CAPITOLO

8

Ireland Reborn: Yeats and Joyce

"Welcome, O life! I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race." — James Joyce, A Portrait of the Artist as a Young Man (1916), ch. 5

OBIETTIVI

1. I can outline the history of Ireland from the Great Famine to the Irish Free State and the Civil War, and explain what partition meant.
2. I can describe the Irish Literary Revival and follow Yeats's development from Celtic myth to "Easter, 1916" and "The Second Coming".
3. I can explain paralysis and epiphany in *Dubliners* and the mythical method of *Ulysses*, and analyse the ending of "Eveline".
4. I can recognise heads, tails, ellipsis, discourse markers and vague language in conversation, and some features of Irish English, and keep them out of formal writing.
5. I can follow a guided tour, answer INVALSI-style listening questions, give a short tour myself and write a literary travel feature.
6. I can compare Joyce and Svevo in Trieste, and read the opening of the *Odyssey* in Greek beside the opening of *Ulysses*.

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In the spring of 1916, while Britain was fighting the First World War, a few hundred men and women occupied the centre of Dublin and declared an Irish Republic. They were defeated in six days, and most of their leaders were shot. Six years later a new Irish state existed, and in the same year, in Paris, an Irish exile published a novel about one ordinary day in Dublin that changed the way novels are written. This chapter tells both stories: how Ireland, emptied by famine in the 1840s, became a nation that wanted its own state and its own culture; and how two writers, W. B. Yeats and James Joyce, gave that nation two very different voices.

Yeats stayed in Ireland and made its myths, its revolution and its violence into poetry. Joyce left in 1904 and wrote about nothing but Dublin for the rest of his life. You will read Yeats on the Easter Rising and on a world that "cannot hold", and Joyce on a young woman who cannot leave. In the Language section you will look at the grammar of conversation and at Irish English; in the Skills section Aoife takes Giulia's class round Dublin, and you will practise an INVALSI-style listening task. Finally, Joyce's *Ulysses* brings you back to a text you know in Greek: the *Odyssey*.

8.1 History and Society: Hunger, Rising and Partition, 1845–1923

Since the Act of Union of 1800, which came into force on 1 January 1801, Ireland had been part of the United Kingdom, governed from London and represented at Westminster. Most of its people were Catholic tenant farmers; most of the land belonged to a Protestant landowning class, many of whose members lived in England. The seventy-eight years covered here (Figura 8.1) took Ireland from the worst catastrophe in its modern history to independence for most of the island.

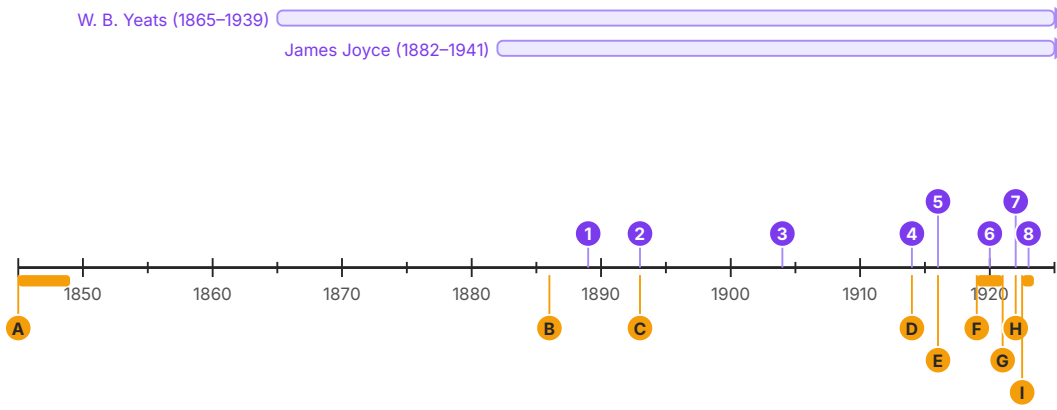


Figura 8.1 Ireland, 1845–1923: literature above the axis (violet, numbers) and history below it (amber, letters; bars mark periods), with the lives of Yeats and Joyce at the top (both continue beyond 1925). Proportional scale, one tick every five years; the key is below the axis.

8.1.1 The Great Hunger, 1845–1849

Before the Famine, millions of the rural poor, on tiny plots of rented land, lived almost entirely on one crop, the potato. In 1845 a plant disease, the potato blight (caused by the organism *Phytophthora infestans*), destroyed much of the harvest; it returned in the following years, and 1847 became known as "Black '47". The **Great Famine** (in Irish *an Gorta Mór*, the Great Hunger) killed roughly one million people through starvation and disease, and more than one million emigrated, mostly to North America and Britain. The census of 1841 had counted 8,175,124 people; the census of 1851 counted 6,552,385. Government relief — public works, soup kitchens, the workhouses of the New Poor Law (chapter 1) — was slow and inadequate, and large quantities of food continued to be exported from Ireland while people starved, a fact that has fed bitterness ever since.

Emigration did not stop when the Famine ended: the population went on falling for decades, and Irish communities grew in Boston, New York, Liverpool and Glasgow. The memory of the Famine, of evictions and of the "coffin ships" that carried emigrants across the Atlantic became part of Irish national feeling.

8.1.2 The Home Rule question

In the second half of the century the Irish Parliamentary Party, led in the 1880s by Charles Stewart Parnell, asked for **Home Rule** (*autogoverno*): a parliament in Dublin for Irish affairs, with Ireland still inside the United Kingdom. The first Home Rule Bill (1886) was defeated in the House of Commons; the second (1893) passed the Commons but was rejected by the House of Lords; the third became law in 1914 but was suspended because of the war. By then the Protestant unionists of Ulster, in the north-east, were ready to resist Home Rule by force, and in 1913 both sides had formed armed volunteer movements.

8.1.3 A cultural nation

While politicians argued about a parliament, others argued about identity. The Gaelic Athletic Association (1884) promoted Irish sports such as hurling and Gaelic football. The **Gaelic League** (*Conradh na Gaeilge*), founded in 1893 with Douglas Hyde as its president, wanted to save the Irish language, which had been in decline for a century and had lost millions of its speakers with the Famine. Hyde called for the "de-anglicising" of Ireland. Many of the men of 1916 came from these movements: Patrick Pearse, a teacher and poet, was a leading member of the League.

8.1.4 Easter 1916

On Easter Monday, **24 April 1916**, about 1,200 members of the Irish Volunteers and of James Connolly's Irish Citizen Army, with the women of Cumann na mBan, occupied buildings in central Dublin. Their headquarters was the General Post Office (GPO) in Sackville Street, today O'Connell Street; outside it Pearse read the Proclamation of the Irish Republic. British troops, with artillery, forced them to surrender on Saturday 29 April. About 485 people were killed, more than half of them civilians. Most Dubliners had not supported the **Easter Rising**, but opinion changed when the British executed sixteen leaders: fourteen of them were shot at Kilmainham Gaol in Dublin between 3 and 12 May 1916.

APPROFONDIMENTO

The Proclamation of 1916. The Proclamation, printed in secret and signed by seven men, opens by addressing "Irishmen and Irishwomen" and declares a sovereign Irish Republic. It promised "religious and civil liberty, equal rights and equal opportunities to all its citizens" and was addressed to women as well as men at a time when no woman in the United Kingdom could vote in a general election. All seven signatories were among those executed. Every Easter Sunday an officer of the Irish Defence Forces reads it aloud outside the GPO, at the national commemoration of the Rising.

8.1.5 Independence, Treaty and Civil War, 1919–1923

In the general election of December 1918 the republican party Sinn Féin won 73 of the 105 Irish seats. Its members refused to sit at Westminster and met in Dublin as Dáil Éireann, the Irish parliament, on 21 January 1919, declaring independence. The War of Independence (1919–1921) followed: a guerrilla war between the Irish Republican Army (IRA) and the British forces, which ended with a truce on 11 July 1921. Meanwhile the Government of Ireland Act 1920 had divided the island: in May 1921 six counties of Ulster, with a Protestant and unionist majority, became **Northern Ireland**, with their own parliament, inside the United Kingdom. This division is called **partition** (Figura 8.2).

The Anglo-Irish Treaty, signed in London on **6 December 1921**, created the **Irish Free State** (*Saorstát Éireann*), which came into existence on 6 December 1922: twenty-six counties, self-governing but still a Dominion of the British Empire, whose members of parliament had to take an oath that included faithfulness to the King. Northern Ireland used its right to stay out. The Treaty divided the nationalists: its supporters, such as Michael Collins, one of its signatories, saw it as a first step towards full freedom; its opponents, led by Éamon de Valera, saw it as a betrayal of the Republic of 1916. The Civil War between pro-Treaty and anti-Treaty forces (28 June 1922 – 24 May 1923) killed Collins himself and left divisions that shaped Irish politics for generations. A new constitution in 1937 renamed the state Éire (Ireland); it became the Republic of Ireland in 1949.

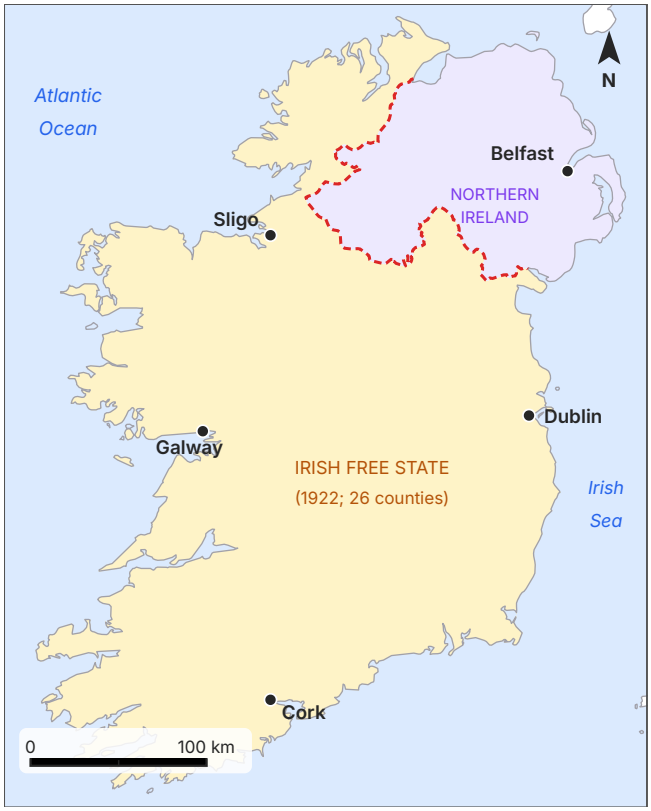


Figura 8.2 Ireland after partition. The coastline and the border follow Natural Earth (1:10 m); the border of 1921 runs between the Irish Free State and Northern Ireland, and is still the land border between Ireland and the United Kingdom.

