CAPITOLO

9

Ireland and Modernism: Yeats and Joyce

—History, Stephen said, is a nightmare from which I am trying to awake. — James Joyce, Ulysses (1922), episode 2

OBIETTIVI

1. I can outline the history of Ireland from the Great Famine to the Irish Free State and explain why the Easter Rising of 1916 changed public opinion.
2. I can describe the Irish Literary Revival and Yeats's path from the Celtic Twilight to the prophetic poetry of "The Second Coming".
3. I can define Modernism, epiphany and interior monologue and recognise them in *Dubliners* and *Ulysses*.
4. I can avoid comma splices and use semicolons, colons, dashes, apostrophes and quotation marks correctly in formal writing.
5. I can chair a discussion, write an interior monologue and build a colloquio answer from a short quotation.

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On 16 June 1904 a young Dubliner of twenty-two went out walking with a woman from Galway he had met a few days earlier. Nothing happened that anybody would have called historical. Yet James Joyce later set an entire novel on that ordinary Thursday, and today readers all over the world celebrate it as *Bloomsday*. Twelve years later, on Easter Monday 1916, something did happen in Dublin that everybody called historical: more than a thousand armed men and women occupied the centre of the city and proclaimed a republic. W. B. Yeats, who had known some of them, wrote that everything had been "changed utterly".

This chapter follows Ireland from the Great Famine of the 1840s to independence in the 1920s, and two writers who answered that history in opposite ways. Yeats stayed, became a senator of the new state and turned Irish politics into myth and prophecy. Joyce left in 1904, never lived in Ireland again, and wrote about nothing but Dublin. Between them they show what **Modernism** was: a break with Victorian forms, a new attention to the inner life, and a new kind of difficulty that asks the reader to work.

9.1 History and Society: From the Famine to the Free State, 1845–1923

In English 4 (chapter 7) you met Swift's Ireland of the 1720s, the poverty behind *A Modest Proposal* (1729). After a failed rebellion in 1798, the Act of Union (in force from 1 January 1801) abolished the Irish Parliament: Ireland became part of the United Kingdom and sent its MPs to Westminster. The island's population was mostly Catholic and rural; much of the land belonged to Protestant landlords, many of whom lived in England. Figura 9.1 sets the events of this section beside the works of Yeats and Joyce.

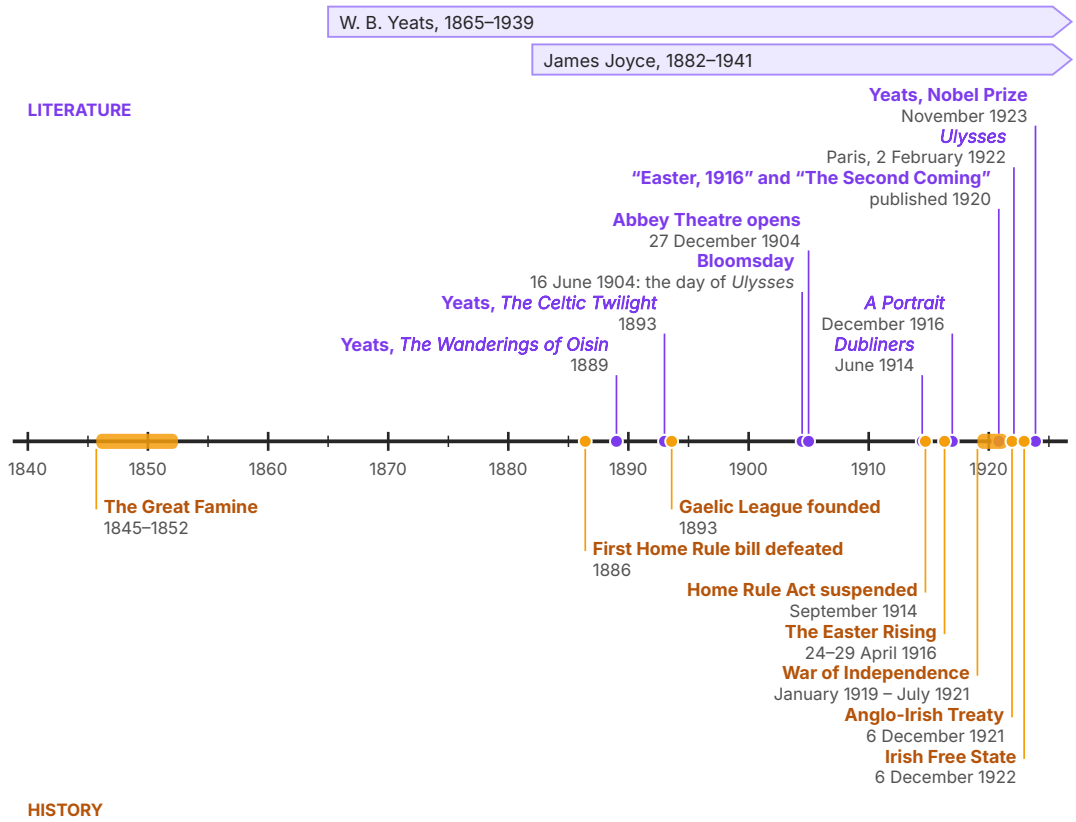

Figura 9.1 Ireland from the Great Famine to the Irish Free State (below the axis, amber) and the works of Yeats and Joyce (above, violet), 1840–1925, on a proportional axis (ticks every 5 years, labels every 10). Both writers lived beyond the right edge: Yeats died in 1939, Joyce in 1941.

9.1.1 The Great Famine, 1845–1852

In the 1840s millions of poor rural families, especially in the west, lived almost entirely on potatoes, which grew well in small plots of poor soil. In the autumn of 1845 a disease, the potato blight, destroyed a large part of the crop; in 1846 the harvest failed almost completely, and 1847 became known as "Black '47". Relief came through public works, soup kitchens and the workhouses created by the Irish Poor Law of 1838 (the system you met for England in chapter 1), but it was slow, limited and often humiliating. Ireland continued to export grain and cattle throughout the crisis, a fact that later nationalists remembered with bitterness; historians still debate how much difference keeping that food at home would have made.

The results are usually summed up in two round numbers: about a million people died of starvation and disease, and more than a million emigrated, above all to the United States and Britain. The census counted about 8.2 million people in 1841 and about 6.6 million in 1851, a fall of about a fifth; emigration went on for decades, and by 1911 the population was about 4.4

million. The Famine left a lasting memory of loss, a huge Irish community abroad — in Boston, New York, Liverpool — and a deep distrust of government from London. Why the blight spread so fast is a question for biology (see the Collegamenti box at the end of the chapter).

9.1.2 Home Rule and the cultural revival

After the Famine the two great questions were land and self-government. In the 1880s Charles Stewart Parnell (1846–1891) led the Irish Parliamentary Party at Westminster and campaigned for **Home Rule** (*autogoverno*): an Irish parliament in Dublin for internal affairs, inside the United Kingdom. The Liberal prime minister Gladstone introduced two Home Rule bills: the first (1886) was defeated in the House of Commons, the second (1893) passed the Commons and was rejected by the House of Lords. Parnell himself fell in 1890, when he was named in a divorce case and his party split; he died the following year. For the young Joyce, whose father adored him, Parnell became the image of a leader betrayed by his own people.

When politics stalled, culture moved. The Gaelic Athletic Association (1884) promoted Irish sports, and the Gaelic League (1893), founded by Douglas Hyde and Eoin MacNeill, set out to save the Irish language, which only a minority still spoke. A third Home Rule bill finally became law in September 1914, but it was suspended for the duration of the First World War. In Ulster, where a Protestant majority wanted to remain fully British, the Ulster Volunteers (1913) had already armed to resist it; nationalists answered with the Irish Volunteers.

9.1.3 The Easter Rising, 1916

On Easter Monday, 24 April 1916, members of the Irish Volunteers and the Irish Citizen Army occupied the General Post Office (GPO) and other buildings in central Dublin, and Patrick Pearse read the Proclamation of the Irish Republic outside the GPO. The **Easter Rising** (*Rivolta di Pasqua*) lasted six days. British troops brought in artillery, much of Sackville Street was destroyed by shelling and fire, and the rebels surrendered on Saturday 29 April. About 485 people died, more than half of them civilians.

At first most Dubliners saw the Rising as a reckless adventure in wartime. Then the army court-martialled the leaders, and between 3 and 12 May fourteen of them were shot in Kilmainham Gaol; a fifteenth man was executed in Cork, and in August Roger Casement was hanged in London. The executions turned public opinion. Yeats, who had mocked some of the rebels, wrote “Easter, 1916” that year; three of its four stanzas close on the same refrain, or a variant of it: *All changed, changed utterly: / A terrible beauty is born.* The oxymoron (English 3) holds his double feeling: admiration and horror.

9.1.4 War, Treaty and the Free State

In the general election of December 1918 the separatist party Sinn Féin won 73 of Ireland’s 105 seats. Its MPs refused to sit at Westminster and met in Dublin as the Dáil Éireann on 21 January 1919, declaring independence; on the same day the War of Independence began, a guerrilla war

between the Irish Republican Army and British forces that lasted until the truce of July 1921. Meanwhile the Government of Ireland Act (1920) created the **partition** (*spartizione*) of the island: six north-eastern counties became Northern Ireland, with their own parliament and a Protestant majority.

