

Ellipses and Fragments: linguistic means of decolonization in Joyce's Dubliners

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Abstract: *This paper traces Joyce's linguistic techniques of void and gaps as he went about when writing Dubliners, and reveals what is implied in some of the stories and most importantly shows how through ellipses and fragments, his characters' attempt to achieve decolonization. The main issue of explicit communication in colonial societies is replaced by such linguistic aspects where postcolonial writers like James Joyce tend to express their ideas of decolonization through the implicitness of language to deliver political messages. Hence, and in order to solve the problem of the explicit limitations of language, this paper attempts to reveal the covert messages of the stories by studying ellipses and fragments. While void and gaps portray negative connotations, the methodology used here to fill in the blanks of ellipses and fragments focuses on the information investigated, explored and then implemented by the reader to complete the unfinished thoughts and solve Joyce's mysteries. Filling out ellipses are investigated mainly in the stories of "The Sisters" and "A Little Cloud" where characters are helped by the reader, who fills out these ellipses, to escape their colonial ordeals into a more hopeful world. Similarly, fragments show the characters' struggle to achieve linguistic decolonization by completing the unfinished thoughts and utterances especially in the stories of "Eveline" and "Clay". By analysing the discourse that takes place between the characters in these stories, the reader may reveal what has been left implied and will show how by filling out ellipses and completing fragments, characters may achieve decolonization. Additionally, the role of annexes in this article gives a more concrete proof of the use of ellipses and fragments as decolonial tools by presenting statistics of their usage in the stories and thoroughly analysing their implicit interpretations. Ultimately, findings will prove that those who struggle with the explicitness of censored language in politically disturbed environments will find other means to express their thoughts of freedom through the analysis of what language implies and not what is overtly expressed. Thus, the readers are*

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allowed to reconstruct ellipses and fragments to come up with more comprehensible ideas of what is linguistically required to achieve decolonization.

Keywords: Decolonization- Dubliners-ellipsis- fragments- implicit.

الملخص: تتعقب هذه الورقة أساليب جويس اللغوية للفراغ والفجوات أثناء كتابته "دبلنرز"، وتكشف ما هو مضمن في بعض القصص والأهم من ذلك توضح كيف تحاول شخصياته من خلال الحذف والفجوات تحقيق إنهاء الاستعمار. يتم استبدال القضية الرئيسية للتواصل الصريح في المجتمعات الاستعمارية بمثل هذه الجوانب اللغوية حيث يميل كتاب ما بعد الاستعمار مثل جيمس جويس إلى التعبير عن أفكارهم حول إنهاء الاستعمار من خلال إيجاء اللغة بإيصال رسائل سياسية. ومن ثم، ومن أجل حل مشكلة القيود الصريحة للغة، تحاول هذه الورقة الكشف عن الرسائل السرية للقصص من خلال دراسة الحذف والفجوات. بينما تصور الفراغات والفجوات دلالات سلبية، فإن المنهجية المستخدمة هنا لملء الفراغات في الحذف تركز على المعلومات التي تم التحقيق فيها واستكشافها ثم تنفيذها من قبل القارئ لإكمال الأفكار غير المكتملة وحل ألغاز جويس. يتم التحقيق في ملء الحذف بشكل أساسي في قصص "الأخوات" و "سحابة صغيرة" حيث يساعد القارئ الذي يملأ هذه الأشكال الناقصة للشخصيات، للهروب من محتهم الاستعمارية إلى عالم أكثر تفاعلاً. وبالمثل، تُظهر الفجوات كفاح الشخصيات لتحقيق إنهاء الاستعمار اللغوي من خلال استكمال الأفكار والأقوال غير المكتملة خاصة في قصص "إيفلين" و "كلاي". من خلال تحليل الخطاب الذي يدور بين الشخصيات في هذه القصص. قد يكشف القارئ عما تم تركه ضمناً وسيوضح كيف يمكن للشخصيات، بملء الحذف واستكمال الأجزاء، أن تحقق إنهاء الاستعمار. بالإضافة إلى ذلك، يقدم دور المرفقات في هذه المقالة دليلاً أكثر واقعية على استخدام علامات الحذف والفراغات كأدوات لإزالة الاستعمار من خلال تقديم إحصائيات عن استخدامها في القصص وتحليل تفسيراتها الضمنية بدقة. في النهاية، ستثبت النتائج أن أولئك الذين يعانون من اللغة الخاضعة للرقابة في البيئات المضطربة سياسياً سيجدون وسائل أخرى للتعبير عن أفكارهم عن الحرية من خلال تحليل ما تتضمنه اللغة وليس ما يتم التعبير عنه صراحةً. وبالتالي، يُسمح للقراء بإعادة بناء الحذف والفجوات للتوصل إلى أفكار أكثر شمولاً لما هو مطلوب لغوياً لتحقيق إنهاء الاستعمار.

