

## Eroding Structural Borders in *Dubliners*: The Figure of Woman as Unifying Pattern

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### *Abstract*

My purpose in this essay is to demonstrate that a persistent pattern emerges in *Dubliners*. It involves woman figures of symbolic importance to the other characters and to the portrayal of Dublin. The pattern manifested by the woman figures appears in women who play either one of two by now familiar roles, the temptress or the virgin. These figures embody the polarity between the harsh realities of physical existence and an ideal spiritual existence. They are central to the confrontation of the ideal with the real in the stories of *Dubliners*, a confrontation that establishes the discrepancy between romance and reality and the related theme of disillusionment. This pattern makes a major contribution to the unity of *Dubliners*, not only making the collection of short stories an integrated whole, but also challenging the structural borders of the short story genre. Studying *Dubliners* by focusing on this pattern and the relationship of the woman figure to the epiphanic structure of the book opens the text up to new questions and rereadings of the stories, individually and collectively, as an unified whole.

Many critics have attempted to solve the problems arising from the complex and elusive structural designs of Joyce's works by seizing upon certain threads or means of

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ingress. Joyce thoughtfully provided a number of seemingly self-sufficient patterns and systems for critics to trace—to keep us all busy perhaps, or more likely to provide the richness and density all of his work exhibits, including *Dubliners*. My purpose in this essay is to demonstrate that a persistent pattern emerges in *Dubliners*. It involves women figures of symbolic importance to the other characters and to the portrayal of Dublin. Studying *Dubliners* by focusing on this pattern and the relationship of the woman figure to the epiphanic structure of the book opens the text up to new questions and rereadings of the stories, individually and collectively, as a unified whole. This pattern has not been a focus of critical study as have others, such as Joyce's insistence on the life-of-man growth pattern for the order of the stories in *Dubliners*: "childhood, adolescence, maturity, public life" (*Letters II* 134). It is related to other patterns, subtle, almost casual, that are either not so well known or have not yet been recognized, but appear too often to be accidental. Some of these other patterns include the settings: time of day and pattern of the seasons<sup>1</sup>; themes: eating (or not), escape (especially to the exotic, more appealing East<sup>2</sup>); repeated character types: entrapped husbands, dead priests, seemingly orphaned boys, unmarried sisters; repeated actions: drinking to excess, abusing sons, marrying on the same day, and marrying socially inferior wives. Although these patterns may seem almost inconsequential as we read through the stories, their significance grows as we begin to notice their frequency. Many such patterns exist below the surface, linking people in relationships that we sense and unconsciously connect, rather than analyze.<sup>3</sup> In *Dubliners*, these interlocking links unify the different stories, not only making the collection of short stories an integrated whole, but also challenging the structural borders of the short story genre.<sup>4</sup>

The pattern manifested by the woman figures appears in women who play either one of two by now familiar roles, the temptress or the virgin.<sup>5</sup> While recent arguments have urged revisionary readings that do not stereotype women as "mere

mythic figures”<sup>6</sup> and encourage us “to see beyond stereotypes,”<sup>7</sup> reading woman as a figure need not be exclusionary. As Kenner points out, in Joyce’s double writing, characters are simultaneously cases and persons.<sup>8</sup> These figures, temptress and virgin, embody the polarity between the harsh realities of physical existence and an ideal spiritual existence. They are central to the confrontation of the ideal with the real in the stories of *Dubliners*, a confrontation that establishes the discrepancy between romance and reality and the related theme of disillusionment. Recognizing such discrepancy hinges on our—and sometimes the characters’—realizing their living death.<sup>9</sup> This pattern makes a major contribution to the unity of *Dubliners*, welding it into more than an assemblage of short stories, if not yet a novel.

Although the term *epiphany* has undergone and continues to undergo attack by critics,<sup>10</sup> the term has critical value in measuring that degree of “perceptivity”<sup>11</sup> or self-awareness the characters and the readers recognize, and I use it in that context. I use it also to identify Joyce’s process of ordering structure in *Dubliners* and link its effective use to the figures of women in the book, for the stories in *Dubliners* exemplify the artistic process defined as epiphany by Stephen’s aesthetic theory in *Stephen Hero*. It is the “sudden spiritual manifestation” (*SH* 211) in which “the third, the supreme quality of beauty” is found. The epiphany is the moment when we recognize that the object is “that thing which it is. Its soul, its whatness, leaps to us from the vestment of its appearance” (*SH* 213). Epiphany completes the three qualities that are requisite for beauty; first, an object is recognized as one integral thing; then, its “organized composite structure,” its “relations of the parts,” makes it a thing, a “definite constituted entity” (*SH* 212). The epiphany demands control and a process of selection and limitation so that it is the “showing forth” of an object’s or event’s *quidditas*, the reality hidden by appearance. Stanley Jedynak suggests that the short stories “may be viewed as a kind of ‘novel’ whose total structure and meaning is to be apprehended through ‘epiphanic’ images.”<sup>12</sup>

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The carefully crafted stories with all their “scrupulous meanness” (*Letters II* 134) reveal an artistic process that invests every detail, no matter how commonplace or banal,<sup>13</sup> with significance, illuminating the story’s essential quality and thus providing a unifying pattern that structurally makes each individual story part of the whole.

In *Dubliners*, the theme of disillusionment develops, with the accompanying loss of ideals, self-esteem, or self-awareness, as the characters struggle with the gap between *What IS* and *What One Wants To Be*. And this gap is especially evident in the female binary opposition, either actual or symbolic, manifested in the virgin and temptress figures. The pattern most prevalent in the stories is that of the ideal, when faced by reality, proving itself false or inadequate, or eventually being destroyed by too much reality. The more inadequate a character, the more unlikely that character will have an epiphany that unseats the false ideal. That is, some characters are less inadequate than others, and the degree of their inadequacy is directly related to the types of epiphany they achieve in the story.

The binary opposition of the woman figures in *Dubliners* reflects the clear-cut, selective process of composition described by Stephen as the epiphany. It becomes the controlling structural pattern representing the moral decay and paralysis of Dublin that the stories depict. Studying how the epiphany shows forth the total meaning of this existence reveals that much of the effectiveness of the epiphany comes from the use of the opposing woman figures that embody the confrontation of the real and ideal.<sup>14</sup>

A shift occurs in that sexual polarization halfway through the book, between the stories “The Boarding House” and “A Little Cloud.” That shift is linked to a change in the weather from summer to autumn. In two of the first three stories of childhood, it is spring or summer. In the next four stories, it is still summer, although in “Two Gallants,” it is August, when there is a “memory of summer” (*D* 49). The fall

heralds the disillusioning, paralyzing advance of maturity. In the next four stories (except one), it is late autumn, Hallow's Eve, and November. In the last stories, it is winter. All these shifts are also accompanied by a shift in the types of epiphanies achieved in most of the stories in the last half of the book. Generally speaking, epiphanies for the characters in the stories are more numerous in the early stories; epiphanies that characters are not aware of are more common in the later stories. Such a change reinforces a pattern of increasing hopelessness about escaping from captivity in the moral decay of Ireland. Increasingly, characters do not realize that they are the living dead.