The Anglo-Irish Treaty, signed on 6 December 1921, created the **Irish Free State** (*Stato Libero d'Irlanda*), formally established a year later. It was not a republic but a dominion (chapter 7): a self-governing state inside the British Commonwealth, like Canada, whose members of parliament swore an oath of loyalty to the King; Northern Ireland chose to stay in the United Kingdom. The Treaty split the nationalists, and a civil war (June 1922 – May 1923) followed between its supporters and its opponents; Michael Collins, one of the negotiators, was killed in an ambush in August 1922. Ireland became a republic only with the Republic of Ireland Act of 1948, in force in 1949. Yeats, by then the most famous living Irish poet, was appointed a senator of the Free State in 1922.

ERRORE FREQUENTE

✗ «Con la Rivolta di Pasqua del 1916 l'Irlanda diventò indipendente.» → ✓ La Rivolta fu **sconfitta** in sei giorni; l'indipendenza arrivò dopo la guerra del 1919–21 e il Trattato del 1921, con lo **Stato Libero** (1922).

✗ «Lo Stato Libero d'Irlanda era una repubblica che comprendeva tutta l'isola.» → ✓ Era un **dominion** del Commonwealth, con giuramento al re, e **senza l'Irlanda del Nord**. La repubblica è del 1949.

✗ «La carestia fu causata da una gelata.» → ✓ Fu causata da una **malattia della patata** (la peronospora) in una società che dipendeva quasi solo da quella coltura; le scelte politiche ne aggravarono gli effetti.

9.2 Literature: The Irish Revival and the Modernist Break

Few small countries have produced so many great writers in so short a time. Oscar Wilde (chapter 4) and George Bernard Shaw had made their careers in London; from the 1890s a new generation tried to write an Irish literature in English, and then two of its members, Yeats and Joyce, became central figures of a European movement.

9.2.1 The Irish Literary Revival

The **Irish Literary Revival** (*rinascita letteraria irlandese*) was the movement, from the 1890s to the 1920s, that tried to create a national literature in English from Irish legend, folklore and the speech of the countryside. Lady Augusta Gregory (1852–1932) collected folk tales and retold the old sagas; with Yeats and Edward Martyn she founded the Irish Literary Theatre (1899), which led to the **Abbey Theatre** in Dublin, opened on 27 December 1904. Its most controversial play

was J. M. Synge's *The Playboy of the Western World* (1907), which provoked riots in the theatre: part of the audience felt that its picture of Irish peasants was an insult. The Revival wrote mainly in English, while the Gaelic League worked for Irish: two answers to the same question of what an Irish culture should be.

9.2.2 W. B. Yeats (1865–1939)

William Butler Yeats was born on 13 June 1865 at Sandymount, near Dublin, the son of a painter, and spent his childhood between London and Sligo, his mother's county in the west, whose lakes and legends filled his early poems. His first books — *The Wanderings of Oisin* (1889), the folk tales of *The Celtic Twilight* (1893), the lyric "The Lake Isle of Innisfree" (1890) — are musical, dreamy and full of Irish myth; the title *The Celtic Twilight* later became a label for that whole soft, misty style. Yeats was also fascinated by the occult, and for years he loved, without success, the actress and revolutionary Maud Gonne.

After 1900 his language grew harder and plainer, closer to speech, and politics entered his poems. "Easter, 1916" (written that year, published in 1920) judges the rebels without simply praising them. "The Second Coming" (written in January 1919, published in November 1920) reacts to the First World War, the Russian Revolution and violence in Ireland. Behind it lies Yeats's private system of history, later set out in *A Vision* (1925): history moves in cycles of about two thousand years, which he imagined as interlocking cones, or **gyre**s (*spirali*), each widening as the next one narrows. The Christian era, he believed, was ending, and something unknown was about to begin. Yeats became a senator in 1922 and received the Nobel Prize in Literature in 1923; some of his greatest poems came later, in *The Tower* (1928). He died in France on 28 January 1939.

9.2.3 Modernism

Modernism (*modernismo*) is the name critics give to the movement in the arts, roughly from 1910 to 1940, that broke with Victorian forms. Its causes were many: the great modern city, new technology, the shock of the First World War (chapter 8), and new ideas about the mind and about time (chapter 10). Painting had already broken the single point of view with Picasso's *Les Demoiselles d'Avignon* (1907); in music, Stravinsky's *The Rite of Spring* caused a near-riot at its Paris première in 1913. In literature, the modernists — Joyce, Virginia Woolf, T. S. Eliot, Ezra Pound — wrote fragmented texts with no omniscient narrator to explain them, moved inside their characters' minds, used myth as a hidden structure, and filled their work with allusions. Their difficulty is deliberate: the reader has to rebuild what the text leaves out.

DA RICORDARE

Modernism in five points. (1) **fragmentation**: no continuous plot, sudden cuts; (2) **the inner life**: thoughts and perceptions instead of external events; (3) **subjective time**: a day can fill a novel, a second can fill a page; (4) **myth as structure**: an ancient story hidden under a modern one; (5) **the city** as setting and subject. Victorian realism (chapter 1) explains; Modernism shows and lets you work.

9.2.4 James Joyce (1882–1941)

James Joyce was born on 2 February 1882 in Rathgar, a suburb of Dublin, the eldest surviving child of a large family that slid into poverty as he grew up. He was educated by the Jesuits and at University College Dublin, where he studied modern languages, read Dante and Ibsen, and taught himself Norwegian to read Ibsen in the original. In October 1904 he left Ireland with Nora Barnacle, a young woman from Galway; they lived in Pola and Trieste, in Zurich during the First World War, and in Paris from 1920 (Connections). He died in Zurich on 13 January 1941. Stephen Dedalus, the hero of his first novel, names the weapons of the artist who refuses home, nation and church: *silence, exile and cunning*. Joyce's exile was chosen, and yet everything he wrote is set in Dublin.

Dubliners, fifteen stories written between 1904 and 1907, waited more than eight years for a publisher, who feared prosecution for indecency and libel, and appeared only in June 1914. Joyce told his publisher that he had chosen Dublin because the city seemed to him "the centre of paralysis". The stories follow Dubliners through childhood, adolescence, maturity and public life, and end with the long story "The Dead". In the first, "The Sisters", a boy repeats a word that frightens and attracts him: *Every night as I gazed up at the window I said softly to myself the word paralysis.* The book's theme is **paralysis** (*paralisi*): moral, social and religious immobility, characters who want to escape and cannot.

The stories often end on an **epiphany** (*epifania*): a sudden moment of revelation in which a character — or only the reader — sees the truth of a situation, usually triggered by something small, a gesture, a phrase, an object. In an early draft of his novel, published only in 1944 as *Stephen Hero*, Joyce called it "a sudden spiritual manifestation"; the word comes from the Christian feast of the Epiphany, when Christ was "shown" to the Magi. At the end of "Araby" the boy narrator understands his own illusion: *Gazing up into the darkness I saw myself as a creature driven and derided by vanity; and my eyes burned with anguish and anger.* Figura 9.2 shows the Dublin of 1904 where these stories, and *Ulysses*, take place.

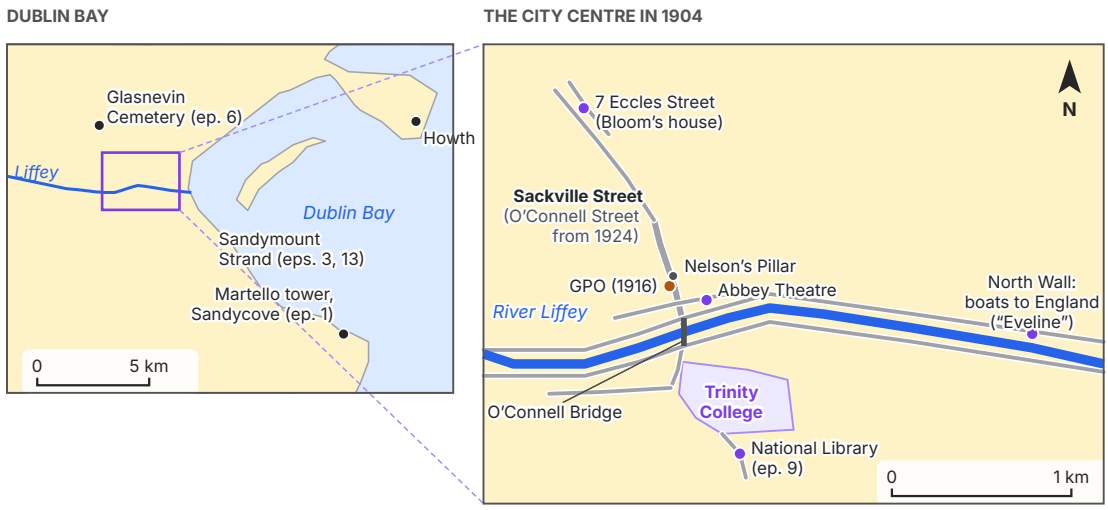

Figura 9.2 Dublin in 1904, approximate: Dublin Bay (left) and the city centre (right), with places in *Dubliners* and *Ulysses*; "ep." = episode of *Ulysses*. Coastline from Natural Earth (modern, simplified); streets schematic. Sackville Street was officially renamed O'Connell Street in 1924; Nelson's Pillar was destroyed in 1966.

A Portrait of the Artist as a Young Man (1916) is a Bildungsroman (chapter 2) of the artist: it follows Stephen Dedalus from early childhood to the decision to leave Ireland, and its style grows with him, from a baby's language to the abstract theories of a university student.

