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Hope, Hunger, and Spiritual Liberation in Joyce's *Dubliners*

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This essay begins from the premise that the many moments of humiliation and defeat in Joyce's *Dubliners* are also moments in which characters hope for something better than is offered by the present world.[1] Hope, as articulated in the work of Ernst Bloch,[2] is an historical, forward-looking process, open to possibilities not necessarily imaginable in advance, resistant to apotheosis, and linked to the socioeconomic conditions of hunger. Through this lens, my essay departs from both classical and poststructuralist "paralysis" readings of Joyce and reconceives the politics of spiritual liberation in *Dubliners* as a dialectic between hope and hunger. It dissociates epiphany from both the classical function of narrative closure and the poststructuralist model of textual impasse and argues for the productive role of simony in mediating between the material and spiritual worlds. Finally, it concludes with a new view of spiritual liberation in *Dubliners*, one that envisions the "journey westward" as a searching, restless, and future-oriented negation of received and prevailing utopias of liberation (*D* 223).

Dubliners depicts characters in states of paralysis: this is perhaps the only idea in the critical history of Joyce's stories to have endured virtually every shift in methodology. Whether through attention to the stories' formal patterns or structures, their gaps and silences, their characters' psychology, or through depictions of Irish culture and history, readers with many different critical allegiances have variously affirmed a fundamental paralysis at the heart of *Dubliners*.[3] Early in the critical tradition, for example, Hugh Kenner argued that *Dubliners* presents characters in a state of "living death."[4] Later, Morris Beja found a formalist pattern of "bondage and escape" in the stories, emphasizing "the frustration and fears, as well as the hopes" of the characters.[5] More recently, Trevor L. Williams, looking through a political lens, views the hopelessness that derives from Ireland's domination by England and the Catholic Church as leading to "the way of paralysis."[6] Luke Gibbons, from an Irish historical perspective, connects the early-twentieth-century discourse of post-Famine Irish "enervation" to paralysis in *Dubliners*.[7] And in their introduc-

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tion to *Collaborative "Dubliners*," a recent collection of critical essays on the stories, Vicki Mahaffey and Jill Shashaty argue that "readers of *Dubliners* are asked to join the author in a scrupulous analysis of the paralysis—rooted in hopelessness—that precludes characters (like many of the readers they mirror) from seeing themselves accurately, and from acting with a greater degree of freedom."[8] Although recent scholarship reflects a vast range of concerns, these pursuits are often built on the bedrock of paralysis.

Such consistency across critical periods and methods suggests that the paralysis thesis is probably here to stay in some form. Joyce himself, in a letter to his reluctant publisher Grant Richards, described Dublin as Ireland's "centre of paralysis."[9] Nor do I perversely seek to discredit this view, as each of the readings I have mentioned accesses something true about the stories. But I do wish to argue that paralysis is only part of the story of *Dubliners* and that to overemphasize paralysis is to distort the stories. For the situation has always been most complex. For one thing, as Anne Fogarty reminds us, although Joyce's authorial comments about *Dubliners* in his letters to Richards have been made to carry considerable critical weight in Joyce studies, the extent to which they reflect what Joyce intended has probably been inflated in critical practice.[10]

In addition, even when we entertain them in context, Joyce's authorial pronouncements still imply a mode of reception whose operation is far from self-evident. For instance, he refers to *Dubliners* as the "first step towards the spiritual liberation" of Ireland,[11] suggesting that his stories could have a salutary effect on the population about which he wrote. But how are we to move from literary text to spiritual liberation? To Richards, Joyce offers only metaphor: "I seriously believe that you will retard the course of civilisation in Ireland by preventing the Irish people from having one good look at themselves in my nicely polished looking-glass" (*LettersI* 64). But how can a literary reflection move Irish readers toward spiritual liberation? Are readers supposed to absorb the paralysis depicted in the stories, identify with it, and then reform their lives? Stage a rebellion? The mirror is foggy at best. Critics of *Dubliners* have thus always been called upon to square representations of paralysis with hopes for spiritual liberation via an implied theory of literary representation or reflection, a challenge that goes to the heart of the way we view the spiritual and political meaning and operations of literature.

