's petticoat's peaking from below her skirt. Gerty's use of the word "caricature" here bears its own significance in her assessment of Cissy, but, as Joyce uses the word through Gerty, it also suggests that the image of a woman like Mangan's sister is a caricature of femininity. Joyce uses irony to represent Cissy as a girl who rejects, even mocks, her culture's concepts of Irish womanhood. Though Stephen does not meet the real Cissy on Bloomsday, Joyce's use of her name for the prostitute, Stephen's maiden figure, in "Circe," symbolically links this figure with Cissy. When Joyce associates this whore manifestation of Stephen's maiden figure with her he suggests that, even an unconventional woman such as Cissy would be dichotomized as a whore in Stephen's mind. Though he, as an artist, must be aware of unique details of personalities in order to write unique personalities, his Catholic-nationalist-influenced concept of women deadens this sensitivity. As a result, he will be unable to represent characters like Cissy accurately in his work, and he will perpetuate the ideology that may still trap her.

In "Circe," Cissy also has the function of war goddess, though she vacillates between the innocent Dark Rosaleen and the bloodthirsty goddess. Cissy explains, "I am faithful to the man that's treating me though I am only a shilling whore" (*U* 15.4382-3) and often attempts to stop the bloodshed by shouting, "Stop them fighting!" (*U* 15. 4593).

At the same time, she appears eager for the violence, exclaiming, “They’re going to fight. For me!” (*U* 15.4632) and, “with expectation,” asking of Stephen, “Is he bleeding!” (*U* 15. 4788). In her enthusiasm over blood, Cissy resembles the Macha aspect of the Morrigna, a figure who “reveled among the bodies of the slain” (Hennessey 423).

Only in “Circe” do the elements of the maiden figure coalesce and manifest as Cissy in Stephen’s mind. In “Circe,” Stephen is in an altered state of consciousness, resulting from drinking copious amounts of absinthe; he is likely hallucinating. Joyce uses the dramatic form of “Circe” to represent Stephen’s current perspective in which fantasy is superimposed over reality. As drama, “Circe” represents a social contract in which real people exchange their individual identities for identities created by a single person: the playwright. As a result, Stephen can interact with characters that are simultaneously real people (as actors) and imaginary figures (as dramatic characters) in “Circe.” Stephen’s woman figures take form in “Circe,” and he may directly confront these figures rather than the people he construes as them. Both because of the episode’s dramatic medium and its context (Stephen’s drunkenness), Stephen is capable of exploring his own mind and seeing his delusions with clarity because reality is obscured. In “Circe,” Stephen does not find freedom in exile and isolation from his woman figures, who, he believes, seek to enslave him. Rather, he frees himself in understanding those women. This understanding, however, can happen only if he recognizes the flaws in his ideology and seeks to repair them by separating the women from the symbols.

First, Stephen confronts the mother. She appears to him as a ghost, and Mulligan appears, too, accusing Stephen of killing May. Stephen denies this accusation, explaining, “Cancer did it, not I. Destiny” (*U* 15.4187). May, however, dismisses this as the cause of

her death, reminding him of “love’s bitter mystery.” By evoking “love’s bitter mystery,” Stephen’s imaginary May insinuates that he killed her by spurning her and breaking her heart. Suddenly, though, Stephen comes to realize the nature of this “apparition,” when she demands that he “Repent! O, the fire of hell!” (U 15.4212). Like the hellfire with which she threatens him, May’s ghost is a “noncorrosive sublimate”: a distillation of Stephen’s guilt, which is, on its own, powerless to “burn” him because she is no more than a bogeyman, a “[r]aw head and bloody bones” (U 15.4214). Still, even as Stephen declares her incapable of harming him, she extends her hand, which is also a crab, and it “buries deep its grinning claws in Stephen’s heart” (U 15.4220). From the resulting pain, Stephen realizes that she can hurt him only because he has *allowed* her to do so. She is part of his “intellectual imagination” (U 15.4227), which he will not allow to be his master, so he must “bring... [her] to heel” (U 15.4236–7) by shattering the fantasy with his ashplant/sword “*Nothung*” (U 15.4242).