الكلمات المفتاحية: إنهاء الاستعمار- دبلنرز- الحذف- الفجوات- ضمني.

1. Introduction

Emptiness in Joyce's *Dubliners* becomes more meaningful and its presence is purposeful especially when shedding the light on the inhabitants' everyday life and their constant attempt to escape their oppressive reality. Using the linguistic techniques of ellipses as Mosher (1993: 425) suggests in short stories "*naturally seeks the strategies of the non-narrated (it may shorten itself by not telling all and thus more quickly satisfy the reader's desire for the end [...])*".

Therefore, less use of language and solutions here give the readers more potentials to write their own versions of the unfinished and perhaps to allow Joyce's characters to experience positive outcomes. Moreover, postcolonial writers tend to use such linguistic elements of ellipses and fragments to identify a writing style that could be associated with the implicitness of ideas that authors like James Joyce meant to conceal in order to achieve linguistic decolonization for their characters.

Thus, the use of ellipses and fragments, language and even the absence of it, viewed as central to the existence of characters in *Dubliners*, can be a tool to free them. Ellipses will be perceived in this paper as gaps embodied explicitly through the three dots or Em

dashes, while fragments will be dealt with as short or unfinished sentences. Therefore, studying these linguistic techniques of void and gaps through ellipses and fragments becomes a significant part of a diversity of narratives in *Dubliners* including the stories of “The Sisters” and “A Little Cloud”. Fragmented utterances will be also perceived in “Eveline” and “Clay”.

2. Ellipses

The use of more than 140 ellipses (see Annex A for statistics information) in the selected stories of *Dubliners* cannot be accidental. Some may well agree that an ellipsis implies hidden messages and may be complicated to figure out. However, a great part of ellipses’ implicit effects lies in their context where the reader can discover the implied meaning or interpretation and fill in the gaps. A description of the implicitness behind the use of ellipses and fragments in *Dubliners* is available in Annex B.

Through these techniques as Eide (2002: 33) puts it “[r]eaders are asked to suspend decision, to entertain ambivalence, to place ourselves in a position between two options; that place between options is the ethical space of interpretation and, as Joyce suggests in these elliptical moments, the ethical space of subjectivity itself”. Therefore, different interpretations of ellipses may become personal but within an “ethical space” as Eide suggests. What seems rightful for one reader may be the opposite for another which eventually ends with multiplicity of meanings of the same ellipsis.

2.1. Filling out Ellipses in “The Sisters”

The prevalent use of elliptical utterances in the first story of *Dubliners* “The Sisters” where Father Flynn’s death comes as a mysterious shock to the boy narrator, calls for the readers’ abrupt attention, particularly in the context of linguistic decolonization. The perpetual gap in the narrative of this story is best described through Henke’s (1986: 3) words who sees in the priest the missing or the unseen, best summarized as follows:

Joyce’s inaugural story, “The Sisters,” is dominated by the shadow of an unseen patriarch, a phallic lawgiver whose physical deterioration and mental paralysis were abruptly terminated by a fatal stroke. The boy in the tale has apparently been captivated by the mesmerizing name of the Father. His ‘impressionable’ mind resembles an Aristotelian tabula rasa, an unformed wad of clay to be molded in the hands of a slightly demented and spiritually impotent patriarch.

Surprisingly, that same unseen patriarch, portrayed as a colonizer figure, will grant the boy his freedom in many ways since “*as in traditional myth, the impotent patriarch must be killed in order that the young –and the simple–may survive*” (Henke, *ibid*: 4). Through his death, the boy was able to see the unseen and to fill out the gaps that Joyce uses throughout the story. His mind is no more Aristotle’s tabula rasa since by inserting thoughts and hopes of freedom into the elliptical sentences, the boy can achieve linguistic decolonization. For instance, the elliptical sentence that portrays Old Cotter’s sentence “Well, so your old friend is gone, you’ll be sorry to hear” followed by the boy’s reaction to it “I continued eating as if the news had not interested me” is paradoxical to the boy’s

sense of freedom from the priest, explicitly expressed through his carelessness to the news. In normal circumstances, when spending a great deal of one's life with someone you care about, you would suffer losing them; however, since the boy's reaction shows his indifference to the supposedly sad news, a form of decolonization has been achieved. That form is divided into explicit reaction (continued eating) and implicit interpretation (carelessness to the news).