On the other hand, in the first half of the book, the characters are aware of a more personal revelation of a new view of reality. In "The Sisters" and "An Encounter," the boys, both apparently orphans, sense a change and a new meaning that gives reality a different color, but their understanding of this awareness is limited. The boy in "The Sisters" strains to understand the meaning of the unfinished sentences. The boy in "An Encounter" is initiated into a green and yellow world of corruption. He is penitent at the end, but he is not fully aware that he remains by the old man while his friend Mahoney merely runs off. Eveline, like the boy in "An Encounter" and the boy in "The Sisters," achieves a certain degree of awareness, but her paralysis and death-in-life result from her refusal to probe her own inability to move. Jim in "After the Race" has also realized he has lost more than too much money in his night-long gambling game.

In addition, the change in the woman figure in the stories reveals a corresponding pattern that accentuates these shifts in emphasis and parallels the increasing hopelessness of the living death of the Dubliners. In most of the early stories, woman embodies a spiritual ideal in a virgin woman figure. In all cases, the ideal proves false, unable to stand the glare of reality. "Araby" establishes effectively the theme of disillusionment when the ideal is confronted with the real, a confrontation embodied in the figure of woman, Mangan's

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sister, and the exotic “Eastern enchantment” of the bazaar (32). The opening carefully prepares the reader for the boy’s disillusionment. The street is blind, and his house is at the blind end, detached from the other houses that are “conscious of decent lives within them” so that they gaze “at one another with brown imperturbable faces” (*D* 27). A dead priest who has died in a back room reminds us of the dead priest in “The Sisters,” and the priest’s close association with yellow-leaved books, a central apple tree, and a rusty bicycle pump prepares the reader for the corruption and deflation of a blindly accepted ideal. The boy in “Araby” is also apparently parentless. Sentence structure hints, in this story as in the first, at ambiguous meanings. In the first story many unfinished sentences reflect a groping after the meanings of things unsaid, or perhaps, incommunicable. The boy’s dream of escape to the East, which does not afford him escape from the confessions of the old priest, is unfinished, too, and unremembered. In “Araby,” the chalice reappears, this time borne “safely through the throng of foes” (*D* 31) not carelessly dropped as it was in “The Sisters” by Father Flynn. The sentence structure in “Araby” reflects ambiguity, especially in the third paragraph in which the reader is thrown off balance by the omission of commas after introductory adverbial clauses, especially in the sentence “When we returned to the street light from the kitchen window had filled the areas.” (*D* 30)

The appearance of Mangan’s sister on the steps, the play of light and darkness on her neck, hair, hand, and the always present reminder of the real, her petticoat, results in an image in the boy’s mind. Instead of mediating between the real and ideal, it becomes a distracting image standing between him and his school work, his “serious work of life,” work that now seems like “ugly monotonous child’s play.” (*D* 32)

The day of the bazaar called Araby arrives, but his drunken uncle’s late return home foreshadows the boy’s failure. The boy’s idealization of the woman figure ultimately causes his disillusionment when he arrives at the bazaar to

complete his quest for his lady love, the promised gift for his Brown lady. The bazaar holds none of the enchantment of his dreams. “A silence like that which pervades a church after a service” (*D* 34) links the boy’s ideal of the bazaar with ideals of the Church and with his woman figure. The “fall of the coins” as the men count money prepares for the disillusioning conversation between the shop girl and the two young English gentlemen which ends with “O, there’s a ... fib!” (*D* 35). The bitterness of the boy’s discovery is reflected as well with his toying with the pennies and sixpence in his pocket and the voice calling “from one end of the galley that the light was out” (*D* 35). His realization of his folly, being “driven and derided by vanity,” is complete. Each image, every carefully selected detail in this story as in all the others contributes to the boy’s final revelation of the disillusioning reality that unseats his romantic ideals, and these ideals are embodied in his idealization of Mangan’s sisters as a virgin woman figure.

In “The Sisters,” Eliza and Nannie Flynn represent the corruption and decay of the religious life, a discovery that the young boy senses, but his understanding of this awareness is limited. He strains to understand the meaning of the unfinished sentences, but the story itself ends on a note of inconclusiveness—an unfinished sentence. The two sisters at their brother’s wake take over the ritual of serving wine and crackers, suggesting the Communion, or in this case secular substitutes for the sacred elements since the Sacrament has lost its religious meaning just as the sisters have usurped the priest’s function. The cliché-ridden world of the two sisters and the boy’s aunt is contrasted to the no-longer ideal existence symbolized by the sacred rituals in which the priest tutors the boy. Their association with the Church and its functions is contrasted to the boy’s reactions to them. He cannot pray; he can only pretend to pray, “because the old woman’s mutterings distracted” him (*D* 14). The intrusion of reality is manifested by his noticing “how clumsily her skirt was hooked at the back and how the heels of her cloth boots were trodden down all to one side” (*D* 14). Eliza Flynn in her inane conversation with

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the boy's aunt, who cannot say the word *die*, allows that "no one would think he'd make such a beautiful corpse" (*D* 15). Coupling the death of the priest with the word *beautiful* signifies the discrepancy revealed to the boy, who fancies the priest as "smiling as he lay there in his coffin" (*D* 14), emphasizing the theme of the living death of the Dubliners.

The boy's reaction to the two sisters, who serve the dishonored priest, suggests the unnaturalness of the boy's relationship to the priest himself. The disquieting relationship between the boy and the priest, the boy's sense of freedom incumbent upon the death of this gargoyle of a priest with his big discolored teeth and a tongue that lay upon his lower lip, and the imagery surrounding the relationship enforce the association of corruption and decay with the ruined priest. The greenish-black priestly garments and the inefficacious red handkerchief stained black "with the snuff-stains of a week"—snuff labeled significantly High Toast that the boy gives to the priest—complete a picture of the boy's uneasiness when he first meets the priest (*D* 13). Mr. Cotter in his unfinished sentences suggests the boy's relationship with the priest is unnatural. The confrontation between the unthinking acceptance of a no-longer meaningful religion and the implicitly understood ideal order now destroyed has a singular result: the women come to figure the discrepancy existing between the real and the ideal that causes the disillusionment of the boy as he senses the corruption of the ruined priest and the decay of the religious life.