After Stephen runs out of the brothel and into another conflict, he makes a significant discovery about his struggle with the woman figures of his imagination. Stephen voices his realization about the true location of his fight with his masters: “But in here it is I must kill the priest and the king” (U 15.4437–8). Stephen now knows that his conflict is not with the women in his life or even with Ireland; it is with the masters in his imagination. He has begun to realize that his struggle is within his mind only, that real women do not represent the ideas in his mind. As a result of Stephen’s discovery, when Private Carr mistakenly assumes that Stephen believes he must kill the real king of England, and threatens to beat him, Stephen does not attempt to fight back. He has no conflict with the soldier. When Old Gummy Granny (the crone) appears, though, Stephen

confronts her and the rest of the trinity by asking, “How do I stand you? The hat trick!” (*U* 15.4590–1). He then asks where the “reverend Carrion Crow” is. However, whereas Cissy the maiden and Granny the crone are present, May the mother is absent because Stephen has already dismissed her aspect. The third member of the trinity does not appear because May no longer represents Catholicism to Stephen. May’s absence reveals further progress in Stephen’s healing, for it emphasizes the fact that he no longer sees her as a symbol. Stephen has already begun to metaphorically “kill the priest and king” in his mind by exorcising the powerful representation of the priest—the ghostly May—from his thoughts about the real May.

While Stephen focuses on his internal conflict, though, Private Carr carries on the fight, and if no one interferes, Stephen could be seriously beaten—possibly even killed. Luckily, Bloom does interfere. He shakes Cissy by the shoulders and commands her to break character, to help Stephen separate her from her role, and to save Stephen from the impending beating, all in saying, “Speak, you! Are you struck dumb? You are the link between nations and generations. Speak, woman, sacred lifegiver!” (*U* 15.4647–9). Though Bloom’s address to Cissy evokes the symbolic role of Mother Ireland. In calling her to claim her voice, he evokes the life-giving power not of a symbolic mother but of an artist. He invites her to actively use her words, rather than passively use her womb, to “link” “nations and generations.” Cissy, “[a]larmed,” as if awakening from a dream, falls out of her role as aspect of the Morrigna, and “seizes” Private Carr, attempting to allay his anger, and then calls for the police (*U* 15.4551). Still, Cissy’s efforts are not enough to stop Carr; he soon “breaks loose,” crying “I’ll insult him,” and charges at Stephen, punching him in the face, causing him to fall to the pavement “stunned” (*U* 15.4746–50).

Luckily, the police soon come, and the soldiers leave without harming Stephen further. By helping to liberate the prostitute Cissy from an Irish woman's silent role, Bloom shows Stephen a woman helping rather than hurting him, which helps to further amend his understanding of women.

The Artist Becomes Free; the Woman Becomes Autonomous

Just as effective in aiding Stephen's escape from his imaginary enslavement as he is in enabling his escape from physical injury, Bloom helps rouse Stephen from his dream. When Stephen awakens from his "stunned" state, he also awakens from the nightmare of his imagination. Bloom has helped Stephen reduce the sovereignty figures of his imagination to real women apart from mere ideas. In fact, Joyce gives evidence of Stephen's adjusted schema in "Ithaca," when the narrator lists the full names of the women in Stephen's thoughts, particularly his sister Dilly, or Delia, and May, or "Mary, daughter of Richard and Christina Goulding (born Grier)" (*U* 15.538–9). Stephen now thinks of these women as people independent from himself. He remembers that his mother had a father and a mother, who had different name before she was married. Stephen has begun the slow process of maturing and reconfiguring his cognitive framework. Though in *Ulysses* we do not see his complete transformation into Joyce, that Stephen has removed an obstacle to his artistic development is clear, for Stephen creates a woman whose thoughts he cannot know, when, imagining an advertisement:

Solitary hotel in mountain pass. Autumn. Twilight. Fire lit. In dark corner young man seated. Young woman enters. Restless. Solitary. She sits. She goes to window. She stands. She sits. Twilight. She thinks. She writes. She sighs. Wheels and hoofs. She hurries out. He comes from his dark corner.