ERRORE FREQUENTE

✗ *Nel 1922 nasce la Repubblica d'Irlanda.*

✓ Nel 1922 nasce lo **Stato libero d'Irlanda** (*Irish Free State*), un dominion dell'Impero britannico con un giuramento di fedeltà al re. Lo Stato prende il nome di *Éire* con la costituzione del 1937 e diventa **repubblica** solo nel 1949. E attenzione: l'Irlanda del Nord non è «un pezzo di Repubblica occupato», ma una parte del Regno Unito dal 1921 — un fatto da esporre in modo neutrale, senza prendere posizione.

8.1.6 Dublin in 1904

Joyce set all his fiction in the Dublin he left in 1904: a capital without a parliament, proud of its past but poor in its daily reality. The great Georgian squares of the eighteenth century had become crowded tenements on the north side; a column to Admiral Nelson stood in the middle of Sackville Street; electric trams ran out to the seaside suburbs; and from the quays of the Liffey

ships sailed to Britain and, through Liverpool, to the world. Joyce is reported to have said that if he could get to the heart of Dublin, he could get to the heart of all the cities of the world.

8.2 Literature: a Literary Revival and an Exile

8.2.1 The Irish Literary Revival

In English 4 (chapter 10) you met the eighteenth-century Celtic revival, Macpherson's "Ossian" and the fashion for ancient bards. A century later the interest returned in a new, political form. The **Irish Literary Revival** (*rinascita letteraria irlandese*, c. 1890–1922) was a movement of writers who wanted to create a national literature in English for Ireland, drawing on Irish legends, folk tales and the speech of the countryside. Its leaders were **W. B. Yeats**, **Lady Gregory** (1852–1932), who collected folk tales and retold the old sagas, and the playwright **John Millington Synge** (1871–1909). With Edward Martyn, Yeats and Lady Gregory founded the Irish Literary Theatre (1899), and in 1904 its successor, the **Abbey Theatre**, opened in Dublin on 27 December. The Abbey was not always popular with nationalists: in 1907 Synge's comedy *The Playboy of the Western World*, which showed Irish peasants admiring a man who claims to have killed his father, caused riots in the theatre.

8.2.2 W. B. Yeats (1865–1939)

William Butler Yeats was born in Sandymount, near Dublin, into a Protestant Anglo-Irish family; his father was a painter. He grew up between London, Dublin and Sligo, in the west, where his mother's family lived and where he spent his childhood summers. In 1889 he met **Maud Gonne**, a beautiful and passionate nationalist; she refused to marry him several times, and in 1903 married Major John MacBride. She is present, named or not, in many of his poems.

Yeats's development is usually described in three phases. His early poetry, in *The Wanderings of Oisin* (1889) and the prose of *The Celtic Twilight* (1893), is dreamy and musical, full of fairies, Irish heroes such as Oisin and Cúchulainn, and places in Sligo. In his middle years, from *Responsibilities* (1914), his language became harder and closer to speech, and he turned to public themes: the Rising, in "Easter, 1916" (T1), written in 1916 and published only in 1920, when Ireland was at war again. In his late work, from *The Tower* (1928), he built a private philosophy of history, explained in *A Vision* (1925): history moves in cycles of about two thousand years, which he imagined as interlocking cones or spirals, **gyres** (*spirali*); each age is born, grows and is destroyed by its opposite. "The Second Coming" (T2), written in 1919 and published in 1920, imagines the violent end of the Christian age. In "Sailing to Byzantium" (1928) the old poet leaves the world of the body for an eternal city of art. Yeats received the Nobel Prize in Literature in 1923 and was a senator of the Free State from 1922 to 1928. He died in the south of France in January 1939; in 1948 his body was brought back to Drumcliff, in County Sligo.

IN SINTESI

Yeats in three phases

- **Early (1889–c. 1900):** Celtic myth, fairies, Sligo; soft music, symbols, a dream world — *The Wanderings of Oisin*, *The Celtic Twilight*.
- **Middle (c. 1910–1920):** public life, Maud Gonne, Irish politics; harder, spoken rhythms — *Responsibilities*, "Easter, 1916".
- **Late (1920–1939):** history as gyres, old age, art against time — "The Second Coming", *The Tower*, "Sailing to Byzantium".

8.2.3 James Joyce (1882–1941)

James Joyce was born in Rathgar, Dublin, on 2 February 1882, the eldest of ten surviving children of a Catholic family that grew poorer every year. He was educated by the Jesuits and at University College Dublin, where he studied modern languages, including Italian. In 1904 he met Nora Barnacle, a young woman from Galway; their first walk together, on 16 June 1904, is the day on which *Ulysses* is set. In October 1904 they left Ireland together. Joyce chose exile — in Pola, then for most of ten years in **Trieste**, where he taught English at the Berlitz School and privately, then Zurich during the war and Paris from 1920 — and returned to Ireland only for short visits. His children grew up speaking Italian at home.

Dubliners (written 1904–1907, published in London in 1914 after years of trouble with publishers) contains fifteen short stories arranged from childhood to adolescence, maturity and public life. In a letter to his publisher Joyce explained that he had chosen Dublin because it seemed to him the centre of **paralysis** (*paralisi*): the word appears on the first page of the first story, and it names the moral and spiritual immobility of characters who cannot act, leave or change. Many stories end in an **epiphany** (*epifania*): a sudden moment of revelation, often caused by a small gesture or a few words, in which a character — or only the reader — sees the truth of a situation. Joyce took the word from the Christian feast and used it, in the early draft *Stephen Hero*, for "a sudden spiritual manifestation". The stories are written in what he called a style of "scrupulous meanness": plain, precise and without comment.

A Portrait of the Artist as a Young Man (serialised 1914–1915; book 1916) follows Stephen Dedalus, Joyce's fictional double, from childhood to the decision to leave Ireland and become a writer; his surname recalls Daedalus, the craftsman who escaped from Crete on wings he had made himself. The novel moves from the language of a small child to the language of a young intellectual: style grows with the character. At the end Stephen refuses to serve his home, his fatherland or his church, and chooses "silence, exile and cunning".

8.2.4 *Ulysses* (1922)

Ulysses was published in Paris by Sylvia Beach, owner of the bookshop Shakespeare and Company, on **2 February 1922**, Joyce's fortieth birthday; parts had appeared in an American magazine, *The Little Review*, from 1918 to 1920. It was banned as obscene in the United States and in the United Kingdom for years: an American judge declared it not obscene only in 1933. The whole novel takes place on one day, **16 June 1904**, in Dublin, which admirers now celebrate every year as **Bloomsday**. It follows three characters: **Leopold Bloom**, an advertising canvasser of Jewish descent who crosses the city all day; **Stephen Dedalus**, now a young teacher who has returned from Paris for his mother's death; and Bloom's wife **Molly**, a singer, who has an affair that afternoon. The 18 episodes are written in different styles: newspaper headlines, a play, a parody of the history of English prose, and finally Molly's long night thoughts, almost without punctuation, which end with her "yes I said yes I will Yes."

The title points to Homer. Each episode corresponds to an episode of the *Odyssey*, and Bloom, Stephen and Molly correspond to Odysseus, Telemachus and Penelope (see the Connections section, Figura 8.5). In 1923 T. S. Eliot praised Joyce for using what he called the **mythical method** (*metodo mitico*): a continuous parallel between the chaotic present and an ancient myth, which gives shape and meaning to modern life — and often makes it look small, or comic, beside the heroic model. The new ways in which *Ulysses* shows a character's mind — stream of consciousness and interior monologue — are the subject of chapter 9. After *Ulysses* Joyce spent sixteen years on *Finnegans Wake* (1939), written in a language made of dozens of languages.

DA RICORDARE

Paralysis and epiphany. In *Dubliners*, **paralysis** is the condition — characters who cannot move, morally or literally — and the **epiphany** is the moment that reveals it. The epiphany does not change the situation: it shows it, often only to the reader. Remember Joyce's formula for his style in *Dubliners*: "scrupulous meanness".

ERRORE FREQUENTE

✗ *L'*Ulysses *di Joyce racconta il viaggio di Ulisse.*

✓ *Ulysses* racconta **un solo giorno a Dublino**, il 16 giugno 1904, nella vita di Leopold Bloom, Stephen Dedalus e Molly Bloom; l'*Odissea* è uno schema nascosto, non la trama. I titoli omerici degli episodi («Telemachus», «Calypso», «Penelope»...) non sono stampati nel romanzo: vengono dagli schemi che Joyce diede ad alcuni amici e critici. Attenzione anche ai titoli: *Ulysses* (corsivo) è il romanzo di Joyce, "Ulysses" (tra virgolette) è la poesia di Tennyson del capitolo 2.

8.3 Texts: Changed Utterly, or Not at All

Two poems by Yeats about change — one about a revolution he had not expected, one about the end of an age — and one story by Joyce about a young woman who cannot change her life. Read the poems aloud first: Yeats wrote for the ear.

8.3.1 T1 · W. B. Yeats, "Easter, 1916"

Context. Yeats was in England when the Rising began, and he knew several of its leaders personally. The poem has four stanzas; you read the first, in which he remembers meeting the rebels in the streets of Dublin before 1916, and the last lines, in which he names four of the executed men. The poem has 80 lines in all.

Tabella 8.1 T1 — Yeats, "Easter, 1916", ll. 1–16 and 74–80. Text of *Michael Robartes and the Dancer* (Churchtown, Dundrum: Cuala Press, dated 1920), pp. 9–11, as transcribed on Wikisource from the scans; stanza 1 checked against the Academy of American Poets text (poets.org). The poem is dated "September 25th, 1916".

I have met them at close of day	
Coming with vivid faces	
From counter or desk among grey	
Eighteenth-century houses.	
I have passed with a nod of the head	5
Or polite meaningless words,	
Or have lingered awhile and said	
Polite meaningless words,	
And thought before I had done	
Of a mocking tale or a gibe	10
To please a companion	
Around the fire at the club,	
Being certain that they and I	
But lived where motley is worn:	
All changed, changed utterly:	15
A terrible beauty is born.	
[…]	

I write it out in a verse—	
MacDonagh and MacBride	75
And Connolly and Pearse	
Now and in time to be,	
Wherever green is worn,	
Are changed, changed utterly:	
A terrible beauty is born.	80

- **motley** (l. 14): the many-coloured costume of a jester or clown; here, a world of comedy where nothing is serious.
- **gibe** (l. 10): a mocking remark. **counter or desk** (l. 3): shops and offices — the rebels were clerks, teachers and shopkeepers.
- **MacDonagh … Pearse** (ll. 75–76): Thomas MacDonagh, John MacBride, James Connolly and Patrick Pearse, all executed in May 1916. **green** (l. 78): the colour of Irish nationalism.

Analysis

The first stanza is built on a contrast between before and after. Before, the rebels were ordinary people met "at close of day" on the way home from work, greeted with "polite meaningless words" (repeated twice, as if the repetition itself were empty), and the poet, "certain" that life in Dublin was a comedy, thought of a joke to tell his friends at the club. The short lines — mostly three stresses — and the rhymes (*day / grey*, *faces / houses*, a half-rhyme) sound casual and conversational. Then the last two lines break the pattern: "All changed, changed utterly: / A terrible beauty is born." The verb *changed* is repeated, and the stanza ends on an **oxymoron** (English 3 term): a beauty that is terrible, admirable and frightening at the same time. The final lines turn the poem into a kind of roll-call of the dead: the poet "writes out" the names "in a verse", like an epitaph, and the refrain returns, now with "Are changed": the men have entered history, "now and in time to be". Yeats does not simply praise the Rising; the poem keeps asking whether the sacrifice was necessary, but it cannot deny that something irreversible has happened.