I argue that when Joyce evokes spiritual liberation he signals that paralysis exists in a dialectical relationship with three categories that have too often gone unrecognized in the critical history of *Dubliners*: hope, wish, and future. All agree that paralysis exerts tremendous pressure in the stories against any trace of hope, wish, and future: characters lose and then lose some more. Their hopes, wishes, and

ideal futures are dashed with sometimes cruel swiftness. Yet we miss something crucial about Joyce's textual politics and his sense of spiritual liberation if we dismiss the wishful side of this dialectic. To understand *Dubliners* through a dialectic of paralysis with hope, wish, and future is, I argue, to open a political alternative to a whole spectrum of conclusions about *Dubliners* that range from the early days of Joyce criticism, when Joyce was styled as an apolitical aesthete or as a political defeatist of the "we-can't-change-the-country-let-us-change-the-subject" variety, to the more recent tendency to see Joyce's work as directed against and politically subversive of specific oppressive authorities.

Exemplifying the latter view, Mahaffey and Shashaty argue that *Dubliners* invites readers into "frustrated, paralyzed lives in order to bring the psychic, social, and political structures of frustration and paralysis to light. The hope is that understanding may produce motivation: the motivation to try to dismantle such structures—not in the fictional world, but in the reader's" (19). This approach is typical of the way Joyce's textual politics were understood to work during the poststructuralist era. The then dominant model of how *Dubliners* might achieve a spiritual effect was through subversive representation. Although the exact mechanism of subversion varies from critic to critic, the consistent idea is that, while Joyce's stories depict paralysis, they also function textually to undermine or resist the colonial, political, or religious authority that causes paralysis.[12] A critic might read the stories as representing characters paralyzed by ideological and institutional oppression, but he or she might also argue that, because of the force with which Joyce depicts paralysis, the stories take on political, subversive potential against these oppressors.[13] Or, more subtly, a critic might demonstrate that the gaps and indeterminacies of the stories train readers to brush the texts against the grain and to distrust the authority of the narrative voice. In this way, the text passes on oppositional and potentially subversive modes of thinking to the audience. Here, the argument is that *Dubliners* makes rebels out of readers.[14]

It would be incorrect to suggest that there is nothing subversive in Joyce or that these views do not capture something typical of him. After all, the modernist aesthetic itself is premised at least in part on subverting earlier aesthetic ideologies and taboos through innovation and defiance, and Joyce often approaches literary, religious, and colonial authorities critically or even with an irreverence that, in *Finnegans Wake*, he calls "general thumbtonosery."[15] I agree with Enda Duffy, however, that in Joyce's critical history the subversive hand has been overplayed. Duffy calls subversion "that much overused term in Joyce criticism" and argues, "It is not that Joyce's excessive language in itself . . . is political because it is somehow (for example, satirically)

subversive; rather, it is his moments when he strives to let us see through the intensity of his words that, for a politically active aesthetic, are key."[16] As the preoccupations and modes of reading associated with poststructuralism continue to wane in literary studies, we have an opportunity to reassess basic assumptions about the ways in which Joyce's texts function politically and spiritually. Specifically, it is a ripe time to rethink the connection between *Dubliners* and spiritual liberation, especially the politically active literary mechanisms through which we imagine that liberation might be achieved. How might our sense of Joyce's innovations and operations in fiction expand if we begin, for instance, with the premise that paralysis and subversion are only parts, more modest than previously thought, of the larger political operation of Joyce's texts?

I think such a shift would reveal a Joyce whose relationship to future possibility is richer than previously understood, though Fritz Senn suggests something of this possibility when he argues that *Dubliners* derives its complexity through "unforeseen augmentations that can be disruptive and unsettling."[17] In Joyce, the future hardly ever arrives in the manner predicted or in the political form desired in advance. Instead, the kind of futures that *Dubliners* implies are unpredictable ones that are born from daily wishing, changes of habit, and redirections of hope, and from Joyce's resilient sense of the profound openness of the future. His hope is rooted in the material conditions of daily Dublin life, especially, as I will show, in the conditions of poverty and hunger. In *Dubliners*, Joyce creates characters whose lives are saturated at all points with hunger and hopes, ones that are usually poisonously vain or fatally misdirected. Yet his posited vision of the future in *Dubliners* is one in which characters and readers recognize the unpredictable and productive power of rechanneling self-destructive hopes in new directions. For Joyce, the future will not arrive down a political and spiritual path of the already known but rather by directing wishes toward unknown or even unnamable political and spiritual paths. In this view, Joycean liberation is less a matter of naive hope or doomed hopelessness, salvation, or subversion, but more one of struggling to imagine forms of liberation that have yet to be imagined, which therefore can only be mediated through fiction in relation to the future as a state of emergence.

