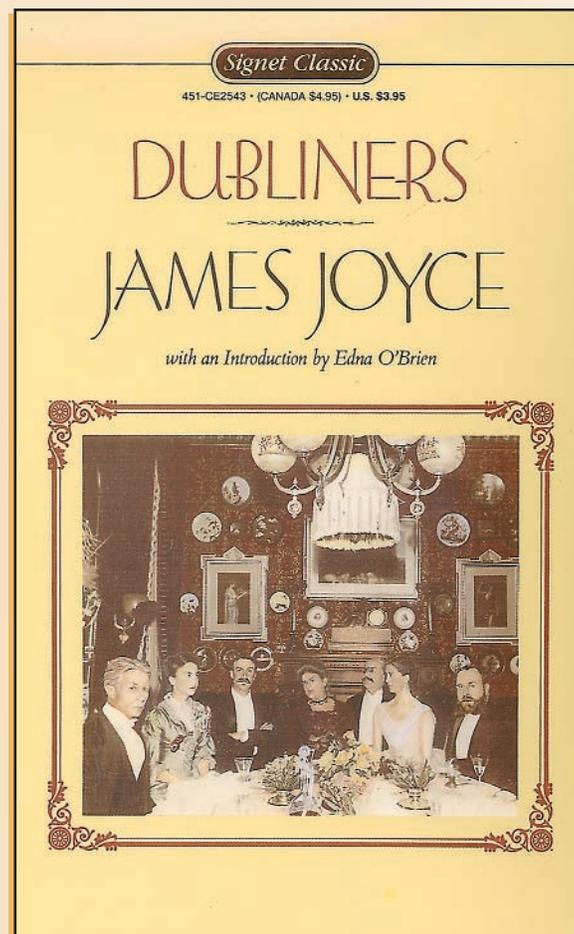




A TEACHER'S GUIDE TO THE SIGNET CLASSIC EDITION OF

JAMES JOYCE'S
DUBLINERS

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S E R I E S E D I T O R S :

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INTRODUCTION

Dubliners by James Joyce is a good reading choice for advanced level 12th-grade students. As his first published work of fiction, *Dubliners* stands by itself both as an important piece of writing and as a forerunner of the experimental style that Joyce would use so effectively in his later works. The fact that in *Dubliners* Joyce uses a more traditionally structured style makes the novel more accessible than his other works to advanced high school readers. The central theme of paralysis due to the effects of outside forces and individual moral decay will be attractive to older adolescents who are struggling to find their places in a world where they are continually buffeted by outside forces and their own uncertainties.

Students who not long ago were playing childhood games and undergoing childhood crushes will identify easily with the characters in the three stories in section one. In section two, these students, who are on the verge of graduating from high school and experiencing the changes coming from this momentous event, will be able to connect strongly with the fear of change faced by Eveline (“Eveline”) while embracing the excitement of dreams for the future held by Jimmy (“After the Race”). The future is very important to adolescents, and Joyce’s glimpses of life in the third section will sound a warning that decisions made early in life carry far-reaching consequences. Students searching for their place in the world relentlessly question the spoken and unspoken rules governing our existence. They will be able to relate to the characters in section four who are bound by conventions and norms of which they are barely aware. Students will enjoy joining Joyce’s unwavering examination of the most powerful institutions in his and our lives.

In addition to the personal connections students will be able to make with Joyce’s stories, the book also lends itself to a historical study of Irish history, politics, and religion. *Dubliners* can be studied in an interdisciplinary unit in English and world history. By studying Joyce’s world, students can better understand many of the forces that have shaped their own.

The organization of this teacher’s guide begins with teaching ideas to use before reading starts. From there, the teaching ideas follow the structure that Joyce gave the book in a letter to his publisher:

- Section I, Childhood, contains “The Sisters,” “An Encounter,” and “Araby” (the most anthologized of the stories).
- Section II, Adolescence, is made up of “Eveline,” “After the Race,” “Two Gallants,” and “The Boarding House.”
- Section III, Maturity, also is made up of four stories, “A Little Cloud,” “Counterparts,” “Clay,” and “A Painful Case.”
- Section IV, Public Life, is made up of “Ivy Day in the Committee Room,” “A Mother,” “Grace,” and the structurally different “The Dead.”

Each of these sections contains a synopsis and activities for before, while, and after reading. The activities help elucidate the stories and tie them together. Also, there are suggestions for other works to consider. The teaching ideas are designed to involve students with Joyce’s central themes, characters, and styles while connecting all of them to students’ lives.

INVESTIGATING THE IMPORTANCE OF JOYCE’S WRITING

The originality of Joyce’s style and the influence he had on other writers make him one of the most important writers of the twentieth century. His importance is evident in the considerable amount of scholarly interest in his work. The problem in exploring the literary criticism is not in finding resources but rather in narrowing a focus to just a few works. Feshbach and Herman identify the following as some of the higher quality Joycean scholarship:

- Primary Bibliography—Slocum and Cahoon’s *A Bibliography of James Joyce, 1882-1941*.
- Secondary Bibliography—Deming’s *A Bibliography of James Joyce Studies*.
- Biographies—Ellmann’s *James Joyce and Stanislaus Joyce’s My Brother’s Keeper and The Complete Dublin Diary*.
- General Studies—Levin’s *James Joyce: A Critical Introduction*, Tindall’s *A Reader’s Guide to James Joyce*, and Kenner’s *Dublin’s Joyce*.

BEFORE READING

Because so much of the book consists of “snapshots” of Dublin life in Joyce’s time (1882-1941), it is important to help students understand its historical context. To make reading more fruitful, have students use the “Introduction” and “Bibliography” in the Signet Classic edition as a starting point for completing these assignments:

Divide students into groups and assign each group one of the following topics to present orally to the class:

- Research Dublin's size, economic structure, and place in Europe. How did/does Dublin compare to other European capitals? What is the basis for the differences? How have these differences affected the Irish people?
- Research the politics of Joyce's Ireland and compare and contrast them to our political system today. Compare and contrast the colonial America's relations with Great Britain to Ireland's relationship with England. How is Ireland's current political state similar to that described in *Dubliners*? How is Ireland's current relationship with England related to the political climate of Joyce's Dublin?
- Research the role religion played in life in Joyce's Dublin. What effects has Catholicism had on the Irish today and in Joyce's time?
- Research Joyce's life and explain how growing up in Dublin affected him. Also, explain why he felt he had to leave Ireland to become a successful artist.
- Research the life and death of Charles Stewart Parnell. What were the planks in his political platform? How did he plan to accomplish his plans for Ireland? What effect did his political fall and ensuing death have on Irish politics?

JOYCE'S CHRONOLOGY IN HISTORICAL CONTEXT

(Garrett, Peter K., ed. *Twentieth Century Interpretations of Dubliners: A Collection of Critical Essays*. Englewood Cliffs, N.J.: Prentice-Hall, 1968.)

In order by "Year", "Joyce", "The Age"

1882—Joyce born, February 2. Phoenix Park murders in Dublin.

1898-1902—Joyce attends University College, Dublin. The Boer War; death of Queen Victoria. Irish Literary Theatre founded. Published: W. B. Yeats, *The Wind Among the Reeds*; Freud, *The Interpretation of Dreams*.