1. How does Yeats describe his meetings with the rebels before 1916? Find three details that show indifference.
2. Why do you think "polite meaningless words" is repeated? What does the repetition suggest?
3. What does the poet mean by "they and I / But lived where motley is worn"?
4. Explain the oxymoron "A terrible beauty". Why is it a better ending than "a great beauty" or "a terrible day"?

5. In l. 79 the refrain changes from “All changed” to “Are changed”. What is the difference in meaning?
6. Why does the poet list the names of the dead? Think of war memorials and of the epitaph as a form.

8.3.2 T2 · W. B. Yeats, “The Second Coming”

Context. Written in January 1919, after the First World War and the Russian Revolution, and at the start of the War of Independence. In Christian belief the Second Coming is the return of Christ at the end of time; Yeats turns the idea upside down.

Tabella 8.2 T2 — Yeats, “The Second Coming”, complete. Text of *Michael Robartes and the Dancer* (Cuala Press, dated 1920), pp. 19–20, as transcribed on Wikisource; checked against the Academy of American Poets text, which follows Yeats’s later revision (l. 13 “somewhere in sands of the desert”, l. 17 “Reel shadows”, l. 18 “again; but”).

Turning and turning in the widening gyre	
The falcon cannot hear the falconer;	
Things fall apart; the centre cannot hold;	
Mere anarchy is loosed upon the world,	
The blood-dimmed tide is loosed, and everywhere	5
The ceremony of innocence is drowned;	
The best lack all conviction, while the worst	
Are full of passionate intensity.	
Surely some revelation is at hand;	
Surely the Second Coming is at hand.	10
The Second Coming! Hardly are those words out	
When a vast image out of Spiritus Mundi	
Troubles my sight: a waste of desert sand;	
A shape with lion body and the head of a man,	
A gaze blank and pitiless as the sun,	15
Is moving its slow thighs, while all about it	
Wind shadows of the indignant desert birds.	
The darkness drops again but now I know	

That twenty centuries of stony sleep	
Were vexed to nightmare by a rocking cradle,	20
And what rough beast, its hour come round at last,	
Slouches towards Bethlehem to be born?	

- **gyre** (l. 1): a spiral (see the Literature section). **falconer** (l. 2): the man who trains and calls back a hunting falcon.
- **Mere anarchy** (l. 4): nothing but disorder. **blood-dimmed** (l. 5): darkened by blood. **ceremony of innocence** (l. 6): the rituals of a civilised, innocent world.
- **Spiritus Mundi** (l. 12): Latin, "the spirit of the world", for Yeats a store of images shared by all humanity. **vexed** (l. 20): disturbed. **Slouches** (l. 22): walks heavily, with bent shoulders.

Analysis

The poem has two parts. The first stanza describes the present in images of things falling apart. The falcon, flying in wider and wider circles, can no longer hear the falconer: the bond between the centre and what depends on it is broken. Notice the rhythm of the verbs: *fall apart*, *cannot hold*, *is loosed*, *is drowned*; and the moral paradox of ll. 7–8, where the good have no conviction and the bad are full of passion. The second part is a vision. The speaker expects a revelation and, with an exclamation ("The Second Coming!"), a vast image appears: a creature like a sphinx, with a lion's body and a man's head, moving across the desert. The "rocking cradle" of Bethlehem — the birth of Christ two thousand years ago — has "vexed to nightmare" twenty centuries; now a new age is coming, and its god is a "rough beast". The final question is never answered. The poem is in loose **blank verse**, unrhymed iambic pentameter (English 3 term), with few rhymes and much enjambment, as if the form itself were losing control. Its third line gave Chinua Achebe the title of *Things Fall Apart* (1958; chapter 12).

1. List the images of disorder in the first stanza. Which one do you find most powerful, and why?
2. Paraphrase ll. 7–8 in your own words. Can you think of a moment in history, or today, to which they could apply?
3. What is the "vast image" of the second stanza? Find the details that make it frightening.
4. What is the "rocking cradle", and why has it "vexed to nightmare" twenty centuries of "stony sleep"?
5. Why does the poem end with a question? How would the effect change with a full stop?

8.3.3 T3 · James Joyce, "Eveline" (*Dubliners*)

Context. Eveline Hill, nineteen, keeps house for her violent, drinking father and works in a shop. She has promised her dying mother to keep the family together. A sailor, Frank, has

asked her to go away with him to Buenos Aires and marry him there. The story spends most of its pages inside her memories at the window, the evening before the departure; then, in the last scene, she is at the quay.

Tabella 8.3 T3 — Joyce, "Eveline", the last scene. Text of *Dubliners* (New York: B. W. Huebsch, 1917, the first American edition), pp. 47–48, as transcribed on Wikisource from the scans; checked against Project Gutenberg eBook #2814, which differs only in *tomorrow* for *to-morrow*. The scene is printed complete.

She stood among the swaying crowd in the station at the North Wall. He held her hand and she knew that he was speaking to her, saying something about the passage over and over again. The station was full of soldiers with brown baggages. Through the wide doors of the sheds she caught a glimpse of the black mass of the boat, lying in beside the quay wall, with illumined portholes. She answered nothing. She felt her cheek pale and cold and, out of a maze of distress, she prayed to God to direct her, to show her what was her duty. The boat blew a long mournful whistle into the mist. If she went, to-morrow she would be on the sea with Frank, steaming towards Buenos Ayres. Their passage had been booked. Could she still draw back after all he had done for her? Her distress awoke a nausea in her body and she kept moving her lips in silent fervent prayer.
A bell clanged upon her heart. She felt him seize her hand:
"Come!"
All the seas of the world tumbled about her heart. He was drawing her into them: he would drown her. She gripped with both hands at the iron railing.
"Come!"
No! No! No! It was impossible. Her hands clutched the iron in frenzy. Amid the seas she sent a cry of anguish!
"Eveline! Evvy!"
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.

- **the North Wall**: the quay on the north bank of the Liffey, near the mouth of the river, from which passenger boats sailed to Britain. **the passage**: the journey by sea; their tickets.
- **Buenos Ayres**: the old English spelling of Buenos Aires. **draw back**: change her mind, withdraw.
- **frenzy**: wild, uncontrolled emotion. **Evvy**: a pet name for Eveline.

Analysis

Joyce tells the scene in the third person but almost entirely from inside Eveline's mind, through **free indirect speech** (English 4 term): "Could she still draw back after all he had done for her?" is her question, not the narrator's. Notice the sea images. At first the boat is a dark "black mass" and its whistle is "mournful"; then "All the seas of the world tumbled about her heart" and Frank "would drown her": the hope of escape has turned into a fear of death. Her body acts before her mind: she grips the "iron railing", a barrier that is also a cage. The last sentences are

the most important. Frank calls her name, but she sets her "white face" to him, "passive, like a helpless animal", and her eyes give him "no sign of love or farewell or recognition". Eveline is unable to move: this is Joyce's *paralysis* at its most physical. Is the ending also an **epiphany**? Not for Eveline, who understands nothing; for the reader, who suddenly sees how completely her home, her promise and her fear have imprisoned her. Some critics have also suggested that Frank may not be as reliable as Eveline believes — the story gives us only her view of him.

1. Find the details of the setting at the North Wall. Which ones suggest a journey, and which a threat?
2. Eveline "prayed to God to direct her, to show her what was her duty". What does this tell you about her way of making decisions?
3. Follow the sea images through the passage. How does their meaning change?
4. Why does Joyce use the short sentence "No! No! No!" without a speaking verb? Whose words are they?
5. Explain the comparison "like a helpless animal". Is the narrator judging Eveline?
6. Is there an epiphany in this ending? For whom? Use the definition in the Literature section.

ESEMPIO SVOLTO

From a quotation to a paragraph: "A terrible beauty is born." Task: *In one paragraph (about 100 words), explain what Yeats means by the refrain of T1.*

1. **Step 1 — Point.** State your idea in one sentence: *The refrain expresses Yeats's divided feelings about the Rising.*
2. **Step 2 — Evidence.** Quote briefly and name the device: *the oxymoron "terrible beauty"*; *the repetition "changed, changed utterly"*.
3. **Step 3 — Explanation.** Say what the device does: admiration (*beauty*) and horror (*terrible*) are held together; *born* suggests a new nation, but birth is also painful.
4. **Step 4 — Link.** Connect to the context or to the whole poem: the casual tone of the first fourteen lines makes the change sound even more sudden.

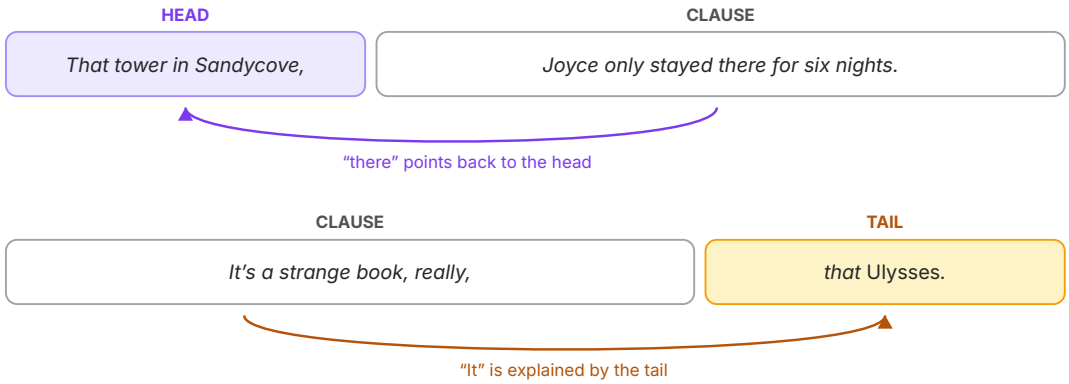
Model. *The refrain of "Easter, 1916" expresses Yeats's divided feelings about the Rising. After fourteen lines in which he remembers the rebels as ordinary Dubliners, met with "polite meaningless words", the repetition "changed, changed utterly" marks a sudden, irreversible break. The oxymoron "terrible beauty" holds admiration and horror together: the rebels' sacrifice is beautiful because it is heroic, terrible because it means death and violence. The verb "born" suggests the birth of a nation, but also pain. Yeats does not choose between the two feelings; the refrain, repeated at the end of the poem, keeps both alive.* (about 100 words)

8.4 Language: Spoken Grammar and Irish English

Read Aoife's guided tour in the Skills section and you will find sentences that you would never write in an essay: *That big grey building with the six columns, that's the GPO*; *Seen it?*; *It's a strange book, Ulysses*. They are not mistakes. Conversation has its own grammar, which speakers use because they are planning their words in real time, for a listener who is in front of them. Knowing it helps you understand spoken English — the INVALSI listening is full of it — and helps you sound natural in the colloquio. Knowing where it does **not** belong is just as important.