For Bloch, the twentieth century's most extensive theorist of the concept, hope is an expectant emotion born from hunger, which he posits as the fundamental human drive of self-preservation. Unlike Sigmund Freud's materialism, which privileges the sex drive, Bloch's materialism is resolutely socioeconomic and historical. Here, hope is politics felt in the body in the form of hunger. Rather than the person looking for love, Bloch's quintessential subject is the unemployed person (1:65). And hunger itself is an historical matter, changing its

aspect as "the mode of production and exchange" changes (1:69). Moreover, because hope and hunger are inextricable, Bloch suggests that self-preservation is not tied to conservatism, as we might intuitively suspect, but rather to an appetite always ready for "more appropriate and more authentic states for our unfolding self" (1:69). Because hunger "seeks to change the situation which has caused its empty stomach" (1:75), it relates to transformation, revolution, and, most distantly, utopia. Bloch also insists that we approach cultural expressions and the future through a combination of "militant optimism" and *docta spes* or educated hope.[18] Accordingly, I will risk an educated credulity and take the gambit of reading Joyce through the framework of hope. After all, Bloch might be right when he says that "pessimism is paralysis per se, whereas even the most rotten optimism can still be the stupefaction from which there is an awakening" (1:446).

If hope is historical, forward-looking, open to the not-yet-become, resistant to culmination, and linked to the material conditions of hunger, then it is possible to return to *Dubliners* with a renewed sense of politics, spirit, and future. Joyce gives us everyday stories of characters whose routines are embroidered from moment to moment with hope. Some hopes are vain or futile, and many hopes come to nothing, bound as they are by self-destructive habits, yet there is hardly a moment in *Dubliners* in which a character cannot be found hoping for something better than what the given world offers.[19]

"Two Gallants," for example, suggests something about the intersections of class, hope, and hunger in *Dubliners*; it is a story about all that fills the mouths and stomachs of Dubliners instead of food: beer, cigars and cigarettes, and, above all, talk. Instead of being used for eating, Lenehan's tongue is "tired for he had been talking all the afternoon" (*D* 50). We learn, "He was hungry for, except some biscuits which he had asked two grudging curates to bring him, he had eaten nothing since breakfast-time" (*D* 57). We see, retrospectively, that Lenehan's twice-repeated comment on Corley's narrated exploits with women—"That takes the biscuit" (*D* 50, 51)—refers not just to the sleazy content of Corley's tales but also to Lenehan's last meal, which must unconsciously weigh on his thoughts. When Corley accuses Lenehan of trying to interfere with his seduction of the servant, Lenehan claims, perhaps with a certain regret, "All I want is to have a look at her. I'm not going to eat her" (*D* 54). Food is also evoked when Corley characterizes the cigars he has received from a woman as "the real cheese" (*D* 51), and he refers to two different women as "a fine tart" (*D* 50, 54). In each of these instances, the language of food and hunger creeps into the characters' discourse about other kinds of desire, especially sexual desire. Lenehan and Corley give substance to Bloch, who, arguing against Freud's ahistorical privileging of Eros,

argues for the historicity of the drives, with hunger as their origin: "The stomach is the first lamp into which oil must be poured" (1:65).

This language of food and deprivation is gendered in "Two Gallants." Although Lenehan's "figure fell into rotundity at the waist" (*D* 50), his plumpness suggests an unhealthy beer belly rather than a well-fed one. After all, Lenehan is skilled at insinuating himself at a pub "until he was included in a *round*" (*D* 50, my italics). Images of roundness in the story that actually do suggest nourishment or plentitude are reserved for the women, who are often figured as full, nourished, or nourishing. Lenehan's "rotundity" is mentioned when at Rutland (now Parnell) Square he passes the Rotunda maternity hospital, where pregnant women may be seen entering and emerging. Joyce describes Corley's prey in terms that reinforce the association of women and health: "Frank rude health glowed in her face, on her fat red cheeks" (*D* 55). The gold coin that Corley wheedles from her is another part of the inventory of round images that contrasts with images of thinness, like Lenehan's "scant and grey" hair and his face's "ravaged look" (*D* 50).[20] Yet the servant is also described in terms that emphasize her thinness: "The great silver buckle of her belt seemed to depress the centre of her body" (*D* 55). In fact, in this description—"[t]he crowd of girls and young men had thinned" (*D* 58)—all Dubliners seem subtly underfed.