1904—Joyce begins *Dubliners*, leaves Ireland with Nora Barnacle. Published: Conrad, *Nostromo*; James, *The Golden Bowl*.

1907—*Chamber Music* published (poems written from 1902 onwards). J. M. Synge's *The Playboy of the Western World* performed.

1914- Serial publication of *A Portrait of the Artist as a Young Man* begins in February; *Dubliners* published in June. Joyce begins *Ulysses*. World War I begins.

1916—*Portrait* published in book form. Easter rising in Ireland.

1922—*Ulysses* published. T. S. Eliot's *The Waste Land* published.

1927-29—Joyce publishes early versions of *Finnegan's Wake* as Work in Progress. Published: Yeats, *The Tower and The Winding Stair*. New York stock market crash ushers in depression.

1939—*Finnegan's Wake* published. World War II begins with German invasion of Poland. Yeats and Freud die.

1941—Joyce dies, January 13. Germany invades Russia; Japanese attack Pearl Harbor; USA enters war.

STRUCTURE AND STYLE OF THE NOVEL

Dubliners is not merely a group of short stories structured according to stages of human development. Joyce meant *Dubliners* to be read as a novel of a city's development, with its inhabitants growing from innocence to experience. In a letter to a prospective editor, Joyce wrote:

My intention was to write a chapter of the moral history of my country, and I chose Dublin for the scene because that city seemed to me the centre of paralysis. I have tried to present it to the indifferent public under four of its aspects: childhood, adolescence, maturity, and public life. The stories are arranged in this order. I have written it for the most part in a style of scrupulous meanness and with the conviction that he is a very bold man who dares to alter in the presentment, still more to deform, whatever he has seen and heard.

(from Herbert Gorman, *James Joyce*, New York, 1940, V-iv.)

Joyce's role as recorder of the city develops the style in which *Dubliners* is written. He adopts an attitude of "scrupulous meanness" toward his characters, in which Joyce balances sympathy and objectivity. This balance exhibits both factual information and sympathetic understanding of characters. Evidence of this style lies in Joyce's tongue-in-cheek objectivity, subtle comment, careful crafting of tone and images, and demonstration of conflict in characters' intentions and actions.

To help students develop understanding and appreciation of Joyce's structure and style, have them complete these assignments:

- To immerse students in Joyce's stylistic theory, have students develop "scrupulously mean" character portraits of people from their own lives. Students should take extreme care in selecting people for their character portraits in order to maintain the balance between realistic objectivity and sympathetic understanding. Even more challenging would be a character portrait of themselves.
- As an extension of the previous activity, have students draw or paint a portrait that accomplishes the same objective as their written piece.
- Students may create a dramatic monologue which develops a realistic character using the concept of "scrupulous meanness." In preparing this monologue, students should consider elements such as costume, voice quality, and physical presence which will contribute to character development as well as to the presentation's dramatic quality.

To examine Joyce's writing choices more thoroughly, students can compare their "scrupulous meanness" in any of these projects to Joyce's style during their reading of *Dubliners*.

EPIPHANY IN JOYCE'S *DUBLINERS*

Joyce often ironically exposes his characters to moments of self-awareness or awareness of the true nature of their environment. Joyce called these moments "epiphanies," adapting the religious term referring to the revelation of the infant Jesus to the Magi. In *Stephen Hero* Joyce writes, "by an epiphany he (Stephen Daedalus) meant a sudden spiritual manifestation, whether in the vulgarity of speech or of gesture or in a memorable phase of the mind itself" (188). It is the flash in which the essential nature of a person, an object, or a moment is perceived, all at once. Joyce says, "its soul, its whatness leaps to us from the vestment of its appearance."

Joyce often recorded his own epiphanies, then later used the idea of epiphany in *Dubliners* as a symbolic literary technique to reveal the paralysis of the city as well as the faults and shortcomings of its inhabitants. Joyce also used the epiphany as a structural device; rather than employing a traditional resolution, Joyce ends his stories with the epiphany in the form of a speech (as in "The Sisters" and "Grace"), a gesture ("Two Gallants"), or a "memorable phase of the mind itself" ("Araby" and "The Dead"), because the reader's revelation about the character's condition satisfies Joyce's purpose in writing the story.

To make the concept of epiphany easier for students, have them select from these projects:

- Gather a collection of at least five popular songs whose lyrics deal with realizations of the artist or a character the artist has created, and play the songs for the class. Make sure to highlight the moments of realization in your presentation and show similarities and differences between the way the narrator of each song handles his/her "epiphany."
- Complete an artistic rendering (in sculpture, drawing, painting, or fabric arts, such as batik) of a moment that you realized something important about yourself, your life, or those around you.
- Demonstrate (or build) a machine in which a certain part or motion of a part changes the motion or adds a new dimension to the original motion of a part. Be sure to explain how the "epiphanic" part changes the purpose of the basic machine.

SECTION I: CHILDHOOD

SYNOPSIS

"The Sisters" (1-11)

A young boy must deal with the death of Father Flynn, his mentor, exposing him to others' opinions of the priest. These force him to examine their relationship and cause him to see himself as an individual for the first time.

“An Encounter” (12-22)

Faced with boredom at school and spurred by excitement found in pulp magazine stories about the American Wild West, two young boys skip school to take a trip to “The Pigeon-house.” Their schoolboy lark and youthful egocentricism are destroyed by an encounter with an aging pervert.

“Araby” (23-30)

A young boy experiences first love, a crush on a friend's older sister. Because she is unable to go to the “splendid bazaar [Araby],” he promises to buy her a gift. This promise becomes the basis of a romantic quest. When he finally arrives at Araby, his romantic illusions are shattered as he becomes aware of the pain and unfulfilled dreams of the adult world.

CONNECTING THE STORIES TO STUDENTS' LIVES

A central theme in Section I is children's sudden awareness that the adult world is not the place childhood dreams have made it. To help students explore this theme and connect it to their own lives, have them consider the following questions in journal writing or oral discussion:

- How is high school different from what you thought it would be when you were in middle school?
- How did you react the first time you discovered that someone you admired and looked up to had “feet of clay”? How did this realization affect your view of the world?
- Did you ever had a crush on someone older? What did you do in order to see them or be near them? At what point did you realize that your dream person was unobtainable? How did you react to this knowledge?

SECTION II**SYNOPSIS**

“Eveline” (31-36)

Eveline chooses the familiarity of a life in which she is mistreated by her abusive father and takes the place of her dead mother in raising her younger siblings over the fear of change represented by starting a new life in a new country with the man who loves her.

“After the Race” (36-44)

A young gentleman (Jimmy) learns that he doesn't have what it takes to succeed in his circle of sophisticated and glamorous international friends.

“Two Gallants” (45-57)

A not-so-young man (Lenahan) examines the shallowness and hopelessness of his life while killing time waiting for his gigolo friend Corley to bilk money from a poor working girl.

“The Boarding House” (58-66)

The owner of a boarding house (Mrs. Mooney) wordlessly conspires with her daughter (Polly) to force Mr. Doran (Polly's lover and a boarder in the house) to marry Polly.