8.4.1 The grammar of conversation

Speakers often announce the topic first and then say something about it. The noun phrase placed before the clause is called a **head** (or a "front" — Italian *dislocazione a sinistra*); a pronoun in the clause then refers back to it. In the opposite structure, a **tail** (*dislocazione a destra*), the speaker says the clause first, with a pronoun, and adds the noun phrase at the end to make the reference clear or to emphasise it (Figura 8.3). Heads help the listener to follow; tails often add an evaluation or a feeling.



Written equivalents: Joyce stayed in the tower in Sandycove for only six nights. · *Ulysses* is a strange book.

Figura 8.3 Heads and tails in conversation (examples based on Aoife's tour). A head announces the topic before the clause; a tail completes it after the clause. In formal writing the noun phrase goes inside the sentence.

Tabella 8.4 collects the main features of spoken grammar. Two of them you already know from writing: in English 3 (chapter 14) you studied **ellipsis** and **discourse markers** in essays. In conversation both work differently. Speakers leave out words at the beginning of a sentence — the subject, the auxiliary, even an article — because the situation makes them clear (*Sounds good* =

It sounds good; *Seen it?* = Have you seen it?). And spoken discourse markers do not link arguments; they manage the conversation: *well* softens or delays an answer, *I mean* corrects or explains, *you know* appeals to shared knowledge, *actually* introduces a surprise or a correction, *mind you* adds a contrasting point, *right*, *so* and *anyway* open, close or change a topic. Finally, speakers use **vague language** (*linguaggio approssimativo*) — *sort of, kind of, and stuff, or so, -ish, thing* — not because they are careless, but to be friendly, to avoid sounding pedantic, or because the exact word or number does not matter.

Tabella 8.4 Spoken grammar: the main features

Feature	Example (spoken)	Written equivalent
head	*That big grey building with the six columns, that's the GPO.*	*The big grey building with six columns is the GPO.*
tail	*It's a strange book, Ulysses.* · *She was brave, that woman.*	*Ulysses is a strange book.*
situational ellipsis	*Seen it?* · *Sounds good.* · *Want a coffee?* · *Any questions?*	*Have you seen it?* · *That sounds good.*
discourse markers	*Well, it depends.* · *I mean, he left in 1904.* · *Mind you, he came back to visit.*	essay markers (*however, in other words, nevertheless*) or none
vague language	*a statue, sort of tied to a stone* · *twenty minutes or so* · *half elevenish* · *books and stuff*	*a statue tied to a stone* · *about twenty minutes* · *about 11.30*
question tags and short answers	*It looks like a temple, doesn't it? — It does, sort of.*	*It resembles a temple.*

GRAMMAR IN ITALIANO

La grammatica del parlato. L'italiano parlato conosce bene le stesse strutture: la **dislocazione a sinistra** (*Il libro, l'ho letto*) corrisponde al *head* inglese (*That book, I've read it*), la **dislocazione a destra** (*L'ho letto, il libro*) al *tail* (*I've read it, that book*). Anche i segnali discorsivi hanno equivalenti: *well* ≈ «beh, allora», *I mean* ≈ «cioè, voglio dire», *you know* ≈ «sai», *mind you* ≈ «però, bada», *sort of / kind of* ≈ «tipo, un po'». La differenza è nella scrittura: in un tema italiano una dislocazione è a volte accettata come scelta stilistica, in un saggio inglese quasi mai. E l'ellissi del soggetto, normale in italiano (*Ho visto il film*), in inglese è possibile solo nel parlato informale e solo all'inizio della frase (*Seen the film?*), mai nello scritto.

8.4.2 Irish English

English has been spoken in Ireland since the Middle Ages, but it became the language of most of the population only in the nineteenth century, when millions of Irish speakers shifted to English. The variety that developed, called **Irish English** or **Hiberno-English** (*inglese d'Irlanda*;

from *Hibernia*, the Latin name of Ireland), keeps traces of Irish grammar and of older English. In English 3 (chapter 2) you saw that a **dialect** differs from the standard in words and grammar, an **accent** only in sounds; Irish English has both. Tabella 8.5 lists some grammatical features found in descriptions of the variety; not all speakers use all of them, and some belong to particular regions. The best known is the **after perfect** (or "hot news perfect"): *be + after + -ing*, a model of the Irish construction with *tar éis* ("after"), used for something that has just happened.

Tabella 8.5 Some grammatical features of Irish English (Hiberno-English)

Feature	Irish English	Standard English
after perfect (recent past)	*I'm after eating.* · *She's after losing her keys!*	*I've just eaten.* · *She's just lost her keys!*
himself / herself for an important person (the man or woman of the house, the boss)	*Is himself at home?* · *How's herself doing?*	*Is your husband / the boss at home?*
plural you	*Are ye coming?* · *youse* (mainly Dublin and Ulster)	*Are you (all) coming?*
so as an emphatic tag (Ulster and Dublin) or meaning "then" (the south)	*I can speak Irish, so I can.* · *Let's go so.*	*I really can speak Irish.* · *Let's go, then.*
vocabulary	*grand* (fine, OK) · *giving out* (complaining)	*fine* · *complaining*

Writers of the Revival heard this English as a literary resource. Synge built the dialogue of his plays on the speech of the west of Ireland, and Joyce filled *Dubliners* and *Ulysses* with the voices of the city — in "Eveline", the father's "Damned Italians! coming over here!" is pure Dublin speech. Today Irish English is simply the national standard of Ireland: Irish newspapers, schools and universities use standard written English with a few Irish words, while the spoken features above are heard in everyday conversation.

8.4.3 What belongs in writing?

Almost none of this. In an essay, an exam answer or a formal email, use full sentences, put the noun phrase inside the clause, choose essay markers instead of *well* or *mind you*, and give exact information (*about twenty minutes*, not *twenty minutes or so*). Spoken grammar belongs in dialogue — in a story, a play, a script — and in informal messages; in the colloquio, a little of it (*Well, I think…*, *I mean…*) makes you sound natural, too much makes you sound unprepared. Irish English features are correct in Irish English, but in the exam choose one standard variety (British or American, as in chapter 5) and use it consistently.

ERRORE FREQUENTE

✗ *Joyce, he left Dublin in 1904 and he never lived there again, that is sort of sad.* (in un saggio)
✓ *Joyce left Dublin in 1904 and never lived there again, which is rather sad.*
Nello scritto formale niente *head* (*Joyce, he…*), niente linguaggio vago (*sort of*) e niente pronome generico per riprendere una frase: usa il *which* relativo-frase (English 3).

ERRORE FREQUENTE

✗ *Aoife is after visiting the GPO* = «Aoife sta per visitare la GPO».
✓ Nell'inglese d'Irlanda *be after* + *-ing* indica un'azione **appena compiuta**, non futura: *Aoife is after visiting the GPO = Aoife has just visited the GPO*. Non confonderlo con *be about to* («stare per»).

8.5 Skills: a Literary Tour of Dublin

8.5.1 Vocabulary: nation, rebellion and exile

Tabella 8.6 Nation, rebellion and exile: key words

Word	Meaning	Example
rising (n.)	an armed rebellion against a government (also *uprising*)	*The Easter Rising lasted six days.*
rebel (n. /'rebl/; v. /rɪ'bel/)	a person who fights against authority; to fight against it	*The rebels occupied the GPO. · Stephen rebels against his church.*
independence (n.)	the freedom of a country to govern itself	*The Dáil declared independence in 1919.*
treaty (n.)	a formal written agreement between states	*The Treaty divided the nationalists.*
partition (n., v.)	the division of a country into separate states	*Partition created Northern Ireland.*
exile (n., v.)	living away from your own country, by choice or by force; a person who does so	*Joyce chose exile. · He was an exile in Trieste.*
emigrate (v.)	to leave your country to live in another (≠ *immigrate*, to arrive)	*Over a million people emigrated during the Famine.*
homeland (n.)	the country where you or your family come from	*The emigrants never forgot their homeland.*
belonging (n.)	the feeling of being part of a place or group	*Eveline's sense of belonging keeps her at home.*
revival (n.)	a new period of interest or strength after decline	*The Gaelic League led a language revival.*

Word formation: words English took from Irish

In English 3 (chapter 2) Aoife told you that *galore* (from *go leor*, "enough") and probably *smithereens* came into English from Irish. There are more (Tabella 8.7), and some have travelled a long way from their first meaning. One is a lesson in itself: *craic* ("fun, good conversation"), which looks Irish, is in fact the English word *crack* borrowed by Irish and then borrowed back into English with an Irish spelling.

Tabella 8.7 Words English took from Irish (and one from Scottish Gaelic). Etymologies as given in Wiktionary, which cites the *Oxford English Dictionary* for most of them.

English word	Irish source	Note
whiskey	*uisce beatha*, "water of life"	a translation of Medieval Latin *aqua vitae*; Irish and American *whiskey*, Scotch *whisky*
shamrock	*seamróg*, "little clover"	the plant associated with St Patrick and Ireland
banshee	*bean sí*, "woman of the fairy mound"	in folklore, a spirit whose cry announces a death
keen (v.)	*caoin*, "to lament"	to wail for the dead; not the adjective *keen* ("eager"), which is Old English
Tory	*tóraí*, "pursuer"	first an Irish outlaw (17th century), then an insult for a political party, now the Conservatives
brogue	*bróg*, "shoe"	a strong leather shoe; the sense "an Irish accent" may come from the same word
slogan	Scottish Gaelic *sluagh-ghairm*, "army cry"	a battle cry, then an advertising or political phrase

8.5.2 Listening: Aoife's literary tour

In March Giulia's class spends four days in Dublin with Prof.ssa Rossi. On the second morning Aoife, who studies marine science in Galway, comes to Dublin to show them round. Figura 8.4 shows the places she mentions. **Before you listen**, look at the map and at the questions in the Towards the Exam exercises: what kind of information will you need — dates, places, reasons? **Listen (books closed)** while the teacher or two classmates read the script; then do the INVALSI-style task and check your answers with the script.