So far there seems little justification for hope in the story and certainly not for political or spiritual hope. On Kildare Street, however, Lenehan, Corley, and listeners in a "ring" (*D* 54) hear a harpist's mournful song, Thomas Moore's "Silent, O Moyle,"[21] and the narrator describes the instrument in a curious way: "His harp, too, heedless that her coverings had fallen about her knees, seemed weary alike of the eyes of strangers and of her master's hands" (*D* 54). It has been noted that Joyce indulges in the pathetic fallacy here, a fact that Warren Beck attributes to "Joyce's streak of sentimentality, too strong to be always repressed."[22] The sentimental reading sees the harp as a symbol of Ireland exploited by its English masters. Margot Norris, however, sees this moment as a "blind," arguing that its "blunt and obvious pathos . . . distracts the reader's attention from the more trenchant and unsentimentalized degradation in the story to which both narrator and reader may remain 'blind'" (82).

Both the classical and the poststructuralist readings seem plausible: the moment can be read as a sentimental lament about Irish exploitation and can also be resisted to focus on a broader social critique. I think, however, that what has been missed in this moment is its forward-looking tendency. This propensity links hunger and history and suggests a wishful dimension that offers something more than sentimental pathos or subversive critique.

The forward-looking tendency inheres in the way in which Joyce uses the pathetic fallacy, which, according to M. H. Abrams and Geoffrey Galt Harpham's *A Glossary of Literary Terms*, is a "representation of inanimate natural objects that ascribes to them human capabilities, sensations, and emotions."[23] John Ruskin objected to the pathetic fallacy's subjectivity, in which the object is forced to share the thoughts, feelings, or emotions of the subject.[24] Rather than projected subjectivity, however, I am interested in the pathetic fallacy's intersubjectivity between subject and object and the possibilities that lie there. Under the Marxist theory of estranged labor, of course, alienation between subject and object appears as a fundamental condition of capitalism because workers are alienated from their products and thus from the fruits of their labor. Bloch, however, finds a utopian charge in wishful images that represent an overcoming of alienation between subject and object: "And precisely the world of this final real possibility . . . presents itself in exemplary form as: harmony of the unreified object with the manifested subject, of the unreified subject with the manifested object. These are—turned towards a near and distant future—the basic proportions of human development" (1:248). Joyce describes a moment of shared subjectivity between object and subject that hints at the wishful possibility of overcoming alienation.[25]

But the relationship between subject and object is finally important because it connects to the relationship between subjects. Bloch also argues that "the hinge in human history is its producer-working man, who is finally no longer dispossessed, alienated, reified, subjugated for the profit of his exploiters" (1:249). The moment that has been described as sentimental or as a narrative ruse appears rather like a hint of a better, less alienated world, expressed precisely through a lament about the concrete material conditions of Dublin. These conditions not only divide subjects and objects but also result in degrading and destructive relationships between subjects, nowhere better exemplified in the story than by Corley's exploitation of the servant.

The hopeful content of this scene, however, is quite disembodied. Joyce's hope is usually more bodily, as when Lenehan, pausing before the ham and plum-pudding in the "*Refreshment Bar*" window, "eyed this food earnestly for some time" and, after determining the price of a plate of peas, "ate his food greedily" (*D* 57). Then, like Leopold Bloom after he eats in the "Lestrygonians" episode of *Ulysses*,[26] Lenehan's mood changes. Although he still wishes for money, a steady job, and a home with "a warm fire to sit by and a good dinner to sit down to" (*D* 58), a sated Lenehan becomes reflective and hopeful:

> Experience had embittered his heart against the world. But all *hope* had not left him. He felt better after having *eaten* than he had felt before, less weary of life, less vanquished in *spirit*. He might yet be able to settle down in some snug corner and live happily if he could only come across some good simple-minded girl with a little of the ready. (*D* 58, my italics)

The words I emphasize here bring together Joyce's caring for the spirit through hope and hunger. Lenehan's changed mood demonstrates the way in which Joyce links the body and hope. Because human drives are historical, hunger has transformative potential. According to Bloch, change begins in the stomach: "The body-ego . . . seeks to change the situation which has caused its empty stomach. . . . The No to the bad situation which exists, the Yes to the better life that hovers ahead, is incorporated into *revolutionary interest*" (1:75). Like Bloch, Joyce suggests a historical process that I describe as a dialectic of hope and hunger.

