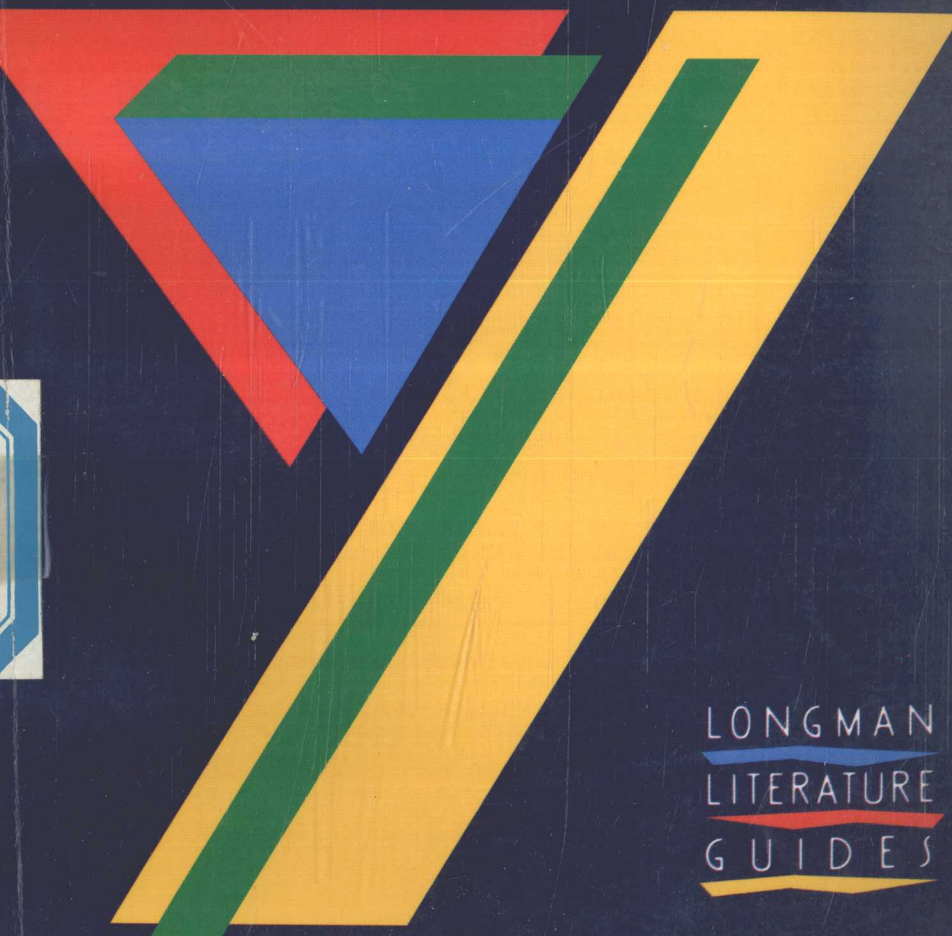
约克文学作品辅导丛书

YORK NOTES ON

DUBLINERS

都柏林人

James Joyce



YORK NOTES

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James Joyce

DUBLINERS

Notes by Patrick Rafroidi

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《约克文学作品辅导丛书》介绍

《约克文学作品辅导丛书》(York Notes)系 Longman 集团有限公司(英国)出版。本丛书覆盖了世界各国历代文学名著，原意是辅导英国中学生准备文学课的高级会考或供英国大学生自学参考。因此，它很适合我国高校英语专业学生研读文学作品时参考。

丛书由 A. N. Jeffares 和 S. Bushrui 两位教授任总编。每册的编写者大都是研究有关作家的专家学者，他们又都有在大学讲授文学的经验，比较了解学生理解上的难点。本丛书自问世以来，始终畅销不衰，被使用者普遍认为是英美出版的同类书中质量较高的一种。

丛书每一册都按统一格式对一部作品进行介绍和分析。每一册都有下列五个部分。

① 导言。主要介绍：作者生平，作品产生的社会、历史背景，有关的文学传统或文艺思潮等。

② 内容提要。一般分为两部分：a. 全书的内容概述；b. 每章的内容提要及难词、难句注释，如方言、典故、圣经或文学作品的引语、有关社会文化习俗等。注释恰到好处，对于读懂原作很有帮助。