Moreover, Joyce's pessimistic introductory sentence of "The Sisters" "THERE WAS NO HOPE for him this time", which is mysterious and elliptical, will set the path for filling in the blanks with more positive words and phrases (*D*¹³). This sentence shows that hopelessness for colonizers becomes surprisingly positive for the colonized who may benefit from the situation. Having it capitalized may also seem rather shocking that such elliptical utterance, which sounds incomplete, will conversely be filled with hope when hopelessness is unexpectedly granted for oppressors or colonizers. In fact, the hopeless (now deceased) priest, who has no more chance of living and practicing his oppression due to the inevitable heart stroke, and who is seen as domineering and oppressive, gives more hope to the boy, who is perceived as submissive and weak, to set free his soul and dreams. The non-expressed in this story suggests that the boy, who is stunned and yet perplexed by the news of the priest's death, is somehow relieved of someone who he describes in expressions like "*heavy grey face of the paralytic, lips moist with spittle...*", all of which entail feelings of repulsion and frustration (*D* 4).

A suitable utterance to solve these mystifying feelings of the boy and to make the idea of decolonization clearer would perhaps be in describing his feelings when he said "I found it strange that neither I nor the day seemed in a mourning mood and I felt even annoyed at discovering in myself a sensation of freedom as if I had been freed from something by his death" (*D* 5).

Death should bring in people a feeling of grief and loss especially if the deceased was a good person which triggers even more sadness; however, the boy's emotions work significantly in solving the maze of Joyce's introduction of hopelessness. When stating that someone has no hope of living, the reader would not expect that such an unfortunate incident would be granted to the colonizer but rather to the colonized. In colonial societies, hopelessness should be granted to the colonized; however, Joyce allows the boy to achieve freedom through the priest's death.

Decolonization here becomes possible when putting a more explicit solution to such an implicitly elliptical introduction. Practically speaking, joining these two parts would be more effective and comprehensible when saying "there was no hope for him this time, [but] I have been freed from something by his death." *The fact that a piece of information which is missing or even misplaced in such sentences can be perceived and found in the same story fulfills linguistic decolonization attempts. Furthermore, "the priest is considered a failure and yet has widely contributed to opening the boy's mind to knowledge"* (Jeffares, 2002: 158).

Knowing the meaning of freedom comes obviously with death in this story and opens the possibilities of other types of escape through dreams. The boy succeeds once again through language that he describes as "*I felt I had been [...] in Persia, I thought ...*"

¹ *D* = Abbreviation: *Dubliners*.

in achieving linguistic decolonization and allowing the use of ellipsis here to set free his imagination of a new world he would like to escape to. (D 6).

More ellipses in this story may seem ambiguous largely in terms of their mysterious and unusual depictions. The most stupefying factor to notice in Father Flynn's death is the time he was last seen and the use of ellipses that suggest something strange about his death. In his last moments, he was perceived as "*wide-awake and laughing-like to himself ... So then, of course, when they saw that, that made them think that there was something gone wrong with him ...*" (D 9). Norris (2003: 21) interprets the use of ellipsis here as a form to hide the truth "*of the priest's sexual molestation of a complicit child [...] the sin the laughing priest confesses to himself in the confession box of the empty chapel*".

Even if this is true, the priest's reaction to such a sin is simply illogical and probably insane as well. The silence presented through those ellipses here clearly has a louder voice than that of the priest, a voice that tells the reader that madness is what colonizers deserve when abusing the colonized. Accordingly, the colonized boy will feel free to insert in such implicit ellipses a linguistic compensation that will make them more explicit. Hence, a sentence like this could be rewritten to say that the priest was "laughing-like to himself like a senseless defeated colonizer [...] there was something gone wrong with him which makes me feel triumphant." The untold here actually does not weaken the colonized, on the contrary "*instead of reading the final ellipsis as a moment in which all potential for speech is abolished in an endless and thus 'victorious silence' of recognition, we might read it as a pivotal, and forward-looking moment [...]*" (Pearson, 2005: 151). Therefore, such ellipses are no more empty and void entities for they should be read in the voice of the weaker colonized who may use them to become more powerful and achieve decolonization.