In another story, Eveline cannot risk the known for the unknown and is paralyzed in her dusty, dead existence. She has selflessly devoted all her life to an abusive father and two brothers after her mother's "life of commonplace sacrifices" closes in final madness (*D* 40). With her mother's "Derevaun Seraun" echoing in her mind along with the air from the street organ, which reminds her of her promise to her dying mother "to keep the home together as long as she could," Eveline, in terror, looks to Frank for salvation, escape, life, "perhaps love,

too.” At the last moment she “prayed to God to direct her, to show her what was her duty,” until like a “passive, like a helpless animal” (*D* 41), whitefaced, pale, cold, she rejects the sea, which will drown her, and the life Frank offers. “No! No! No!” is her answer to Frank’s offer of escape. In the first paragraphs of the story, Eveline thinks of the playmate chums, the Waters, who “had gone back to England. Everything changes. Now she was going to go away [...] to leave her home” (*D* 37), to leave the dust-covered deadness of her existence. But this little Eve refuses to leave her Eden, her compensatory shelter and food, her not “wholly undesirable life” (*D* 38) of passive yet caged acquiescence. She achieves a certain degree of awareness, but she chooses death-in-life in her paralytic inaction.

The story “Two Gallants” presents two male characters, but a girl is a part of the action, “a fine decent tart” (*D* 54), according to Corley, or as he pronounces it “Horley.”<sup>15</sup> He has given up on the “girls off the South Circular,” impossible to touch (*D* 52). “Only off of one of them” he remembers, but she, too, is now “on the turf” (*D* 53), making his categorization of women, virgin or prostitute, complete. Corley and Lenehan sound very much like the cause of Lily’s bitter retort to Gabriel in “The Dead”: “The men that is now is only all palaver and what they can get out of you” (*D* 178). A reversal of categories occurs when Corley exhibits to his “disciple” the small gold coin given to him for services rendered, ironically subverting roles, as his pronunciation of his name signals.

In “The Boarding House,” Polly Mooney’s “wise innocence” (*D* 64) fools no one, not even Bob Doran, who has “a notion that he was being had” (*D* 66). Her grey-green eyes are connected with her appearance, that of a “perverse Madonna” (*D* 62-63). Her appearance, coupled with her mother’s nickname, The Madam, leaves little question as to the farcical nature of the demand for the reparation of a sin perpetuated by an accomplished temptress. Bob Doran is a weak man, who is aware of all the forces that propel him down

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the stairs to Mrs. Mooney and his entrapment, but he descends nevertheless.

By the time the reader gets to these two stories, “Two Gallants” and “The Boarding House,” half-way through the stories, the ideal embodied in a virgin woman figure has suffered from the debasement and corruption in the ironic reversal of roles in “Two Gallants” and the temptations of the perverted madonna figure of Polly Mooney.

Here, at the half-way mark, the shift to increasing hopelessness occurs. In the remaining stories, all but three share similar types of epiphanies. In almost every case the characters are not aware of the epiphany that results from the action in the story; they seem to suffer “a growing paralysis of perceptivity.”<sup>16</sup> The epiphany is sometimes linked with a physical object, clay in the story about Maria; the “pok” of corks in “Ivy Day in the Committee Room”; business imagery of spiritual accounting in “Grace”; but the full significance of these objects escapes the characters, in each case producing an epiphany that they themselves do not realize.

Additionally, the women in the later stories are now wives, mothers, or old maids, emphasizing the pattern of increasing and total entrapment of the victimized Dubliners in their hopeless captivity. Generally, no longer is there an ideal that will prove false. Instead contrasted more now is the ideal with the actual, as in Little Chandler’s contrast of his wife to the temptresses of the East. In “Counterparts,” Farrington is tempted by the plump feminine arm of a brown-eyed London woman, but he must return to his home. His wife has gone to chapel and his son tries to bribe him to stop beating him by promising to offer Hail Marys for him. The temptresses behind the fall of great men like Parnell and King Edward are implicit in “Ivy Day ...” and the domineering mother, Mrs. Kearney, shares with Mrs. Kernan from “Grace” an unthinking, unfeeling existence in a commercial and cliché-ridden world.

Maria in “Clay” brings the two themes of self-sacrifice and death together, using symbols of the virgin and clay. Like

Eveline, Maria, whose name suggests her association with the Virgin Mother, has nursed Joe and Alphy, brothers, too. Joe says, "Mamma is Mamma but Maria is my proper mother" (D 100). Maria, placed at a laundry called Dublin by Lamplight, living with Protestants and evoking, in a pun on the word *Protestants* and the name of the laundry, a prostitute, suggests another perversion of the madonna role and the religious life that such a pun would suggest.<sup>17</sup> Maria's grey-green eyes and witch-like appearance, juxtaposed to the name Ginger Mooney (Mooney being also the same last name as Polly whose grey-green eyes were used in such a way that "made her look like a little perverse madonna" [D 62-62] in "The Boarding House") further emphasize this association. Joyce has already linked green eyes with corruption and moral decay in the "The Sisters," "An Encounter," and "Araby."

The discrepancy of Maria's role continues, for she is a most ineffective Virgin Mother. Maria plays a mediating role; but, ironically, only among the Protestants. She is a "veritable peacemaker!" (D 99) to the matron of the laundry. She is the server of the barmbrach as well as the person who has cut it so that it looks uncut, unspoiled; but, later, on her way to Joe's, when she shops, she annoys the clerks and cannot get waited on. She loses the plumcake when flustered by a man's attention to her and accuses the children of stealing the cake immediately upon her arrival at Joe's. The only spirit she is capable of bringing to Joe is his escape by spirits from the irritations of life. Ironically, Maria is the source of many of these irritations.

Maria chooses first clay then a prayerbook in the saucer game, seemingly signifying first death,<sup>18</sup> and then a life without romantic love. She is linked indirectly with the other women who have devoted their lives to taking care of brothers and raising other people's children, Eveline, Kate and Miss Julia of "The Dead," and the women in "The Sisters." Their frustration and paralysis emphasize the discrepancy between their lives and their hopes, objectified in their physical sterility. They all, except Eveline, remain unaware of their living death.