③ 评论。结合作品的特点，对结构、人物塑造、叙述角度、语言风格、主题思想等进行分析和评论。论述深入浅出，分析力求客观，意在挖掘作品内涵和展示其艺术性。

④ 学习提示。提出学习要点、重要引语和思考题(附参考答案或答案要点)。

⑤ 进一步研读指导。介绍该作品的最佳版本；版本中是否有重大改动；列出供进一步研读的参考书目(包括作者传记、研究有关作品的专著和评论文章等)。

总之，丛书既提供必要的背景知识，又注意启发学生思考；既重视在吃透作品的基础上进行分析，又对进一步研究提供具体指导；因此是一套理想的英语文学辅导材料。

北京师范大学外文系教授 钱瑗

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Part 1

Introduction

Joyce's life and works

James Joyce was born on 2 February 1882 in Rathgar, a south Dublin suburb, the oldest boy among the ten children of John Stanislaus Joyce (1849–1931)—an improvident rate collector and 'praiser of his own past', ever present in James's works from *Dubliners* to *Finnegans Wake* (where he is called 'Earwicker')—and Mary Jane ('Mae') Murray (1859–1903). James was baptised in the Roman Catholic faith on 5 February at the church of St Joseph, Terenure.

In 1887 the Joyce family moved to Bray, a seaside town fifteen miles south of Dublin, where they were joined by Mrs 'Dante' Hearn Conway from Cork. Mrs Conway was to act as governess to the children and play an important part in the Christmas scene of *Portrait of the Artist*. From 1888 to 1891 Joyce studied at Clongowes Wood College, Sallins, County Kildare, a well-known Jesuit school. In 1891, on the occasion of the death of Charles Stewart Parnell ('the uncrowned king of Ireland') on 6 October—henceforth to become 'Ivy Day'—Joyce composed his first printed work, in honour of the hero: *Et Tu, Healy*.

In 1892 the family, in financial difficulty, moved first to Blackrock and then to Dublin city. After a brief interlude with the Christian Brothers on North Richmond Street, Joyce resumed his Jesuit schooling—without fees—at Belvedere College. He was to remain there from 6 April 1893, until 1898. In 1898 he entered University College, Dublin, where he read French, Italian and English, and made friends with George Clancy, Vincent Cosgrave, Francis Skeffington, Thomas Kettle, John Francis Byrne, Oliver Gogarty and others. On 1 April 1900, the *Fortnightly Review* published his essay 'Ibsen's New Drama' for which the playwright wrote to thank Joyce. The following year, *St Stephen's* refused another essay, attacking the Irish Literary Theatre: 'The Day of the Rabblement'. This was privately printed in November 1901.

In 1902, Joyce left for Paris in order to study medicine, although he soon returned to Dublin. His second trip to Paris in 1903 was cut short in April when he received a telegram: 'Mother dying come home. Father'. Mrs Joyce died in August.

In 1904 Joyce started work on the first draft of *Stephen Hero*. During that year he fell in love with Nora Barnacle, a Galway girl who worked at Finn's Hotel in Dublin. He took her out on 16 June (the day of *Ulysses*).

On 13 August he published the first story of *Dubliners*, 'The Sisters', in A.E.'s (George Russell's) *Irish Homestead*. In September he stayed at the Sandycove Martello Tower with Oliver Gogarty and a man named Samuel Trench, but soon quarrelled with them. In October Joyce departed with Nora to Zurich, where he expected to teach at the Berlitz school. As the position was not available however, he took another one in Pola. In 1905 he obtained a teaching post in Trieste where he carried on with the composition of *Dubliners*. His son, Giorgio, was born on 27 July 1905. Soon after this Joyce was joined in Trieste by his brother Stanislaus, on whom he was to depend heavily for financial support for many years to come. It was in December of that year that he sent the twelve stories of *Dubliners* to the publisher Grant Richards. Although the manuscript was accepted, difficulties arose with the printer in 1906. Joyce was now in Rome where he worked in a bank—a job he disliked. By February 1907 he was back in Trieste. That year saw the publication of Joyce's poems under the title *Chamber Music* and the birth of a daughter, Lucia Anna.