2.2. Filling out Ellipses in "A Little Cloud"

Joyce's use of ellipses as a means to achieve linguistic decolonization proceeds in the story of "A Little Cloud" which includes around 41 uses of this technique. As in "The Sisters", the quest of finding a way of escape functions through Chandler's alter ego embodied in Gallaher and the former's attempt to satisfy his desires which will find its way through filling out the ellipses used throughout the story. This story involves two main characters: Little Chandler, an obviously unproductive clerk displeased with his life who is meeting with his more successful emigrant friend Gallaher. The conversation that takes place between these two shows two faces of the same coin. The first set of ellipses has more peaceful and positive impressions, the second will transform into a linguistic clash.

While Chandler is seen as a humble and compliant man, Gallaher makes the insurgent addition to his life that he felt so much in need for. Accordingly, both characteristics of compliance and insurgence can be found in colonized figures; however, in Chandler's case, these features emerge from two different people that may be combined into one to complement each other. When Chandler says "there was always a certain ... something in Ignatius Gallaher that impressed you in spite of yourself," the author's use of ellipsis here is merely to fulfil Chandler's admiration of that character. What is untold by Chandler can be explicitly expressed by the reader and "*whereas the ellipsis may indicate a pause in Chandler's thought [...] [it] might be taken by the reader as the sign*

of an absent quality that in his disnarration Chandler seeks to supply” (Mosher, 1993: 416).

The explicit function of the ellipsis can be understood here and the word can be found in other textual clues as when Chandler says later in the same section “That was Ignatius Gallaher all out; and, damn it, you couldn’t but admire him for it” (D 47). Whilst struggling to find a meaning for his life, Chandler takes the opportunity to look closely at Gallaher’s experiences and travels with great envy. Therefore, for Chandler to satisfy his elliptical utterances, he definitely finds words of appreciation such as Gallaher’s “future greatness” to show how some Dubliners were able to achieve decolonization while others remained paralyzed and incarcerated in their homeland.

Another use of ellipsis in this story which also works as a foil of Chandler’s character or the person he wishes to become is Gallaher’s famous elliptical utterance “*I feel a ton better since I landed again in dear dirty Dublin...*” (D 49). When reading such a sentence, two contraries call for the reader’s attention, “dear” and “dirty”. Similarly, the unification of Gallaher and Chandler into one will result in someone who feels the good “dear” and the evil “dirty” simultaneously. However, when read politically, the ellipsis here works as the need for such people like Gallaher to leave his homeland seeking success or refuge abroad, a dream that Chandler could not achieve.

Gallaher has clearly accomplished his goals outside Dublin but this was not totally satisfying as Murray (2017) suggests since “the comment he makes about being back in ‘dear dirty Dublin’ may indicate an affection for his hometown” (para. 36). This ellipsis can also raise some questions in mind like how can someone who hates his country be so sentimental about it? Could Gallaher work as Joyce’s alter ego too? Well, this might be likely when Joyce’s fear as Murray claims and his “portrayal of Gallaher suggests that migration and journalistic success might have deleterious consequences for a writer’s vocation. [...] the story mediates fears Joyce may have had about how remaining an exile for too long might undermine his literary ambitions and persuade him to settle for being a celebrity journalist instead (para. 36).

Joyce’s concern of being forgotten or unnoticed and not fulfilling the writer’s vocation in his homeland clearly contradicts with Chandler’s desire to experience what life holds outside Dublin. Some who travel in search for a better future may never look back or even think about what they left behind them while others like Gallaher or even Joyce are caught in the dilemma of love and hatred of homeland at the same time. Thus, the elliptical “dear dirty Dublin” works for Gallaher but Chandler’s covetous look at him fills out the ellipsis as if he is saying “dear dirty Dublin, I wish I can leave you.” Hence, decolonization that Chandler seeks through Gallaher is well expressed in the narrative voice “after all, Gallaher had lived, he had seen the world. Little Chandler looked at his friend enviously,” a statement that neither Gallaher nor Joyce totally agree with (D 50). Accordingly, none is completely satisfied for those who are abroad have left a piece of them in Dublin and those who are in it show their loathing experiences and dream of leaving it.

The elliptical utterance of that implicit admiration of Gallaher that astonishes Chandler at the beginning appears to coincide with a disturbing uncertainty. “Chandler’s envy confirms Freud’s basic insight about ambivalence: to exalt is to diminish: to look up

to someone is already to put him down: in order to usurp his place, one must annihilate him as such” (Doherty, 2004: 83).

In Freud’s philosophy, one needs to defeat the stronger figure by promoting or making his flaws more explicit and then exposing him as weaker or even imperfect. Similarly, colonizers tend to boast about their accomplishments while the act of colonization itself, though seen as a great deed, reduces them into invaders and intruders. In this respect, Chandler’s envy turns more into detestation when Gallaher starts his boasting and bombastic stories. Accordingly, more expressive gaps and ellipses are used but this time to reveal the colonized/colonizer relationship where Gallaher is no more seen as Chandler’s alter ego but rather perceived as his colonizer. Decolonization that Gallaher was able to achieve abroad is no more admired by Chandler but rather perceived as useless when he starts treating his friend as an opponent.