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Joyce has transcended stereotype in creating individualized pathetic characters in these women, while still maintaining their role as figures, emphasizing that it is not only the Dublin men who are the living dead.<sup>19</sup>

“A Mother” presents a mother-daughter team reminiscent of Polly and Mrs. Mooney. Here, however, is the cultural corruption that results when in the words of Mr. Duffy the “fine arts” of a country are “entrusted [...] to impresarios” (*D* 134). Mrs. Kearney dominates Kathleen’s career with a heavy-handedness and commercialism that would destroy any ideal. Her “romantic ideas” (*D* 169), which she never put away, seem grounded in a scrupulous realism, reflected in her respect for her husband, comparable to the respect she has for the General Post Office, a respect in his “abstract value as a male” (*D* 175). That her daughter’s name, Kathleen, is associated with Ireland itself universalizes the plight of art and the artist in Ireland. In “Grace,” Mrs. Kernan’s relationship to religion is the same kind of profitable arrangement found in “A Mother,” an arrangement that assures salvation through an unthinking, commodified conformity. The parallel story of the police training for “65, catch your cabbage” (*D* 161), anticipates the unthinking men of “Grace” to whom the retreat is so aptly directed.

The only epiphanies achieved by the characters themselves after “The Boarding House,” or in the second half of the book, occur in “A Little Cloud,” “A Painful Case,” and “The Dead.”<sup>20</sup> The characters in these stories, like the young boy in “Araby,” experience epiphanies that force them to recognize to different degrees of awareness the delusions of their romantic dream worlds, the degradation and deflation of their ideals, and the protruding horny feet of reality. In these stories, as in the earlier stories, the ideals of the characters are embodied in women figures closely associated with the virgin type who serve as the means by which the inadequate ideal confronts the real.

The polarized relationship seems on the surface clear-cut and resembling the use of the virgin woman figure in the earlier stories. However, the virgin women figures themselves in these stories subvert the idealized perceptions the males have of them, or perhaps of what men believe are the “true” perceptions of women.<sup>21</sup> Mr. Duffy, before his epiphanic self-realization in “A Painful Case,” sits in a public house and lives over his life with Emily Sinico. He evokes “alternately the two images in which he now conceived her” (*D* 116): woman is either very, very good or very, very bad. He is incapable of reconciling the real and the ideal, the virgin and temptress, the soul and the body. Mrs. Sinico, before her passionate gesture that he regarded as resulting in a “ruined Confessiona” (*D* 112), listened to him with “maternal solicitude” (*D* 110). “She became his confessor” (110). “He thought that in her eyes he would ascend to an angelical statue” (*D* 111), reinforcing the cultural fiction of the woman figure as the angel of the house, a role model of a morally superior being who can rise above “the baser instincts that control [...] men.”<sup>22</sup> “The strange impersonal voice” which insists on the “soul’s incurable loneliness” (*D* 111) becomes a participant in a Donne-like conflict between the soul and the body, ended by Mrs. Sinico’s physical act establishing woman’s and physical love’s link to an earthy reality. Mr. Duffy writes in his notebook “Love between man and man is impossible because there must not be sexual intercourse and friendship between man and woman is impossible because there must be sexual intercourse” (*D* 112). He is unable to accept the incontrovertible truth that “love has pitched his mansion in/The place of excrement;/For nothing can be sole or whole/That has not been rent” that Crazy Jane triumphantly proclaims to the Bishop in Yeats’ poem, “Crazy Jane Talks with the Bishop.”<sup>23</sup>

Inadequate concepts about love, and suggestions of unnatural, even perverted behavior, raising questions about one’s sexuality, are themes used in other parts of *Dubliners* as well. The discrepancy between the ideal and the real occurs dramatically when the unromantic, real world subverts

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idealized illusions. The boy in “An Encounter,” searching for a green-eyed man, finds one who wears a greenish-black suit and displays big, yellow teeth; both colors already have been associated in the preceding story with the priest and his decay and corruption. The man’s compulsive talk about whipping and his masturbation frighten the boy into penitence. Joyce doesn’t disclose exactly why he is penitent, but it appears to be more than his being ashamed only of despising Mahoney. He is related to the boy in the first story who thinks in the first paragraph, “It [paralysis, ‘maleficent and sinful being’] filled me with fear, and yet I longed to be near to it and to look upon its deadly work” (*D* 9), for he remains by the old “jossor” while Mahoney runs off. The boys’ inability to complete their quest, their adventurous journey to the Pigeon House, repeats the disillusionment theme pattern of the other stories. The disillusionment in this case is connected with an aspect of reality that becomes an initiation into the corruption of the unromantic, real world. Mr. Cotter, too, in “The Sisters” hints in his unfinished sentences that there is something unnatural in a young boy’s not playing with boys of his own age (*D* 10). Such suggestions reinforce the discrepancy in the concepts of love held by the characters of *Dubliners*, concepts that imply infertility, paralysis, corruption, and inaction. Such concepts signify that one must “take the will for the deed” (*D* 202), as Gabriel suggests in “The Dead” to apologize, in advance, for his inadequate speaking ability in delivering a speech he thinks is actually above his hearers’ heads anyway. By bringing in the physical, Mrs. Sinico ruins the intellectual life Mr. Duffy allowed her soul to share with him, forcing in Mr. Duffy’s disillusionment a self-revelation in some ways comparable to Gabriel’s in “The Dead,” as his epiphany is also instigated by women.

Another woman associated with an inadequate ideal, a Virgin Mother figure, is Annie, Little Chandler’s wife, who soothes her baby with the words “Lambabaun! Mama’s little lamb of the world!” (*D* 85), but Little Chandler himself