The next six years were marked by the beginning of Joyce's eye troubles; his last two trips to Ireland—to Dublin in 1909 (where he suffered an acute attack of jealousy, to be remembered in *Exiles*) and to Galway and Dublin in 1912; and the start of his correspondence with Ezra Pound in 1913. In 1914 *A Portrait of the Artist as a Young Man* was published serially in the *The Egoist* (the work was published in book form in 1916, in New York). In 1907 *Dubliners* had been rejected by Richards; it was then accepted and rejected by Maunsel, the Dublin publishing company with which Joyce had signed a contract for it in 1909; and finally taken up again by Richards and published in London.

In 1915 the Joyces moved to Zurich; they returned to Trieste in 1919, and then chose Paris as their residence in 1920. Joyce's play *Exiles* was published in 1918 in London and New York, where *The Little Review* began to serialise *Ulysses*. But it was not until 1922 that the full text was published in book form, in Paris. The French translation, in which Joyce assisted, appeared in 1929.

In 1923 Joyce started *Work in Progress* (which became *Finnegans Wake*), the first fragments of which were published in Paris the following year, in Ford Madox Ford's *Transatlantic Review*. Most of the book was subsequently published in various magazines. His second collection of poems, *Pomes Penyeach*, was published in 1927.

On 4 July 1931 Joyce and Nora were married in London 'for testamentary reasons'. Their son Giorgio was married the same year to Helen Kastor Fleischmann, and a grandson, Stephen, was born in 1932. Their daughter Lucia's mental health began to deteriorate and she had to be placed under medical care. On 29 December 1931, Joyce's father died in Dublin. By 1933 Joyce had become nearly blind. During that

year, however, he had the pleasure of hearing that *Ulysses*— previously banned in all English-speaking countries—had been judged not obscene in New York and the American version authorised.

Two more of Joyce's books were published in the thirties: his *Collected Poems* (1936) and *Finnegans Wake* (1939). In December 1940 Joyce and Nora fled from 'Vichy' France to Switzerland. Joyce died on 13 January 1941, in Zurich, of a perforated ulcer.

The backgrounds of *Dubliners*

The Irish tradition of storytelling

The Irishness of *Dubliners* has more aspects than the place described, the inhabitants portrayed, or the origins of the author. For *Dubliners* is a collection of stories, a genre exceptionally popular in Ireland, which is heir to the immemorial national tradition of the oral tale told by a professional storyteller: in Gaelic *sgéalaí* (the specialist of the long mythological narrative, *sean-sgeal*) or *seanchaí* (who dealt with shorter stories: *eachtra* and *seanchas*). Every year, from Hallowe'en (31 October) to the night of St Patrick's Day (17 March), such storytellers were the very soul of the *céili*—a gathering of people around the fireplace, in mansions or cottages—where their performance was drawn from a repertory of three hundred and fifty items or more.

The genre developed from voice to writing, from Gaelic to English, from legend to modern short story, which resembles its ancestor in its frequent reliance on the testimony of the author. Even in its modern guise, the Irish short story had its masters before Joyce; they are, perhaps, more relevant to an understanding of his craft than such figures as Maupassant (1850–93) in France, or Chekhov (1860–94) in Russia. Joyce may be, in many ways, a beginning; but he is also an end. Besides, the existence of a long-standing tradition of story-telling is not the only reason why Irishmen before Joyce (and Joyce himself) should have preferred the shorter type of narrative. From a sociological point of view, there is no doubt that the short story, more than the novel, can easily become the voice of those whom Frank O'Connor calls 'submerged population groups' (an apt phrase for the Irish in the nineteenth century and at the time of the composition of *Dubliners*); he adds 'The novel can still adhere to the classical concept of civilised society, of man as an animal who lives in a community, as in Jane Austen and Trollope it obviously does; but the short story remains by its very nature remote from the community—romantic, individualistic, and intransigent.'* From an aesthetic point of view, it seems that Irish

*Frank O'Connor: *The Lonely Voice*, Bantam Books, New York, 1968, p. 21.

writers feel more at ease in the 'face to face' relationship entailed by the narrator's role in short pieces, and in the less elaborate type of structure involved. A contemporary Irish short-story writer, Mary Lavin, has remarked that short stories 'imposed a selectivity that I might not otherwise have been strong enough to impose upon my often feverish, overfertile imagination.'* Joyce may very well have felt the same thing at the beginning of his career. Seen in that light, *Dubliners* can then be considered as a form of training—and an insufficient one at that, in view of his later achievements in which he could never master a type of construction both traditional and complex. *A Portrait of the Artist as a Young Man* is traditional but not structurally complex: it follows the linear development of the *Bildungsroman* (a novel concerned with a person's formative years and development). *Ulysses* and *Finnegans Wake* are complex, but do not adopt the structure of fiction: *Ulysses* resorts to the epic method of the *Odyssey* to support its weight of words and its awesome length; *Finnegans Wake* is based on hieroglyphs and symbolic patterns.