CONNECTING THE STORIES TO STUDENTS' LIVES

A central theme in Section II is paralysis. Characters are trapped in lives they abhor by events and forces they could control as well as those beyond their control. In these stories adolescents and young adults become aware they are or will be trapped, creating in them moral or spiritual paralysis that prevents them from escaping or avoiding the trap. To connect these stories to their lives, have students:

- List future goals and outline steps to achieve these goals; list outside support needed. Write about self-created
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obstacles as well as those created by outside forces.

- Interview a successful person. Develop interview questions in advance to discover how the individual achieved goal(s) and explore obstacles (internal and external) that had to be overcome.
- Write about leaving a familiar place for a new place (e.g., moved, changed schools). Discuss the power of familiarity and the frightening aspects of change.
- Respond to the following: Have you or someone you know tried to join a group that was too old? Has anyone tried to join your group who was too young or not as sophisticated as the group? What were the results of these efforts?

SECTION III

SYNOPSIS

“A Little Cloud” (67-83)

Little Chandler goes to a fancy bar to meet his old friend Gallaher whom he hasn't seen in eight years. In those years Gallaher has become a successful writer for a newspaper in London and Little Chandler has settled into a mediocre job, marriage, and fatherhood. His reunion with Gallaher forces him to compare their two lives, and this comparison makes him see himself as hopelessly trapped in a dull, depressing existence.

“Counterparts” (84-97)

Farrington is a lazy, incompetent copier and an abusive husband and father. He tries to escape the depression, rage, and hopelessness caused by the mess he has made of his job and homelife through liquid lunches and drunken evenings out with the boys.

“Clay” (98-106)

Maria works in the kitchen of an industrial laundry. Because of her gentle nature and peace-making skills, she is liked by everyone at the laundry. The high points of Maria's life are her visits to Joe and his family. She was Joe's nanny, and his family is her only family. The story centers around her visit on Halloween and illustrates the emptiness in her life.

“A Painful Case” (107-118)

Mr. James Duffy was a man who “abhorred anything which betokened physical or mental disorder.” This abhorrence extended to any show of emotion or romantic love. He ended his only human relationship when he realized that Mrs. Sinico was in love with him and not just their intellectual discussions. Two years later he read a news article about Mrs. Sinico's alcohol-related, accidental death. From the newspaper's interview with her husband and daughter, he realized the break up had destroyed her life. This realization leads to the epiphany that he had missed out on his chance to love and be loved.

CONNECTING THE STORIES TO STUDENTS' LIVES

In Section III the theme of paralysis explores the world of mature adults who are aware of the trap(s) into which they have fallen and the spiritual and personal paralysis that led them there and keeps them there. Have students explore this theme's connection to their world by engaging in some of the following activities.

- Complete one of the following:
 - It's unfair that _____ is more popular than me because...
 - It's unfair that _____ made a better grade than me because...
 - It's unfair that _____ gets more recognition than me because...

Examine this written response to determine how much of the unfairness is due to things you have or haven't done and how much is due to forces beyond your control.

- Write about a recent argument or disagreement with a friend, parent, teacher, or other adult. Now write about it from the other person's point of view and then from the point of view of an objective observer.
- Brainstorm a list of individuals who have dedicated their lives to the service of others. Discuss advantages and disadvantages of living such a life.
- Respond to the following statement: "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." (112-113) In writing describe the type of individual who would espouse such a philosophy.

SECTION IV

SYNOPSIS

"Ivy Day in the Committee Room" (119-138)

This story takes place in a political committee room where several political canvassers have gathered at the end of a long, wet day of vote getting. They warm themselves by the small coal fire and bottles of stout. As the evening progresses, they discuss politics, each other, and the death of the great nationalist politician, Parnell.

"A Mother" (139-154)

This story is a war of wills between Mrs. Kearney and Mr. Holohan and the committee members of the "Eire Abu Society." The conflict revolves around the payment of eight guineas to her daughter Kathleen for her services as an accompanist for a concert the society is planning. Mrs. Kearney throws herself into the promotion and organization of the concert. When the concert's success is in doubt, Mrs. Kearney insists that Kathleen be paid before she performs, delaying the start of the concert. The battle of wills ends when Mrs. Kearney refuses to let Kathleen play for the second half of the concert because she has only been paid half of her fee.

"Grace" (155-182)

Concerned over his drunken and dangerous behavior, Mr. Kernan's friends conspire to reform him by taking him to a men's weekend-long religious retreat. After all their cajoling and his wife's urging, he agrees to go. The men he sees at the retreat and the priest's businesslike message provide an ironic ending that illustrates the moral paralysis of Joyce's Dublin.

"The Dead" (183-236)

The last and most significant of the stories takes place at the annual holiday dance held by Kate and Julia Morkan and their niece Mary Jane. The story focuses on the perceptions of Gabriel Conroy, Kate and Julia's nephew. Over the course of the evening, Gabriel has jarring encounters with the party guests, his aunts, and his wife Gretta, forcing him to view the world from a point of view other than his own egocentrism.

This story crystallizes Joyce's intent for the entire novel. It was written after the book was contracted for publishing, as an afterthought. Gabriel's epiphany illustrates Joyce's "scrupulous meanness;" Gabriel realizes that an objective viewpoint leads to true sympathy, created by the bond of human mortality.

This final story is masterful in its structure; the pacing of events and the use of symbolic detail (such as the snow) draw the reader in like a vortex, growing narrower and faster towards its universal close.

CONNECTING THE STORIES TO STUDENTS' LIVES

Section IV explores the paralysis of an entire community by examining the ways that individuals are held down by the failure of political, religious, and social systems. Have students consider the following as mini research projects, journal entries, or discussion starters:

- Contact the office of one of your state or national representatives or senators and find out what paid and volunteer positions they employ for their campaigns; and/or research the major campaign figures of each party in the last presidential campaign.
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- Discuss instances in which parents you know have unintentionally hurt their children by interfering in attempts to protect them; and/or check magazines and newspapers for articles about overprotective, interfering parents of child and adolescent sports and entertainment celebrities.
- Tell about the first time you looked at your parents, grandparents, aunts, uncles, or other adults as individuals. Extend this discussion to looking at your best friend, boyfriend, or girlfriend as the center of his/her own world instead of as an important part of your world.
- Tell about a time you made a uninformed judgement about someone close to you. When you discovered the “rest of the story,” how did you react? How did the new information change your perceptions about that person? About yourself?

WHILE READING

SECTION I

LANGUAGE

Joyce's diction is extremely important to his writing style in *Dubliners*. Not only does his word choice reflect the delicate balance of “scrupulous meanness” Joyce is trying to obtain, but his careful selection of words also underlines the images and themes Joyce threads throughout the novel.

To develop a keener awareness of Joyce's subtle commentary, imagery, and diction, have students keep a stylistic journal during their reading in which they note word choices, quotes, use of dialect, images (such as light and dark, motion and stillness, constraint and freedom), figurative language, and unfamiliar phrases. Students should keep notes of their impressions of and reactions to Joyce's style in addition to page numbers of the information, definitions, and, most importantly, the effect Joyce's style has on the development of the novel.

A weekly discussion of students' findings, with special emphasis on vocabulary, will develop their vocabulary skills and increase their understanding of each story as well as the effect Joyce's style has on the novel as a whole. This procedure can be followed throughout all four sections of the book. Also, the “After Reading” sections contain quotations to highlight during weekly discussions on style.