He seizes solitary paper. He holds it towards fire. Twilight. He reads.

Solitary.

What?

In sloping, upright and backhands: Queen's Hotel. Queen's Hotel.

Queen's Hotel. Queen's Ho.... (U 17.612-20)

Stephen's character has no "white hands," she is not associated with roses or anything green or blue, and she is not juxtaposed with water. This woman is unlike any of Stephen's muse figures. She presents no opportunity or desire for a transformative "tryst" with the man in the scene like Stephen's Mercedes. Though she appears troubled, she does not express "some undefined sorrow" (P 74) like Stephen's romantic version of Emma when he writes about kissing her. Additionally, though she appears to possess some secret, the young man cannot read it in her eyes as Stephen can with Emma before writing his villanelle. He does, however, read her *words*, her writing, though he still may not understand her thoughts. They are personal, they are hers, and they are not meant for him, the man she does not even see. Stephen has succeeded in writing a woman character who is not a representation of Ireland but an autonomous human being, not a muse but a writer in her own right.

Just as Stephen's female character is untouched by nationalist rhetoric, he is disentangled from the ideological net of Catholic nationalism. An advertisement is not high-caliber art—not *Portrait* or *Dubliners* or even *Chamber Music*—but this one is original, uncreated, and it reveals progress in Stephen's development as an artist and as a man. Stephen can write a character like this woman because he has confronted the ideology that had trapped his mind in nationalist allegory. As a result of this

confrontation, Stephen can also seek a better understanding of Irish women by interacting with them, possibly even loving them. Stephen can now “forge” the “uncreated conscience of [his] race,” representing both men and women, and build his Daedalian wings himself—and, perhaps, for the rest of Ireland as well. Indeed, when Stephen leaves Bloom’s house, he leaves behind his spiritual father. Though Stephen is not yet a father himself, he is no longer the son. Though Stephen is still hydrophobic, he is no longer in danger of “drowning.” Though Stephen *walks* away from Bloom’s house, he is—with no “nets” to bind him—free to soar.

CHAPTER IV

JOYCE'S IRISH DAWN: A NEW REPRESENTATION OF IRISH WOMANHOOD

“Penelope” in *Ulysses* begins and ends with two famous affirmations: “Yes” (*U* 18.1) and “yes I said yes I will Yes” (*U* 18.1608-1609). When Joyce situates his depiction of Molly Bloom’s thoughts between these two affirmations, he shares her words, shifting tactics in his critique of the Irish representation of women. As I have shown in my last two chapters, Joyce used *Dubliners*, *Portrait*, and much of *Ulysses* to say “No,” by demonstrating how his culture’s current understanding of Irish women harms Irish women and the Irish artist (and thus Irish art). Joyce has thus far shown us Irish women should not be (mis)understood; he has demonstrated how an Irish woman should not be represented in art. In “Penelope,” though, he says, “Yes,” by demonstrating how an Irish woman should be represented. He does this by playing with epic tradition. In writing an Irish epic, Joyce encapsulates the qualities and ideas that represent Ireland; he creates a paradigmatic work of Irish art. Molly, as the heroine of his epic, is a paradigmatic representation of Irish womanhood. In his depiction of Molly, Joyce uses a large dose of irony. For instance, though Joyce titles Molly’s chapter “Penelope,” he shows a strong contrast between Molly’s actions and those of her epic predecessor on Bloomsday. Molly does not share the original Penelope’s mythic patience to abstain from sex until her husband’s return—a return not only from his quotidian adventures on Bloomsday but also from the eleven-year hiatus in their sex life. That day, Molly has a tryst with her

manager, the knowledge of which plagues her husband's thoughts for much of *Ulysses*. As a result, Joyce's Penelope appears as an ironic opposite of her idealized epic forebear. In "Penelope," Joyce uses irony in a similar way in his approach to Catholic-nationalist concepts of women. Throughout the chapter, Joyce surrounds Molly with Catholic-nationalist symbols and icons, evoking images of his culture's current ideal(ized) woman, only to shatter those images with his depiction of Molly as largely liberated from those dominant cultural norms.