Irish story-tellers before Joyce, who have played their part in creating the modern form that he was to mould in his turn, may be mentioned briefly, as their work may point to different developments. Thus the so-called 'fantastic' authors, such as Joseph Sheridan Le Fanu (1814–73), Fitzjames O'Brien (1828–62) or Bram Stoker (1847–1912) lead to modern terror and science fiction; the folklorists proper lead to the works of Oscar Wilde (1856–1900) and James Stephens (?1882–1950). William Carleton (1798–1869), in such collections as *Traits and Stories of the Irish Peasantry* (1830–33), *Tales of Ireland* (1834), *The Fawn of Springvale and Other Stories* (1841) or *Tales and Sketches* (1845), proved the outstanding intermediary between the old order and the new. He preserved the legendary and popular vein but also originated the realistic trend that was to dominate with his successors—in subject, observation, and rendering of manners and of speech.

The lesson was taken up soon afterwards by the Irish cousins Edith Somerville (1858–1949) and Martin Ross (1862–1915) who collaborated on such stories as *Some Experiences of an Irish R.M.* (1899) and *Further Experiences of an Irish R.M.* (1908). Like Carleton they used rural material; they were as sensitive to laughter as to tears; and they showed the same gift for rendering linguistic particularities. Their background, however, was aristocratic—in a society where aristocracy was doomed—and their world much narrower than Carleton's. Yet they made up for such deficiencies by the breadth of their culture, their knowledge of the French and English tradition; and they herald Joyce by the coherent internal structure of each story and the careful overall structure of each collection, involving a common framework, a common

*Mary Lavin: Preface to *Selected Stories*, New York, 1959.

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protagonist—for example, Major Yeates as the Irish R.M. (Resident Magistrate)—and variations on a theme that ultimately reveals its unity of purpose and design.

Finally, there is George Moore (1852–1933), a scrupulous and sophisticated writer, whose work embraces a wider outside world that he alternately loves and chastises—a dialectical attitude which places him at the fountainhead of the modern Irish tendency to express the disenchantment of individuals with a narrow, gossipy, banal, priest-ridden rural milieu, crushed by taboos and numb to feelings of beauty and pleasure.

Many of these traits are also to be found in Joyce's *Dubliners*. But there are evident differences. Moore stated in his preface to *Celibate Lives* that he preferred 'soul cries' to adventures. Nevertheless, it is only with the work of Joyce that 'adventures' either disappear totally, or become a mere occasion for an internal vision which humanises everything—even the city of Dublin, perceived like a vast paralysed body remembering the various moments of its private and public life, while death approaches.

Thus, out of a time-honoured tradition, *Dubliners* establishes a new lineage.

From country to city

Joyce has another claim to novelty in the Irish short story tradition, in his choice of material. In *Dubliners*, practically for the first time, the setting and environment become totally urban instead of rural. Even George Moore, in spite of a few incursions into the Dublin of the 1880s, remained essentially rural: the title of his main collection of stories, *The Untilled Field* (1903), is proof enough of this, although the word 'untilled' indicates a departure from the usual treatment of the subject: a wish no longer to idealise country life but to denounce its lack of culture and its parochialism.

As regards attitudes towards the country, we may wonder whether Moore was not more radical than Joyce: it is probably easier for one who comes from, or lives in, the country to be anti-rural. A townsman always has qualms on the subject. Joyce is divided, as can easily be shown by contrasting two passages from *A Portrait of the Artist as a Young Man*, quoted by two critics who have recently tackled the problem, each in order to establish the opposite thesis.