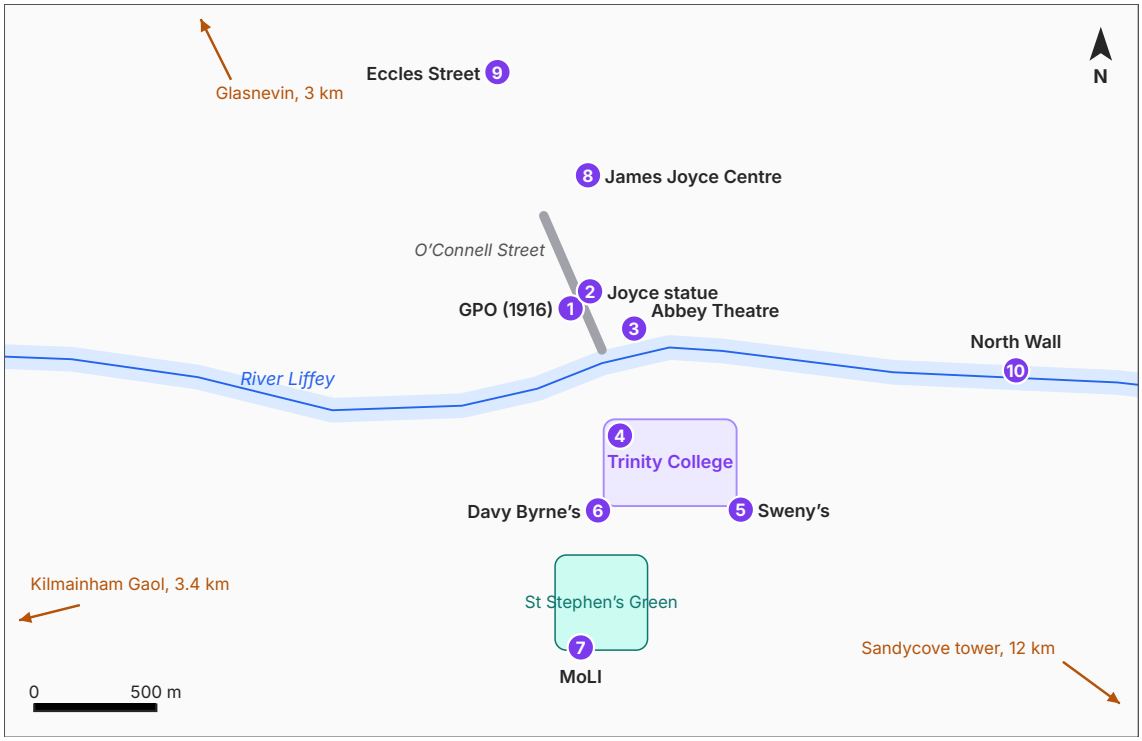


Figura 8.4 Joyce's Dublin and the places of Aoife's tour (schematic: positions from OpenStreetMap; the river is drawn through its bridges, and only O'Connell Street is shown). 1 GPO · 2 Joyce statue, North Earl Street · 3 Abbey Theatre · 4 Trinity College, front gate · 5 Sweny's pharmacy, Lincoln Place · 6 Davy Byrne's, Duke Street · 7 Museum of Literature Ireland (MoLI), in University College's old building · 8 James Joyce Centre · 9 Eccles Street, Bloom's address · 10 North Wall quay. Distances in straight lines from O'Connell Bridge.

Tabella 8.8 Listening script — Aoife's literary tour

Aoife	Right, so, can ye all hear me at the back? Grand. Welcome to Dublin — well, to the bit of it Joyce couldn't stop writing about. That big grey building with the six columns, that's the GPO, the General Post Office.
Marta	It looks like a temple, doesn't it?
Aoife	It does, sort of. It opened in 1818, but it's famous for Easter 1916. On Easter Monday the rebels took it over and made it their headquarters, and Patrick Pearse read the Proclamation just outside, more or less where we're standing. By the end of the week the inside was completely burnt out. Only the front survived, and the building wasn't rebuilt until 1929.
Giulia	And the bronze statue inside — the man tied to a stone?
Aoife	That's Cúchulainn, a hero from the old Irish sagas. He tied himself to a stone so he could die on his feet. It was put there in 1935 to remember the Rising. Yeats wrote plays about him, so there's a link for your colloquio, Giulia.

Prof.ssa Rossi	And Joyce?
Aoife	Coming to him now. Round the corner, in North Earl Street, there's a statue of Joyce himself. In 1904 this was Sackville Street, by the way — it only got O'Connell's name in 1924. Mind you, Joyce never saw much of the new Dublin. He left in October 1904 with Nora Barnacle, who was from Galway, like me, and he only came back on short visits. OK, let's cross the river.
Aoife	*(on the other side)* Now, this is Trinity College. The Book of Kells is in the Old Library — it was made around the year 800, so it's, what, twelve hundred years old? Oscar Wilde studied here, and Beckett. Joyce didn't, actually. He went to University College, on St Stephen's Green, and his old building is a museum of literature now. Right, two minutes this way, Lincoln Place.
Elena	A chemist's?
Aoife	Sweny's. In *Ulysses* Bloom buys a bar of lemon soap here, and you can still buy one. And just off Grafton Street there's Davy Byrne's pub, where he has his lunch: a gorgonzola sandwich and a glass of burgundy. Seen the book, Elena?
Elena	Seen it, yes. Read it, no. Have you read the whole thing?
Aoife	I'm after reading the last forty pages on the bus this morning, so I'm nearly there! It's a strange book, *Ulysses*, but it's very funny too, honestly.
Marta	What's the last stop?
Aoife	A bit of a walk, I'm afraid: down the quays to the North Wall. That's where Eveline stands at the barrier and can't get on the boat. Anyway — ye've twenty minutes or so for a coffee. Back here at half eleven, so.

LEARNING TO LEARN

INVALSI listening: listen for meaning, not for words. In the grade 13 English test (computer-based, reading and listening, reported at levels B1 and B2) each listening task is short. Use the time before the recording starts. **1 Read the questions first** and underline the key word in each (a date? a place? a reason?). **2 Predict**: if a question asks *why the building was rebuilt*, expect a cause and probably a date. **3 Listen for paraphrase**: the right option almost never repeats the speaker's words. Aoife says *only the front survived*; the correct option says *it kept only its façade*. An option that repeats a word you heard (*the front*, *the river*) is often a trap. **4 Do not stop on a missed answer**: the questions usually follow the order of the recording, so move on and come back to the gap if you hear the text again. **5 Check the spelling and the word limit** of short answers. The same habits help when your teacher reads a passage in Latin or Greek aloud, or in an Italian dictation: read the task first, predict, and listen for ideas. **Colloquio link:** the GPO → history (the First World War, nationalism in Europe) and Latin (Tacitus's Calgacus, chapter 6, on resistance to an empire).

8.5.3 Speaking: giving a guided tour

A good guide does three things at once: shows the group where to look, tells them something worth remembering, and keeps them together. Aoife uses signposting (English 3, chapter 13) — *Right, so…*, *Coming to him now*, *let's cross the river* — to move the group; she points (*That big grey building…, that's the GPO*); she gives one clear fact for each place, often a date; and she tells a small story (Cúchulainn tied to a stone, Bloom's lunch), as you learnt to do with anecdotes in English 3 (chapter 1). She also talks to the group, not at it: questions, names, a joke.

Tabella 8.9 Useful language — giving a guided tour

Function	Phrases
starting and gathering the group	*Right, can everyone hear me? · If you'd like to gather round… · Welcome to…*
pointing things out	*On your left / right you can see… · That building over there, that's… · If you look up, you'll notice…*
giving background	*It was built in… · This is where… · Back in 1916, … · It's famous for…*
telling a story	*There's a story that… · Legend has it that… · The funny thing is… · And do you know what happened next?*
involving the group	*Has anyone read…? · Any guesses? · Can you see the…? · Any questions so far?*
moving on and managing time	*Let's move on to… · It's just two minutes this way. · We've got twenty minutes here. · Back here at half eleven, please.*

1. **A literary walk in your town.** In groups of three, plan a fifteen-minute walk through four places in your town or city linked to writers, history or art (in Turin, for example, places linked to Pavese or to the Risorgimento). Each student presents one or two places for about two minutes, using at least four phrases from Tabella 8.9, one date and one short story. The others are tourists: they must ask one question each.
2. **Colloquio link.** You are standing in front of the GPO. In two minutes, "guide" the commission from the building to three subjects: history (1916 and the First World War), English (Yeats, "Easter, 1916") and one more subject of your choice. Use spoken signposting, but no heads, tails or vague language in the key points.

8.5.4 Writing: a literary travel feature

In English 2 (chapter 9) you wrote a short travel article with practical advice. A **literary travel feature**, the kind printed in the weekend pages of a newspaper or in a school magazine, goes further: it guides the reader through a place by following one thread — here, literature — and

mixes description, information, a personal voice and a little humour. Giulia wrote this one for the Link Reading Club's blog after the trip.

Tabella 8.10 Model text — a literary travel feature (about 285 words, headline and standfirst included)

Forty-Eight Hours in a City That Reads
Dublin is small, walkable and full of books. Giulia Ferraro follows Joyce, Yeats and a bar of lemon soap.
Most capitals put generals on their pedestals. Dublin prefers writers: Joyce in bronze in North Earl Street, Wilde in Merrion Square, and on the walls of the pubs more poets than footballers. A weekend is enough to see why.
Day one: the north side. Start at the GPO on O'Connell Street, where the Easter Rising began in 1916. The visitor centre inside tells the story well, and in the main hall stands a bronze of the dying hero Cúchulainn. From there it is five minutes to the James Joyce Centre in North Great George's Street, a Georgian house with the real front door of 7 Eccles Street, the address Joyce gave to Leopold Bloom. In the evening, if you can get a ticket, the Abbey Theatre still stages Irish plays, more than a hundred and twenty years after Yeats and Lady Gregory founded it.
Day two: the south side and the sea. Queue early for the Book of Kells at Trinity College, then walk to Sweny's in Lincoln Place and buy the lemon soap Bloom buys in *Ulysses*. After lunch, take the DART train to Sandycove: the Martello tower where the novel begins is now a small museum, and admission is free.
Before you go. Read one story from *Dubliners* — "Eveline" takes ten minutes — and bring comfortable shoes. Dublin is best on foot, and it rains, briefly, most days.
Joyce said he wrote about Dublin because, if he could reach its heart, he could reach the heart of every city. After forty-eight hours, I think he was right.

How it is built. The **headline** is short and intriguing; the **standfirst** (the line in italics) says who, where and what, with a touch of humour. The **introduction** starts with a surprising contrast (generals / writers) rather than a dictionary definition. The **body** is organised by time and place (day one, day two) with bold signposts, as features often are, and each paragraph gives a place, a fact and a reason to go. The **practical paragraph** is short and concrete. The **conclusion** goes back to the beginning (Joyce and the city) and adds the writer's opinion. The register is neutral-informal: contractions are rare, *you* addresses the reader directly, imperatives give advice (*Start at…, Queue early…*).

- Is there one clear thread (literature, history, food, sport…) running through the whole piece?
- Do the headline and standfirst make the reader want to go on?
- Does each body paragraph give at least one fact, one place and one reason to go?
- Are the facts — dates, names, opening of places — checked in a reliable source?
- Is the register right: direct, lively, but without slang, heads and tails or vague language?
- Is it 250–300 words?

Task. Write a literary travel feature (250–300 words) for an English-language school magazine: *Forty-eight hours in Turin* (or another Italian city you know well), with literature as its thread. Name at least three real places and check every fact you give. **Research and exchange (TIC):** check two facts on an official site (a museum, the city council) and write down the source; then send your feature to Aoife or Sam as an email and ask them which place they would visit first.