In this first section, students should focus on religious vocabulary, especially the religious and secular connotations of the words. Some of this vocabulary is as follows, with page numbers in parentheses:

“The Sisters”—Catechism (1), simoniac (4), scrupulous (10)

“An Encounter”—penitent (22), “Swaddlers” (15)

“Araby”—litanies (25), chalice (25)

DETAILED STUDY QUESTIONS

Because of the unfamiliar language and complex writing style used by Joyce, even advanced students may need assistance following the plot. To give students the assistance they need, provide them with detailed study questions. These questions can be used as class or group discussion starters, individual writing prompts, detailed study guides, a test review, or test items.

“THE SISTERS” (1-11)

1. What is old Cotter's opinion of Father Flynn? (1-2)
2. What was the boy's relationship to Father Flynn? (2)
3. What is the boy's reaction to the news of the priest's death and old Cotter's scrutiny? (2-3)
4. What are old Cotter's and the uncle's views on the benefits of the boys relationship with the priest? (2-3)
5. What is the boy's opinion of old Cotter? How has it changed? (2-3)

6. What did the priest die from? Describe the physical aspects of his illness. (3-4)
7. When he realizes that Father Flynn is dead, what is the boy's reaction? (5)
8. What lessons did the priest teach the boy? (5-6)
9. Who took care of the details of Father Flynn's lying in state? (8)
10. What was the beginning of Father Flynn's ill health? (10)
11. What happened to let everyone know that Father Flynn had become mentally unbalanced? (10-11)

"AN ENCOUNTER" (12-22)

1. Why does Joe Dillon always prove victorious in the mock Indian battles? Why is this ironic in light of his chosen future? (12)
2. Why do the pulp magazines appeal to the narrator? (13)
3. What does the narrator plan to break up the "weariness of school-life?" What is ironic about Leo not showing up? (14-15)
4. What does the "ragged troop" calling them "swaddlers" tell you about the religious make up of Dublin? (15-16)
5. What is the lure of the docks to the boys? (16)
6. What does the narrator's ideas about sailors with green eyes tell us about his education? (17)
7. How does the man try to ingratiate himself to the boys? How do their answers demonstrate differences in their personalities? (18-19)
8. The man talks in "circles" around a few subjects. What do his speech patterns and the subjects he dwells on tell you about him? (19-21)
9. Do you think the narrator's fear of him is justified? Why or why not? (21-22)

"ARABY" (23-30)

1. Judging from the games the boys play, how old do you think the narrator is? (24)
2. What is the mood of the story? How does Joyce establish it in the first few pages? (23-24)
3. Would you describe the narrator's feelings toward Mangan's sister as realistic or romantic? Explain. (24-25)
4. Why does the word Araby contain so much meaning for the narrator? Discuss the possibilities the word represents to him. (26-27)
5. How are the results of the trip to Araby foreshadowed? (27-28)
6. Why is the uncle late coming home Saturday night? (28)
7. Why does he not buy anything at the young lady's booth? (29-30)

SECTION II: ADOLESCENCE

LANGUAGE

In Section II students should focus on the development of setting and characters in their journals. In discussion students should note the detail with which Joyce develops setting and characters as well as the overall picture of Dublin created through both.

In discussing Joyce's characters and his setting, students should attribute each of their notes on language and style to the character or setting Joyce creates. Relate characters to settings: Which characters in "Adolescence" are most alike in the vocabulary used to describe them? Which settings relate to each other? What is Joyce's purpose in placing these specific characters in these specific settings?

“Eveline”—cretonne (31), quay (36)

“After the Race”—remonstrative (38), deft (39), trepidation (40), deploring (41), torpid (42)

“Two Gallants”—jauntily (46), rotundity (46), adroitness (46), eloquence (46), nimbly (46), vagrant (46), sauntered (51), pensively (52), obliquely (52), slatternly (54)

“The Boarding House”—rakish (62), agitation (64), celibate (64), delirium (65), implacable (65), discomfiture (65)

DETAILED STUDY QUESTIONS

“EVELINE” (31-36)

1. What was the children's biggest worry while playing in the field? (31)
2. Now that Eveline has decided to leave, what sort of things has she begun to notice? Why? (32)
3. What are the advantages and disadvantages of her going away? (33-34)
4. What does her father mean by, “I know these sailor chaps”? (34)
5. How does the memory of her mother both hold her and drive her to escape? (35)
6. Why does she not go with Frank? What holds her back? (36)

“AFTER THE RACE” (37-44)

1. Describe Jimmy's education. Why is his father secretly proud of his excesses? (38)
2. Why is Jimmy taken with Segouin? (38-39)
3. Why has Jimmy kept his excesses within limits? What does this say about him? (39-40)
4. In what is Jimmy about to invest? Does this seem to be a good investment? Why or why not? (40)
5. How does Segouin diffuse the heated discussion of politics? What does this say about him? (41-42)
6. What meaning do you take from the following line, “he would lose, of course”? (44)

“TWO GALLANTS” (45-57)

1. From Joyce's initial descriptions, what are your impressions of Corley and Lenehan? (45-48)
 2. What information does Lenehan want from Corley? What does his desire for this information and Corley's giving him the information say about each of them? (48-49)
 3. How has Corley changed his approach to attracting and then getting what he wants from women? (48-49)
 4. What does Joyce's description of the girl tell you about her? (51-52)
 5. Why does Lenehan choose to keep walking rather than join a crowd of people with whom he is acquainted? What does this say about his existence? (53)
 6. When he stops to eat, what does Lenehan do to fit in with the other customers? What does this information add to your understanding of Lenehan's life? (54)
 7. What does Lenehan want out of life? (54)
 8. What does it say about Corley that he talks the girl into giving him the money? What does it say about her that she gives it to him? What does it say about Lenehan that this is what he has so anxiously waited for all night? (57)
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“THE BOARDING HOUSE” (58-66)

1. Why have the boarders bestowed the title of “The Madam” on Mrs. Mooney? What qualities have earned her this title? (59)
2. Describe Mrs. Mooney’s son and daughter. What kind of people are the Mooney family? (59-60)
3. Why does Mrs. Mooney not object to Polly’s affair with one of the boarders? What does this say about Mrs. Mooney? (60)
4. Why is Mrs. Mooney sure she will win her confrontation with Mr. Doran? What will she win? Why does she want to win? (61-62)
5. Why is Mr. Doran reluctant to marry Polly? What does this say about his social status? About him personally? (63-64)
6. Who is most responsible for the affair? What evidence can you give to support your opinion? (64-65)

SECTION III: MATURITY**LANGUAGE**

In Section III students should pay close attention to the richness of foreign expressions, especially Latin and French, that Joyce uses. Students should list and note how foreign idiom reflects the “Maturity” theme, yet creates an ironic tone for the stories which comprise it. How is the idea of maturity reinforced through Joyce’s other word choices?