Ulysses (Paris, 2 February 1922, Joyce's fortieth birthday) takes place on a single day, 16 June 1904, now called **Bloomsday**, in eighteen episodes. Its three main characters are Stephen Dedalus, now a young teacher; Leopold Bloom, an advertising canvasser of Jewish origin who walks through the city all day; and his wife Molly, a singer, who knows that she will receive a lover that afternoon. Bloom is a modern, gentle, ordinary Ulysses; Stephen is a Telemachus looking for a father; Molly is a very unfaithful Penelope. These **Homeric parallels** (*parallelismi omerici*) give the chaos of a city day a hidden order, but the novel never names them: the Homeric titles come from plans that Joyce gave to friends (Figura 9.3).

	Ep.	Title in Joyce's schema	Hour	Scene	Stephen (= Telemachus)	Bloom (= Ulysses)	Molly (= Penelope)
I	1	Telemachus	8 a.m.	the tower	●		
	2	Nestor	10 a.m.	the school	●		
	3	Proteus	11 a.m.	the strand	●		
II · Odyssey	4	Calypso	8 a.m.	the house		●	
	5	Lotus Eaters	10 a.m.	the bath		●	
	6	Hades	11 a.m.	the graveyard		●	
	7	Aeolus	12 noon	the newspaper	○	●	
	8	Lestrygonians	1 p.m.	the lunch		●	
	9	Scylla and Charybdis	2 p.m.	the library	●	○	
	10	Wandering Rocks	3 p.m.	the streets	*many Dubliners, Stephen and Bloom among them*		
	11	Sirens	4 p.m.	the concert room		●	
	12	Cyclops	5 p.m.	the tavern		●	
	13	Nausicaa	8 p.m.	the rocks		●	
	14	Oxen of the Sun	10 p.m.	the hospital	●	●	
	15	Circe	12 midnight	the brothel	●	●	
III	16	Eumaeus	1 a.m.	the shelter	●	●	
	17	Ithaca	2 a.m.	the house	●	●	
	18	Penelope	—	the bed			●

● main figure of the episode ○ also on stage Episodes 1–3 and 4–6 take place at the same hours.

Parts: I Telemachiad (Stephen's morning) · II Odyssey (Bloom's wanderings) · III Nostos (the return home)

Figura 9.3 The eighteen episodes of *Ulysses*. Titles, hours and scenes follow the schema that circulated among Joyce's friends and was published in Stuart Gilbert's study of 1930; they are not printed in the novel. The day runs from 8 a.m. on 16 June 1904 to the early hours of 17 June.

Each episode has its own technique: newspaper headlines in "Aeolus", a structure built like a piece of music in "Sirens", a parody of the whole history of English prose in "Oxen of the Sun", questions and answers like a catechism in "Ithaca". Above all, *Ulysses* takes the reader inside the characters through the **interior monologue** (*monologo interiore*): a character's thoughts presented directly, as they occur, without a narrator's "he thought", in short fragments that jump by association from a smell to a memory, from a word to a worry. Joyce said that he had taken the technique from a little-known French novel, Édouard Dujardin's *Les Lauriers sont coupés* (1887). The novel ends with Molly's monologue in bed: eight enormous "sentences" with almost no punctuation (Texts). Interior monologue is a technique; the wider effect it serves, the mind's continuous flow, is *stream of consciousness*, which chapter 10 defines with Virginia Woolf.

Joyce's last book, *Finnegans Wake* (1939), goes further still: a night-language made of puns in dozens of languages, which even specialists read slowly.

APPROFONDIMENTO

A banned masterpiece. Episodes of *Ulysses* appeared in the American magazine *The Little Review* from 1918, until its editors were prosecuted and fined for obscenity in 1921. No British or American publisher would touch the whole book, so Sylvia Beach, an American who ran the bookshop Shakespeare and Company in Paris, published it herself in 1922. Copies sent to Britain and the United States were seized by customs. Only on 6 December 1933 did Judge John M. Woolsey of New York decide that the book was not obscene, because its aim was serious; Random House published it in America in 1934, and the Bodley Head in London in 1936.

ERRORE FREQUENTE

✗ «*Ulysses* racconta il viaggio di Ulisse in chiave moderna.» → ✓ Racconta **una giornata a Dublino** (16 giugno 1904); l'*Odissea* è una struttura nascosta, e i titoli omerici **non sono nel libro**.

✗ Confondere «Ulysses» di Tennyson (poesia, 1842, capitolo 3) con *Ulysses* di Joyce (romanzo, 1922). → ✓ Poesia tra virgolette, romanzo in corsivo.

✗ «Monologo interiore e flusso di coscienza sono la stessa cosa.» → ✓ Il **monologo interiore** è la tecnica (i pensieri in presa diretta); il **flusso di coscienza** è l'effetto più ampio, la rappresentazione del fluire della mente (capitolo 10).

9.3 Texts: Prophecy, Paralysis and Yes

Three texts from the years of revolution: a poem that sees the whole of history breaking apart, the end of a story in which a young woman cannot move, and the end of a novel in which a woman says yes. All three are in the public domain in Italy and are printed exactly as in the editions named.

9.3.1 T1 · W. B. Yeats, "The Second Coming"

Context. Written in January 1919, after four years of world war and two of revolution in Russia, and first published in the American magazine *The Dial* in November 1920.

Tabella 9.1 T1 — Yeats, "The Second Coming", complete. Text of *Michael Robartes and the Dancer* (Churchtown, Dundrum: Cuala Press, dated 1920, issued 1921), pp. 19–20, as transcribed and proofread on Wikisource; later collected editions change a few words and punctuation marks.

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?	

Glosses. *gyre*: spiral, cone (see Literature) · *falconer*: the man who trains and calls a hunting falcon · *loosed*: set free · *blood-dimmed*: darkened with blood · *ceremony of innocence*: the rituals that protect what is pure · *conviction*: firm belief · *the Second Coming*: in Christian belief, the return of Christ at the end of time · *Spiritus Mundi*: Latin, "the spirit of the world", for Yeats a store of ima-

ges shared by all minds · *pitiless*: without pity · *vexed*: troubled · *slouches*: walks heavily, bent forward.

Analysis

Two movements. The first stanza describes; the second prophesies. In stanza 1 the present tense and a series of short main clauses give a world in which every bond is breaking: the falcon no longer hears its master, the centre no longer holds, the tide of blood is let loose. Line 3 has become one of the most quoted lines of the century — the Nigerian writer Chinua Achebe took the title of his novel *Things Fall Apart* (1958) from it (chapter 15).

The vision. In stanza 2 the speaker expects the return of Christ, but what rises from the desert is a creature with a lion's body and a man's head, like a sphinx, with a gaze as empty as the sun. The last lines turn Christmas upside down: the "rocking cradle" of Bethlehem, which began the Christian era, has troubled twenty centuries of sleep, and now a new birth is coming, not of a saviour but of a "rough beast". The poem ends on a question: nobody knows what the new age will be.

1. ● Which images in lines 1–2 show that a link has been broken? What could the falcon and the falconer stand for?
2. ●● Find two examples of repetition in the poem. What effect do they create?
3. ●● How does the meaning of "the Second Coming" change between line 10 and the end of the poem?
4. ●● Read lines 7–8 again. Do you think they describe Yeats's own time, ours, or any time of crisis? Give one example.
5. ●●● Compare the beast in stanza 2 with the "terrible beauty" of "Easter, 1916": what does Yeats feel about the birth of a new age?

9.3.2 T2 · James Joyce, "Eveline" (*Dubliners*), the ending

Context. Eveline Hill, nineteen, keeps house for a violent father after her mother's death. A sailor, Frank, has asked her to go away with him to Buenos Aires and marry him. On the evening of departure she goes with him to the quays of the North Wall, where the night boat is waiting.

Tabella 9.2 T2 — Joyce, "Eveline", from *Dubliners* (London: Grant Richards, 1914), the last paragraphs; text of Project Gutenberg eBook #2814.

The boat blew a long mournful whistle into the mist. If she went, tomorrow 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.

Glosses. *mist*: thin fog · *Buenos Ayres*: the old English spelling of Buenos Aires · *passage*: the journey by sea, and the ticket for it · *draw back*: change her mind, withdraw · *fervent*: intense, passionate · *clanged*: rang with a hard metallic sound · *railing*: a fence of metal bars · *in frenzy*: wildly · *anguish*: terrible pain of the mind · *barrier*: the gate before the gangway.

Analysis

From inside to outside. Most of the story is told in free indirect speech (English 4): we hear Eveline's thoughts in the third person and the past tense. In the last paragraphs the sentences become shorter, the sounds louder (the whistle, the bell, Frank's cries), and the sea becomes a metaphor for everything she fears. In the final paragraph the narrator steps outside her: we see only her white face and her eyes, and we no longer know what she thinks.

Paralysis. Eveline does not decide; her body decides for her. Her hands grip the iron railing, and the story compares her to "a helpless animal". Readers disagree about the ending. Some see a woman who is trapped by duty, religion and fear — the paralysis of the whole book. Others point out that Frank may not be as reliable as Eveline hopes, and that staying may be a kind of self-protection. Joyce gives no answer; the story ends on her silence.

1. ● Where is Eveline, and what sounds does she hear? Make a list.
2. ●● Find the sentence in which the sea becomes a metaphor. Who or what does the sea stand for?
3. ●● How does the narrator's point of view change in the last paragraph? Why do you think Joyce makes this change?
4. ●● Is the ending an epiphany for Eveline, for the reader, or for nobody? Give reasons.

5. ●●● Compare Eveline with a character in Italian literature who cannot leave (for example in Verga or Svevo).