The first of these critics is Maurice Harmon, who writes that 'The awareness of the peasant world emerges in James Joyce's *Portrait of the Artist* as a deprivation.'* He continues, introducing the first passage: 'To

*'Aspects of the Peasantry in Anglo-Irish Literature from 1800 to 1916', *Studia Hibernica*, XV, 1975, p. 105.

Stephen Daedalus the peasants are attractive, holy and mysterious.' He listens with particular fascination to Davin's story of that strange encounter with the peasant woman in the Ballyhoura Hills:

> The last words of Davin's story sang in his memory and the figure of the woman in the story stood forth, reflected in other figures of the peasant women whom he had seen standing in the doorways at Clane as the college cars drove by, as a type of her race and his own, a bat-like 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.

The second critic is Terence Brown for whom 'James Joyce feared contact with the Irish soil', as seen in the following extract from Stephen's journal:

> John Alphonsus Mulrennan has just returned from the west of Ireland ... He told us he met an old man there in a mountain cabin. Old man had red eyes and short pipe. Old man spoke Irish. Mulrennan spoke Irish. Then old man and Mulrennan spoke English. Mulrennan spoke to him about universe and stars. Old man sat, listened, smoked, spat. Then said: – Ah, there must be terrible queer creatures at the latter end of the world. I fear him. I fear his red-rimmed horny eyes. It is with him I must struggle all through this night till day come, till he or I lie dead, gripping him by the sinewy throat till ... till what? Till he yield to me? No. I mean no harm.*

Needless to say, neither passage expresses Joyce's standpoint exclusively. His vision is a double one, faced as he is with the same dialectics as Gabriel in 'The Dead'; he is hostile to the West of Ireland and yet fascinated and, to a point, regenerated by it.

Divided as a townsman, Joyce is also divided as an Irishman who must choose between modernism on the one hand, primitivism and a return to the Gaelic sources on the other. And no Irishman can completely deny the latter, even though he may scoff at the Celtic Revival and its myths—a bifurcated attitude not unlike that which Joyce experienced concerning the Roman Catholic Church. Remember Stephen's answer in *A Portrait of the Artist as a Young Man*, when asked whether he intends to become a Protestant: 'I said that I had lost the faith, ... but not that I had lost self-respect. What kind of liberation would that be to forsake an absurdity which is logical and coherent, and to embrace one which is illogical and incoherent.'

On an intellectual level, however, Joyce had more respect for Catholicism than for the promotors of the Celtic Revival of the late

*'Dublin in Twentieth-century Writing: Metaphor and Subject', *Irish University Review* VIII, 1, Spring 1978, pp.9, 10.

nineteenth and early twentieth century—W. B. Yeats (1865–1939) and his followers. It is perhaps more unconsciously (with the exception of 'The Dead') that his own remote peasant origins, or Nora's less remote ones, induce some hesitation or reveal an influence: it is not unthinkable, for instance, that his extraordinary minuteness as far as topography is concerned may be rooted in his ancestors' care for their small plots of ground, carefully fenced off from their neighbours; not to mention the fact that Dublin in general (and Joyce's Dublin in particular) retains a village atmosphere.

On the surface, at any rate, Joyce is definitely a townsman and an urban writer—the first in Ireland. There are good reasons why his country should have waited so long: the main impulse that drove people towards towns in the eighteenth century—the Industrial Revolution—was practically unknown in Ireland. There are also good reasons why authors should have shifted their interest at precisely the moment when Joyce was conceiving *Dubliners*: the movement had then begun that was to empty the countryside, to concentrate more than a quarter of the population of the South of Ireland in Dublin, its capital city, and more than a third of the population of Northern Ireland in its capital, Belfast, which was also becoming the subject of short stories and novels written by authors such as Patrick MacGill (1891–1963) and Shan Bullock (1865–1935). In Dublin, Sean O'Casey (1880–1964), Flann O'Brien (one of the pen names of Brian O'Nolan, 1911–66), and Samuel Beckett (b. 1906) stand out; and among lesser novelists Paul Smith (b. 1920), Christy Brown (b. 1932), Lee Dunne (b. 1934), Brian Cleeve (b. 1921), are worthy of mention; the list is by no means complete.