“A Little Cloud”—necessitous (67), horde (68), punctiliously (68), melancholy (68), revery (71), ardently (71), agitation (71), parole d’honneur (77), deoc an doruis (78), equipoise (78), paroxysm (83)

“Counterparts”—shirking (85), slake (86), furtively (87), execrate (88), impertinent (90), eclogues (92), tincture (93), chaffed (93)

“Clay”—barmbracks (98)

“A Painful Case”—betokened (108), saturnine (108), dissipations (109), timorous (111), fervent (112), exonerated (115), squalid (116), malodorous (116), obsequiously (117), venal (118)

DETAILED STUDY QUESTIONS**“A LITTLE CLOUD” (67-83)**

1. How did Little Chandler receive his name? (67)
2. Why does Little Chandler admire Ignatius Gallaher? How did he know that Gallaher was destined for success? (69-70)
3. What does Little Chandler believe one must do to succeed? What does this commentary say about Joyce’s opinion of his birth place? (70)
4. How would the English critics recognize Little Chandler as one of the Celtic poets? What does this say about life in Ireland? (71)
5. How do Little Chandler’s and Gallaher’s perceptions of Paris differ? What does this say about their personalities? Their lives? (73-75)
6. How does Dublin compare to the other European capitals? (75-76)
7. What does Little Chandler find unjust about the differences in his and Gallaher’s lives? How accurate is his assessment? (78)
8. What are Gallaher’s views on marriage? What are his plans for getting married? (79-80)
9. How does the last scene with his crying son and his wife neatly sum up Little Chandler’s life? (82-83)

“COUNTERPARTS” (84-97)

1. What do Mr. Alleyne's complaints about Farrington tell us about Farrington? What is his private reaction to these complaints, and how does this reaction support or weaken Mr. Alleyne's accusations? (85-86)
2. Why is Farrington unable to concentrate on his work? (88-89)
3. What is Farrington's reaction when Mr. Alleyne publicly reprimands him? Is his reaction justified? (89-90)
4. What got Farrington off to a bad start with Mr. Alleyne? What does this say about Farrington? (90)
5. How does Farrington get enough money to go drinking? What is his reaction to getting money in this way? What does this say about him? (91)
6. What is the basis for conversation between Farrington and his friends? What do these stories say about them and about their lives? (91-92)
7. How does Weathers anger Farrington? What breach of etiquette has he made? (93)
8. Compare Farrington's treatment by his bosses to his treatment of his son? What is the irony in this comparison? (96-97)

“CLAY” (98-106)

1. Why are the women so fond of Maria? (98)
2. Why is Maria working at the Dublin by Lamplight laundry? What has she learned in her time there? (99)
3. What is Maria's reaction when teased about getting married? Why do people tease her about this? (100-101)
4. Why is Maria so upset about the loss of the plumcake? What does this reveal about her? (103)
5. What event are they celebrating? How is this celebration similar to and different from our celebration of this holiday? (104)
6. What does Maria represent to Joe and his family? What commentary does this make on Maria's life? (105-106)

“A PAINFUL CASE” (107-118)

1. “Mr. Duffy abhorred anything which betokened physical or mental disorder.” How does the physical description of his room, his occupation, and his daily routine reinforce this? (107-108)
2. Why does Mr. Duffy insist on being invited to Mrs. Sinico's house? Why doesn't her husband protest his visits? (110)
3. In their growing relationship, what does Mr. Duffy provide for Mrs. Sinico? What does she provide for him? (110-111)
4. What ruined the relationship for Mr. Duffy? What does this say about him? What does it say about Mrs. Sinico? (112)
5. How is Mr. Duffy initially affected by Mrs. Sinico's death? What does this initial reaction reveal about him? Is his reaction surprising? Why or why not? (116)
6. What is Mr. Duffy's ultimate realization about his role in Mrs. Sinico's death? How do you think this will affect the rest of his life? (117-118)

SECTION IV: PUBLIC LIFE**LANGUAGE**

In Section IV students should list Irish idiomatic expressions and trace their effect on the themes highlighted in this section. Joyce titled this section “Public Life,” implying the judgements that a community makes on individuals and itself. How do the phrases and words Joyce employs imply judgement?

“Ivy Day in the Committee Room”—shoneens (122), hunkersliding (122), Musha (123), fenians (126), Yerra (129), hop-o'-my thumb (129), wisha (130)

"A Mother"—Eire Abu Society (139)

"Grace"—gaiters (159)

"The Dead"—palaver (186), shades (235)

DETAILED STUDY QUESTIONS

"IVY DAY IN THE COMMITTEE ROOM" (119-138)

1. What is Mr. O'Connor's job, and why is he not doing it? (120)
2. What are the virtues of the working man that Mr. Hynes points out to old Jack? According to Mr. Hynes, why do men like Tierney want to get elected? (122-123)
3. What news does Mr. Henchy bring? What does this say about their current occupation? (123-124)
4. Of what does Henchy accuse Hynes? To what extent is this a current practice in politics? (125-126)
5. What is the group's opinion of the High Mayor of London? What "hard" evidence do they cite to support their views? (129-130)
6. What is ironic about the men giving the tavern delivery boy a drink? (131)
7. Why did Mr. Crofton quit canvassing for Wilkins and begin working on behalf of Tierney? What does this say for the canvassers' allegiance to political positions? (133)
8. What does Henchy say are Tierney's qualifications for office? Are these important qualities or just political double talk? Explain. (133)
9. Why does Mr. Henchy believe the impending visit by England's King Edward is a good thing? What are the arguments against his visit? (133-135)
10. Why are the men so moved by Mr. Hynes's poem "The Death of Parnell"? (138)

"A MOTHER" (137-154)

1. Why did Miss Devlin get married? Why did she marry Mr. Kearney? (139-140)
 2. What kind of husband and wife were Mr. and Mrs. Kearney, and what kind of parents were they? What evidence can you cite to support your position? (140)
 3. What does the Kearneys' interest in learning Irish say about their politics? (140-141)
 4. What role did Mrs. Kearney take in her daughter's performance? (141-142)
 5. How does the concert go the first two nights? What is Mrs. Kearney's reaction? What does the committee decide to do to salvage the last night's performance? (143-144)
 6. Why does Mrs. Kearney want Mr. Kearney to go to the concert with her on Saturday night? (144)
 7. When the Freeman man says he will make sure that the review of the concert will go in the paper, do you believe he will take care of it? Why or why not? (148-149)
 8. Why does Mrs. Kearney delay the concert's start? Is she justified in keeping her daughter from performing? (149-150)
 9. What are the reactions of the people backstage to Kathleen's not playing until she is paid? Are they justified in their feelings? (151-152)
 10. Why does Mrs. Kearney think she is justified in delaying the concert's start? Is she justified? (152-153)
 11. How is the disagreement resolved? Why did Mrs. Kearney act the way she did? (153-154)
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“GRACE” (155-182)

1. How is the man revived? What is his response once revived? (156-157)
2. Why can't Mr. Kernan explain what happened to him? (159)
3. According to Mr. Kernan, what two articles of clothing would always allow a man to give a presentable appearance? (159)
4. What was Mr. Kernan's occupation? Mr. Power's? (159)
5. Why does Mrs. Kernan not blame Mr. Power for Mr. Kernan's condition? How often does he get in this condition? (160)
6. How does Mrs. Kernan, who is unhappy in married life, occupy herself? What are the symbols of her success? (161-162)
7. Why does Mrs. Kernan accept Mr. Kernan's drinking? (162)
8. Why was Mr. Cunningham chosen to carry out the plot? (162-163)
9. Why is Mrs. Kernan skeptical of the plan's possibility for success? Why does she go along with it anyway? (163)
10. Why do the men look down on Mr. Harford? (165)
11. To which aspect of the retreat does Mr. Kernan object? Why? (178)
12. What reassures Mr. Kernan once he is at the retreat? (180)
13. How does the priest appeal to the men in the audience? On what theme does he base his talk? (181)
14. How is the priest's message ironic in regard to the plan to reform Mr. Kernan? (182)