9.3.3 T3 · James Joyce, *Ulysses*, episode 18, the last lines

Context. It is the early morning of 17 June. Bloom is asleep; Molly lies awake beside him, thinking. Her monologue fills the whole last episode. In these final lines she remembers her girlhood in Gibraltar, where she grew up, and the day on Howth Head, sixteen years earlier, when Bloom asked her to marry him. "Flower of the mountain" is what he called her that day.

Tabella 9.3 T3 — Joyce, *Ulysses* (Paris: Shakespeare and Company, 1922), episode 18, the last lines; text of Project Gutenberg eBook #4300. The passage begins in the middle of a "sentence"; the lack of punctuation is Joyce's.

> …Gibraltar as a girl where I was a Flower of the mountain yes when I put the rose in my hair like the Andalusian girls used or shall I wear a red yes and how he kissed me under the Moorish wall and I thought well as well him as another and then I asked him with my eyes to ask again yes and then he asked me would I yes to say yes my mountain flower and first I put my arms around him yes and drew him down to me so he could feel my breasts all perfume yes and his heart was going like mad and yes I said yes I will Yes.

Glosses. *Gibraltar*: the British colony at the south of Spain, where Molly's father was stationed as a soldier · *Andalusian*: from Andalusia, in southern Spain · *Moorish wall*: a wall built in the time of the Moors (the Arab rulers of medieval Spain) · *as well him as another*: him, or another man, it is the same · *drew him down*: pulled him towards her.

Analysis

A sentence that never stops. There are no commas and no full stops until the very end; the sentences are held together by *and* and by the repeated word *yes*. Two scenes run into each other: Gibraltar, where her first love kissed her under the Moorish wall, and Howth, where Bloom proposed. The two men merge (*as well him as another*), and memory turns into a present act of choice.

The final word. The episode ends on an affirmation, with a capital letter and the novel's last full stop. After a day of failures, humiliations and wandering, the novel closes not on Bloom or Stephen but on a woman's body, memory and consent.

1. ● What two places and two moments does Molly remember?
2. ●● Find three features of interior monologue in the passage.
3. ●● Why do you think the word *yes* is repeated so often? Count the occurrences.
4. ●●● Compare the end of "Eveline" (T2) and the end of *Ulysses* (T3): one woman cannot say yes, the other cannot stop saying it. What does each ending suggest?

ESEMPIO SVOLTO

Comparing two endings in a PEE paragraph (Point, Evidence, Explanation, as in English 3).

1. **Point.** Decide what you want to show in one sentence: *Joyce ends "Eveline" and* Ulysses *with two opposite movements of a woman's will.*
2. **Evidence.** Choose one short quotation from each text: Eveline's triple "No!" and her hands that "clutched the iron"; Molly's final *yes*, repeated and closed with a capital letter.
3. **Explanation.** Say what the evidence shows, using the terms of the chapter: in "Eveline" the moment of choice ends in paralysis; in *Ulysses* memory becomes affirmation; the first is told from outside, the second from inside through interior monologue.
4. **Link.** Close with a link: *The contrast reflects Joyce's path from the paralysed city of* Dubliners *to the generous, crowded Dublin of* Ulysses.

Model paragraph. *Joyce ends "Eveline" and* Ulysses *with two opposite movements of a woman's will. Eveline's only words at the North Wall are a triple "No!", and her hands, not her mind, decide: they "clutched the iron in frenzy". The narrator then moves outside her, so that the reader sees only a white, passive face. Molly, in contrast, speaks from inside her own mind, and her last word, "Yes", is repeated until it becomes the end of the novel. Where the story shows paralysis, the novel shows a choice remembered and renewed.*

9.4 Language: Punctuation and Sentence Boundaries

At B2 most of your grammar is in place. What still marks many essays written by Italian students is something smaller: where one sentence ends and the next begins. Italian tolerates long chains of clauses joined by commas; English does not. This section reviews the punctuation you need for formal writing about texts — and shows why Molly's monologue breaks every rule on purpose.

9.4.1 Sentence boundaries

An *independent clause* has a subject and a finite verb and can stand alone as a sentence: *Joyce left Dublin in 1904.* Two independent clauses cannot be joined by a comma alone. That error is called a **comma splice** (*giustapposizione con la virgola*): ✗ *Joyce left Dublin in 1904, he never lived there again.* If there is no punctuation at all, the result is a **run-on sentence** (*periodo fuso*): ✗ *Joyce left Dublin in 1904 he never lived there again.* Figura 9.4 shows five correct ways to join the two clauses.

HOW TO JOIN	TWO INDEPENDENT CLAUSES	VERDICT
comma splice	Joyce left Dublin in 1904 **,** he never lived there again **.**	**wrong**
run-on sentence	Joyce left Dublin in 1904 *(nothing)* he never lived there again **.**	**wrong**
"however" with a comma	Joyce left Dublin in 1904 **, however** he never lived there again **.**	**wrong**
full stop	Joyce left Dublin in 1904 **. He** never lived there again **.**	**right**
semicolon	Joyce left Dublin in 1904 **;** he never lived there again **.**	**right**
comma + and / but / so	Joyce left Dublin in 1904 **, and** he never lived there again **.**	**right**
semicolon + however,	Joyce left Dublin in 1904 **; however,** he never lived there again **.**	**right**
subordinate clause	**After** he left Dublin in 1904 **,** he never lived there again **.**	**right**

Figura 9.4 Joining two independent clauses: three wrong ways (above the line) and five right ones (below). *However*, *therefore* and *moreover* are adverbs, not conjunctions: before them, a full stop or a semicolon.

Choose the join by meaning. A **full stop** is neutral. A **semicolon** joins two clauses that are closely related and equal in weight: *Yeats stayed in Ireland; Joyce left.* A **coordinating conjunction** (*and, but, or, so, yet, nor, for*) after a comma states the link: *Joyce lived abroad, but he wrote only about Dublin.* A **subordinating conjunction** (*although, because, when, after, since*) makes one clause depend on the other: *Although Joyce lived abroad, he wrote only about Dublin.* Linking adverbs — *however, therefore, moreover, nevertheless* — need a full stop or a semicolon before them and a comma after: *The Rising failed; however, it changed public opinion.*

9.4.2 Colon, semicolon and dash

Tabella 9.4 Punctuation marks in formal writing: form and use

Mark	Main uses	Example
; semicolon	joins two closely related independent clauses; separates items in a list that already contain commas	*Yeats wrote poems, plays and essays; Joyce wrote stories and novels.* · *Dublin, Ireland; Trieste, then Austria-Hungary; Paris, France*
: colon	introduces what the first clause announces: an explanation, a list, an example, a quotation	*The Free State was not a republic: it was a dominion.* · *Joyce lived in four cities: Pola, Trieste, Zurich and Paris.*
— dash	a pair of dashes encloses an interruption; one dash adds a final comment (informal, use sparingly)	*Dubliners — fifteen stories about one city — appeared in 1914.*
, comma	after an introductory phrase; around non-defining relative clauses (English 3); never between a subject and its verb	*In 1922, the Free State was founded.* · *Yeats, who became a senator, won the Nobel Prize.*
' apostrophe	possession (*Joyce's novel, the rebels' headquarters*); contraction (*it's = it is*); never in plurals or decades	*its title* (possessive) · *it's difficult* · *the 1920s*
" " / **' '** quotation marks	titles of poems and stories; quotations; British publishers often use single marks with double ones inside, American usage is the reverse — this book uses double marks; be consistent	*In "Eveline", the narrator…*

Two small points that teachers notice. For names ending in *-s*, both *Yeats's poems* and *Yeats' poems* are used; this book writes *Yeats's*, as it is pronounced. And in British usage a full stop or comma goes inside the quotation marks only if it belongs to the quotation: *Joyce called Dublin "the centre of paralysis".*

9.4.3 Breaking the rules on purpose

Molly's monologue (T3) has no commas and only two full stops in more than twenty thousand words: it is one long run-on, written so on purpose, because a mind in the dark does not think in sentences. Joyce also refused inverted commas for dialogue and used a dash instead, as in the epigraph of this chapter. A writer can break a rule only because the rule exists, and only to create an effect. In an essay, a comma splice creates no effect except the impression that you do not know where a sentence ends.

GRAMMAR IN ITALIANO

Il confine della frase. In inglese due **proposizioni indipendenti** (soggetto + verbo finito) non si uniscono con la sola virgola: ci vuole un punto, un punto e virgola, una congiunzione coordinante preceduta da virgola (*and, but, so…*) oppure una subordinata (*although, because…*). *However*, *therefore*, *moreover* sono avverbi: prima di loro punto o punto e virgola, dopo la virgola.

Confronto con l'italiano. L'italiano accetta lunghe catene di frasi separate da virgole («Joyce lasciò Dublino, non vi tornò più, scrisse solo di lei»): tradotte parola per parola in inglese diventano *comma splice*. Anche le virgolette funzionano diversamente: in italiano si usano spesso le caporali « », in inglese mai; e in inglese non si mette l'apostrofo nei plurali (✗ *the 1920's*).

ERRORE FREQUENTE

✗ *Yeats stayed in Ireland, Joyce left.* → ✓ *Yeats stayed in Ireland; Joyce left. / …, but Joyce left.*

✗ *The Rising failed, however it changed public opinion.* → ✓ *The Rising failed; however, it changed public opinion.*

✗ *The novel and it's eighteen episodes.* → ✓ *its* (possessivo, senza apostrofo); *it's = it is / it has*.

✗ *The poem that Yeats wrote in 1919, describes a crisis.* → ✓ nessuna virgola tra soggetto e verbo: *The poem that Yeats wrote in 1919 describes a crisis.*

9.5 Skills: Chairing a Discussion and Writing an Interior Monologue

9.5.1 Vocabulary: nation, exile and the city

The words of this chapter describe leaving and belonging. Many have a concrete and an abstract meaning: *paralysis* is a medical condition and, in Joyce, a moral one.