Stripped of heroic stories, and deprived of travel possibilities, Chandler’s weak position is found in the ellipses used when describing the drinks ordered at Corless’s showing how these two adversaries are now in the competing process. While Gallaher orders “whisky: better stuff than we get across the water [...] [which] spoils the flavour ... [...] bring us two halves of malt whisky, like a good fellow...” Chandler “allowed his whisky to be very much diluted” to which Gallaher responds “you don’t know what’s good for you my boy [...] I drink mine neat” (D 49).

It is typical in colonial context for the colonizer to stand in a stronger position to show the weaknesses of the colonized especially when in public places. In this example, as their differences become more explicit, Gallaher clearly stands in the way of Chandler’s attempts of decolonizing himself through the former, he instead forces him to see the weakness in his drink choice which is diluted i.e. watery and tasteless. In the light of this scene, Doherty (2004: 83) describes Chandler’s reaction to Gallaher’s depreciation as “*explicit exposures of difference [which] locates Chandler in a position of lack or deficiency vis-à-vis Gallaher*”.

Although Chandler may seem overpowered in the drinking scene, Gallaher’s arrogance, all represented through the ellipses here, allows Chandler to show his defects more than his strength. His tone and description shift into a more callous depiction when he now describes the once admired Gallaher as having “*his face [...] heavy, pale and clean-shaven. His eyes [...] relieved his unhealthy pallor and shone out plainly above the vivid orange tie he wore. Between these rival features the lips appeared very long and shapeless and colourless*” (D 49).

Through this elliptical description, Chandler wants to point out Gallaher’s imperfections since he now represents another “example of a familiar trope in twentieth century Irish literature and culture, i.e. the arrogance of the successful returning migrant who provokes a venting and unfulfilled ambitions and petty jealousies of those who stayed put” (Murray, 2017: 108). Thus, through Chandler’s disparaging elliptical description of the weaker image of Gallaher, once seen as more powerful, he is able to achieve linguistic decolonization.

3. Fragmented Utterances

The derivation of an alternative or a missing meaning is not merely found in elliptical expressions, fragments can also lead to different interpretations and can show

the characters' attempts to achieve linguistic decolonization. While focusing on fragments, the reader may examine the unfinished or short answers to questions that need to be further investigated in spite of the ambiguities that surface many characters' life and experiences.

The stories of "Eveline" and "Clay" where the use of fragments prevails, bring to the surface the importance of gaps in the fragmented utterances and their reformation which makes them more explicit and understandable. The linguistic technique of fragments that Joyce utilizes many times in these stories can be seen as a language manifestation of the characters' quest to decolonization.

The analysis of ellipses presented through the three dots or em dashes takes the gapping in Joyce's sentences a step further with the use of another linguistic technique of fragments. While ellipses and fragments differ in their presentation, they both share the same characteristics of something missing, incomplete or implicit. Joyce utilizes fragments more than a hundred times in *Dubliners* and such technique takes different forms presented mostly through unanswered questions, short answers or incomplete sentences.

3.1. Answered Fragments in "Eveline"

Consequently, the best way to understand these fragmented utterances is to look at the circumstances surrounding them and to find answers to questions that are unanswered by characters. Based on such approach of investigation, the story of Eveline gives the reader fragments of information which imply that one needs to explore more what goes behind the narrative voice.

In a colonial disempowerment framework, Eveline desires a life outside her domestic prison and she tries to achieve that through marriage. Although Eveline's Frank tries to fulfil her dreams, she surprisingly finds herself coming back to that common place of sacrifices. When inside Eveline's mind, many questions seem inexplicable for her which needs to be studied within the frame of completing these mental or even emotional fragments.

It should not be surprising to discover in a story developing the theme of domestic incarceration, a fundamental need to the main character to escape such confinement. Interpreted within this context, the first significant fragmented description "She was tired" may show the frustration that Eveline is going through but could also take a more complicated significance (*D* 22). What is Eveline tired of exactly? Many answers could be plausible in her case.