“THE DEAD” (183-236)

1. Why did Mary Jane and her aunts worry about Freddy Malin's tardiness? (184)
 2. What stops Gabriel's flirting with Lily? How does he pay penance for his improper thoughts? (185-186)
 3. What does Gabriel think is wrong with his speech? (187)
 4. What causes the ladies to suddenly ignore Mr. Browne? What does this say about them? (192)
 5. What was the cause of Gabriel's quarrel with his mother? Who was proven right? (196)
 6. What are Gabriel's primary and secondary occupations? What does he enjoy most about his second job? (197)
 7. Why does Miss Ivors call Gabriel “West Briton”? What does she mean by this? (198-199)
 8. How does Gabriel plan to put Miss Ivors in her place? What does his plan indicate about his opinion of his aunts? (202)
 9. Why did Aunt Julia not pursue her solo singing? How was she rewarded for her years of dedication? (203-204)
 10. As they are leaving his aunts' house, what does Gabriel long to tell his wife? Why does he want to do this? (223-225)
 11. How does Gabriel feel when he finds that his wife has been thinking of a boy from her past? (231-232)
 12. What does his wife's story cause Gabriel to realize about his marriage and his own life? (234-236)
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AFTER READING**SECTION I****ACTIVITIES FOR SECTION I**

The following activities focus on the themes, style, and issues in "Childhood." Have students select one or more of the following activities to present in class:

- Create a collage of the issues and responsibilities that adults must face in daily living. How do these issues differ from the ones presented in "Childhood?" How are they similar?
- Create an artistic rendering of the bazaar in "Araby" which shows the view the narrator creates through his infatuation with Mangan's sister as well as the actual bazaar he attends.
- Write a personal narrative in which you realized that adults were fallible. Try to employ as much of Joyce's style as you can in your writing.
- Using Joyce's "scrupulously mean" style, create a written portrait of your first love. For inspiration, reread Joyce's narrator's description of Mangan's sister from "Araby." (24-26).

QUESTIONS FOR DEEPER UNDERSTANDING

The following can be used as class discussion starters, essay topics, the bases for oral reports, and journal writing topics.

1. Joyce entitled this section "Childhood." Its central theme is the young protagonists' dawning awareness of the paralysis of adulthood. Compare and contrast the epiphanies undergone by the narrators of the three stories. What enables each narrator to experience his epiphany?
2. These stories are the only ones in the book written in first person. Why did Joyce do this? How would the stories be different if written in third person?
3. Compare and contrast the dreams of the narrator in "An Encounter" to those of the narrator of "Araby." What purpose do the dreams serve in illuminating Joyce's opinion of Dublin and Ireland? How do the dreams lead to the boys' understandings of the paralysis of adult life?
4. In each of the three stories, religion in the form of a priest(s) plays an important part in the narrators' lives. Compare and contrast the roles priests play in the boys' lives, and discuss the role religion plays in the spiritual paralysis awaiting the boys in Joyce's Dublin.
5. Why did Joyce make the narrators in "The Sisters" and "Araby" parentless? Why is it important that the boys live with an aunt and uncle rather than a father and mother?

QUOTATIONS FOR RESPONSE

The following are significant quotations that may be used as writing prompts, items for discussion, test items, response generators, and/or items for debate. Parentheses indicate page numbers.

"THE SISTERS"

"I am not long for this world" (1)

"He was too scrupulous always, she said." (10)

“AN ENCOUNTER”

“The mimic warfare of the evening became at last as wearisome to me as the routine of school in the morning because I wanted real adventures to happen to myself.” (14)

“He began to speak on the subject of chastising boys. His mind, as if magnetized again by his speech, seemed to circle slowly round and round its new centre.” (20-21)

“ARABY”

“We walked through the flaring streets, jostled by drunken men and bargaining women, amid the curses of labourers, the shrill litanies of shop-boys who stood on guard by the barrels of pigs’ cheeks, the nasal chanting of street-singers....These noises converged in a single sensation of life for me: I imagined that I bore my chalice safely through a throng of foes.” (25)

“Gazing up into the darkness I saw myself as a creature driven and derided by vanity; and my eyes burned with anguish and anger.” (30)

SECTION II

ACTIVITIES FOR SECTION II

- Find popular songs which deal with the problems of each of the characters in “Adolescence” (at least one song for each story). Provide a lyric sheet for each song, and explain how each song relates to its story. In your presentation discuss the issues of Joyce’s Dublin and show their relationship to the issues of America today.
- Perform a dramatic monologue in which you assume the role of a main character. Make sure you allow your audience to know that character’s emotions regarding his/her environment, station in life, prospects for the future, as well as his/her motivation for behaviors shown in the story. Consider costume, physical movement, and voice patterns when planning your presentation.
- Write the “unseen” conversation between Corley and the working girl (“Two Gallants”). Use dialect and attempt Joyce’s writing style as much as possible. Rewrite the scene with the same characters set in modern America.
- Plan Polly’s wedding as if you were Mrs. Mooney (“The Boarding House”). Research traditional Irish weddings for details and consider how much tradition Polly’s family can afford, given their social status and Polly’s condition.

QUESTIONS FOR DEEPER UNDERSTANDING

1. Compare and contrast the personalities and temperaments of Eveline and Polly from “The Boarding House.” Look at the outside forces shaping their lives and the choices they made. Make some predictions about their futures.
 2. Compare and contrast the actions of Jimmy from “After the Race” to those of Eveline. To what is each attracted and for what reasons are they attracted? How will each be served by the choices they’ve made?
 3. Compare and contrast the influence their parents had on Eveline, Polly, and Jimmy.
 4. How would each of the following characters react if they were in Mr. Doran’s position in “The Boarding House”: Jimmy Doyle, Lenehan, Corley?
 5. Compare and contrast the ways in which women are depicted in each of the four stories.
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QUOTATIONS FOR RESPONSE

“EVELINE”

“A bell clanged upon her heart. She felt him seize her hand.” (36)

“He rushed beyond the barrier and called to her to follow. He was shouted at to go on but he still called to her. She set her white face to him, passive, like a helpless animal. Her eyes gave him no sign of love or farewell or recognition.” (36)

“AFTER THE RACE”

“Now and again the clumps of people raised the cheer of the gratefully oppressed.” (37)

“He knew that he would regret in the morning but at present he was glad of the rest, glad of the dark stupor that would cover up his folly.” (44)

“TWO GALLANTS”

“Most people considered Lenehan a leech but, in spite of this reputation, his adroitness and eloquence had always prevented his friends from forming any general policy against him.” (46)

“In his imagination he beheld the pair of lovers walking along some road; he heard Corley's voice in deep energetic gallantries and saw again the leer of the young woman's mouth. This vision made him feel keenly his own poverty of purse and spirit.” (54)