8.6 Connections: Trieste, Ithaca and Two Languages

8.6.1 Italian literature: Joyce and Svevo in Trieste

In 1907 one of Joyce's private English pupils in Trieste was a businessman in his forties, Ettore Schmitz (1861–1928), who worked for his wife's family firm. Schmitz had published two novels, *Una vita* (1892) and *Senilità* (1898), under the name **Italo Svevo**, and nobody had noticed them. Joyce read them and admired them; the two men became friends and critics of each other's work, and Svevo is often named as one of the models for Leopold Bloom. In 1923 Svevo published *La coscienza di Zeno*, again with little success in Italy. Joyce sent it to French critics such as Valery Larbaud and Benjamin Crémieux; in 1926 the Paris review *Le Navire d'argent* published a homage to Svevo, with extracts in French, while in Italy Eugenio Montale had already written his "Omaggio a Italo Svevo" in 1925. The "Svevo case" had begun.

> *Io sono il dottore di cui in questa novella si parla talvolta con parole poco lusinghiere. Chi di psico-analisi s'intende, sa dove piazzare l'antipatia che il paziente mi dedica.* [...] *Le pubblico per vendetta e spero gli dispiaccia.*
>
> — Italo Svevo, *La coscienza di Zeno* (1923), Prefazione (text of Wikisource, checked against Wikiquote)

"I am the doctor who is spoken of, at times in unflattering words, in this story. Anyone who understands psycho-analysis knows where to place the dislike that my patient feels for me. [...] I am publishing them out of revenge, and I hope he is displeased." (translation by the editors) The novel is presented as the memoir that Zeno Cosini wrote for his psychoanalyst, "Dottor S.", who publishes it to punish him for leaving the cure. Like *Ulysses*, it is a modern comic epic of an ordinary middle-aged man, built from his thoughts rather than his actions; like Joyce, Svevo makes the reader distrust the voice that tells the story. Both novels came out of the same multilingual port city of the Habsburg Empire, where Italian, German, Slovene and the Triestine dialect were spoken in the street — a setting that helps explain why both writers looked at their own language from the outside.

8.6.2 Classico: *Ulysses* and the *Odyssey*

Joyce's use of Homer is documented: he discussed it in his letters and gave friends two **schemas** (*schemi*), tables that list for each episode its Homeric title, its hour, its place and other corre-

spondences; one was sent to the Italian critic Carlo Linati in 1920, the other later reached Stuart Gilbert, who drew on it in his study of *Ulysses* (1930). The printed novel has no episode titles. Put the opening of the *Odyssey* beside the opening of *Ulysses*.

Tabella 8.11 *Odyssey* I.1–3 (Greek text of the Perseus Digital Library, ed. A. T. Murray, 1919; checked against Wikisource greca) and the first sentence of *Ulysses* (Project Gutenberg eBook #4300). Translation of the Greek by the editors.

Text	English
«ἄνδρα μοι ἔννεπε, μοῦσα, πολύτροπον, ὃς μάλα πολλὰ πλάγχθη, ἐπεὶ Τροίης ἱερὸν πτολίεθρον ἔπερσεν· πολλῶν δ' ἀνθρώπων ἴδεν ἄστεα καὶ νόον ἔγνω,» (*andra moi ennepe, mousa, polytropon, hos mala polla / planchthē, epei Troiēs hieron ptoliethron epersen; / pollōn d' anthrōpōn iden astea kai noon egnō*)	"Tell me, Muse, of the man of many turns, who wandered very far after he had sacked the holy citadel of Troy; he saw the cities of many men and came to know their minds." (Homer)
Stately, plump Buck Mulligan came from the stairhead, bearing a bowl of lather on which a mirror and a razor lay crossed.	— the first sentence of *Ulysses*, episode 1 ("Telemachus", 8 a.m., the Martello tower at Sandycove).

The contrast is the point of the mythical method. Homer begins with a solemn invocation to the Muse and a hero "of many turns" (πολύτροπος, *polytropos*), who has destroyed a city and seen the world; Joyce begins with a medical student coming down a staircase with his shaving bowl, who immediately parodies the Mass in Latin — his first words are *Introibo ad altare Dei*, "I will go in to the altar of God", the words with which the priest began the Latin Mass, taken from Psalm 42 of the Vulgate. Yet the parallel is not only ironic. Bloom, too, is a man of many turns: practical, curious, kind, a wanderer in his own city who "sees the cities and minds" of many Dubliners, and who comes home at night to his Penelope. Figura 8.5 shows three of the correspondences that Joyce's schemas make explicit.

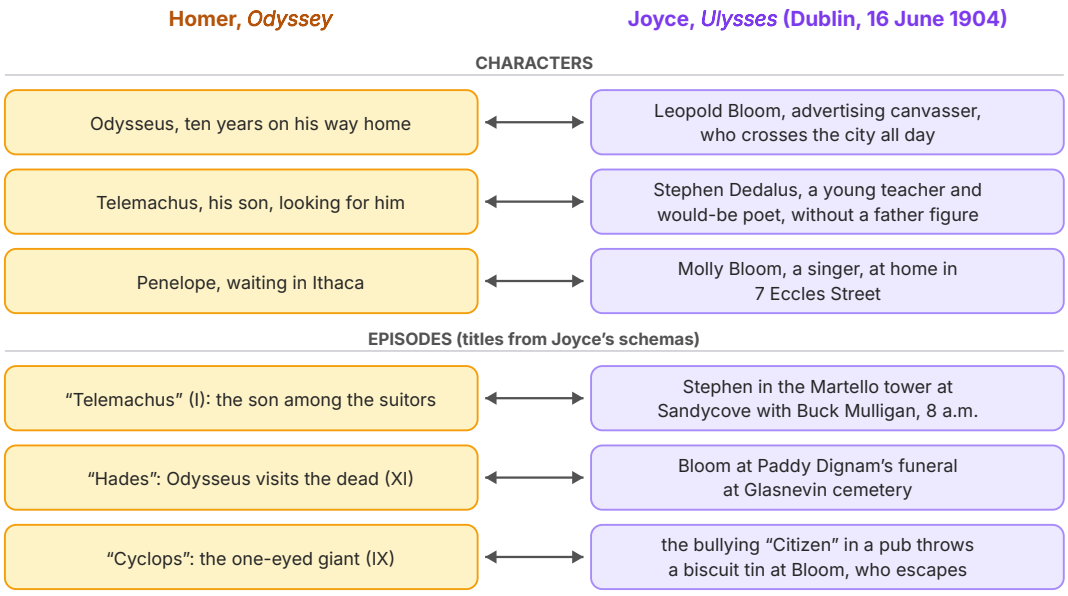


Figura 8.5 Three characters and three episodes of *Ulysses* and their Homeric models, after Joyce's schemas (the titles are not printed in the novel). Book numbers of the *Odyssey* in brackets.

COLLEGAMENTI

Greek: the man of many turns. You have read the proem of the *Odyssey* in Greek in earlier years. Look again at πολύτροπος: "much-turned" — much travelled, but also versatile, cunning. Joyce chose as his hero not a warrior but an advertising man whose skill is to adapt, and, according to his friend Frank Budgen, he called Ulysses the most "complete" man in literature, because Homer shows him as son, father, husband, lover and friend. Compare Dante's Ulisse and Tennyson's "Ulysses" (chapter 2): three readers of Homer, three different heroes — the explorer who goes beyond the limits, the old king who will not rest, and the ordinary man who simply goes home. Yeats looked to the Greek world too, but to its Christian end: in "Sailing to Byzantium" (1928) Byzantium is the city of eternal art. **Colloquio link:** *Ulysses* → Greek (the proem, πολύτροπος) → Italian (Dante, *Inferno* XXVI; Pascoli's "L'ultimo viaggio").

COLLEGAMENTI

History and law: a language as a political choice. In English 2 (chapter 1) you saw the census figures: in 2022 almost 1.9 million people in Ireland said they could speak Irish, but only 71,968 spoke it every day outside the education system (Central Statistics Office, Census 2022). How did a language spoken daily by so few become a national symbol? The Gaelic League of 1893 made the language a sign of a separate nation, and several leaders of 1916, Pearse first of all, came from it. The new state made Irish compulsory in schools and required it for many public jobs; the Constitution of 1937 (Article 8) calls Irish the national and first official language, English the second. The Official Languages Act 2003 gave citizens the right to deal with the state in Irish; Irish became an official language of the European Union on 1 January 2007, with full status from 1 January 2022; in Northern Ireland the Identity and Language (Northern Ireland) Act 2022 gave it official recognition. Revival, in other words, has been a political act from the start: a choice about identity before it is a choice about communication. Today the Gaeltacht areas (English 2) are home to about 106,000 people (Census 2022).

Italy faced a similar question in a different form. Article 6 of the Italian Constitution says that the Republic protects linguistic minorities, and a law of 1999 (Legge 15 dicembre 1999, n. 482) lists the historical minorities it protects — among them Sardinian, Friulian, Ladin, Occitan, Slovene and German speakers. **Research task (TIC):** find one official source (the Irish Central Statistics Office, or the text of Law 482/1999 on Normattiva) and compare in five lines the status of Irish in Ireland and of one minority language in Italy.

SINTESI

- From 1801 Ireland was part of the United Kingdom. The **Great Famine** (1845–1849) killed about one million people and drove over a million to emigrate; the census fell from 8.2 million (1841) to 6.6 million (1851).
- The Irish Parliamentary Party asked for **Home Rule**; the bills of 1886 and 1893 failed, and the Act of 1914 was suspended for the war. Ulster unionists opposed it.
- Cultural nationalism grew with the GAA (1884) and the **Gaelic League** (1893), which wanted to save the Irish language.
- The **Easter Rising** (24–29 April 1916) began at the GPO in Dublin; the execution of sixteen leaders turned opinion towards independence. Sinn Féin won the 1918 election.
- After the War of Independence (1919–1921), **partition** created Northern Ireland (1921, inside the UK) and the Treaty of 6 December 1921 created the **Irish Free State** (1922), a Dominion — not yet the Republic (1949). The Civil War followed (1922–1923).
- The **Irish Literary Revival** (Yeats, Lady Gregory, Synge) created a national literature in English; the Abbey Theatre opened in 1904.
- **Yeats** (1865–1939; Nobel Prize 1923) moved from Celtic myth to public poetry ("Easter, 1916") and to a cyclical vision of history in **gyres** ("The Second Coming").
- **Joyce** (1882–1941) left Ireland in 1904 and wrote only about Dublin: *Dubliners* (1914) shows **paralysis** through **epiphanies**; *A Portrait* (1916) the growth of an artist who chooses exile.
- *Ulysses* (Paris, 2 February 1922) takes place on **16 June 1904** (Bloomsday); Bloom, Stephen and Molly correspond to Odysseus, Telemachus and Penelope — Eliot's **mythical method**.
- Spoken grammar uses **heads**, **tails**, situational ellipsis, conversational discourse markers and **vague language**; they belong in conversation and dialogue, not in essays.
- **Irish English** has its own features, such as the **after perfect** (*I'm after eating* = I have just eaten) and plural *ye*; in the exam use one standard variety consistently.
- In Trieste Joyce taught English to **Italo Svevo** and later helped *La coscienza di Zeno* (1923) to be recognised in France.

