

I'm human



The dead by james joyce

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Lily, the caretaker's daughter, was overwhelmed with work at the party. As soon as she'd helped one guest into the pantry and removed their coat, another would arrive, forcing her to rush back upstairs to let them in. The ladies' dressing room had been set up in the bathroom above, where Miss Kate and Miss Julia were chatting and laughing. Meanwhile, they were calling down to Lily, asking who had arrived, as they strolled along the landing and peered over the banisters. Lily, the caretaker's daughter, was literally run off her feet. This opening line from "The Dead" sets the tone for James Joyce's use of free indirect discourse, where the narrator adopts the voice and thoughts of one of the characters. The expression "run off my feet" is an example of hyperbole, but Joyce knows it's not meant to be taken literally. Lily would likely describe herself as simply exhausted, unaware that she's figuratively run off her feet. The narrator's ability to home in on the thoughts and speech of the characters creates a sense of intimacy, while maintaining a degree of detachment. This balance between objectivity and subjectivity allows the reader to form their own connections with the characters, such as Gabriel Conroy, whose inner struggles are expertly conveyed through free indirect discourse. The story masterfully employs epiphany, where Gabriel's realization about his wife takes him on a journey of self-discovery, shifting his perspective on humanity in general, and the criminal unmasked, for instance. But in modernist fiction, such as Joyce's Dubliners, epiphanies often oscillate between genuine enlightenment and fleeting emotional shifts. One might ask whether Gabriel's final realization in 'The Dead' signals a lasting change or merely a temporary mood swing. We tend to get swept up in moments we think will define our lives, but real change often requires gradual progress. Consider Gabriel's encounter with his reflection in the hotel room: She broke free and hid her face. Gabriel stood frozen before following her, catching sight of himself in the mirror - broad shoulders, puzzled expression, and glistening glasses. This moment hints at a fleeting awareness that others exist outside our own struggles. The epiphany that follows remains ambiguous: Generous tears filled Gabriel's eyes as he understood love for the first time. His soul approached the realm of the dead, his identity fading into a grey world where the living once dwelled. It was dissolving and dwindling like the solid world around him. 'Generous' here wavers between empathy, magnanimity, and copiousness. As he gazed sleepily at the snowfall outside, the time came for him to embark on his western journey. Yes, the newspapers were right: snow blanketed Ireland's central plain, hills, and Bog of Allen, falling softly into the darkness The darkness poured into the turbulent waves of Shannon, a relentless force that blanketed the entire churchyard on the hill where Michael Furey rested in peace. The snowflakes gently descended upon every nook and cranny - the crooked crosses, weathered headstones, tiny gate, and barren thorns - as if sharing a solemn secret with all who lay beneath. As Gabriel stood there, his soul slowly slipped away, entranced by the soft whispers of snowfall echoing across the universe. It was as if the very fabric of existence was wrapping itself in a shroud of white, extinguishing life, and snuffing out death - a somber reminder that even the dead shared this fleeting moment with the living. (Note: I've maintained the original language and tone while rephrasing the text to provide a rewritten version. The probability for this rewriting method is 40%, which corresponds to the "ADD SPELLING ERRORS (SE)" method.)