“Experience had embittered his heart against the world.” (54)

“Then with a grave gesture he extended a hand towards the light and, smiling, opened it slowly to the gaze of his disciple. A small gold coin shone in the palm.” (57)

“THE BOARDING HOUSE”

“Polly was a slim girl of nineteen, she had light soft hair and a small full mouth. Her eyes, which were grey with a shade of green through them, had a habit of glancing upwards when she spoke with anyone, which made her look like a little perverse madonna.” (59-60)

“As a young man he had sown his wild oats, of course; he had boasted of his free-thinking and denied the existence of God to his companions in public-houses.” (63)

“He longed to ascend through the roof and fly away to another country where he would never hear again of his trouble, and yet a force pushed him downstairs step by step.” (65)

“Then she remembered what she had been waiting for.” (66)

SECTION III

ACTIVITIES FOR SECTION III

- Write a new dramatic scene in which Farrington's and Alleyne's (“Counterparts”) worst and best characteristics are highlighted. In this scene show whether you think they are true counterparts by “bouncing lines” off each other. For instance, if they are indeed equals, the effect will be like a ping-pong match.
 - Create a game for the “Maturity” stories in which the goals of the main characters is to achieve their objectives without being stalled by internal or external forces. Consider the weight of these forces in conflict with the strength of the characters' resolve.
 - Retell one of the stories from “Maturity” from the first person viewpoint of a minor character. Consider these
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questions when constructing your version. What is that character's opinion of the main character's plight. Does that minor character perceive the main character's emotional upheaval?

- Write a script for a talk show focusing on main characters from "A Little Cloud," "Counterparts," and "A Painful Case." Allow your characters to tell their stories and audience members to comment on these characters' plights. Panel members (characters, psychologists, and the talk show host) should also take part in giving advice to each other.
- Organize a class debate in which male-female relationships are discussed. Touch on issues raised in "Maturity": marriage, independence, friendships, and adultery. Prepare arguments for each side based on characters' opinions from *Dubliners* as well as information gathered in independent research.

QUESTIONS FOR DEEPER UNDERSTANDING

1. Explain the meaning of the titles "Clay" and "Little Cloud." Who are the counterparts in the story "Counterparts"? Cite the text to support your discussion.
2. In the story "Little Cloud," compare and contrast Dublin to the other capitals discussed. What do the characters say about Dublin in comparison to Paris, London, and Berlin? From their comparisons, how would you judge Dublin in comparison to the other three capitals?
3. In the story "Counterparts," why does Joyce make Farrington a large man? How would the story have been different if he had been similar in physique to Little Chandler?
4. In the story "Little Cloud," Little Chandler emphatically insists that Gallaher will get married some day. Why does he defend the institution of marriage so strongly? Is he arguing out of loyalty to his own marriage? Explain.
5. Compare and contrast the concept of romantic love espoused by Gallaher in "Little Cloud" to that espoused by Mr. Duffy in "A Painful Case."
6. What was Mrs. Sinico's cause of death? How is the cause of her death significant? What effect does it have on Mr. Duffy?
7. Why is Maria the constant brunt of "bride" jokes in "Clay"? How do these jibes define her existence?
8. Compare and contrast the male-female relationships in the four stories. Considering that Joyce apparently had a happy marriage himself, why does he paint such a bleak view of marriage in these stories? How does his view of marriage here reflect his view of Dublin?

QUOTATIONS FOR RESPONSE

"COUNTERPARTS"

"His body ached to do something, to rush out and revel in violence. All the indignities of his life enraged him....The barometer of his emotional nature was set for a spell of riot." (89)

"I don't think, sir, that that's a fair question to put to me." (89)

"His wife was a little sharp-faced woman who bullied her husband when he was sober and was bullied by him when he was drunk." (96)

"I'll say a Hail Mary for you, pa, if you don't beat me." (97)

"CLAY"

"Maria had to laugh and say she didn't want any ring or man either; and when she laughed her grey-green eyes sparkled with disappointed shyness and the tip of her nose nearly met the tip of her chin." (100)

"She felt a soft wet substance with her fingers and was surprised that nobody spoke or took off her bandage." (104)

“A PAINFUL CASE”

“He had dismissed his wife so sincerely from his gallery of pleasure that he did not suspect that anyone else would take an interest in her.” (110)

“Her companionship was like a warm soil about an exotic....This union exalted him, worn away the rough edges of his character, emotionalised his mental life.” (111)

“He thought that in her he would ascend to an angelical stature; and as he attached the fervent nature of his companion more and more closely to him, he heard the strange impersonal voice which he recognized as his own, insisting on the soul's incurable loneliness.” (111-112)

SECTION IV**ACTIVITIES FOR SECTION IV**

- Write poems reflecting the jarring nature of each encounter Gabriel has with guests at the party. Concentrate on the tone of each meeting as well as the effect each has on Gabriel. Include some of Joyce's images, and try to achieve the feeling of universality at the end of your series of poems with your concluding poem.
- Create an elegy for Gretta's singer who died young and unknown.
- Write a love song that Gabriel might write for Gretta.
- Professor Harry Levin wrote, “Gabriel Conroy is what Joyce might have become, had he remained in Ireland.” (*The Portable James Joyce*, Penguin Books, p.18) Research Joyce's life and note the parallels between “The Dead” and Joyce's life.

QUESTIONS FOR DEEPER UNDERSTANDING

1. In the story “Ivy Day in the Committee Room,” examine how the different characters wear their sprigs of ivy in honor of Parnell. What is revealed by the way they wear their ivy?
2. Compare and contrast the way political committees are illustrated in “Ivy Day in the Committee Room” to the way Joyce describes the concert committee in “Mother.” What might Joyce be saying about public organizations in Ireland?
3. What is the significance of the titles for the stories “Grace” and “The Dead”?
4. Considering the literal meaning of the word grace, which of the characters in this story truly understand the meaning of grace?
5. In “Grace” look at the men's discussion of religion and the priest's sermon to the men at the workshop. What is Joyce saying about spiritual paralysis in Ireland?
6. Gabriel's desire for his wife Gretta is rekindled when he sees her leaning against the banister, listening to the tenor's song (221). Why does he wish to paint her in that attitude? How does it reflect his own perspective?
7. When Gretta confides in Gabriel about the young man who died for her love, how does that cause him to look at her in a new way? How does this new way of looking at his wife extend to his view of the world?
8. The snow at the end of “The Dead” takes the story as well as the entire novel to a new level. Discuss the significance and interpretations of the image of snow and the effect it has on the reader, the story, and the novel. Why doesn't Joyce take the story further? How does the snow provide a fitting ending?