Tabella 9.5 Nation, exile and the city: key words

Word	Meaning	Example
exile (n., v.)	living away from your country, by force or by choice; a person who does so	*Joyce lived in voluntary exile for more than thirty-five years.*
homeland (n.)	the country where you were born or feel you belong	*He wrote about his homeland from abroad.*
rebellion / **rising** (n.)	an armed attempt to overthrow a government	*The rising lasted six days.*
independence (n.)	freedom of a country from rule by another	*Ireland won independence in stages.*
paralysis (n.)	inability to move or to act	*Eveline's paralysis at the railing*
emigrate (v.) / **emigrant** (n.)	to leave your country to live in another; a person who does so	*Millions emigrated after the Famine.*
Dubliner (n.)	a person from Dublin	*Joyce remained a Dubliner all his life.*
uprooted (adj.)	taken away from the place where you lived	*Uprooted families crossed the Atlantic.*
belong (v.) / **belonging** (n.)	to feel at home in a place or group	*a sense of belonging*

Word formation: prefixes *self-*, *inter-*, *trans-*, *counter-*

Four prefixes are very common in the language of history, politics and science. *Self-* always takes a hyphen; *inter-* and *trans-* usually join the word directly; *counter-* varies, so check a dictionary.

Tabella 9.6 Four productive prefixes

Prefix	Meaning	Examples
self-	of / by oneself	*self-government, self-exile, self-portrait, self-taught, self-sufficient*
inter-	between, among	*international, interwar, interdependent, interact, interior* (not a prefix here: a trap)
trans-	across, beyond	*transatlantic, transform, translate, transnational*
counter-	against, in return	*counter-revolution, counter-argument, counterattack, counterpart*

9.5.2 Reading: Dublin with Aoife

Before you read. Have you ever visited a city with someone who lives there? What did they show you that a guidebook would not? Read Giulia's post about her class trip to Dublin; you will find INVALSI-style tasks on it in the exercises.

Tabella 9.7 Reading text — The Link, Year Five · posted by Giulia, Friday 14 March

Dublin with a Guide from Galway
A We landed in Dublin on Tuesday morning: twenty-two students from Turin, two teachers and one enormous suitcase belonging to Marta. Aoife had taken the early train from Galway, more than two hours across the whole country, and she was waiting for us at the hotel with a hand-drawn map and a list of rules. Rule one: no complaining about the rain. Rule two: everyone must learn one sentence in Irish before going home. Mine is *Go raibh maith agat*, which means "thank you". I practised it on every bus driver in the city.
B Our first stop was Trinity College, founded in 1592 under Elizabeth I. We queued for the Book of Kells, a manuscript of the four Gospels in Latin, made by monks around the year 800. Only a few pages are on show at any time, and they are turned regularly, so the book we saw is not quite the book you will see if you go next month. Then came the Long Room of the Old Library, built between 1712 and 1732 and about sixty-five metres long. Elena said it looked like a cathedral for books. Aoife said that every tourist says that, and then admitted that she says it too.
C In the afternoon we crossed the Liffey to O'Connell Street, which was still called Sackville Street when Joyce lived here. Aoife stopped us in front of the General Post Office. During the Easter Rising of 1916 the rebels made it their headquarters, and Patrick Pearse read the Proclamation of the Irish Republic outside it. After six days of fighting the building was a burnt-out shell; it was rebuilt and reopened only in 1929. "Look at the columns," Aoife said, and we found the marks that are usually explained as bullet holes from 1916. For once nobody took a selfie. Prof.ssa Rossi asked us how a failed rising could become the founding story of a state, and the discussion lasted all the way to dinner.
D Wednesday was Joyce day. Just off O'Connell Street, on North Earl Street, there is a bronze statue of him with a hat and a walking stick, looking slightly lost. From there Aoife took us to the James Joyce Centre, which keeps the front door of 7 Eccles Street, the house where Joyce placed Leopold and Molly Bloom; the real house was knocked down in the 1980s. I had expected a museum of manuscripts. Instead it was a museum of a city: maps, photographs and a door. Marta asked why anyone would keep the door of a fictional house. "Because in Dublin," said Aoife, "fiction is a kind of address."
E On the last morning we took the DART, the coastal train, south to Sandycove, where the first episode of *Ulysses* opens on the roof of a Martello tower. Joyce himself spent a few nights there in September 1904. The tower is now a small museum, and from the top you can see the whole curve of Dublin Bay. It was windy and grey and absolutely beautiful, and then three people said "epiphany" at the same moment, which ruined it.
F So what did I learn? That a city can be read like a text, in layers: a medieval manuscript, an eighteenth-century library, the scars of 1916, the doors of novels. And that a good guide does not tell you everything. Aoife told us where to look, and then she let us look. Sam, Callum: you missed something. Next year, Galway?

After reading. a) Find one semicolon in the text and explain why it is used. b) Which layer of Dublin would you most like to see, and why?

9.5.3 Speaking: chairing a discussion

To **chair** (*presiedere, moderare*) a discussion is to lead it without dominating it: you open it, give the floor to each speaker, keep people to the point and to the time, and sum up at the end. It is a skill you will use in seminars, meetings and in the colloquio itself, where you may need to manage your own time.

Tabella 9.8 Useful language — chairing a discussion

Function	Phrases
opening	*Shall we make a start? · Today we're here to discuss… · We have about ten minutes, so…*
giving the floor	*Elena, would you like to start? · What's your view on this, Marco? · We haven't heard from… yet.*
keeping to the point	*That's an interesting point, but perhaps we can come back to it later. · Let's stick to the question of…*
handling interruptions	*Sorry, could you let Marta finish? · Hold that thought — you're next.*
keeping time	*We've got two minutes left. · Can we move on to the last point?*
summing up and closing	*So, to sum up, most of us feel that… · Some of you think…, while others… · Thank you all, that was very useful.*

- **Task 1.** In groups of five, one student chairs a six-minute discussion: "Does a writer need to leave home to write about it?" Use Joyce and Yeats, and one Italian writer you know. The chair speaks least but sums up best.
- **Task 2.** Chair a four-minute planning meeting for The Link: the group must choose one Irish text to read before the next video call. Every member must speak at least twice; the chair announces the decision.

9.5.4 Writing: an interior monologue

An interior monologue presents a character's thoughts in a single moment, as they occur: short sentences and fragments, the present mixed with memories, associations triggered by what the character sees, hears or touches. The model below shows one moment on a station platform.

Tabella 9.9 Model text — an interior monologue (238 words)

Platform 14
Platform 14. Six minutes. The coffee is too hot and I drink it anyway, because Mum says I never finish anything. Finish. Finish line. The last day of school, Marta crying on the steps and pretending it was hay fever. In June. Hay fever in June, of course. The board flickers: Milano Centrale, on time. On time for once, the one day I wanted it late. A pigeon walks along the yellow line as if it had a ticket. Lucky pigeon. Nobody will ask it about its motivation. *Why science, Miss Ferraro?* Because the sky over Turin in January is so clean you can see the Alps, and I wanted to know why it's blue. No. Too poetic. They want numbers. Scattering, one over lambda to the fourth. Better. Dad's voice at breakfast: just be yourself. Which self? The one who stayed up until two with the problem set, or the one who cried over "Eveline" on the bus? The train comes in, a long grey animal breathing out. Doors. People. My bag strap on my shoulder like a hand. If I don't get on, nobody will ever know. Only me. Only me, for ever. One step. The step is always higher than you think. Inside, warm. A window seat. The station slides away backwards, slowly, then not slowly at all.
Writer's note. I wrote the monologue in the present tense, in first person, with no "she thought". The memories (school, breakfast) are triggered by words and objects: *finish*, the pigeon, the bag strap. The decision is never stated; it happens in the action.

Analysis. The monologue has no plot, only a moment with a before and an after: waiting, hesitation, decision. Its unity comes from one situation (a departure, like Eveline's) and from repeated words (*finish, time, step*). Fragments (*Doors. People.*) imitate perception; complete sentences return when the mind is calm. Note how the punctuation stays correct: short sentences are a choice, not comma splices.

Checklist. ✓ one character, one place, one short moment · ✓ present tense, first person, no reporting verbs · ✓ at least two associations or memories triggered by the senses · ✓ a decision or realisation that is shown, not explained · ✓ fragments used on purpose, no accidental comma splices · ✓ 200–250 words + a writer's note of 40–60 words.

Task. Write an interior monologue (200–250 words) for ONE of these moments: a) a student two minutes before the colloquio; b) a passenger on the night boat from Dublin to Liverpool in 1904; c) a scientist waiting for the result of an experiment. Add a writer's note on your technique.

LEARNING TO LEARN

From a quotation to a colloquio answer. The colloquio may start from a short quotation. Practise four steps of about sixty seconds each:

1. **Context** — who wrote it, when, in what work and situation (Yeats, 1916, after the Rising).
2. **Form** — what kind of text and what device (a refrain, an oxymoron, a run-on sentence).
3. **Theme** — what it says and why it matters (a failed rising that founds a nation; beauty and terror together).
4. **Link** — one other author, one Italian text, one other subject (the war poets; Ungaretti; history of nationalism).

Time yourself with a phone you cannot pause. The same four steps work for a line of Leopardi or a sentence of Seneca: context, form, theme, link.