"After the Race" provides a telling contrast with "Two Gallants" in this regard; the story demonstrates what happens to the spirit when hope detaches from hunger. The hopes and desires of the story's wealthy young men have little to do with food, of which there is plenty. Joyce depicts the men overeating, as when, on the American's yacht, "[a] man brought in a light supper, and the young men sat down to it for form' sake," even though they have recently enjoyed an "excellent, exquisite" dinner in a Dublin hotel (*D* 47, 46). Before dinner, even Villona, the poorest of the young men, "was in good humour because he had had a very satisfactory luncheon; and besides he was an optimist by nature" (*D* 43).[27] Notably, Jimmy Doyle's father "had made his money as a butcher" (*D* 43), a seller rather than a buyer of food.

Wealth detaches hope from food and attaches it to money schemes. Doyle plans to invest capital with Ségouin. Doyle also gambles, an exercise similar to capital investment: money is risked for the sole purpose of returning more money. Gambling has a different relationship to hope than hunger does, however.[28] Of the gambler, Walter Benjamin writes, "his desire to win and make money cannot really be termed a 'wish' in the strict sense of the word. . . . [H]is frame of mind is such that he cannot make much use of experience. A wish, however, appertains to an order of experience."[29] For Benjamin, because gambling is an isolated activity—the last bet perfectly disconnected from the next—it "nullifies the lessons of experience" ("Motifs" 351 n54). Opposed to such an activity, then, are hopes and wishes that *can* be integrated with experience: Benjamin writes that "a wish fulfilled is the crowning of experience" ("Motifs" 331). Doyle's gambling contrasts with the experiences of hunger and deprivation that Joyce describes elsewhere in *Dubliners*, when experiences and wishes do

not have the luxury of separation. In Lenehan's case, the food remains on the table and attaches bodily to his desires for a better life, while in Doyle's the cards literally displace the light supper: "Cards! Cards! The table was cleared" (*D* 48).

Doyle's epiphany will come under the harsh light of morning, when it becomes clear that his vain desire to emulate and to be accepted by continental elites has invited financial ruin. But to be sure, Doyle does not have a monopoly on bad choices. Corley's use of the servant woman, Joyce lets us understand, is particularly vile; Lenehan's desire for a "simpleminded girl with a little of the ready" is another misdirected wish. Joyce's characters often wish for the wrong things, and the moment of epiphany often revolves around recognizing this. Their wishes usually have little to do with spiritual or political liberation. In fact, because moments of epiphany in *Dubliners* tend to highlight poor wishes and choices, traditional and poststructuralist critics both use epiphany to advance a paralysis thesis that tells only part of the story.

Joycean epiphany is usually understood through the definition offered in *Stephen Hero*: the moment when an object's "soul, its whatness, leaps to us from the vestment of its appearance."[30] This is traditionally understood as the foundation of the aesthetic theory underlying *Dubliners*. For instance, in an early book-length consideration of *Dubliners*, an effective representative of a classical view, Beck argues that, in a *Dubliners* story, "at an epiphanal point it may be discovered that all along some not yet identified realization was being sought, or at least skirted, and its factors had been taken in without clear foresight of a relevance they were to assume in the vision, the completed construct and overflow of knowledge" (25). Here, the stories seem teleologically tilted toward a moment of culmination and completion. Such a view understands the stories as fundamentally oriented toward a scene of clarity or realization, which has been covered over or ignored until the crucial moment when the veil drops. Seen this way, the stories are rather funnel-shaped: the object may resist but yet revolves around and finally succumbs to the center with the inexorability of gravity.