associates his home with the grave and the clay from the poem he partially quotes, a paralyzing reminder of his own ineptness and entrapment. Little Chandler languishes for the rich temptresses of the East, whom he imagines are passionate and voluptuous with dark, Oriental eyes, in contrast to the grey-green eyes of the “perverse Madonna” (*D* 62-63). Similar use of the East and escape to the exotic Orient occurs frequently in Joyce as part of the escape-dream of the victimized man. Little Chandler, candlemaker, escapes reality by hiding behind clouds of dreams and escape, just as the windy journalist Lenehan hides behind his clouds of cigar smoke. Little Chandler makes us recall Bob Doran in his feelings of hopeless entrapment at the end of “The Boarding House” when he realizes he is a “prisoner for life” (*D* 84). Little Chandler’s reverie resembles Gabriel’s daydreaming and romantically glamorized reality. Both produce delusions of greatness. Little Chandler dreams of becoming a great poet. He experiences a moment that he interprets as a “poetic moment” (*D* 73). Sounding like Stephen Dedalus, he feels his thoughts take life within him “like an infant hope.” He feels within himself “moods and impressions that he wished to express in verse.... He tried to weigh his soul to see if it was a poet’s soul” (*D* 73). Stephen’s feminine creator of the Word made flesh seems in the making, but Little Chandler quickly passes to composing his critical reviews, making his success a *fait accompli*, applauded in the cliché-ridden language of the newspaper book review. He, like Gabriel, “take[s] the will for the deed” (*D* 202). His desire to become the poet T. Malone Chandler disappears when he encounters the reality of Gallaher. Little Chandler is contrasted to Ignatius Gallaher, the sensuous man-of-the-world who patronizes Chandler as well as “dear dirty Dublin” (*D* 75). The poem by Byron that Little Chandler quotes seals his fate, like Maria’s in “Clay,” with images of death, clay, and enclosure. The confrontation of the ideal with the real is emphasized as well in Anne’s protective cuddling of her offspring in opposition to Little Chandler’s attempt to assert himself. The story ends with his realizing his total defeat.

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The blind ideal of the young boy in “Araby,” disguising in actuality his passion, bears a strong resemblance to Gabriel’s delusions in “The Dead.” Comparing the boy’s view of Mangan’s sister on the doorsteps and Gabriel’s idealization of Gretta on the stairs reveals similar idealizations. Gabriel reflects that she is a symbol of something. “If he were a painter he would paint her in that attitude” (*D* 210), he muses as he romanticizes and etherealizes the woman whom his mother ridiculed as “country cute” (*D* 187). He would name his portrait *Distant Music* he decides. Ironically, the distant music to which Gretta is listening proves to be the instrument of his disillusionment as well as his heightened self-awareness.

The walk through the slushy snow makes Gretta lose her “grace of attitude” (*D* 213), but Gabriel is reliving in his memories their secret life together: a letter written to him, an experience at a window where they, looking in through a window at a man making bottles, get no “rude” reply to a question. Although Gabriel’s “rude” awakening is totally unexpected by him, the reader senses in Gabriel’s dreamy romanticism and in his reactions to his previous deflating experiences of the evening a man who lacks a true knowledge of *What Is*. He continues his dream reverie during their trip home from the party, “remembering” their “souls’ tender fire,” using his recent portrait title *Distant Music* for words he had written to her years before. He dreams of how it will be when they get to their room in the hotel. He feels as she leans against him “a keen pang of lust” (*D* 215), a word in strong contrast to the romantic and dreamy thoughts of their secret life together that he has been idealizing.

Gretta’s tightly girted skirt, the Christ imagery of nails in palms, Gabriel’s refusal of the light of the unstable candle, the inadequate communication between them, punctuated by Gabriel’s discussion of money, set the stage for Gabriel’s disillusionment, ironically his awakening, but his awakening to the living death that is general all over Ireland and the world.

Misunderstanding Gretta's behavior and action, he reveals their complete lack of communication. "Tell me what it is, Gretta," he says. "I think I know what is the matter. Do I know?" he asks, thinking "she had fallen to" his desire for her "so easily he wondered why he had been so diffident" (*D* 218). To his amazement she bursts into tears and runs to the bed. He follows, but significantly glances in a mirror on his way to her. This narcissistic movement, at such a time, reveals Gabriel's being an "outcast from life's feast" (*D* 117) as much as Mr. Duffy is one.

Again the word *lust* is used, but now it has a different tone. Jealousy, anger, and an irony, reflecting back to his own inadequacy in an unexpected way, shatter his memories of their entirely illusionary secret life together. "A shameful consciousness of his own person assailed him. He saw himself as a ludicrous figure, acting as a pennyboy for his aunts, a nervous, well-meaning sentimentalist, orating to vulgarians and idealising his own clownish lusts, the pitiable fatuous fellow he had had a glimpse of in the mirror" (*D* 219-20). The self he gazed at in the mirror and the self he now realizes causes him shame, much like the anguish of the young boy in "Araby."

The word *grace* appears frequently in "The Dead," and its use in connection with Gabriel's self-realization is suggestive. The grace notes not missed by Aunt Julia's singing "Arrayed for the Bridal," with the later connotations associated with the song by Gabriel in his death thoughts, give the word added significance as one realizes the proximity of the story "The Dead" to the story "Grace" in which the word becomes associated with a balance sheet of profit and loss and with the grace period afforded a debtor. The narrative hint of the insincerity of the applause for Julia's song reinforces this association.

Gabriel's reference to the three Graces of Dublin with the judgment of Paris underlines the irony of his self-revelation. Paris chooses not among the three Graces, but among Hera, Aphrodite, and Athene. The ideal Helen proves in reality to be even more disillusioning than Gretta to Gabriel.

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The etymological background of the three Graces from the Greek Charities, and Gabriel's distortion of their true meaning, reflect the emptiness of this lively annual party. The song sung at the end of his speech includes the refrain "Unless he tells a lie." That this refrain is preceded by the comment, "they sang, with emphasis" (*D* 205), underlines that Gabriel did just that.

He himself admits his falseness when, in recomposing his speech, he adds a few comments to act as thrusts at Miss Ivors because he is angry. He admits, "What did he care that his aunts were only two ignorant old women?" (*D* 192). Miss Ivors, whose first name is Molly, agitates Gabriel as much as another Molly will agitate Bloom. She is a temptress for the West in her literal role as nationalist, and her warmth and teasing make Gabriel uneasy, just as Lily's earlier rebuke had. He dislikes Miss Ivors' rabbit-eyed stare, and refers to her as "the girl or woman, or whatever she was" (*D* 190). Her association with Mr. D'Arcy through the imagery of the crows emphasizes her position as a figure who also forces Gabriel's self-revelation. She deflates his ego just as Gretta does after having heard Mr. D'Arcy's song "The Lass of Aughrim," causing her reminiscences about Michael Furey, which leads to Gabriel's final disillusionment.