ESERCIZI

History and Literature

1. ● What was Home Rule?

   A. Complete independence from Britain as a republic.

   B. A parliament in Dublin for Irish affairs, with Ireland still in the United Kingdom.

   C. The right of Ulster to leave the United Kingdom.

   D. The transfer of land from landlords to tenants.

2. ● Where was the headquarters of the Easter Rising?

   A. Dublin Castle

   B. Trinity College

   C. Kilmainham Gaol

   D. The General Post Office

3. ● Which statement about the Irish Free State is correct?

   A. It included all thirty-two counties of Ireland.

   B. It was a republic from the beginning.

   C. It was a Dominion of the British Empire with twenty-six counties.

   D. It was created by the Government of Ireland Act 1920.

4. ● Match each author with a work and a date. Authors: Yeats · Joyce · Synge · Svevo. Works: *The Playboy of the Western World* · *La coscienza di Zeno* · *The Wanderings of Oisin* · *Dubliners*. Dates: 1889 · 1907 · 1914 · 1923.

5. ●● True or false? Correct the false statements. a The Great Famine was caused by a disease of the potato. b The first Home Rule Bill passed the House of Commons in 1886. c Joyce studied at Trinity College Dublin. d *Ulysses* was first published in Paris. e Yeats was a senator of the Irish Free State. f Northern Ireland voted to join the Free State in 1922.

6. ●● Complete the timeline with the events: the Abbey Theatre opens · the Gaelic League is founded · the Anglo-Irish Treaty is signed · the Easter Rising · *Ulysses* is published · the Great Famine begins. 1845 ___ · 1893 ___ · 1904 ___ · 1916 ___ · 1921 ___ · 1922 ___

7. ●● Explain each term in one or two sentences, with an example from the chapter: a Irish Literary Revival · b paralysis · c epiphany · d mythical method · e gyre.

8. ●●● Short answer (60–80 words): How does Yeats's poetry change between *The Wanderings of Oisin* and "Easter, 1916"? Give two differences of subject and one of style.

Text Analysis

9. ●● In T2, the falcon that "cannot hear the falconer" suggests that…

   A. the world has lost its link with a centre of order and authority.

   B. the poet has gone deaf with age.

   C. birds are dying because of the war.

   D. the Second Coming has already happened.

10. ●● T1: Find in ll. 1–14 two examples of repetition and one of rhyme or half-rhyme. What effect do they create before the refrain?

11. ●● T2: Paraphrase ll. 3–6 ("Things fall apart … is drowned") in plain modern English, then say which word you find most violent and why.

12. ●● T3: Make a list of the words connected with the sea and with water. How do they change from the first paragraph to the end?

13. ●●● Compare T1 and T3 (80–100 words): both are about a moment in which a life could change. What happens to the people in each text, and how do the writers show it?

14. ●●● Write a PEE paragraph (Point, Evidence, Explanation; 80–100 words) on this point: "In 'Eveline' Joyce shows paralysis through Eveline's body rather than through her thoughts."

15. ●●● Colloquio link (60–80 words). Start from "The Second Coming" and link it to one other subject (history: the end of the First World War and the revolutions of 1917–1919; philosophy: cyclical views of history; Greek: the sphinx).

Language

16. ● Head, tail or neither? a *That statue, it was put there in 1935.* b *She's a great guide, Aoife.* c *The statue was put there in 1935.* d *It's lovely, that bridge.* e *The man in the hat, he's Joyce.*

17. ● Rewrite each spoken sentence as a sentence for a written text. a *That book, I've never finished it.* b *It was terrible, the Famine.* c *Seen the new museum?* d *We waited forty minutes or so.* e *It's sort of a temple, the GPO.*

18. ●● Complete the dialogue with the discourse markers: *actually · I mean · mind you · well · anyway*. A: Did you like *Dubliners*? B: (1) ___, some stories more than others. (2) ___, "Eveline" is great, but "The Dead" was a bit long for me. (3) ___, the last page is beautiful. A: I thought Joyce wrote only *Ulysses*. B: No, (4) ___ he started with poems. (5) ___, we have to go — the bus is here.

19. ●● Restore the words left out by situational ellipsis. a *Want some tea?* b *Sounds great.* c *Never heard of him.* d *Any questions?* e *Been to Dublin?*

20. ●● Find the vague language in these sentences and replace it with precise information from the chapter. a *The Rising lasted a week or so.* b *About a million-ish people emigrated during the Famine.* c *Joyce lived in Trieste for ten years or something.* d *The GPO was rebuilt in the twenties, kind of.*

21. ●● Irish English → standard English. a *I'm after finishing the book.* b *Are ye ready?* c *Is herself at home?* d *That's grand, so.* e *He was giving out about the weather.*

22. ●● Error correction: each sentence comes from a student's essay and contains one feature of spoken grammar or vague language. Correct it. a ✗ *Yeats, he did not expect the Rising.* b ✗ *Eveline is sort of trapped by her promise.* c ✗ *It is a difficult novel, Ulysses.* d ✗ *Joyce wrote about Dublin and stuff.* e ✗ *Well, the poem ends with a question.*

23. ●●● Write a short dialogue (8–10 lines) between two tourists in front of the Martello tower at Sandycove. Use at least one head, one tail, two cases of situational ellipsis, three discourse markers and one example of vague language. Then underline them.

24. ●●● Translate into English, using a natural spoken style. a *Il Book of Kells, l'hai visto? — Visto, sì. Bellissimo.* b *Cioè, Joyce non è mai tornato a vivere a Dublino, però ci è tornato in visita.* c *Beh, ci vediamo qui tra venti minuti, più o meno.*

Vocabulary

25. ● Complete with a word from Tabella 8.6 in the correct form. a After the Famine, millions of Irish people ___ to America. b The ___ of the island in 1921 created Northern Ireland. c Joyce lived in ___ for most of his life. d The Gaelic League wanted a ___ of the Irish language. e The ___ was signed in London on 6 December 1921. f Many emigrants kept a strong sense of ___ to their villages.

26. ●● Words from Irish. Which word in Tabella 8.7… a comes from a Latin phrase translated into Irish? b once meant an outlaw? c means a battle cry in its source language? d is used in English for an Irish accent? e describes a cry for the dead? f is not originally Irish at all, although it looks Irish?

27. ●● Collocations. Match the verbs and the nouns, then write a sentence about the chapter with three of them. Verbs: *declare · sign · lead · choose · face · revive*. Nouns: *a language · a rising · exile · a treaty · independence · execution*.

Writing and Speaking

28. ●●● Writing. Write a literary travel feature (250–300 words) for an English-language school magazine: *Forty-eight hours in Turin* (or another Italian city), with literature as its thread. Follow the model and the checklist in the Skills section.

29. ●● Speaking. You are the guide. In two minutes, present one place in Dublin from the map in Figura 8.4 to a group of tourists: point it out, give one date, tell one short story, and involve the group with a question.

Towards the Exam

30. ●● Listening (INVALSI-style). Listen (books closed) to Aoife's tour (Tabella 8.8), read twice. Questions a–e: choose A, B, C or D. Questions f–h: answer in no more than five words.
a The GPO is famous mainly because… A it was Ireland's first post office. B the rebels used it as their headquarters in 1916. C Pearse was executed there. D it was designed in 1929.
b After the Rising, the building… A was demolished. B was not damaged. C became a museum at once. D kept only its façade.
c The statue of Cúchulainn was placed in the GPO in… A 1916. B 1929. C 1935. D 1924.
d According to Aoife, Joyce… A left Dublin with a woman from Galway. B studied at Trinity College. C saw O'Connell Street get its new name. D lived in North Earl Street.
e At Sweny's, visitors can… A eat a gorgonzola sandwich. B see the Book of Kells. C buy lemon soap. D read *Ulysses* for free.
f What was O'Connell Street called in 1904?
g What does Aoife mean by "I'm after reading"?
h Why is the North Wall the last stop?

31. ●● Open cloze. Write one word in each gap. *Lady Gregory (1852–1932) was born (1) ___ a landowning Protestant family in County Galway. After the death of her husband she began to collect the stories and songs of the people (2) ___ lived near her estate, and she learnt Irish in order to understand them. In 1896 she met Yeats, and the two became lifelong friends. Together (3) ___ Edward Martyn they founded the Irish Literary Theatre, and later the Abbey, (4) ___ she managed for many years. She wrote many plays, most of them short comedies, (5) ___ well as translations and retellings of the old sagas. (6) ___ she was a woman in a theatre world run by men, she became one of the Abbey's most effective directors, and her home at Coole Park was a meeting place (7) ___ writers (8) ___ as Yeats and Synge.*

32. ●●● Key-word transformations. Complete the second sentence so that it means the same as the first, using the word in capitals. Use two to five words, including the word given. a The rebels surrendered after six days. UNTIL — The rebels did ___ six days had passed. b Only the front of the GPO survived the fire. EXCEPT — Everything ___ front was destroyed. c Joyce had left Dublin before O'Connell Street was renamed. TIME — By ___ renamed, Joyce had left Dublin. d Aoife finished the last pages a moment ago. ONLY — Aoife ___ the last pages. e It is said that Svevo was one of the models for Bloom. SAID — Svevo ___ one of the models for Bloom.

33. ●●● Colloquio prompt. The material: the line "All changed, changed utterly: / A terrible beauty is born" and the description of an image — a large grey building with six columns in a busy street, a modern spire behind it, tourists photographing the front. a Identify the building and the event (1 minute). b Explain the line and its author (2 minutes). c Link the material to two other subjects (2 minutes). d Answer a follow-up question from the commission: *Can violence ever be "beautiful"?*

PER APPROFONDIRE

- [NOR] S. Greenblatt (ed.), *The Norton Anthology of English Literature*, vol. F: the selections from Yeats and from Joyce's *Dubliners*.
- [SAN] A. Sanders, *The Short Oxford History of English Literature*: the pages on the Irish Literary Revival, on Yeats and on Joyce.
- [CHI] P. Childs, *Modernism*: the pages on Joyce and the "mythical method".
- [BRA] M. Bradbury, *The Modern British Novel*: the pages on Joyce, from *Dubliners* to *Ulysses*.
- [ABR] M. H. Abrams, G. G. Harpham, *A Glossary of Literary Terms*: the entries "epiphany" and "Celtic Revival".
- [CRY] D. Crystal, *English as a Global Language*: the pages on the early spread of English in the British Isles, Ireland included.
- [SWA] M. Swan, *Practical English Usage*: the entries on spoken grammar and on ellipsis.

Glossario del capitolo

After perfect
«after perfect» (passato recentissimo irlandese) — in Irish English, *be after* + *-ing* for an action that has just happened: *I'm after eating* = I have just eaten.

Bloomsday
Bloomsday — 16 June, the day of 1904 on which *Ulysses* is set, celebrated every year in Dublin and elsewhere.

Easter Rising
Insurrezione di Pasqua — the armed rebellion in Dublin, 24–29 April 1916, that proclaimed an Irish Republic.

Epiphany
epifania — in Joyce, a sudden revelation of the truth of a situation, caused by a small gesture or a few words.