Poststructuralist critics of *Dubliners* posed serious challenges to the presumption of unity implicit in this view of Joycean epiphany, teaching readers to be wary of apparent moments of illumination. These challenges put a permanent dent in the classical view of epiphany formulated by critics such as Beck, Beja, and others.[31] For example, Kevin J. H. Dettmar proposes the term "epiphony" (false epiphany) to describe misguided critical attempts to satisfy "the desire for narrative closure" through the supposedly unifying power of the epiphany (100).[32] According to Dettmar, the stories enjoin readers to "[g]ive up the flattering project of interpretation; give in to the mys-

tery which is life" (104). Margot Norris reads *Dubliners* in a similar spirit of indeterminacy in order to challenge the truth content of the supposed epiphany. When, after his dispiriting mission to the bazaar, the young narrator of "Araby" concludes, "Gazing up into the darkness I saw myself as a creature driven and derided by vanity; and my eyes burned with anguish and anger" (*D* 35), he seems to experience an epiphany. Norris, however, reads this not as a moment of genuine illumination, but rather as yet another expression of the narrator's adolescent romanticism and narcissism, which the story subtly invites readers to unmask.[33]

But poststructuralist readings are subject to their own forms of culmination or apotheosis in the form of the predictable point of impasse or stasis. For example, Dettmar comments,

> Indeed this is the final epiphany of the most powerful stories in *Dubliners*: *our* realization, as readers, that the characters have not had *their* epiphany. Believing that they have transcended, believing themselves finally to be free, characters like the narrator of "Araby" and Gabriel Conroy pathetically verify their prison—this is perhaps the most bitter paralysis in all of *Dubliners*. (92)

Plainly, the content of the epiphany may be deconstructed while yet affirming paralysis.

But coupling paralysis with epiphany tends to obscure the ways in which hope mediates between hunger and the spirit in the stories. The fact that hopes are often misdirected under colonial and capitalist life negates neither the wishful energy that animates Joyce's stories nor the potential that he represents for redirecting hope toward spiritual or political liberation. I believe that hope can reframe the place and function of "epiphany" in Joyce's writings because, when understood seriously, it is incompatible with apotheosis, climax, anti-climax, or impasse. Against both the apotheosis of the classical reading and the impasse of the poststructuralist one, hope suggests a restless process at work in *Dubliners*. Endlessly dynamic, hope always changes relative to a given endpoint. Bloch proposes several ways in which this is true. For instance, he notes that sometimes there is hope left over after fulfillment and that even "sufficiently perfect" realization of a hope can be accompanied by a "melancholy of fulfillment" (1:186, 193). Or perfect realization is revealed never to be perfect because even if the object is attained, the hope, which had taken on a life of its own, "will not die of fulfillment" (1:184). Or, after fulfillment, a possible "[b]eing-even-better" comes into focus when "[a] new peak appears behind the previously attained one" (1:189). But most importantly, even perfect realizations of hope lie within a "process of history," which is still "undecided" (1:193).[34] Fulfilled wishes deny culmina-

tion because they remain vulnerable to an ongoing, unpredictable history. In Bloch's words, "hope makes us mistrustful—justly and with precision, in fact with the highest kind of conscience: that of the goal—of every realization that offers itself all too plumply" (1:183).

To dissociate the concept of epiphany from apotheosis, impasse, paralysis, destiny, and stasis is to liberate it into the historical process, where hope and change are the constants. Epiphany emerges as the opportunity to redirect misdirected hope because hope's restlessness, its resistance to satisfaction, is the origin of its productiveness. Seen in these terms, "Two Gallants" not only leaves open the possibilities that emerge from the connection between hope and hunger, but also posits a situation in which the conditions of hunger could possibly animate hope in the direction of change. Paul K. Saint-Amour and Karen R. Lawrence articulate something similar to this in their reading of "A Painful Case"; although they see Joyce as assessing Mr. Duffy and all of Dublin with "a terse and scornful diagnosis," they also argue that the story "stages the crisis produced by such habits of mind, taking them to the end of the line as if to exhaust them and perhaps to glimpse what lies beyond their terminus."[35] This glimpse beyond the terminus suggests a way to move past the traditional and poststructuralist models. The stories set patterns of hope and frustration, rooted in the hungers of the material world and in history; they perhaps do not permit us to imagine a radical and liberating break for the characters after the stories end, but we recognize that the dialectic of hope and hunger continues unabated, perhaps taking new and unanticipated turns toward a future unnamable in advance.