Tiredness, in Eveline's case, may come from a tyrannical father, a dying mother, a routine life, an early domestic responsibility or even life itself. Explicitly said, such utterance may reflect Eveline's daily life experiences; however, in order to complete the missing part here one needs to look beyond the domesticity of her suffering into society in general. If she travels with Frank, she may have a better life and people would respect her which takes us to the next significant fragment where "She would not be treated as her mother had been" (*D* 23). And how Eveline's mother was treated may raise many questions as well which Joyce employed in his use of fragments and wanted his readers to find answers to. One may refuse to be treated like someone else if the latter's experiences are painful and unpleasant. Similarly, to find answers for such fragments Murphy (2003:

49) suggests that “*Eveline's refusal of poor treatment comes at a price, as she feels she must, in the process of fleeing Ireland, abandon 'her promise to keep the home together [...]*” (D, 40).

Even though familial duty emerges victorious in its battle with Eveline's desire for freedom from such duty, she does at one point forcefully reject her mother's life [...]. Eveline is unable to leave her house, the fragmented utterances that run through her mind confirm her hesitation and fear especially when she tries to sound rebellious against her domestic oppression and to achieve linguistic decolonization though temporary.

The idea of Eveline's fear is reinforced through another fragmented utterance where she states that “[s]he knew it was that that had given her the palpitations” (D 23). If read politically, such incomplete statement could refer to Eveline's father who made her feel constantly in danger, a typical colonized/colonizer relationship.

To go back to the fragment again, what gives someone palpitation is definitely not pleasant or desirable and in Eveline's case such fragment can be completed in more than a way. The first as mentioned before could be her father's oppressive figure, it could also be her promise to her mother, and most importantly her decision to leave the house. As a matter of fact, Eveline is perceived as a weaker figure who is constantly trying to fulfil her decolonization through fragments that are incomplete.

Apparently, decolonization is not easily attainable physically that is why Eveline tries to fulfil it linguistically and fragmentarily. While a relationship is supposed to be based on love and affection, Eveline's utmost aim is to achieve safety in the first place. The fragmented utterance “[he] would save her” focuses Eveline's attention on safety and most probably respect which her mother clearly lacked (D 25). By focusing on relationships based on such purely mental or logical instead of emotional elements, Norris (2003: 62) points out that:

[i]f Eveline is remarkably restrained in imagining the material details of her future life with Frank in South America, she is also relatively restrained in the rhetoric imputed to her imaginings of her emotional life with him. For a girl ostensibly bedazzled by a handsome sailor, her feelings for him are repeatedly expressed in language that points to her concerns for safety and security, rather than to infatuation.

Thus, a new condition of a better life is the one based on security as Eveline sees it; not love, but what love implies, is the safest way of escape. However, even with all the safety that Frank might give her, Eveline still allows her ears to focus on the ill-fated expressions and her language to be left out with incomplete implicit thoughts.

A significant fragment that Eveline's father used to repeat, keeps echoing in her mind and probably is one of the many reasons for her hesitation. “*I know these sailor chaps*” he would say, which implies that there should be something suspicious about Frank's real intentions which also keeps Eveline hesitant in her decision” (D 24).

The father's fragmented utterance and his assumption that he knows what people like Frank truly are imply that the latter's intention of marrying or saving Eveline from her miserable life is skeptical. Moreover, there is also something ambiguous behind the destination itself “Buenos Ayres” which, according to some critics, was a place for white

slavery to encourage sex trading industry. Probably what Eveline's father knows implicitly and which she might also know but does not dare to avow explicitly is eventually what is holding her back from escaping.

Ultimately, the use of fragments in "Eveline" makes the reader know a lot more than Eveline does. The absences and the gaps left to be completed are also reflective of the fragmented and self-contradictory choices that Eveline makes "*she does not do what she intends; she will not attain what one expects; she loses what she has; and she will not be what she could be*" (Mosher, 1993: 420).

Since Eveline's needs of decolonization cannot be satisfied in her story, Joyce allows the reader to build another world where fragments and unfinished ideas can become complete possibly by merging them into one. For instance, this may be achievable if we bring together the aforementioned fragments which makes them sound as such,

- She was tired,
- She would not be treated as her mother had been,
- She knew it was that that had given her the palpitations,
- He would save her,
- I know these sailor chaps.

The first four fragments, when joined together, show the possibility of temporary decolonization. Unfortunately, in Eveline's case, the last fragment makes it impossible for her to achieve linguistic decolonization for it was said and instigated by her father (a figure of the colonizer) to whom she eventually succumbs. It is remarkable then that when the characters have control over language, they are capable of achieving linguistic decolonization, but when their words are interrupted and affected by others', their language is rather silenced and linguistic decolonization is thus hindered.