Feminist scholars have been analyzing Joyce's depiction of her for over thirty years. Feminist scholarship on Molly, as on all of Joyce's work, has been divided between those who argue that Joyce's depiction of her is misogynist and those who argue that it is feminist.

Diana Henderson takes the former perspective. She argues that, although Molly's words flow in a way that suggests the feminine signature, "Molly's style keeps her the delightful, even childish, but *not* empowered Other...she remains a somewhat patronizing version of the feminine, given the topics and emotions that fill her mind and given Joyce's use of her as the butt of his sexual humor as well as his book" (520). Further, Henderson explains, "In doing so, Joyce extends the concept of explicitly male literary authority, reveling in his mixture of design and play by making 'Penelope' more complex than Molly and much more sophisticated than its putative speaker" (520). She examines Joyce's style and depiction of Molly's sexuality, which, she argues, Joyce uses to make himself the hero of his own epic and to "tam[e]" the "grotesque images of uncontainable s/mothering female sexuality that haunt the epic" (522). Henderson also connects Molly's sexuality with her role as Everywoman but complicates this by arguing that Joyce uses

“mythological associations” of which Molly is unaware to remove her from reality and place her in the realm of “myth and divinity” as an image of such figures as Eve, Mary, and Gea-Tellus, thus also making her a “Nowoman” (524). Ultimately, Henderson asserts that Molly is “contained” in an episode “organized not by her but by Joyce,” and, thus contained, she “remains Joyce’s object of desire, not her own but her master’s voice” (527).

Elaine Unkeless, like Henderson, also repudiates the feminist perspective on Molly, arguing that “[i]t is Joyce’s language that makes Molly so alive, but the traits with which he endows her stem from conventional notions of the way a woman acts and thinks” (150). Unkeless examines Molly’s seemingly empowering characteristics, such as her art (singing), her sexuality, and her intuition about other characters, and she argues that these characteristics are, in fact, disempowering and even clichéd aspects of stereotypical women. She explains that Molly’s singing, an art “disparage[ed]” (151) by Joyce, is significant to her only in how it makes her sexually appealing to men, and Molly’s sexuality is rooted in appeasing men and her own female narcissism. Additionally, Unkeless dismisses Molly’s keen knowledge of other characters as mere women’s intuition. Unkeless concludes that Molly is “limited...because she is confined to preconceived ideas of the way a woman thinks and behaves” (165).

In contrast, Suzette Henke’s article, “Speculum of the Other Molly: A Feminist/Psychoanalytic Query into Joyce’s Politics of Desire,” finds that Joyce’s depiction of Molly is feminist to the point of being “subversive” (160). Briefly noting Molly’s defiance of Victorian gender roles, Henke examines “Penelope” through a psychoanalytic lens, arguing that “[w]ithout direct experience of mother-daughter

symbiosis, [Molly] identified in childhood with a mythic evocation of the beautiful, seductive and powerful woman who won Daddy's affections only to go away. If Molly seems to exhibit narcissistic tendencies, it is because the trauma of maternal abjection has enunciated the ground of problematic ego development" (151). She supports her argument by outlining an Oedipal paradigm in which Bloom, the new womanly man, substitutes for Lunita, and Bolyan, a "manly m[a]n" (Henke 155), substitutes for Major Tweedy. Additionally, Henke addresses the way in which Molly's discourse defies logic, arguing that Molly "embodies [Lacan's] *pas-tout*, the 'not everything' or 'not all' that refuses summation and defies the boundaries of logocentric discourse" (160). She explains that "[t]he gaps in Molly's past experience engender a subversive feminine discourse that borders on the margins of hysteria and, in its melancholic desire for the absent mother, longs to suture the irreparable wound of preoedipal separation" (Henke 160-161). According to Henke, Molly's memory of her "orgasmic" union with Bloom, "temporarily heal[s]" (161) this wound because it allows her to achieve her desire: union with the mother.