9.6 Connections: Joyce and Svevo in Trieste

9.6.1 An English teacher and his pupil

In 1905 Joyce settled in Trieste, then the great port of Austria-Hungary, a city of Italians, Slovenes, Germans, Greeks and Jews. He taught English at the Berlitz School and privately, spoke Triestine dialect at home, and wrote most of *Dubliners*, *A Portrait* and the first episodes of *Ulysses* there; his children Giorgio and Lucia were born there. Figura 9.5 shows his moves across Europe.

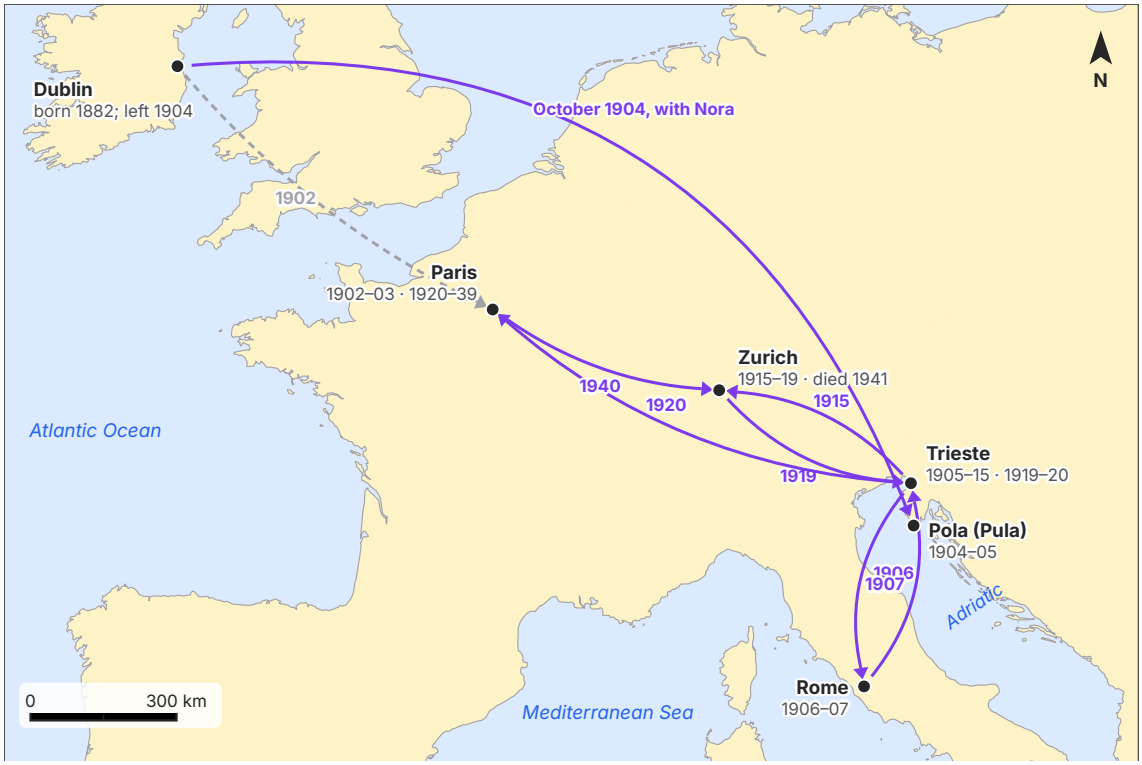

Figura 9.5 Joyce's Europe: the cities where he lived and the dates of his moves (approximate routes, not the roads or railways he took). Modern coastlines (Natural Earth); no political borders are shown — in 1904–1918 Trieste and Pola belonged to Austria-Hungary.

Around 1907 one of his private pupils was a businessman in his forties, Ettore Schmitz, a director of his wife's family firm. Schmitz had published two novels, *Una vita* (1892) and *Senilità* (1898), under the pen name **Italo Svevo**, and nobody had noticed them. Joyce read them and admired them, and the two became friends. Many years later Svevo published *La coscienza di Zeno* (1923) at his own expense; Joyce, by then famous in Paris, recommended it to the French critics Valery Larbaud and Benjamin Crémieux, and the French praise of 1925–26 — together with an essay by the young Eugenio Montale (1925) — finally made Svevo known in Italy. Svevo died in 1928 after a car accident.

> *Il mio pensiero mi appare isolato da me. Io lo vedo. S'alza, s'abbassa… ma è la sua sola attività.*
>
> — Italo Svevo, *La coscienza di Zeno* (1923), «Preambolo» (text as transcribed on Wikisource)

"My thought seems to me isolated from me. I see it. It rises, it falls… but that is its only activity." (Translation by the editors.) Zeno Cosini writes his memories for his psychoanalyst, "Dottor S.",

and his narration is as unreliable (English 4) as it is funny. Svevo and Joyce share a subject — the inner life of an ordinary, indecisive man, Zeno or Bloom — and an interest in how the mind wanders. Their methods differ: Joyce presents thoughts directly in interior monologue; Svevo lets a narrator analyse and justify himself in a written confession, mixing past and present. Both owe something to the new psychology of Freud (chapter 10), and both turn a modern city on the Adriatic or the Irish Sea into a world.

9.6.2 Screen, music and art

Joyce's Dublin lives outside books. Bloomsday has been celebrated since 16 June 1954, the fiftieth anniversary, when a group of Dublin writers tried to follow the novel's route; today, every year, readers in Edwardian costume read the novel aloud in the streets. Music runs through Joyce's work: he had a fine tenor voice, and in "Sirens" he imitated musical forms in prose. In "The Dead", the last story of *Dubliners*, a woman hears an old Irish song at the end of a party, and the memory it awakens changes her husband's view of his whole marriage; John Huston's film *The Dead* (1987) brings that party to the screen. Joyce even tried the cinema business: in December 1909 he opened the Volta, one of Dublin's first cinemas, with partners from Trieste; it soon failed.

COLLEGAMENTI

Biology: what destroyed the potato. The potato blight is caused by *Phytophthora infestans* (Greek for "plant destroyer"). It looks like a fungus, but modern classification places it among the **oomycete**s (*oomiceti*), or water moulds, which are closer to brown algae and diatoms than to true fungi: their cell walls contain cellulose, not chitin. In cool, wet weather it produces sporangia that wind and rain carry from plant to plant; in films of water they release swimming spores with two flagella. Leaves turn black, and tubers rot in the ground or in storage.

The disaster was made worse by **monoculture** (*monocoltura*): growing a single crop over huge areas. Potatoes are planted from tubers, not seeds, so a field is a set of genetically identical clones, and in Ireland much of the poor population relied on a single variety, the Lumper. When one plant could be infected, every plant could. In the 1880s the Bordeaux mixture (copper sulphate and lime), first used against a related disease of vines, gave farmers a chemical defence; today breeders work on resistant varieties, and in 2013 a study of dried leaves kept in herbarium collections identified the strain that caused the Irish famine.

DA RICORDARE

For the exam. Starting point: a date — **16 June 1904**, an ordinary day in Dublin that became a whole novel. Three links it opens: **another English author** — Virginia Woolf's *Mrs Dalloway*, also a single day in June (chapter 10); **an Italian author** — Svevo's *La coscienza di Zeno*, the inner life of an ordinary man in Trieste; **another subject** — physics: in 1905 Einstein showed that time is not the same for every observer, the year after the day of *Ulysses* (chapter 10).

SINTESI

- The **Great Famine** (1845–1852), caused by potato blight in a society that depended on one crop, killed about a million people and drove more than a million to emigrate; Ireland's population fell from about 8.2 million (1841) to 6.6 million (1851).
- **Home Rule** — an Irish parliament inside the UK — failed in 1886 and 1893 and was suspended in 1914; the Gaelic League (1893) worked to save the Irish language.
- The **Easter Rising** (24–29 April 1916) was defeated, but the execution of its leaders turned public opinion; Yeats answered with "Easter, 1916".
- After the War of Independence (1919–21) and the Treaty, the **Irish Free State** (1922) was a dominion, without Northern Ireland; a civil war followed, and the republic came only in 1949.
- The **Irish Literary Revival** (Lady Gregory, Synge, Yeats; the Abbey Theatre, 1904) tried to create a national literature in English from myth and folklore.
- **W. B. Yeats** (1865–1939) moved from the dreamy Celtic Twilight to a hard, modern style; "The Second Coming" (1920) imagines history in two-thousand-year **gyres**; Nobel Prize 1923.
- **Modernism** (c. 1910–1940) broke with Victorian forms: fragmentation, the inner life, subjective time, myth as hidden structure, the city.
- **James Joyce** (1882–1941) left Dublin in 1904 and lived in Pola, Trieste, Zurich and Paris, but wrote only about Dublin.
- *Dubliners* (1914) portrays the city's **paralysis**; its stories often end in an **epiphany**, a sudden revelation.
- *Ulysses* (1922) follows Bloom, Stephen and Molly through one day, 16 June 1904 (**Bloomsday**), with hidden **Homeric parallels** and the **interior monologue**, ending with Molly's unpunctuated "yes".
- In formal English two independent clauses need a full stop, a semicolon, a conjunction or subordination — never a comma alone (**comma splice**); *however* needs a semicolon or a full stop before it.
- In Trieste Joyce taught English to **Italo Svevo** and later helped make *La coscienza di Zeno* (1923) known; both writers explore the inner life of an ordinary man.

ESERCIZI

History and Literature

1. ● What was the main political effect of the Easter Rising of 1916?
   A. It created an independent Irish republic within a week.
   B. The execution of its leaders turned many Irish people towards the rebels' cause.
   C. It persuaded Parliament to pass the first Home Rule bill.
   D. It ended the War of Independence.