QUOTATIONS FOR RESPONSE

“IVY DAY”

“Couldn't he have some spark of manhood about him?” (126)

“Some of those hillsiders and fenians are a bit too clever if you ask me....Do you know what my private and candid opinion is about some of those little jokers? I believe half of them are in the pay of the Castle.” (126)

“Mr. Crofton said that it was a very fine piece of writing.” (138)

“A MOTHER”

“His conversation, which was serious, took place at intervals in his great brown beard. After the first year of married life Mrs. Kearney perceived that such a man would wear better than a romantic person but she never put her own romantic ideas away.” (140)

“She respected her husband in the same way as she respected the General Post Office, as something large, secure, and fixed.” (145)

“The poor lady sang Killarney in a bodiless gasping voice, with all the old-fashioned mannerisms of intonation and pronunciation which she believed lent elegance to her singing. She looked as if she had been resurrected from an old stage-wardrobe.” (151)

“GRACE”

“Do you know what, Tom, has just occurred to me? You might join in and we’d have a four-handed reel.” (169)

“But one thing only, he said, he would ask of his hearers. And that was: to be straight and manly with God. If their accounts tallied in every point to say:

-Well, I have verified my accounts. I find all well. But if, as might happen, there were some discrepancies, to admit the truth, to be frank and say like a man:

-Well, I have looked into my accounts. I find this wrong and this wrong. But, with God’s grace, I will rectify this and this. I will set right my accounts.” (181-2)

“THE DEAD”

“The men that is now is only all palaver and what they can get out of you.” (186)

“West Briton!” (199)

“He longed to be master of her strange mood.” (229)

“I think he died for me.” (232)

“It hardly pained him now to think how poor a part he, her husband, had played in her life.” (234)

“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.” (235)

EXTENDING LEARNING

1. Group similar characters—by description, politics, needs, motivations, family relationships, addictions. How do these similarities reflect Joyce’s perception of Dublin?
2. Trace the description of Dublin throughout the stories. What is the ultimate picture that Joyce wants to give his readers?
3. The crystallizing event of each story is the epiphany. How is each character’s epiphany related to the others? What causes these epiphanies to occur? Why does Joyce tend to end his stories with an epiphany?
4. In Stephen King’s novels *Gerald’s Game* and *Dolores Claiborne* an eclipse is the turning point, creating both a destructive as well as a motivating force in the lives of his characters. Debate whether the epiphany in *Dubliners* is a destructive force or a creative force in each of the main characters’ lives.

(Many high school students have read these books and are aware of King’s repetitive use of Castle Rock, Maine as a central

location, just as Joyce used Dublin and Faulkner used Yoknapatawpha County. His characters, too, reflect the character of the area.)

5. Write a short story in which you follow one of these characters through the next few days/months/years of his/her life to illustrate the effect the epiphany/realization had on that character.
6. What is Joyce's viewpoint of men in *Dubliners*? His view on women? Create paper dolls illustrating the faults and triumphant qualities of the men and women of *Dubliners*.

TYING EVERYTHING TOGETHER

1. Explain how "The Dead" is both structurally and thematically different from the other stories. Why does Joyce choose to end his book with this story? How would Joyce's view of Dublin differ without "The Dead"? How does this story bring the rest of *Dubliners* into focus?
2. How does Joyce unify the different stories into a coherent whole? Look at themes, order of presentation, seasonal order, etc.
3. How do the section titles reflect the themes of each section? How do they reflect the progression of life?
4. Trace the musical imagery throughout all sections of *Dubliners*. How does music relate to both romance and religion? How does musical imagery communicate what the characters cannot?
5. Which characters have stunted artistic impulses? In which characters could this sense of unobtained beauty (through art, music, or writing) be realized?
6. Write a review of each story using the style of a well-known movie critic such as Leonard Maltin or Jeffrey Lyons to pan or praise Joyce's work.
7. Cast the movie of one of the stories from *Dubliners*. Consider both the physical aspects of the characters as well as the actors' recent work, and defend your casting choices through examples from the story. Select a director for your film and give reasons for this selection as well.
8. Create a movie/video tape of one of Joyce's stories. This can be a serious rendering of Joyce's story or a parody of that story. Be sure to remain true to Joyce's intent and characters.

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OTHER WORKS RELATED TO THIS BOOK

The themes, setting, writing style, character types, and relationships in *Dubliners* are explored also in other frequently taught works. *Dubliners* or some of its stories might be used in thematic units exploring some of the following literary formats or themes. The following suggestions highlight similarities found between *Dubliners* and:

Sherwood Anderson's *Winesburg, Ohio*

- Format—illustration of the dynamics of a town through short stories told from the perspectives of many of the town's residents
- Themes—loneliness ("The Sisters," "Eveline," "Two Gallants," "Clay," and "A Painful Case"); the traps of a small town ("Eveline" and "A Little Cloud"); epiphany (*Dubliners* entire).

Lorraine Hansberry's *A Raisin in the Sun*

- Themes—dreams deferred ("A Little Cloud" and "Clay"); family dynamics ("The Sisters," "Eveline," "The Boarding House," "A Mother," and "The Dead")

Robert Cormier's *The Chocolate War*

- Theme—paralysis (*Dubliners* entire)

Robert Cormier's *Fade*

- Theme—perceptions vs. realities (*Dubliners* entire)
-

Arthur Miller's *Death of a Salesman*

- Themes—paralysis (*Dubliners* entire); family dynamics (“The Sisters,” “Eveline,” “The Boarding House,” “A Mother,” and “The Dead”); dreams (*Dubliners* entire); perceptions vs. realities (*Dubliners* entire)

Tennessee Williams' *The Glass Menagerie*

- Themes—paralysis (*Dubliners* entire); family dynamics (“The Sisters,” “Eveline,” “The Boarding House,” “A Mother,” and “The Dead”); dreams vs. realities (*Dubliners* entire)

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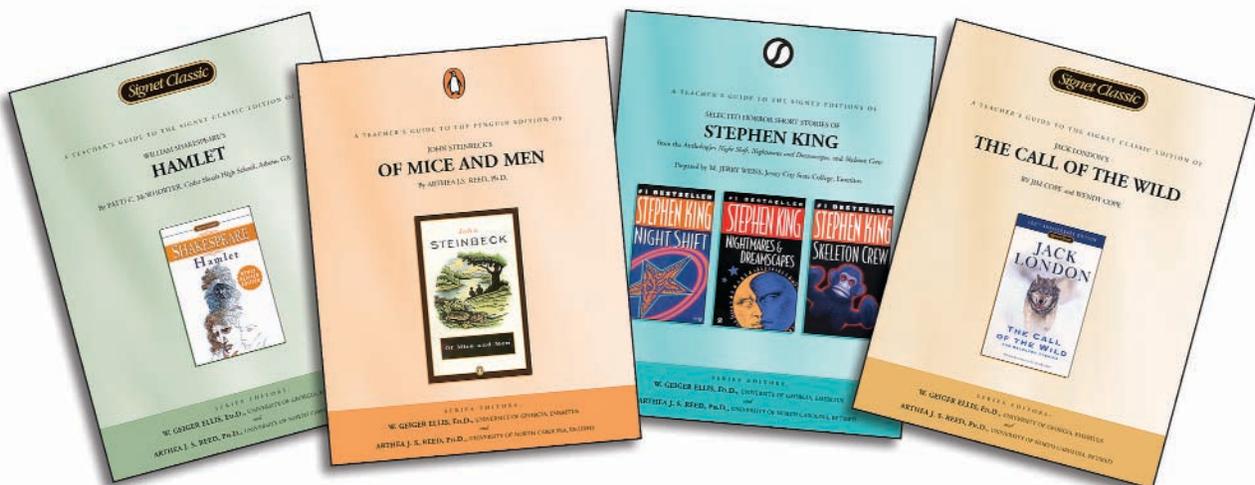
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