Kimberly Devlin also finds Molly to be an empowered female figure in her analysis of Molly's gender performance. Devlin applies Carole Anne Tyler's concept of female masquerade and mimicry in which masquerade disempowers women by locking them into gender stereotypes while mimicry can potentially empower women by reproducing those stereotypes in order to critique them. Devlin argues that Molly performs mimicry, for "Molly's monologue... is a concatenation of roles, an elaborate series of 'star turns' that undermines the notion of womanliness as it displays it. If gender is one of several ideologically dominant tropic differences, with masculinity and

femininity divisible into many sub-tropes, then Molly is surely a polytropic ‘woman’” (73). She explains that Molly views gender through a dramaturgical lens, enacting and imagining her encounters with men as dramatic performances. Devlin offers a range of examples of Molly’s dramatic mimicry, such as her comparison of herself with the model for the nymph painting in her bedroom and the model in Bloom’s pornographic photograph of a “nun.” She notes that by comparing the models, rather than the art, with herself—a sexually liberated woman—she changes the masquerade of femininity to fit her, rather than change herself to fit the masquerade. Devlin also reveals Molly’s role as director of such memories as her confession. Ultimately, Devlin argues that, by mimicking the feminine masquerade, Molly reveals the performativity of gender.

Carol Shloss’s analysis uncovers a feminist depiction of Joyce’s Penelope though she argues that Joyce depicts her as not empowered but colonized. Shloss examines Molly’s thoughts about Bloom, Boylan, and her marriage from a new-historicist perspective. She argues that “[a]lthough private and public remain separate domains in Molly’s consciousness, it is nonetheless true that her sensitivity to the issues of authority, privilege, and financial dependence in her relationships with men corresponds with sentiments held by Irish nationalists in their dealings with England. Shloss offers a political history of the 1904 Irish nationalist struggles over Home Rule and their suppression of women’s rights to contextualize Molly’s actions and sentiments about marriage. She also compares Stephen’s “guerilla” (531) linguistic attacks on authority figures in *Portrait* to Molly’s “rambling” (532) speech. Shloss makes an important point in demonstrating Joyce’s recognition of the oppression of women in Ireland, when she explains that “[w]hat remains in *Ulysses* is evidence of the double alienation that history

has generally bestowed upon women under colonial rule, where gender has established yet another mode of dispossession from the political and cultural arena” (336). Shloss’s analysis of Molly resembles mine in that it examines the effects of colonialism on the life of Molly Bloom. She reveals the constraints nationalism places on Molly’s life from a political standpoint—i.e., the legal/legislative oppression of her as a woman—but she does not examine Molly’s actions and self-concept in relation to Catholic-nationalist images of woman as I do.

Whereas Shloss highlights Molly’s struggle against the suppression of Irish patriarchy, my analysis is more focused on the ways in which Joyce depicts her transcending the Irish Catholic-nationalist concept of women. In this chapter, I argue that Joyce establishes connections between Molly and Catholic-nationalist female figures only to demonstrate how Molly differs from those figures. Molly defies her culture’s gender roles in her motherhood, her sexuality and physicality, and her authority as narrator of “Penelope.”

One of the most obvious connections Joyce establishes between Molly and Catholic-nationalist woman figures is her association with Mary, for not only does Molly bear a name (Marion) derived from Mary’s name, but she also shares Mary’s birthday, September 8th. As a mother, Molly may initially seem to resemble Mother Mary, but Joyce demonstrates with Molly’s attitude toward her biological and “spiritual” children that Molly is quite different from her namesake. When Molly thinks about Milly on Bloomsday, she considers Milly’s burgeoning sexuality and coquettish behavior, determining that Bloom’s sending her away was wise because Milly “was getting out of bounds” (*U* 18.1026). Molly’s perturbation at Milly’s behavior, though, is not simply

caused by Milly's failure to behave like an Irish Catholic girl should but rather by Milly's similarity to Molly. Molly notes that "they all look at her like me when I was her age" (*U* 18.1036), and earlier when Molly recalls Milly's complaining that Molly's "blouse is open too low" (*U* 18.1033-1034), she remarks that Milly is "the pan calling the kettle blackbottom" (*U* 18.1033). Molly's concern about her daughter's behavior is not rooted in religious or social expectations but annoyance at the girl's adolescent insolence. As a woman who is so annoyed with her daughter's behavior that she is pleased by the girl's absence, Molly stands in contrast to the ever-benevolent paragon of motherhood that is Mother Mary; she also stands in contrast to women like Eveline and Maria, who dutifully play virgin-mother roles, as well as Stephen's concept of May Dedalus, whose chief concern is that Stephen will learn to love.