The word *grace* is used again with a different meaning in connection with Gretta. At the beginning of the story, Gabriel feels superior to Gretta because of her country cuteness. She later achieves in his idealization of her a "grace and mystery in her attitude" (*D* 210), which she loses when walking through the slushy snow with her skirts up (*D* 213). The word *grace* acquires through its repeated use in different contexts and its juxtaposition to the *grace* of "Grace," the means for both the disillusionment and eventual acceptance that Gabriel achieves. In Gabriel's disillusionment resulting from his experiences with Gretta, he becomes aware of much of life that had previously escaped him. He finds that Gretta in her "grace and mystery" is indeed richly symbolic. Henke sees in Gretta "an artistic potential that looks forward to the lyrical

triumphs of Bertha Rowan, Molly Bloom, and Anna Livia Plurabelle.”<sup>24</sup> Going beyond his immediate experience, Gabriel sees death as inevitable and whatever his desire for detachment, he acknowledges his complete identification with Aunt Julia and even with Patrick Morgan and his absurd horse, whom Gabriel had ironically parodied just a short time before. Now the significance of his parody of the horse’s going around the statue is revealed. He, too, lives within a closed system. His intellectual detachment and self-delusion cannot protect him from reality any more than his galoshes can protect him from the snow that is general all over Ireland. After his ambiguous, deflating moment of awareness, he can no longer reify Gretta, making her a symbol of something she is not. Only then is he fully aware of who she and he are. His idealized perceptions of Gretta as a Virgin Mother figure becomes the force that instigates his self-revelatory epiphany.

Other manifestations of the Virgin Mother figure appear in “The Dead.” Mary Jane, whose name suggests the association, acts as a mediator, the Mediatrix,<sup>25</sup> in intervening to pacify Aunt Kate, who has become enraged that Julia is no longer singing in the choir because the Pope has replaced her with “little whipper-snappers of boys” (*D* 194). And again at the dining table, she leads the conversation away from a possibly troublesome topic to a more congenial one. Lily’s name suggests the flower of Easter and of funerals. It is also the emblem of the Archangel Gabriel, whose association with the Annunciation and the second coming, the flower of the renewer and the last trumpet,<sup>26</sup> reveals the appropriateness of making the name *Lily* the first word of this story. Gabriel is first deflated by Lily. Gabriel comes to Gretta but receives his own revelation. Lily, the color of snow and symbol of resurrection, is patronized by Gabriel in the first scene because she has mispronounced his name. She rebukes Gabriel with great bitterness, making him feel as if he had made a mistake, casting “a gloom over him which he tried to dispel by arranging his cuffs and bows of his tie” (*D* 179), a habitual move when he is disconcerted, hinting at the narcissistic

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quality of Gabriel's inadequacy and prefiguring his disillusionment by Gretta's story.

Both Little Chandler and the boy in "Araby" realize their delusions with tears of anger and remorse in their eyes. Mangan's sister and Gretta manifest a spiritual ideal dream world that the boy and Gabriel realize is a delusion. Mr. Duffy is repulsed by the physical act of Mrs. Sinico that destroys their Platonic friendship. The male's idealized perception of the virgin woman figure serves as the means by which the real confronts the inadequate ideal, forcing self-revelations. Mr. Duffy, like Gabriel, realizes he is an outcast from life's feast. But Gabriel's knowledge results in a different reaction to reality from that of the boy in "Araby" and Little Chandler, who are frustrated and angry, and that of Mr. Duffy, who meekly rejects and then forgets, reverting back in the end to his third-person, past-tense life. Gabriel slips between the sheets of his coffin-like bed in deathlike quiet, saying, seemingly, that he is accepting death, the west; yet, he is able to transcend the living death of Dublin in a way that no other character in *Dubliners* can. It is a distinction between a passive deadness and passive contemplation that distinguishes "The Dead" from the other stories of *Dubliners*. As the final story, it ends the book with ambiguity and indeterminacy.

Most *Dubliners* are unaware of their living death in the failing yellow light of the ever-present twilight setting in the stories. Most are unaware that the binary opposition even exists, that there is a discrepancy between the real and ideal, especially in the last half of the book, with its pattern of increasing hopelessness. But readers can analyze this discrepancy 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.

The figure of woman as temptress or virgin and later as temptress/virgin is one key to realizing the link between the artistic process and the "showing forth" of the living death of

the *Dubliners* that unifies the entire collection. Using the term *epiphany* with a more complex meaning, in order to both measure the self-awareness recognized by the characters and the readers as well as to analyze Joyce's artistic process of ordering the structure of *Dubliners*, provides a clearer picture of the link between the woman figure and the unvarnished view of reality facing not only *Dubliners* but all modern society as well. Not yet a novel, these related but separate stories invite readings that acknowledge the continuity in their discontinuity. Read as an intricately interwoven whole, this early work anticipates the experimentation and innovation for which Joyce's later work is known.

## Notes

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<sup>1</sup> For an examination of the seasons of the year and the temporal structure in *Dubliners*, see Earl Ingersoll, "The Seasons and Times of *Dubliners*," *Notes of Modern Irish Literature* 10 (1998): 30-33.

<sup>2</sup> Brewster Chiselin, in "The Unity of James Joyce's *Dubliners*," *Accent* 26 (Spring 1956): 75-88 and 196-213, uses the East in much the same way that I use the woman figure to exhibit the unity of the stories.

<sup>3</sup> In some ways, this sensing of latent meaning relates to what Margot Norris refers to in her *Suspicious Reading of Joyce's Dubliners* (Philadelphia: University of Pennsylvania Press, 2003) as "a notion of unreliability...to refer to a story-telling voice *not to be trusted to be as objective, impartial, or faithful to the events narrated as it appears to be* (italics in original) (8). Such skeptical reading relates as well to the study of the gaps and silences, the "interpretive unease," that Norris points out as having been practiced by such readers of *Dubliners* as Jean-Michel Rabaté, Fritz Senn, Phillip Herring, and many others (7).

<sup>4</sup> Hugh Kenner noted that *Dubliners* was "less ... a sequence of stories than as a kind of multifaceted novel" in *Dublin's Joyce* (Bloomington: Indiana University Press, 1956) 48.

<sup>5</sup> Kenner, 54, 129. Although Irene Hendry, "Joyce's Epiphanies," in *James Joyce: Two Decades of Criticism*, 27-46, identified early three types by adding a mother figure for the third category, a polarity is a truer picture of the figures of women drawn in *Dubliners*. However, such critics

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as Virginia Moseley, *Joyce and the Bible* (DeKalb: Northern Illinois University Press, 1967); William York Tindall, *His Way of Interpreting the Modern World* (New York: Scribner's and Sons, 1950); and Barbara Seward, *The Symbolic Rose* (New York: Columbia University Press, 1960) agree with Hendry and perhaps in surveying the complete works of Joyce, and not just *Dubliners*, such an identification could be justified. Suzette Henke suggests in "James Joyce and Women: The Matriarchal Muse," *Works in Progress: Joyce Centenary Essays*, ed. Richard F. Peterson et al. (Carbondale: Southern Illinois University Press, 1983), the figures are not virgin and whore, but "narcissistic virgin and phallic mother" (117). The mother, however, is implied in the virgin figure with its association with the Blessed Virgin Mother.