3.2. *Answered Fragments in "Clay"*

The search for freedom presented in fragmented utterances prompts to read Joyce's "Clay" as another story of Dubliners' continuous search for liberty. Through Maria's abstruse language and thoughts, the reader may recreate the main character's life and help her achieve decolonization more explicitly. In this story, the spinster Maria lives and works in the Dublin by Lamplight Laundry peacefully where everybody loves her conciliatory gifts. However, that same laundry could also represent a prison from which Maria wishes to escape and to live a more normal life. On Hallow Eve, she goes to the Donnellys, a family that she admires, to spend the night and her use of fragments which implies many purposes like escaping marriage during that night will be scrutinized further.

While many females in *Dubliners* consider marriage a perfect means to achieve autonomy, Maria's views may differ greatly in her rejection of such commitment. At the laundry, the first fragment confirms her strong belief in independence outside the golden cage: "Lizzie and Fleming said Maria was sure to get the ring" (*D* 67).

The missing external comment about the ring here makes this connection or rather disconnection of Maria and marriage more obvious. Her implicit laughing at the ladies' comment and her explicit confirmation later that she does not want any man or ring seems enough to interrogate a little more closely the other means that Maria considers to achieve

a decolonized life. Maria's confusion and contradictory thoughts puzzle her and the readers equally as "*she refuses to live with Joe's family but obviously feels the lack of a family and a man*" (Mosher, 1993: 409). Maria's split desires are also reflective of her fractured life where she does not know the exact means to achieve decolonization; if she gets married, this could be another laundry prison; if she does not marry, she cannot have a perfect family like that of the Donnelly's.

To further investigate Maria's principles about conjugal life other fragments that she uses while at the Donnelly's become extremely significant. Maria sings *I Dreamt that I dwelt*, and she clearly omits some verses and repeats the first twice. Those that she obviously neglects and maybe intentionally does so, mirror what Henke (1956: 89) calls "*an emotional block that prevents her from giving voice to remarks so obviously at variance with the reality of her dull life*". The following stanzas that Maria misses probably show more explicitly what she intends to avoid.

I dreamt that suitors besought my hand,
That Knights upon bended knee,
And with vows no maiden heart could withstand,
They pledged their faith to me.
And I dreamt that one of this noble host
Came forth my hand to claim;
But I also dreamt, which charmed me most,
That you lov'd me still the same. (Jeffares, 2002: 186)

Avoiding these parts and singing only fragments of the song confirms Maria's rejection of marriage. The knight's proposal and the faith he promises to his maiden are mostly fictional to her and may be too good to be true. Eventually, Maria's defense against any form of commitment urges the reader to reconstruct her fragmented thoughts and her beliefs in decolonization outside marriage that holds more colonizing effects. Joyce employs these linguistic techniques to show people like Maria who struggle to be noticed and to be free "*[as] an older or aging spinster, [who] has status as a superfluous or useless excess in a country that in the century following the Great Famine had the highest rate of unmarried men and women in the world*" (Norris, 2003: 142).

Thus, Joyce uses these techniques of fragments and absences to create social and political impressions in the implicitness that they hold and that the readers are allotted to scrutinize and bring more to the surface. Ultimately, although Maria's life is affected by social, religious and political factors, she chooses her own fate and her own means of freedom and this is definitely outside the matrimonial commitment which she rejects and breaks in many occasions.

4. Findings and Conclusion

Through the aforementioned stories, the reader turns to explicit interpretations of what ellipses and fragments offer implicitly. Accordingly, colonial subjects such as the boy in "The Sisters" and Chandler in "A Little Cloud" who are stripped of explicit linguistic power, might resort to implicit elliptical utterances as a means of strengthening their position and appeasing their oppression. The linguistic technique of ellipsis,

ultimately, aims to demonstrate how Dubliners are able to achieve decolonization even in what is considered empty or silent talk. Despite all the struggles that characters go through to reach their goal, and by leaving no stone unturned, the reader can find many explicit interpretations to their achievements in the stories. These can best be summarized in the following part which briefly describes how through the elliptical utterances used by the characters, each one was able to achieve linguistic decolonization. Achievements are perceived here in the order they appear in the previously discussed stories showing the major phases of each path to decolonization.

- “The Sisters” The priest – his control over language – his death – freedom of the boy – the boy’s linguistic autonomy.
- “A Little Cloud” Gallaher – achieves linguistic decolonization abroad – Chandler envies him – Gallaher belittled by Chandler – Chandler achieves linguistic decolonization.