Later, when Molly considers Stephen's motherlessness, Joyce again juxtaposes her with traditional mother figures. Molly posits that because Stephen "ha[s]nt a mother to look after [him,]...hes running wild now out at night away from his books and studies and not living at home on account of the usual rowy house" (*U* 18.1441-1444). Additionally, she thinks that Stephen's "poor mother wouldn't like that if she was alive ruining himself for life" (*U* 18.1454-1455). Molly appears to establish herself as a surrogate mother to Stephen with this concern, but she does not carry it through. Even when she considers the possibility of Stephen's living with her and Bloom, she views Stephen as a possible lodger, not a foster son. Moreover, Molly's thoughts about Stephen are mostly sexual, which she demonstrates in her thoughts about becoming his mistress. If Molly strongly exhibited motherly thoughts about Stephen, these erotic imaginings

might wax Oedipal, but because her motherly thoughts are subtle at their strongest, her sexual thoughts overpower them, characterizing Molly as sexual being more than mother.

Molly's sexuality, in fact, another correction that Joyce makes in his ironic repudiation of the Catholic-nationalist understanding of women. Inasmuch as Molly's name and birthday link her to Mary as mother, they also link her to Mary as virgin. Molly, however, is famously *not* a virgin. Not only is she married, but she also has a tryst on Bloomsday, and she even had a sexual encounter before she was married. Moreover, Molly did not allow Mulvey to "touch [her genitalia] with his" (*U* 18.800) not because of religious concerns but "for fear you never know consumption or leaving [her] with a child" (*U* 18.801-802). Practical, not religious, fears lead Molly to refuse Mulvey's proposition.

Additionally, Molly demonstrates her sexuality when thoughts about the tryst and her love for sex in general recur throughout "Penelope." For instance, Molly recalls multiple sexual encounters with multiple men: Bloom, Boylan, Mulvey, and even Bartell D'Arcy. When Molly sees her thighs while sitting on the chamber pot, she thinks, "I bet he never saw a better pair of thighs than that look how white they are the smoothest place is right there...how soft like a peach easy God I wouldnt mind being a man and get up on a lovely woman" (*U* 18.1144-1147). In contrast to Maria, Molly not only openly adores her body; she also enjoys the sexual potential of her form to the point of wishing she were a man, so she could enjoy a body like hers.

As Molly's thoughts about her thighs demonstrate, her sexuality is inextricably linked with her corporeality. In contrast to Stephen's imagined spiritual-sexual encounters with the various manifestations of his muse in *Portrait*, Molly's imagined

sexual encounter with Stephen as his muse is physical. Although she first considers using her art, song, to inspire him, she later imagines: “make him feel all over him till he half faints under me then hell write about me lover and mistress publicly too” (*U* 18.1364-1365). Molly’s imagined muse-artist relationship with Stephen shifts the inspiration of his art away from Catholic-nationalist idealized woman figures to a corporeal, “real” woman—from received ideology about women to personal experience with women.

Molly’s corporeality lies not only in her sexual body but also in elements of her that are not typically sexualized. As Emma and Gerty do, Molly menstruates. Like Emma’s menstruation, which Stephen considers to be symbolic of her feminine shame, Molly’s menstruation is uncomfortable. She calls out to her author, “O Jamesy let me up out of this pooh” (*U* 18.1128-1129), indicating agony, ostensibly the agony of menstrual cramps and of feeling the need to sit on the uncomfortable soiled chamber pot for an extended period of time. In contrast to Stephen’s concept of an ashamed but resigned Emma, Molly bemoans the punishment that menstruation represents, linking it to the lot of women: “sweets of sin whoever suggested that business for women what between clothes and cooking and children” (*U* 18.1129-1130). Molly is not resigned to the agony caused by and the shame associated with menstruation and women’s duties; she protests.