Joyce was indeed a pioneer: but he was a prophet only in parts. If the main theme of *Dubliners* is paralysis and the impossibility of getting out, (which a character such as Eveline, 'passive, like a helpless animal' experiences) we may wonder whether, soon after, it was not Belfast that best answered the description; and if, nowadays, Dublin—and Belfast—are different in that respect from the rest of the world. They may still be cases of hemiplegia. But then, so are the other great cities: no island is left, anywhere.

Joyce's own Irishness

One thing is sure: even if Joyce managed to get out of Dublin bodily and to look at it from a certain geographical distance, he did not succeed in getting Dublin out of his thoughts. He wrote to Georg Goyert, on 19 October 1927, 'The book does not describe the way THEY are in Dublin, but the way WE are.' It is not even that he does not *succeed* in getting out of Dublin: he does not *want* to—as can be seen from the conversations he had at a later period with Arthur Power, who quotes

him, in his book *From an Old Waterford House*, as saying 'You must write what is in your blood and not what is in your brain.' And when Power announced that he wanted to be international like all great writers, Joyce replied, 'They were national first, and it was the intensity of their own nationalism which made them international in the end.' He added—and this is a very useful statement for our study of *Dubliners*—that for himself, he always wrote about Dublin 'because, if I can get to the heart of Dublin, I can get to the heart of all the cities in the world. In the particular is contained the universal.' It is highly ironical that the last sentence should echo a similar one by W. B. Yeats: 'The grass-blade carries the universe upon its point' since Joyce, even though he admired the poet, had no great reverence for his efforts as leader of a new school of Anglo-Irish literature. This had been clear enough when he attacked the Irish Literary Theatre in *The Day of the Rabblement* and it also transpires in several sections of *Dubliners*, in 'The Sisters' for instance, if we are to believe Donald T. Torchiana's interpretation:

> The opening story ... pictures a boy's fate, his likely future defeat as a priest of the imagination, something like the fate of Father Flynn, a genuine and no less scrupulous priest. Misunderstood by his sisters and the boy's aunt, condemned by the uncle and Mr Cotter, the priest in his relationship to the boy serves as an ironic parallel to the figure of Father Christian Rosencrux, Yeats's symbol for the imagination dormant for two hundred years in both his essay 'The Body of the Father Christian Rosencrux' and the later poem, 'The Mountain Tomb'. Yeats frequently went on to speculate that his imaginative rekindling in literature would soon break out in Ireland, the hoped-for effulgence of the Irish Literary Revival. I hold Joyce's first story to be a strong demurrer against such a possibility in the Dublin of 1895 and after.*

It also occurs in 'A Little Cloud' where A.E.'s (George Russell, 1867–1935) *New Songs* of 1904 are the butt of Joyce's satire; and in 'A Mother', particularly when we remember that one of the allegorical representations of Ireland is a certain Kathleen ni (the daughter of) Houlihan, portrayed by Yeats in a play of that title. The heroine of Joyce's story is called Kathleen, and one of the male characters (whose daughter she is *not*) is called Holohan...

In September 1932, Yeats asked Joyce in very amiable terms to be one of the founding members of the new Irish Academy of Letters: 'Of course the first name that seemed essential both to Shaw and myself was your own, indeed you might say of yourself as Dante said: "If I stay who goes, if I go who stays?".' These were kind words, to which Joyce replied:

*'James Joyce's Method in *Dubliners*' in P. Rafroidi and T. Brown (eds.): *The Irish Short Story*, Colin Smythe, Gerrards Cross, 1979, p. 128.

'I see no reason why my name should have arisen at all in connection with such an academy.' There *was* every reason. The criterion retained by Yeats was 'to have done creative work with Ireland as a subject matter'. Leaving aside Joyce's creativity, the Irish material is there all right!

Dubliners, faithful to its title, had no other subject than the capital of Ireland and its inhabitants, as soon would be the case with *A Portrait of the Artist as a Young Man* and *Ulysses*—which was originally designed as one of the stories in *Dubliners*; thus certain figures of the earlier volume appear in the later one as well: Doran in 'The Boarding House', for instance, is in *Ulysses* 'The lowest blackguard in Dublin when under the influence' (of drink), a proof that his forced marriage has not succeeded too well; while the guest-house in Hardwicke Street is there again; or Kernan ('Grace') whom Bloom, the main character in *Ulysses*, describes as 'that drunken little barrelly man that bit his tongue off falling down the mens W.C. drunk in some place or other'. 'Grace', in fact, is the closest link between the two books, both in tone and because several other names reappear: those of Martin Cunningham and Long John Fanning as well as M'Coy—the latter a first sketch of Bloom himself.