Even the stories that seem most hopeless and whose characters' lives, choices, and efforts seem most ineffectual—for instance, Mr. Duffy in "A Painful Case" or Maria in "Clay"—do not negate this hope content. For one thing, *Dubliners* does not operate through a mechanical and rote structure that is entirely uniform or predictable, nor should we expect each story tediously to demonstrate the same point, whatever it is said to be, over and over again. Joyce's art is too subtle to confirm either hope or paralysis in a clumsily repetitive fashion, nor do I suggest that critical readings should attempt to do so. Part of Joyce's method consists of alerting us to the constant hopefulness of his characters' lives, while nonetheless showing us the painful cases and contexts within which hope and wish prove to be futile, feeble, powerless, or even fatal. But if characters reach a point at which change is impossible, Joyce shows us that their hopes were not impotent, but misrecognized and misdirected. Within the cultural and material contexts of their lives, his characters do not hope less but wrongly. Some stories, especially "The Dead," open new paths of possibilities for hope, new habits adopted, while others seem to

record moments in which these possibilities have narrowed definitively or been foreclosed upon. As such, it is inadequate to argue that hope, when present in *Dubliners*, is impotent and futile, amounting to something worse than hopelessness.

But even if it is possible to say that hope amends the paralysis thesis, certain stubborn questions remain: how do we get from the all-too-earthly or the historical to the spiritual in *Dubliners*? And how is "spiritual liberation" finally to be defined in Joyce's terms? It is a start to say that liberation may come when readers identify themselves in a literary mirror. It is not enough, though, for readers to recognize themselves in Joyce's frustrated lives, which might only reproduce paralysis, nor are they necessarily spurred to specific forms of ideology or rebellion. Rather, readers must grasp that habit is mutable in relation to hope and hunger. When readers observe the presence and misdirection of hope in the characters' lives, *Dubliners* instructs them about the places, uses, and misuses of hope in daily life. In this model, readers are not only able to recognize their own paralysis but also to identify the saturation of their lives with misdirected hope and, accordingly, the very near and profound power to wish for better things.[36]

To define spiritual liberation more concretely, however, it is necessary to reimagine another term from what Bernard Benstock called the "time-honored trinity" of italicized words in "The Sisters": *simony* (*D* 9).[37] At the conclusion of "Grace," Father Purdon, ostensibly adapting his sermon to his audience of worldly businessmen, asks his listeners to conduct a spiritual self-accounting: "he was their spiritual accountant; and he wished each and every one of his hearers to open his books, the books of his spiritual life, and see if they tallied accurately with conscience" (*D* 174). The obvious interpretation is that Father Purdon is a kind of simoniac, a trader of things of the spirit for things of the material world. As R. Brandon Kershner and Mary Lowe-Evans write, "Undoubtedly, the indulging of devotional practices contributed to Joyce's interest in simony, an important thematic concern in 'Grace' where abuses of ecclesiastical power become associated with their secular counterparts in the world of commerce."[38] And Mahaffey comments, "simony . . . depends upon a hungry materialism that sees everything as something that can be bought or traded. The simoniac is, by implication, greedy, eager to profit personally from supplicants' desires for love or forgiveness or knowledge."[39]

The abuses of simony are surely central to Joyce's diagnosis of his paralyzed Dubliners. However, the currency and circulation that simony establishes between the material and spiritual worlds is nonetheless, I would add, something like the very precondition, to an artist like Joyce, for the possibility of a literary work to act as a "first

step towards the spiritual liberation." The possibility of circulation between material and spirit that simony can facilitate serves as the very precondition for art to touch the spirit. How else can the worldly artist do so unless he were "a priest of eternal imagination, transmuting the daily bread of experience into the radiant body of everliving life" (*P* 221)? This formulation from *A Portrait* imagines an artist who negotiates between material and spirit in ways that reflect Joyce's own profane artistic ambitions and practices, as well as his comments about spiritual liberation to Richards that express an intention to touch and grow the spirit of his country.

Instances of simony can quite easily invite satire of the kind that Joyce offers when Stephen Dedalus, again in *A Portrait*, "seemed to feel his soul in devotion pressing like fingers the keyboard of a great cash register and to see the amount of his purchase start forth immediately in heaven" (*P* 148). And, as Mahaffey argues, simony surely diagnoses the prevailing economic climate that drives characters to exploit one another ("Surprised" 22). Yet simony might also be said to name the dynamic technique of Joyce's art in *Dubliners*. When Father Purdon offers himself as "spiritual accountant" for his flock, Joyce evokes something similar to Stephen's pietistic cash register and suggests one reason for Joyce's own principled rejection of the Eucharist, but he does not rule out, and in fact invokes, the idea of traffic and transmutation between the material and spiritual worlds. It might be too simple to say that Joyce longs to be the "spiritual accountant" for Ireland, but there is surely some truth in the idea that, in writing *Dubliners*, Joyce was laying Dublin's books open and tallying them according to his standards of conscience. Simony would then become something like the condition for spiritual hope in the profane world, not just the route to pietistic illusions of transcendence, but also toward true transmutation and transformation (see Figure 1).

