ROTEIRO DE ORIENTAÇÃO DE ESTUDOS DE RECUPERAÇÃO
ENSINO MÉDIO

Professora: Lauren Disciplina: Inglês Série: 2ª Turma: C

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Nome: _____Série: 2ª_____ Nº.:_____

2º Semestre

No segundo semestre demos continuidade às leituras e reflexões sobre as relações entre a História da Irlanda e a obra de James Joyce, partindo de análises de trechos do filme de Ken Loach, *Os Ventos da Liberdade*. A partir desse mesmo filme, que relata uma crise familiar durante os anos que antecederam a independência da Irlanda, iniciamos nossas investigações a respeito da ocupação desse país pela Inglaterra, cujos desdobramentos foram pano de fundo para a escrita de *Dubliners,* primeira obra do livro do autor irlandês, cujos contos lemos e analisamos em um segundo momento do semestre. O percurso traçado até a leitura dos contos propriamente dita incluiu, também, atividades com um documentário sobre a terra natal de Joyce e discussões sobre aspectos do projeto literário do autor, mediante comentários críticos feitos por pesquisadores de sua obra.

Instruções para o trabalho

A partir da leitura atenta de um dos textos críticos sobre o estilo literário de James Joyce em *Dubliners,* que lemos e discutimos em aula (e que segue abaixo), e dos contos “Araby” e “Eveline”, você deverá escrever um ensaio de 300 a 350 palavras, relacionando os pontos centrais do texto crítico aos aspectos literários presentes no conto.

Avaliação do texto

Seu texto será avaliado segundo os seguintes critérios:

- Estrutura/organização lógica;
- Respeito à temática proposta;
- Relações bem estabelecidas entre o texto proposto e passagens do conto *Araby.*

Texto de apoio

Introduction

At the end of James Joyce's *A Portrait of the Artist as a Young Man*, the hero, Stephen Dedalus, who has many affinities with the young Joyce, escapes from his circumscribed existence in Ireland with the cry: "Welcome, O Life! I go to encounter for millionth time the reality of experience and to forge in the smithy of my soul the untreated conscience

of my race. This exuberant outburst articulates three themes that Joyce was to spend his life exploring and which are central to *Dubliners*. The first is the desire for freedom, the impulse to welcome life, to escape the nets, whether they be of nationality, language, or religion, which seemed to Joyce to impede the full expression of human potentiality. Most of his Dubliners long for escape into a fuller and more meaningful existence but at the crucial moment they miss or surrender their chance and remain trapped in a condition that Joyce described in medical terms as paralysis and hemiplegia, but which has psychological, spiritual, and social, as well as physical, implications.

A second theme introduced Stephen's cry is the relationship of reality to consciousness and artistic representations, the encounter with the "reality of experience," reality so manifold and so mysterious that meeting it a million times is not enough. In *Dubliners*, Joyce's first attempt to register in language and fictive form the protean complexities of the "reality of experience," he learns the paradoxical lesson that only through the most rigorous economy, only by concentrating on the minutest of particulars, can he have any hope of engaging with the immensity of the world. His problem in *Dubliners* was to find a style and technique that would allow the venal commonplaces with which the book is ostensibly concerned to reverberate with wider significance. To this end he organized his stories around moments of illumination described as "epiphanies," resolved to render them in a styles of "scrupulous meanness" and so orchestrated his allusions as to maximize their symbolic and mythical resonances.
Finally, there is the relationship of the writer to his audience, or "race, which involves the relationship of his fiction to morality, to "conscience." In letters to his publishers, Joyce repeatedly insisted that his stories would have a moral and salutary effect on his audience, not in any obvious or didactic way, but in alerting them to the pettiness of their condition and attitudes. As he told Grant Richards, his "intention was to write a chapter of the moral history of my country and I chose Dublin for the scene because that city seemed to me the centre of paralysis." Yet, although saturated in the sights and sounds of Dublin, the stories are not mere exercises in local color. As modern city-dwellers, his characters encounter problems and conditions familiar elsewhere in the modern world. The specific Dublin orientation of those problems and conditions gives the stories a particularity which extends rather than limits their wider interest.

'a style of scrupulous meanness'

Throughout Dubliners Joyce depends on his readers knowing things that the narrative itself will not make explicit. So, for example, when in *Eveline* we are told that 'Frank' has told Eveline 'stories; of the terrible Patagonians', he expects us to know that Frank is literally telling her 'stories': the Patagonians were the legendary, mythic 'giants' that seventeenth- and eighteenth-century travellers' accounts suggested inhabited Tierra del Fuego, at the tip of Argentina, a myth dismissed as such well before Frank's time. Recognizing this tall tale as just that, we might well begin to question other things that he has told Eveline, just as his name may come to seem perfectly inapt: how frank is

Frank? We cannot be certain, however much we suspect him of duplicity and no matter how much we scrutinize the story for the answers. 'The story won't tell . . . not in any literal, vulgar way' (to borrow a phrase from another James),' because, in its execution, Joyce has exercised **'a style of scrupulous meanness'**. The phrase itself is rich in Joycean ambiguity, for 'scrupulous' meaning 'minutely exact or careful; strictly attentive to even the smallest details' derives from 'scruple': both 'a very small part or portion' and ‘an intellectual difficulty, perplexity, or objection; a doubt, uncertainty, or hesitation in regard to right and wrong', while ‘meanness' denotes both 'sparseness, frugality' and 'lowliness, insignificance'. We take Joyce to mean 'a style of minutely exact frugality', but perplexity and lowliness are never very far away, and `insignificance' there is none.

The minute exactitude comes not only in Joyce's scrupulous deployment of facts and unfacts alike, but in, for example, his exquisitely careful rendering of the idiom of Dublin speech even when delivered indirectly through a third-person narrator: 'The music-hall artiste, a little paler than usual, kept smiling and saying that there was no harm meant: but Jack kept shouting at him that if any fellow tried that sort of a game on with his sister he'd bloody well put his teeth down his throat, so he would'. The narrator's indirect quotation of Jack's speech, here, is the 'exact expression' Joyce referred to when he claimed to Richards, 'the exact expression I have used, is in my opinion the one expression in the English language which can create on the reader the effect which I wish to create'; Richards wanted him to remove the 'bloody': take it out and see what difference it makes.

Adapted from Joyce, J. *Dubliners.* London,UK: 1993, Vintage International