The Irishness of *Dubliners* can be studied on at least five levels: religious, cultural, political, geographical, and autobiographical.

Religion: The point is particularly obvious. Whether we take the entire first story, 'The Sisters', the educational background of 'An Encounter'; Ste Marguerite Marie Alacoque presiding over the destinies of 'Eveline'; the respectability and religious practice of the mother in 'The Boarding House'; 'Grace', which offers evidence of a vast knowledge of religion in general and the worldliness for which the Jesuits were reproved; or 'The Dead' with its evocation of Cistercian monks who sleep in their coffins—everything points to a type of upbringing and to a specific mood whose Irishness need not be stressed. The obsessive recurrence of religious references is particularly striking in one who is supposed to have abandoned the faith of his fathers. 'It is a curious thing,' Cranly tells Stephen in *A Portrait of the Artist as a Young Man*, 'how your mind is supersaturated with the religion in which you say you disbelieve.'

Culture: Religion intervenes not only in allusions but also among the deeper symbols. Irish culture may also be present in *Dubliners* in more or less hidden layers. Thus certain critics think that such and such a story is the modern transposition of one of the rich episodes in the cycles of the Gaelic saga, that 'The Dead' is a version of 'The Destruction of Da Derga's Hostel' or that 'After the Race' is a new rendering of 'Nial of the Nine Hostages and his Son Laoghaire'. Others have suggested that some of the pieces in *Dubliners* are images of the

history of the country: 'An Encounter', for instance, in which, to quote from Donald T. Torchiana's essay, 'time and again, we happen on places of historical encounters where the Irish ultimately lost, however apparent the victory might have seemed'; or 'After the Race' which presents a kind of summing up of the destiny of Ireland that was about to be saved by the French and was all the better fettered to the English...

Such hypotheses are not absolutely convincing, however, and it may be wiser simply to notice the number of references to Irish architecture, music and literature; to Celtic literature in general (for example, the allusions to the Tristan and Isolde story in 'A Painful Case'); to Anglo-Irish literature in, for example, 'Ivy Day', the remarkable pastiche of patriotic ballads produced in the previous decades in newspapers and collections such as *The Spirit of the Nation* (1843). See also the use made of Thomas Moore's Irish melody, 'The Song of Fionnula'—'Silent, O Moyle, be the roar of thy waters'—in 'Two Gallants'.

Politics: Politics bring us back to 'Ivy Day in the Committee Room' with its description of Dublin's political ways and with the figure—also an obsessive one—of Ireland's 'uncrowned king', Charles Stewart Parnell (1846–91), whose messianic role was cut short by British hypocrisy and Irish puritanism playing in alliance, and who was betrayed by his own followers when it was discovered that he had an attachment to a married woman. Parnell, the subject of Joyce's first published work, *Et Tu, Healy* is to be found again in *A Portrait of the Artist as a Young Man*, in the quarrel between Mrs Dante and Stephen's father on Christmas Day; in four of the chapters of *Ulysses* (Aeolus, Hades, Oxen, Eumaeus); and throughout *Finnegans Wake*, where he is one of the manifestations of the phoenix.

Geography: References to places are too numerous to be detailed here. Joyce's father used to say of his son: 'If that fellow was dropped in the middle of the Sahara, he'd sit, be God, and make a map of it.' He did, indeed, map out Dublin, not only in *Ulysses* but in *Dubliners* as well.

Autobiography: Even in the first three 'childhood' stories which are the most autobiographical, what we have is a fictional Joyce, which is stressed by the fact that his young heroes (contrary to his own real background) always appear as orphans, with no brothers or sisters, living with their uncles and aunts. In the following pieces, what we get, at best, is a projection of Joyce's fears of what he might have become, had he stayed in Dublin.

All the same, something of Joyce's own Irish life creeps into nearly every story (his own life, as in 'Araby' or 'An Encounter', or his brother's, as in 'Ivy Day'). Many a character had a counterpart in reality: his father, friends, acquaintances—some well known, like Oliver

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