Gaelic League
Lega gaelica — *Conradh na Gaeilge*, founded in 1893 with Douglas Hyde as president, to save and spread the Irish language.

Great Famine
la Grande carestia — the famine of 1845–1849, caused by potato blight, in which about a million people died and over a million emigrated.

Gyre
spirale — in Yeats, a spiral or cone that represents a cycle of history of about two thousand years.

Head
dislocazione a sinistra — in conversation, a noun phrase placed before the clause and picked up by a pronoun: *That tower, Joyce stayed there.*

Hiberno-English
inglese d'Irlanda — the English of Ireland (also Irish English), with features from Irish and from older English.

Home Rule
autogoverno — a parliament in Dublin for Irish affairs, with Ireland remaining in the United Kingdom.

Irish Free State
Stato libero d'Irlanda — the self-governing Dominion of twenty-six counties created by the Treaty of 1921 (1922–1937).

Irish Literary Revival
rinascita letteraria irlandese — the movement (c. 1890–1922) of Yeats, Lady Gregory, Synge and others to create a national literature in English.

Mythical method
metodo mitico — Eliot's name (1923) for Joyce's continuous parallel between modern life and an ancient myth.

Paralysis
paralisi — in *Dubliners*, the moral and spiritual immobility of characters who cannot act, leave or change.

Partition
divisione, spartizione — the division of a country into separate states; here, of Ireland in 1921 into Northern Ireland (in the UK) and the rest of the island.

Schema
schema — one of the tables Joyce gave friends, listing for each episode of *Ulysses* its Homeric title, hour and correspondences.

Tail
dislocazione a destra — in conversation, a noun phrase added after the clause to explain a pronoun: *It's a strange book, Ulysses.*

Vague language
linguaggio approssimativo — words such as *sort of, or so, and stuff, -ish*, used in conversation to be friendly or approximate.

Soluzioni

1. B (Home Rule meant self-government inside the United Kingdom).

2. D (Pearse read the Proclamation outside the GPO on 24 April 1916).

3. C (it was created by the Treaty of 6 December 1921 and came into existence on 6 December 1922; the Republic dates from 1949).

4. Yeats — *The Wanderings of Oisin* — 1889 · Synge — *The Playboy of the Western World* — 1907 · Joyce — *Dubliners* — 1914 · Svevo — *La coscienza di Zeno* — 1923.

5. a T (the blight, caused by *Phytophthora infestans*; poverty and dependence on one crop made it a catastrophe). b F: it was defeated in the Commons; the second bill (1893) passed the Commons and was rejected by the Lords. c F: he studied at University College Dublin. d T (Shakespeare and Company, 2 February 1922). e T (1922–1928). f F: Northern Ireland used its right under the Treaty to stay in the United Kingdom.

6. 1845 the Great Famine begins · 1893 the Gaelic League is founded · 1904 the Abbey Theatre opens · 1916 the Easter Rising · 1921 the Anglo-Irish Treaty is signed · 1922 *Ulysses* is published.

7. Model answers. a A movement (c. 1890–1922) of Yeats, Lady Gregory, Synge and others to create a national literature in English from Irish legends, folk tales and speech; e.g. the Abbey Theatre (1904). b In *Dubliners*, the moral and spiritual immobility of characters who cannot act or change; e.g. Eveline at the barrier. c A sudden revelation caused by a small gesture or words, in which a character or the reader sees the truth; Joyce's term in *Stephen Hero*; e.g. the last lines of "Eveline" (for the reader). d Eliot's name (1923) for Joyce's continuous parallel between the modern world and a myth; e.g. Bloom as Odysseus. e In Yeats, a spiral or cone that represents a cycle of history; e.g. "the widening gyre" of "The Second Coming".

8. Model answer: The early Yeats writes about Irish myth, fairies and the landscape of Sligo, in a soft, musical language that creates a dream world. In "Easter, 1916" he writes about a real political event and real people he knew, and about his own mixed feelings. His style becomes harder and closer to speech: short lines, conversational phrases ("polite meaningless words") and a refrain built on a sharp oxymoron. (≈ 70 words)

9. A.

10. Repetition: "polite meaningless words" (ll. 6 and 8); "I have" (*I have met*, l. 1; *I have passed*, l. 5); "Or" at the start of ll. 6 and 7. Rhyme: *day / grey* (ll. 1, 3), *head / said* (ll. 5, 7); *faces / houses* (ll. 2, 4) is a half-rhyme. They create a casual, routine, almost monotonous rhythm, so the sudden change of the refrain is stronger.

11. Model: "Everything is breaking into pieces; the centre can no longer keep things together; complete disorder has been let loose on the world; a tide of blood is out of control, and everywhere the rituals of innocent, civilised life are drowned." Possible answers for the most violent word: *drowned* (death by water, no escape), *loosed* (like an animal set free), *blood-dimmed* (blood darkens even the light). Any well-argued choice.

12. First paragraph: *quay wall*, *boat*, *mist*, *on the sea*, *steaming* — neutral or hopeful words of a journey, though the whistle is *mournful*. Then *All the seas of the world tumbled about her heart*, *drawing her into them*, *drown*, *Amid the seas*: the sea becomes a deadly force inside her; escape is now felt as drowning.

13. Model: In both texts a moment could change everything. In T1 the rebels choose to act, and they are "changed, changed utterly": they die, but become part of history; the poet, too, is forced to change his view of them, and Yeats shows it through the break of the refrain. In T3 Eveline cannot choose:

Frank calls, but she stays at the barrier, "passive". Joyce shows it through her body and her blank eyes. Yeats writes about a transformation, Joyce about the failure of one. (≈ 90 words)

14. Model: **Point:** Joyce shows Eveline's paralysis mainly through her body. **Evidence:** when Frank calls "Come!", she "gripped with both hands at the iron railing", her hands "clutched the iron in frenzy", and at the end she sets her "white face" to him, "passive, like a helpless animal". **Explanation:** her mind never decides; her hands decide for her. The iron railing becomes the bars of a cage, and the comparison with an animal suggests instinct, not choice. The final list — "no sign of love or farewell or recognition" — shows that she has become almost a stranger to herself. (≈ 95 words)

15. Model (history): "The Second Coming" was written in January 1919, just after the First World War, which had killed millions, and during the revolutions in Russia and Central Europe and the beginning of the Irish War of Independence. Lines such as "Mere anarchy is loosed upon the world" express the fear that European civilisation itself was collapsing. In history I could link the poem to the end of the empires in 1918 and to the crisis of liberal states in the 1920s. (≈ 80 words) Other links are acceptable: Vico or Nietzsche's eternal return in philosophy; the sphinx of Thebes in Greek tragedy.

16. a head (*That statue … it*). b tail (*She … Aoife*). c neither. d tail. e head.

17. Possible answers. a *I have never finished that book.* b *The Famine was terrible.* c *Have you seen the new museum?* d *We waited about forty minutes.* e *The GPO looks like a temple.*

18. 1 Well · 2 I mean · 3 Mind you · 4 actually · 5 Anyway.

19. a *Do you want some tea?* b *That sounds great.* c *I have never heard of him.* d *Are there any questions?* e *Have you been to Dublin?*

20. a *a week or so* → six days (24–29 April 1916). b *About a million-ish* → more than one million. c *ten years or something* → most of the years from 1905 to 1915, and again in 1919–1920. d *in the twenties, kind of* → in 1929.

21. a *I've just finished the book.* b *Are you (all) ready?* c *Is your wife / the lady of the house / the boss at home?* d *That's fine, then.* e *He was complaining about the weather.*

22. a *Yeats did not expect the Rising.* b *Eveline is trapped by her promise* (or *is, in a sense, trapped*). c *Ulysses is a difficult novel.* d *Joyce wrote about Dublin and its people* (any precise ending). e *The poem ends with a question.* (or *Significantly, the poem ends…*).

23. Open answer. Model: *A: That tower, is that the one in Ulysses? B: That's it. Well, the novel starts on the roof, I think. A: Been inside? B: Not yet. Twenty minutes or so to look round, then the train. A: It's tiny, the tower! B: Mind you, Joyce only stayed six nights. Anyway — tickets?* (head: *That tower, is that…*; tail: *It's tiny, the tower*; ellipsis: *Been inside?*, *Not yet*, *tickets?*; markers: *well, mind you, anyway*; vague: *twenty minutes or so*.)

24. a *The Book of Kells — have you seen it? / Have you seen the Book of Kells? — Seen it, yes. It's beautiful.* b *I mean, Joyce never went back to live in Dublin, but he did go back to visit.* c *Well, see you here in twenty minutes or so.*

25. a emigrated · b partition · c exile · d revival · e treaty · f belonging.

26. a whiskey (*uisce beatha*, from *aqua vitae*) · b Tory · c slogan (Scottish Gaelic) · d brogue · e keen · f craic (from English *crack*).

27. declare independence · sign a treaty · lead a rising · choose exile · face execution · revive a language. Example: *The Dáil declared independence in 1919. Joyce chose exile in 1904. The Gaelic League tried to revive a language spoken by a minority.*

28. Open answer. Check: headline and standfirst; an introduction with a hook; body paragraphs organised by time or place, each with a place, a fact and a reason to go; a short practical paragraph; a conclusion that returns to the thread; 250–300 words; facts checked.

29. Model: *Right, can everyone see the building with the columns? That's the General Post Office. It opened in*

1818, but it's famous for Easter Monday 1916, when the rebels made it their headquarters and Patrick Pearse read the Proclamation of the Republic just outside. Six days later the inside was burnt out — only the front survived. Has anyone read Yeats's poem about the Rising? It ends, "A terrible beauty is born." If you go inside, you'll see a statue of Cúchulainn, a hero of the old sagas, tied to a stone so that he could die standing. OK, let's move on — it's just two minutes this way.

30. a B · b D · c C · d A · e C · f Sackville Street · g she has just read them (the "after perfect") · h it is where Eveline cannot get on the boat (the end of "Eveline").

31. 1 into / to · 2 who / that · 3 with · 4 which · 5 as · 6 Although / Though / While · 7 for / of · 8 such.

32. a not surrender until · b except (for) the · c the time O'Connell Street was / the time the street was · d has only just finished / has only just read · e is said to have been.

33. Guidance: a The GPO in O'Connell Street, Dublin, headquarters of the Easter Rising (24–29 April 1916); the spire stands where Nelson's Pillar was. b Yeats, "Easter, 1916" (written 1916, published 1920): the refrain closes the first stanza; the oxymoron expresses admiration and horror at once; the change is irreversible. c e.g. History: the First World War and nationalism, the executions, partition; Latin: Tacitus, *Agricola* 30 (chapter 6), the conquered speak of empire; Greek: tragic sacrifice (Antigone); Italian: D'Annunzio's speech for war at Quarto, 1915, or Ungaretti's poems from the Carso (chapter 7). d An open, balanced answer: the poem itself refuses a simple yes; Yeats asks "Was it needless death after all?"; beauty can lie in courage and sacrifice, but the word "terrible" keeps the cost in view.