Molly’s menstruation resembles Gerty’s in that it signifies her corporeality, her “realness.” It contrasts with Gerty’s, though, in how it is depicted. Because Gerty is only approaching her menses, she and Bloom think about it in relation to premenstrual hormonal changes, such as increased libido. Though Gerty’s menstruation is still a physical process, rather than a spiritual symbol, its imminence keeps it offstage: we do not watch Gerty menstruate. Molly, however, experiences her menstruation in

“Penelope,” and, as a result, Joyce depicts her rising from bed, considering the heaviness of her menses, and sitting on the chamber pot. Joyce’s representation of Molly’s menstruation has a more real, more physical, presence than Gerty’s because it actually happens in the chapter, and we “see” it. Moreover, the depiction of Molly experiencing her menstruation on the chamber pot represents the menstruation itself as excremental, corporeal in the extreme, rather than symbolic of shame or even sexuality. Molly’s menstruation is a normal bodily function of a real woman, thus further distancing her from idealized characters like Stephen’s muse and Mangan’s sister.

Also in contrast to Stephen’s muse and Mangan’s sister, Joyce also allows Molly to escape the role of silent (or silenced) object. He establishes an ironic connection between Molly and women who are silent objects, most notably in her desire to be Stephen’s muse. Although Molly wants to inspire art as a muse, she does still create it as a vocalist. Significantly, Molly’s singing is her creation of art literally with her voice, making her, therefore, far from silent. That Molly, as a singer, speaks someone else’s words could represent her as a writer’s puppet, an image that could easily also apply to the personifications of Ireland from whom she differs. Molly, though, does not always speak the songwriters’ lyrics verbatim. For instance, when Molly repeats the lyrics to “In Old Madrid,” she changes the phrase “sparkling eyes” to “glancing eyes” (*U* 18.1338). In making this change, Molly seizes authority over her voice and her words. Such an edit of a song also likens her to Maria, who edits “I Dreamt that I Dwelt,” but, in contrast to Maria’s change, which signifies her repression and thus her oppression, Molly’s revision, as Kimberly Devlin has noted, gives her agency. Whereas the lyrics treat the eyes as an

object—sparkling to the beholder—Molly’s lyric treat the eyes as belonging to a subject—performing the beholding (Devlin 76).

Molly’s eyes themselves also play a significant role in Joyce’s ironic repudiation of women as silent objects. In the last several lines of “Penelope,” Molly recalls Bloom’s marriage proposal noting, “I asked him with my eyes to ask me again” (*U* 18.1605). With this line, Joyce recalls all the times Stephen attempts to read the eyes of women. Joyce seems to indicate that Molly’s meaning can be discovered through the expression in her eyes alone and in her silence, but he soon reveals the significance of Molly’s voice. After Bloom renews his marriage proposal, her response is neither the tacit approval of Stephen’s concepts of women nor the asexual indifference of the women in *Dubliners*; rather, it is both vocal and sexual. Molly responds by “first...put[ting her] arms around him...and dr[awing] him down to [her] so he could feel [her] breasts” (*U* 18.1606-1608) and then saying, “[Y]es I will Yes” (*U* 18.1608-1609). This transition from Bloom’s reading Molly’s eyes to her responding with the word “I” is an enactment of the transition represented in Joyce’s fiction on a larger scale. In *Dubliners*, we saw women ultimately focalized through men’s eyes in all four stories, and in *Portrait* and most of *Ulysses*, we continued to focalize through a man’s eyes as he read the eyes of women. In “Penelope,” however, Joyce finally allows us to perceive a woman not through someone else’s eyes or even by reading her own eyes but through her “I,” her first-person narration. In addition to her artistic voice as a vocalist, Molly has an authorial voice as narrator, and, through that voice, she reveals the thoughts she hides in her silence.