Many critics, especially feminist critics, disagree, and as Henke points out, those who object to reading woman as a figure "often attack the archetypal dimensions of his [Joyce's] female portraits" (119). Bonnie Kime Scott surveys these views in her *James Joyce* (Atlantic Highlands, NJ: Humanities Press International, Inc., 1987). Marlena G. Corcoran "Language, Character, and Gender in the Direct Discourse of *Dubliners*." in *ReJoycing: New Readings of Dubliners*, edited by Rosa M. Bollettieri Bosinelli and Harold F. Mosher, Jr. (Lexington, Kentucky: University Press of Kentucky, 1998) states "female characters of *Dubliners* are stereotypes on their way to becoming archetypes" (172). Raffaella Baccolini writes in "'She Had Become a Memory': Women as Memory in James Joyce's *Dubliners*" in the same collection of essays that "women in Joyce's stories tend to be important not as much for what they do but rather for what they stand for or what they stimulate" (147), referring to statements by both Susan R. Suleman and Laura Mulvey about how women become objects by the theorizing of males and are thus "bearer[s] of meaning, not maker[s] of meaning" (Mulvey 7, qtd. in Corcoran 147). See also Edward Brandabur, *Scrupulous Meanness: A Study of Joyce's Early Work*. (Urbana: University of Illinois Press, 1971); Richard Brown, *James Joyce and Sexuality* (Cambridge: Cambridge University Press, 1985); Gerald Doherty, "Shades of Difference: Tropic Transformation in James Joyce's 'The Dead'" *Style* 23 (1989): 157-71; Earl Ingersoll, *Engendered Trope in Joyce's Dubliners* (Carbondale: Southern Illinois University Press, 1996); Garry Leonard, *Reading Dubliners Again: A Lacanian Perspective* (Syracuse: Syracuse University Press, 1993); and Joseph Valente, "Joyce's Sexual Differend: An Example from *Dubliners*," *James Joyce Quarterly* 28:2 (1991): 427-44, for additional studies of representations of women in Joyce's early work from the perspectives of such theorists as Bakhtin, Lacan, and Lyotard, best summed up in Leonard's statement that Lacan's "the Woman" is "symptom man believes in order to keep at bay the fragmentary, non-identificatory,

pre-mirror phase that permanently undermines his subjective consciousness.” (459)

<sup>6</sup> Marilyn French, “Women in Joyce’s Dublin,” in *James Joyce: The Augmented Ninth* ed. Bernard Benstock (Syracuse: Syracuse University Press, 1988) 267.

<sup>7</sup> Blanche Gelfant, “Introduction,” in *James Joyce: The Augmented Ninth* 263.

<sup>8</sup> Kenner 11.

<sup>9</sup> The disillusionment is directly presented in the contrasting of the virgin and temptress figures in all but two of the stories, “An Encounter” and “After the Race,” and even in these two stories the theme is established although these figures are not used directly.

<sup>10</sup> Critics have questioned using the term *epiphany*, even asking whether such a concept exists. At the 2000 International James Joyce Symposium in London, for example, both Fritz Senn and Michael O’Shea proclaimed that *epiphany* is a problematic term, with O’Shea stating in a forum on the teaching of *Dubliners* that first we must break students away from the “epiphany search” that has “mangled” more relevant readings of the short stories. Such responses reflect, and perhaps rightly so, Robert Scholes’ ridicule of “epiphany hunting” in his “Joyce and the Epiphany: The Key to the Labyrinth?” *Sewanee Review* 72 (1964): 66; but as Morris Beja states “the term has become so prevalent that from now on, it may be difficult for us to avoid it” (“Epiphany and the Epiphanies,” in *A Companion to Joyce Studies*, ed. Zack Bowen and James F. Carens (Westport: Greenwood, 1984) 721.

The term’s use has a long, and checkered history, nicely summarized by Zack Bowen, “Joyce and the Epiphany Concept: A New Approach,” *Journal of Modern Literature* 9.1 (1981-82):103-104; Morris Beja, “One Good Look at Themselves: Epiphanies in *Dubliners*,” in *Work in Progress: Joyce Centenary Essays*, fn. 1, 13 and “Epiphany and the Epiphanies,” 716ff; as well as in the discussions of what Bowen refers to as “the great PMLA epiphany debate” (104). I use the term as Bowen chooses to define it following Florence Walzl’s lead in her response to Robert Scholes’ comments about her “Liturgy of the Epiphany Season and the Epiphanies of Joyce,” *PMLA* 4 (1965):436-50, the article that instigated the exchanges among the critics, in “The Epiphanies of Joyce,” *PMLA* 82 (1967): 152-54; Sidney Feshbach, “Hunting Epiphany-Hunters,” *PMLA* 87 (1972): 304-5; and Morris Beja, “Mau-Mauing the Epiphany Catchers,” *PMLA* 87 (1972): 1131-32: “It [epiphany] may mean *revelation* or *illumination* in certain literary and technical senses” (Bowen 104). Its literary and technical senses include both the degree of self-awareness of the characters as well as Joyce’s artistic process.

Questions concerning “the reliability of characters’ epiphanies” (Beja, “One Good Look,” 11) and whether it is “accurate,” Beja, *Epiphany*

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in the *Modern Novel* (Seattle: University of Washington Press, 1977) 77-79 are not relevant to the argument I present here in establishing patterns of whether or not characters experience this revelation or illumination, although the degree and the kind of illumination they do or don't achieve is central to identifying this pattern and its link to the woman figure.

<sup>11</sup> Florence Walzl, "Dubliners." *A Companion to Joyce Studies*, fn. 2, 177.

<sup>12</sup> Stanley Jedynak, "Epiphany as Structure in *Dubliners*," *Greyfriar: Siena Studies in Literature* 12 (1971): 29.