2. ● Which statement about the Irish Free State is correct?
   A. It was a republic that included the whole island.
   B. It was founded by the Act of Union.
   C. It was created in 1949 by the Republic of Ireland Act.
   D. It was a dominion inside the British Commonwealth, without Northern Ireland.

3. ● Which of these works was NOT written by Yeats?
   A. "The Second Coming"
   B. *The Celtic Twilight*
   C. *The Playboy of the Western World*
   D. "Easter, 1916"

4. ● True or false? Correct the false statements. a About a million people died in the Great Famine. b The second Home Rule bill was rejected by the House of Lords. c Joyce wrote *Dubliners* in Paris after the war. d The Homeric titles of the episodes are printed in *Ulysses*. e Yeats received the Nobel Prize in 1923. f *Ulysses* was first published in London.

5. ●● Put these events in chronological order and add the year: the Anglo-Irish Treaty · the Gaelic League is founded · the Easter Rising · the Abbey Theatre opens · *Ulysses* is published · the first Home Rule bill is defeated · the Great Famine begins · the Irish Free State is established.

6. ●● Short answer (100–130 words). What is Modernism, and how does Joyce's work show it? Give a definition, one example and one link.

Text Analysis

7. ● In "The Second Coming", the falcon that "cannot hear the falconer" suggests...
   A. a world in which the old bonds of authority and order are breaking.
   B. a hunting trip that Yeats remembers from his childhood in Sligo.
   C. the return of Christ to the world.
   D. the beauty of nature after the war.

8. ● T1. Answer briefly. a How many stanzas does the poem have, and how many lines each? b What does the speaker expect at the start of stanza 2? c What does he see instead? d Where is the "rough beast" going, and why is the place important?

9. ●● T1 and "Easter, 1916". Find a an example of repetition at the start of two lines (anaphora); b an exclamation; c an oxymoron in the refrain of "Easter, 1916"; d a symbol of the beginning of the Christian era.

10. ● T2. Answer briefly. a Where does the scene take place? b Where are Eveline and Frank supposed to go? c What does Eveline do when Frank says "Come!"? d What does Frank do at the end? e How is Eveline described in the last sentence?

11. ●● T2. Write a PEE paragraph (80–100 words): is the ending of "Eveline" an epiphany, a paralysis, or both?

12. ●● T3. Find three features of interior monologue in the passage and explain each in one sentence.

13. ●●● Compare the end of "Eveline" (T2) and the end of *Ulysses* (T3) in about 120 words, and link them to Svevo's Zeno.

Language

14. ● Correct or comma splice? Write C (correct) or S (splice) and correct the splices. a Yeats was born in Dublin, he grew up between London and Sligo. b Although Joyce left Ireland, he wrote only about Dublin. c The Rising lasted six days, then the rebels surrendered. d Synge's play caused riots; part of the audience felt insulted. e The Free State was a dominion, it was not a republic. f Molly, who is awake, remembers Gibraltar.

15. ●● Join the two clauses in the way given. a The executions shocked Dublin. Public opinion changed. (semicolon + therefore) b Joyce admired Svevo's novels. Nobody else had noticed them. (although) c Yeats became a senator. He won the Nobel Prize a year later. (and) d The poem asks a question. Nobody knows what the new age will be. (colon) e Molly's monologue has almost no punctuation. It is easy to follow aloud. (but)

16. ● Choose *its* or *it's*, and add apostrophes where needed. a The Abbey Theatre opened in 1904; ___ first plays were by Yeats and Lady Gregory. b ___ hard to read *Finnegans Wake*. c Joyces novel has eighteen episodes. d The rebels headquarters was the GPO. e In the 1920s Ireland changed. f ___ been a long day, says Bloom.

17. ●● Punctuate this paragraph. Use capital letters, full stops, commas, one semicolon and one colon. *joyce left dublin in 1904 with nora barnacle they lived first in pola then in trieste where he taught english at the berlitz school one of his private pupils was ettore schmitz a businessman who wrote novels under the name italo svevo joyce later helped him to become famous he sent la coscienza di zeno to two french critics*

18. ●● Semicolon or colon? a Yeats had one great love ___ Maud Gonne. b Yeats stayed ___ Joyce left. c The Revival had three centres ___ the Abbey, the Gaelic League and the folk-tale collectors. d The Free State was not independent in everything ___ its MPs swore loyalty to the King. e Bloom wanders all day ___ Molly stays at home.

19. ●● Rewrite with the correct commas and quotation marks. a The poet who wrote The Second Coming was born in 1865. (= there is only one such poet) b Joyce who was born in Rathgar went to school with the Jesuits. c In Eveline the heroine cannot leave. d The story Araby ends with an epiphany.

20. ●●● Translate into English, paying attention to punctuation. a Joyce lasciò l'Irlanda nel 1904, non vi tornò più a vivere, eppure scrisse soltanto di Dublino. b La Rivolta di Pasqua fu un fallimento militare; tuttavia, cambiò l'opinione pubblica. c Svevo, che era un uomo d'affari, prendeva lezioni d'inglese da Joyce.

Vocabulary

21. ● Complete with a word from the vocabulary table. a After the Famine, millions decided to ___. b Joyce lived in voluntary ___ from 1904. c Many Irish families abroad kept a strong sense of ___. d The 1916 ___ lasted six days. e For Joyce, Dublin was the centre of moral ___.

22. ●● Complete with *self-*, *inter-*, *trans-* or *counter-*. a The first ___atlantic telegraph cable linked Ireland and Newfoundland. b Home Rule meant ___-government for Ireland. c The Treaty's opponents were accused of starting a ___-revolution. d Joyce was partly ___-taught in languages. e The ___war years were 1918–1939. f A good essay answers the ___-argument.

23. ●● Word formation. Use the word in capitals to form a word that fits the gap. a Ireland won its ___ in stages. (DEPEND) b The ___ of Irish people continued for decades. (EMIGRATE) c The Revival was a ___ movement. (NATION) d Joyce was one of the most ___ writers of the century. (INFLUENCE) e Eveline cannot make a ___. (DECIDE)

Writing and Speaking

24. ●● Writing. Write an interior monologue (200–250 words) on one of the moments in the Writing task (a student before the colloquio; a passenger on the night boat from Dublin, 1904; a scientist waiting for a result), plus a writer's note (40–60 words).

25. ●● Speaking. Chair a six-minute group discussion: "Does a writer need to leave home to write about it?" Open, give the floor to every speaker, keep time, and sum up.

Towards INVALSI

26. ● B1 · Reading “Dublin with a Guide from Galway”. Choose the correct answer (A, B, C or D). a Aoife arrived in Dublin… A by plane B with the class C by train D by bus. b The Book of Kells… A is shown complete B shows only a few pages at a time C is in the GPO D was written in Irish. c After 1916 the GPO… A was knocked down B became a hotel C was rebuilt and reopened in 1929 D was never used again. d Marta asks about the door because… A it is very old B it belongs to a fictional house C it was damaged in 1916 D it is in Eccles Street. e The moment at Sandycove was ruined by… A the rain B the wind C three people saying the same word D a closed museum.

27. ●● B2 · True, false or not given? a The Long Room is the oldest building in Trinity College. b Elena was the first person to compare the Long Room to a cathedral. c Pearse read the Proclamation inside the GPO. d The class discussed the Rising until the evening. e The James Joyce Centre was mainly a museum of manuscripts. f Joyce lived in the Sandycove tower for several months.

28. ● B1 · Answer in no more than four words. a What does *Go raibh maith agat* mean? b When was Trinity College founded? c What was O’Connell Street called in Joyce’s time? d Which train goes to Sandycove? e What can you see from the top of the tower?

29. ●● B2 · Match each paragraph (A–F) with a heading. There are two extra headings. 1 Reading a city in layers · 2 A morning by the sea · 3 Arrival and the rules · 4 A building that remembers a battle · 5 Shopping in Grafton Street · 6 Books in a cathedral · 7 A door without a house · 8 Learning Irish at school.

Towards the Exam

30. ●●● Starting point: a quotation — *“Things fall apart; the centre cannot hold;”* (W. B. Yeats, “The Second Coming”, 1920). Talk for 3 minutes and link it to two other subjects.

31. ●●● Starting point: a described image — a photograph of Sackville Street, Dublin, in May 1916: the front of the General Post Office still standing, its windows empty, the building behind it burnt out; soldiers and a few civilians in the street. Talk for 3 minutes and link it to two other subjects.

PER APPROFONDIRE

- [NOR] S. Greenblatt (ed.), *The Norton Anthology of English Literature*, vol. F: the introduction to the twentieth century and the selections from Yeats and Joyce.
- [SAN] A. Sanders, *The Short Oxford History of English Literature*: the chapter on Modernism and the Irish Revival.
- [BRA] M. Bradbury, *The Modern British Novel*: the pages on Joyce and the modern novel.
- [ABR] M. H. Abrams, G. G. Harpham, *A Glossary of Literary Terms*: the entries “Modernism and postmodernism”, “epiphany” and “stream of consciousness”.
- [SWA] M. Swan, *Practical English Usage*: the entries on punctuation (commas, semicolons, colons, dashes, quotation marks).
- [HEW] M. Hewings, *Advanced Grammar in Use*: the units on linking clauses and sentences.

Glossario del capitolo

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

Chair (v.)
presiedere, moderare — to lead a meeting or discussion, giving the floor, keeping time and summing up.

Comma splice
giustapposizione con la virgola — the error of joining two independent clauses with a comma alone.

Easter Rising
Rivolta di Pasqua — the armed rising in Dublin, 24–29 April 1916, that proclaimed an Irish republic.