Obviously, fragments also break off the character’s thoughts to allow us to interpret and reconstruct the gaps for them and to help them achieve linguistic decolonization through such reconstructions. Within these fragmented utterances are thoughts that cannot be expressed and thus each of these characters seem to experience decolonization differently. Eveline goes through it temporarily with dreams of escaping to other places with Frank until her father’s language becomes louder and holds her back. Fragments in Maria’s mind in “Clay” give the readers more explicit hints to solve mental mysteries about matrimonial colonizing effects on her. She definitely seeks freedom through others (The Donnelly) and rejects any other forms of decolonization.

Elliptical and fragmented utterances indicate the importance of what lies behind words and what may seem overtly easy to understand, with scrutiny, turns out to have more implied messages. The approach followed in this paper to achieve this understanding of implied language depended on inserting what is missing into the elliptical or the fragmented utterances to make them complete again. However, this has not been done arbitrarily but was highly dependent on textual clues; the missing information can be found in the same story on a different page or paragraph. The main conclusion that can be drawn from this technique is that gaps and fragments serve as the authors’ linguistic attempts to deliver implicit political messages of decolonization and to urge the reader through reformation to decipher them.

Going significantly beyond what language offers explicitly, language used in *Dubliners* has proved to be more valuable to many readers who aim to understand its effects within a colonial environment. Those who are interested in learning about language as a decolonial tool, will find in this paper many answers to what is linguistically required to achieve so. Ultimately, language suggests that its power lies equally in what is stated and what is also concealed. Hence, while fragments and ellipses become important linguistic paths towards decolonization, other forms of language that are found in *Dubliners* may also lead to similar results. Future investigations possibly based on more literary elements will serve as a continuous incentive to reveal the importance of language as a decolonial tool.

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Appendices

Appendix (1): Linguistic Elements Statistics

This table shows the estimated number of each linguistic element (ellipsis and fragments) used in some of the stories of *Dubliners* which exceeds 200 uses.

| Story | Ellipsis | Fragments |
|---------------------------|----------|-----------|
| The Sisters | 24 | 10 |
| An Encounter | 10 | 7 |
| Araby | 1 | 10 |
| Eveline | 7 | 13 |
| Two Gallants | 7 | 15 |
| The Boarding House | 4 | 11 |
| A Little Cloud | 41 | 14 |
| Counterparts | 21 | 13 |
| Clay | 2 | 9 |
| The Dead | 18 | 32 |

Appendix (2): Implicit Interpretation of Fragments and Ellipses

The following table takes examples of explicit ellipses and fragments from the selected stories and provides their implicit interpretation.

| Story | Explicit Ellipses | Explicit Fragments | Implicit interpretation |
|---------------------|---|--|---|
| The Sisters | “When children see things like that, you know, it has an effect ...” (D 4). | | Children should not be with older people (their innocence is threatened by colonizer figures) |
| An Encounter | | This page or this page? This page ? (D 10) | Father Butler’s verbal abuse of Dillon (tyranny of the colonizer) |
| Araby | | I could interpret these signs (D 20). | The unuttered signs of the uncle that serve as a hinder to the boy’s hope of escape (to the bazaar) |
| Eveline | a man from Belfast bought the field and built houses in it — not like their little brown houses but bright brick houses with shining roofs (D 22) | | he em dash adds to the misery of Eveline’s everyday life (as a colonized) in a house that is old and poor compared to the one described here. |
| Two Gallants | O ... A look at her? [...] Well ... I’ll tell you what. I’ll go | | Corley’s power over Lenehan (colonial control) |

| | | |
|---------------------------|--|--|
| | over and talk to her and you can pass by (D 35) | over actions and even sights) |
| The Boarding House | [Mrs. Mooney] was sure she would win (D 42). | The idea of winning may implicitly indicate Doran's yielding to the Madam's decisions but could also represent his defeat against the colonizer. |
| A Little Cloud | Do you see any signs of aging in me — eh, what? A little grey and thin on the top — what? (D 49) | A daring challenge between colonizer and colonized showing the latter's hesitation to speak up his mind. |
| Counterparts | <i>Mr Shelley said, sir ... Kindly attend to what I say and not what Mr Shelley says sir (D 57).</i> | Sarcasm, control and linguistic supremacy of the colonizer when facing the colonized |
| Clay | [...] was it wedding-cake she wanted to buy. (D 68) | The unanswered question suggesting Maria's impossible conjugal life (imposed by church/getting the prayer-book) |
| The Dead | Just...here's a little [...] 'Really sir I wouldn't take it' (D 124). | Gabriel's superior position (colonizer) paying for Lily (the maid/colonized) |