<sup>13</sup> Critics have increasingly turned their attention to the use of commonplace, everyday things, what Naomi Segal calls the banal object, *The Banal Object: Theme and Thematics in Proust, Rilke, Hofmannsthal, and Satre* (London: University of London Press, 1981) in writers of the 19<sup>th</sup> and 20<sup>th</sup> centuries. The object, the thing, in modern conversations is portrayed in many forms from *das Ding* of Heidegger to the commodity of Marx, Benjamin, and cultural studies critics who see its special roles in imperialistic capitalism. Instead of "the age of anxiety" denoting today's western culture, Garry Leonard suggests the "age of the object," "Hystericising Modernism: Modernity in Joyce," *Cultural Studies of James Joyce*, ed. R. Brandon Kershner (New York: Rodopi, 2003) 168. He notes, "the lack of assumed faith in transcendental certitude puts much more pressure on secular objects to serve as confirmation of identity and self-worth" (169) and asserts in another essay, "The History of Now: Commodity Culture and Everyday Life in Joyce," *Joyce and the Subject of History*, ed. Mark Wollaeger, Victor Luftig, and Robert Spoo (Ann Arbor: University of Michigan Press, 1996) that "in the history of the everyday it is only the momentary that is momentous"(18). In most modern western metaphysical discussions of the object, the object, as opposed to the subject, becomes the "not-self...not-subject, as most helpless and will-less of entities, but also," as David Mao suggests, in modernist writing it becomes "a fragment of Being, as solidity, as otherness, in its most resilient opacity," *Solid Objects: Modernism and the Test of Production* (Princeton: University of Princeton Press, 1998) 4. Some critics argue that as the modern subject feels less sure of its centrality in the making of meaning, the stronger, and the more resistant the object becomes to being assimilated, or to being objectified, or to being used as a symbol. Noting that "the banal object in Joyce is often the cite of the ... epiphany," Saikat Majumdar, "A Pebblehard Soap: Objecthood, Banality, and Refusal in *Ulysses*," *JJQ* 42.1 & 2 & 43.3 & 4 (2004-2006): 219-38, citing Garry Leonard's highlighting of "the insignificant and ephemeral...in their short-lived intensity" of that moment of epiphany in "The History of Now," acknowledges the epiphany leads "to a privileging of the nonhistorized 'now,'" that moment out of time (221). Joyce's use of the object does indeed privilege this moment out of

time. Although Majumdar argues that the “epiphany is often a more complex and fragmented process than the metaphoric elevation of the ordinary and sordid” (222), he also argues that the lemon soap in *Ulysses*, the banal object, “resists ephianization” (224) and “any form of assimilation” (235), and “[t]hat the solidity of the physical objects constitute a resistance has, in fact, come to be acknowledged more and more by recent studies of modernism” (220).

<sup>14</sup> Bonnie Kime Scott, in *Joyce and Feminism* (Bloomington: Indiana University Press, 1984) 16, and Raffaella Baccolini 145, have made similar observations about the centrality of woman to the epiphany.

<sup>15</sup> Robert Scholes and A. Walton Litz, eds, “Notes to the Stories,” in their Viking Critical Edition (New York: Viking, 1967) of Joyce’s *Dubliners*, fn. 52.2, 475.

<sup>16</sup> Walzl 177.

<sup>17</sup> Joyce in a letter to Stanislaus (*Letters II* 186) explains that the name of the laundry is that of one in Ballsbridge, run by a society of protestant women “as a Magdalen’s home.” The association of Maria with a protestant home for prostitutes emphasizes this subversion of the madonna figure. Richard Brown in *James Joyce and Sexuality* points out also that Joyce’s association of celibacy with the cause of prostitution underscores the irony of Maria’s situation in a place associated with the reform of prostitutes, fn. 5, 187.

<sup>18</sup> Margot Norris in *Joyce’s Web: The Social Unraveling of Modernism* (Austin: University of Texas Press, 1991) argues persuasively that the “soft wet substance” Maria touches is a saucer of wet garden dirt the children trick her with in reprisal of Maria’s accusing them of stealing the plumcake and that it does not stand for death, but instead was intended to revolt Maria when she touched it thinking it to be “a repulsive, usually excretory material” (133).

<sup>19</sup> Adaline Glasheen, “Clay,” in *James Joyce’s Dubliners*, ed. Clive Hart (New York: Viking, 1969) remarks that “Maria is pathetic” (105), and Suzette Henke (“James Joyce and Women”) argues that the women in *Dubliners* “are clearly depicted as societal victims” and she further states that “[b]y comically deflating prevalent stereotypes of male prowess and female passivity, Joyce advocates a more enlightened ideal of androgynous behavior for both sexes” (119).

<sup>20</sup> As so often happens with Joyce, once you think you have defined something, the definition becomes problematic. Garry Leonard in *Reading Dubliners Again* writes that final notes on Joyce are never written because “genuine signifieds...are...self-generated myths” (2). He quotes C. van Boheemen as saying “We must shed the desire to articulate ‘the meaning’ of the text—any single meaning will prove to rest upon the reader’s strategy of exclusion. Perhaps all the critic can articulate without falsifying the complexity of the fiction is not *what* the text means, but *how*

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it means” (qtd. in Leonard 16) and he draws our attention to Helene Cixous’ warning about Joyce’s “aggressively subversive” writing that deliberately “frustrates any impulse on the part of the reader to strengthen the illusion of mastery by discerning the meaning of the story” (21).

<sup>21</sup> Hanna Wirth-Nesher, “Reading Joyce’s City: Public, Space, Self, and Gender in *Dubliners*,” in *James Joyce: The Augmented Ninth* 287.

<sup>22</sup> Shari Benstock, “City Spaces and Women’s Places in Joyce’s Dublin,” in *James Joyce: The Augmented Ninth* 300-01.

<sup>23</sup> William Butler Yeats, “Crazy Jane Talks with the Bishop,” *Collected Poems* (New York: Macmillan, 1956), lines 15-18.

<sup>24</sup> Suzette Henke, “Through a Cracked Looking-glass: Sex-role Stereotypes in *Dubliners*,” in *International Perspectives on James Joyce*, ed. Gottlieb Gaiser (Troy, NY: Whitston Publishing, 1986) 27.

<sup>25</sup> Mary Lowe Evans chronicles Mariological history in “Joyce and the Myth of the Mediatrix,” in *Gender in Joyce*, ed. Jolanta W. Wawrzycka and Marlena G. Corcoran (Miami: University Press of Florida, 1997), noting that in 1922, the title of Mediatrix for Mary became official and that Pope Leo XIII issued eleven encyclicals between 1883 to 1903 referring to Mary as “Mediatrix of all Graces” and “Mediatrix with the Mediatrix (Christ)”(102).

<sup>26</sup> William York Tindall, *Reader’s Guide to James Joyce* (New York: Noonday Press, 1950) 47.