In these thoughts, she underscores the significance of understanding women as well as the difficulty of doing so. She complains that men “dont know what it is to be a

woman and a mother and how could they” (*U* 18.1440). Molly gives this complaint just after imagining that “itd be much better for the world to be governed by the women in it you wouldnt see women going and killing one another and slaughtering” (*U* 18.1435-1436). This concept is significant in Ireland because nationalists used female personifications of the nation to recruit fighters. This stream of thought reveals that Molly and Joyce both repudiate such personifications as accurate representations of women. The men who create them know nothing of “what it is to be” the people whose lives they dictate and whose voices they steal. Later, Molly reveals her longing to be more accurately understood when she confesses that she “liked [Bloom when they were young] because he saw and understood what a woman is” (*U* 18.1578-1579). That Bloom appears to comprehend women is enough to draw Molly to him. Molly distinguishes this “s[eeing] and underst[anding] what a woman is” from knowing her thoughts, though. With an image that recalls the seaward gazes of Eveline, Gerty, and Stephen’s bird girl, Molly notes that, in response to Bloom’s first proposal, she “wouldnt answer first only looked out over the sea and the sky I was thinking of so many things he didnt know” (*U* 18.1581-1582). Even though Bloom understands women, he does not, cannot know Molly’s thoughts. As in Stephen’s imagined advertisement, the woman’s thoughts are unknown to the man, signifying the woman’s autonomy. Her thoughts belong to her, and she chooses when to reveal them.

Twice in the chapter, Molly wonders, “shall I wear a white rose” (*U* 18.768, 18.1554-1855) and concludes this question with “or shall I wear a red” (*U* 18,1603). She soon thinks, “I was a Flower of the mountain yes when I put a rose in my hair...or shall I wear a red yes” (*U* 18.1602-1603). By placing a rose on Molly in this final memory,

Joyce associates her with a clear nationalist symbol, and when Molly speaks to Bloom with her eyes, Joyce seems to show her silenced, paralyzed like the women of *Dubliners*. Nonetheless, when Molly speaks her will and pulls Bloom close for him feel to her breasts, she triumphs and overcomes the ideology that has silenced so many other women in Joyce's work. Though she is a mother, Molly is nothing like Mother Mary or a benevolent Mother Ireland, for she refuses the lives of women like Eveline, Maria, Gretta, and May. Though her name comes from that of the Virgin Mary she, far from a virgin, fully embraces her sexuality and her very corporeal body, refusing the lives of Eveline, Maria, Mangan's sister, Stephen's concept of his muse, and Gerty. Finally, though Molly is briefly silent, speaking with her eyes, she shatters that silence by proclaiming, "I will," and sharing her thoughts in first person throughout "Penelope," denying the silence and the objectivity of those other women. She enlightens us as to her thoughts, illuminating what has been the shadow of the Irish Catholic-nationalist mind.

With this illumination and affirmation, Joyce establishes a new paradigm of the representation of Irish womanhood. Molly, this representation, is a mother who also considers her own feelings, a woman sexually free to the point of adultery, and a person who speaks her will. She is paradigmatic not, however, in her particular behaviors (e.g., adultery or motherhood) but in the ways she refuses to resemble the old idealized paradigm of Catholic nationalism. Joyce declares through Molly's realistic humanity and autonomy and her rebellion against nationalism that the ideal Irish woman is simply a woman, not a symbol. In liberating Molly from the Catholic-nationalist personifications of Ireland, Joyce frees his epic from allegory, thus establishing a new ideal of Irish art: one no longer chained to the national narrative. As a result, Joyce asks Ireland to stop

clinging to a narrative that binds women in painful and unfulfilling lives, that binds art in constricting conventions, and that binds the minds of the Irish in a colonial struggle against a powerful oppressor. In jubilant affirmation of a future of possibility for women, art, and Irish thought, Joyce frees his own art from the nationalist allegory inspired by colonialism. Joyce decolonizes his own art and with his epic's conclusion sets a precedent for the rest of Irish art. With a decolonized woman character, Joyce, therefore, becomes a force for the decolonization of Irish art, inviting other artists to join him, to say to art that rejects colonial struggle, "[Y]es I will Yes."

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