Epiphany
epifania — a sudden moment of revelation, often triggered by something small (Joyce).

Gyre
spirale, cono — in Yeats, a widening spiral that stands for a cycle of history of about two thousand years.

Home Rule
autogoverno — an Irish parliament for internal affairs inside the United Kingdom.

Homeric parallels
parallelismi omerici — the hidden correspondences between *Ulysses* and the *Odyssey* (Bloom–Ulysses, Stephen–Telemachus, Molly–Penelope).

Interior monologue
monologo interiore — a character's thoughts presented directly, as they occur.

Irish Free State
Stato Libero d'Irlanda — the Irish state created by the Treaty of 1921, a dominion from 1922 to 1937.

Irish Literary Revival
rinascita letteraria irlandese — the movement (1890s–1920s) to create a national literature in English from Irish myth and folklore.

Modernism
modernismo — the movement in the arts (c. 1910–1940) that broke with Victorian forms: fragmentation, the city, the inner life.

Monoculture
monocoltura — growing a single crop, or a single variety, over large areas.

Oomycete
oomicete — a water mould: a fungus-like organism, related to brown algae, such as the potato blight.

Paralysis
paralisi — inability to move or act; in Joyce, the moral and social immobility of Dublin.

Partition
spartizione — the division of Ireland (1920–21) into Northern Ireland and the south.

Run-on sentence
periodo fuso — two independent clauses run together with no punctuation or conjunction.

Soluzioni

1. B (the Rising was defeated; the executions of May 1916 changed public opinion; the first Home Rule bill was 1886, the War of Independence began in 1919).

2. D (created by the Anglo-Irish Treaty, established on 6 December 1922; the republic came in 1949).

3. C (it is by J. M. Synge, 1907).

4. a T. b T (1893). c F — he wrote the stories between 1904 and 1907, first in Dublin and then mainly in Trieste; the book appeared in London in 1914. d F — they come from schemas Joyce gave to friends. e T. f F — Paris, Shakespeare and Company, 1922.

5. The Great Famine begins (1845) → the first Home Rule bill is defeated (1886) → the Gaelic League is founded (1893) → the Abbey Theatre opens (1904) → the Easter Rising (1916) → the Anglo-Irish Treaty (1921) → *Ulysses* is published (February 1922) → the Irish Free State is established (December 1922).

6. Traccia: Modernism is the movement in the arts, roughly 1910–1940, that broke with Victorian forms: no omniscient narrator, fragmentation, the inner life, subjective time, myth as hidden structure, the city. Joyce shows it in *Ulysses* (1922): a single day, 16 June 1904, fills eighteen episodes, each in a different style; the Odyssey is a hidden structure; the interior monologue presents thoughts directly, and Molly's last episode has almost no punctuation. Link: the same years saw Picasso break the single point of view in painting and Einstein question absolute time; in Italy Svevo's *La coscienza di Zeno* (1923) also explores the inner life of an ordinary man.

7. A (the image opens a stanza of things falling apart; the Second Coming appears only in stanza 2).

8. a Two: 8 and 14 lines (22 in all). b The Second Coming, the return of Christ (a "revelation"). c A desert creature with a lion's body and a man's head and a pitiless gaze, like a sphinx. d To Bethlehem, to be born: the birthplace of Christ, so the new birth reverses the beginning of the Christian era.

9. a *Surely… / Surely…* (lines 9–10). b *The Second Coming!* (line 11). c *terrible beauty*. d the *rocking cradle* (Bethlehem, line 20).

10. a In the station at the North Wall, by the quay where the boat leaves. b To Buenos Aires ("Buenos Ayres"), by sea. c She grips the iron railing with both hands and cries out; she does not move. d He rushes beyond the barrier, calls to her to follow, and is shouted at to go on. e Her face is white and passive, like a helpless animal; her eyes show no love, farewell or recognition.

11. Model: *The ending of "Eveline" is both a paralysis and a reversed epiphany. When the bell clangs, Eveline grips the railing "in frenzy" and cries "No! No! No!": her body refuses before her mind decides. The narrator then shows her only from outside, "passive, like a helpless animal", so we never see a moment of understanding. The revelation belongs to the reader, who sees how duty, fear and Dublin hold her. Readings differ: some critics argue that staying protects her from an unreliable Frank.*

12. Any three: no punctuation inside the passage (thought is continuous, without sentences); association (Gibraltar and Howth, the young officer and Bloom, flow into each other); repetition of a key word (*yes*) instead of logical connectors; first person and no narrator's comment ("she thought" never appears); mixing of past memory and present feeling.

13. Traccia: both endings show a woman at a moment of choice about a man and a journey. Eveline is presented from outside, in the past tense; her only words are "No!", and she cannot move: paralysis. Molly speaks from inside, in an unpunctuated interior monologue, and her memory becomes an affirmation ("yes I will Yes"). The contrast follows

Joyce's path from the paralysed Dublin of *Dubliners* to the generous city of *Ulysses*. Svevo's Zeno is another indecisive character, but he analyses himself in a written confession; like Joyce, Svevo puts the inner life of ordinary people at the centre of the novel.

14. a S → *…in Dublin, but he grew up…* / *…in Dublin. He grew up…* b C. c S → *…six days; then the rebels surrendered.* / *…six days, and then…* d C. e S → *…was a dominion: it was not a republic.* / *…a dominion, not a republic.* f C.

15. a *The executions shocked Dublin; therefore, public opinion changed.* b *Joyce admired Svevo's novels, although nobody else had noticed them.* / *Although nobody else had noticed them, Joyce…* c *Yeats became a senator, and he won the Nobel Prize a year later.* (comma optional) d *The poem asks a question: nobody knows what the new age will be.* e *Molly's monologue has almost no punctuation, but it is easy to follow aloud.*

16. a its. b It's. c Joyce's. d rebels' (plural possessive). e correct — no apostrophe in decades. f It's (= it has).

17. Model: *Joyce left Dublin in 1904 with Nora Barnacle. They lived first in Pola, then in Trieste, where he taught English at the Berlitz School. One of his private pupils was Ettore Schmitz, a businessman who wrote novels under the name Italo Svevo; Joyce later helped him to become famous: he sent* La coscienza di Zeno *to two French critics.* (Other correct solutions accepted, e.g. a full stop instead of the colon.)

18. a colon (it introduces the name). b semicolon (two equal related clauses). c colon (a list follows). d colon (an explanation follows; a semicolon is also possible). e semicolon (contrast between two equal clauses).

19. a *The poet who wrote "The Second Coming" was born in 1865.* (defining clause: no commas; poem title in quotation marks) b *Joyce, who was born in Rathgar, went to school with the Jesuits.* (non-defining) c *In "Eveline", the heroine cannot leave.* (comma after the introductory phrase is optional) d *The story "Araby" ends with an epiphany.*

20. a *Joyce left Ireland in 1904 and never lived there again; yet he wrote only about Dublin.* (or two sentences — never three clauses joined by commas) b *The Easter Rising was a military failure; however, it changed public opinion.* c *Svevo, who was a businessman, took English lessons from Joyce.*

21. a emigrate. b exile. c belonging. d rising / rebellion. e paralysis.

22. a transatlantic. b self-government. c counter-revolution. d self-taught. e interwar. f counter-argument.

23. a independence. b emigration. c national / nationalist. d influential. e decision.

24. Traccia: present tense, first person, no reporting verbs; one short moment; at least two memories triggered by the senses; a decision or realisation shown, not explained; deliberate fragments but no accidental comma splices. Marking: content and task (4) · technique of interior monologue (4) · language and punctuation (4) · writer's note (3).

25. Model opening and close: "Shall we make a start? Today we're discussing whether a writer needs to leave home to write about it. We've got six minutes. Elena, would you like to start with Joyce? … We've got one minute left, so let me sum up: most of you feel that distance helps, as it did for Joyce in Trieste, while Marco thinks Yeats proves the opposite. Thank you all."

26. a C. b B. c C. d B. e C.

27. a NG (the text gives its dates, not a comparison with other buildings). b F ("every tourist says that"). c F (outside it). d T ("all the way to dinner"). e F ("Instead it was a museum of a city"). f F ("a few nights").

28. a thank you. b in 1592. c Sackville Street. d the DART. e (the curve of) Dublin Bay.

29. A 3 · B 6 · C 4 · D 7 · E 2 · F 1 (extra: 5, 8).

30. Traccia: context — Yeats, January 1919, after the First World War and the Russian Revolution, during the crisis in Ireland; form — line 3 of a poem in two stanzas, short main clauses and semicolons, the image of a centre that cannot hold; theme — the col-

lapse of order and the fear of a new age; Achebe borrowed the words for *Things Fall Apart* (1958). Links: history — the end of empires after 1918 (Russia, Austria-Hungary) and the Irish War of Independence; philosophy — Nietzsche and the crisis of absolute values; physics — the crisis of classical physics, relativity and quantum theory, a "centre" (absolute time and space) that no longer holds; Italian — Pirandello or Svevo and the crisis of the unified self.

31. Traccia: describe the image (the GPO as rebel headquarters, six days of fighting, the shell after shelling and fire); explain the Easter Rising, the executions and the change in public opinion; quote the last line of the refrain of Yeats's "Easter, 1916" ("A terrible beauty is born.") and explain the oxymoron. Links: history — nationalism and the First World War (Italy's own war, 1915–18); Italian literature — Ungaretti's war poems or D'Annunzio's rhetoric of sacrifice; art — photography as historical evidence; Joyce, who set *Ulysses* on that same street twelve years earlier, when it was intact.