Finally, Figure 1 schematizes what "spiritual liberation" might mean for Joyce and *Dubliners*.[40] It suggests, *pace* Kenner and others,[41] that hope's contradiction is not hopelessness but rather non-hope, just as satisfaction's contradiction is not dissatisfaction but non-satisfaction. Further, hope implies non-satisfaction, and satisfaction implies non-hope. The synthesis of the two terms at the top of the semiotic square—what Algirdas Julien Greimas calls the "complex" term[42]—is a state of hope with satisfaction. This, I believe, represents an utterly conventional, illusory, and unattainable "spiritual liberation," little more than the stuff of flimsy utopias, which Joyce could never but subvert and parody. The square, however, also identifies an alternative, represented by the combination of the two bottom terms or what Greimas calls the "neutral" term (51). This neutral term, comprised as it is of two negations, is difficult, if not impossible to conceptualize, which I believe resonates best with Joycean hope. If the complex

term of spiritual liberation represents a positive utopian ideal, which can only be approached skeptically, then the negative term represents something else. Fredric Jameson has identified the semiotic square's neutral term as the position that most usefully keeps utopian possibility open because it fails to generate a positive vision: the two bottom terms that comprise the neutral term

> must neither be combined in some humanist organic synthesis, nor effaced and abandoned altogether: but retained and sharpened, made more virulent, their incompatibility and indeed their incommensurability a scandal for the mind, but a scandal that remains vivid and alive, and that cannot be thought away, either by resolving it or eliminating it.[43]

This alternative in *Dubliners* is not as easy to name as the conventional kinds of spiritual liberation that are advertised in the marketplace or preached from the altar, which promise to combine the states of hope and satisfaction, to conflate desire and fulfillment. Rather, I think the combined states of non-hope and non-satisfaction would be aligned with, though not identical to, one of *Dubliners*' most pervasive themes: death. Indeed, the neutral term makes visible an overlooked possibility in the opening line of *Dubliners*. Instead of representing "a thematic statement of hopeless paralysis," as Kenner argues, the first line of "The Sisters"—"There was no hope for him this time"—might represent a state of non-hope. The priest is not yet dead but close to it. He is not so much hopeless as quiescent, though still within a process of moving. The priest possesses neither the satisfactions of life nor has he yet attained the privative state of death. Hope and hunger have become nearly irrelevant for him, as have growth or becoming (*Bildung*) or even simony, his implied sin. Instead, we might say in the words of "The Dead," "His soul had approached that region where dwell the vast hosts of the dead" (*D* 223).

Indeed, *Dubliners* begins and ends by evoking this enigmatic state of non-hope and non-satisfaction that frames and conditions the collection's dialectic of hope and hunger and its pursuit of spiritual liberation. Like the priest, Gabriel Conroy becomes unhinged from his hopes and desires and from the allegorical process of becoming more broadly; yet their absence has culminated in neither hopelessness nor paralysis: "His own identity was fading out into a grey impalpable world: the solid world itself which these dead had one time reared and lived in was dissolving and dwindling" (*D* 223). Difficult to conceptualize, this state is like the snow that falls on all of the living and the dead at the end of "The Dead"; a distinctive movement, a trajectory determined by gravity, it is yet removed from hope and satisfaction. This is why I have labeled the neutral term the "journey

westward" (*D* 223), which Gabriel contemplates, but which is never given a positive content.

Although the "westward" hints at both death and the west of Ireland,[44] it is impossible to find great determinism in the word. Moreover, whereas spiritual liberation is limited because it is a namable state in which hope combines in a utopian way with satisfaction, the journey westward, comprised of two negations rather than two positive terms, seems open and unlimited. The journey westward eludes a concept, which marks the reason for its centrality to *Dubliners*. A kind of no-man's land between life and death, the journey westward represents an alternative pull in the stories, a veering away from both positively defined spiritual liberation and paralysis and toward a strange state that negates the collection's key oppositions and limitations. In a state of non-hope, there is no allegory or *Bildung*, while in a state of non-satisfaction, there can be no symbol or culmination. Here the oppositions of allegory and symbol, and *Bildung* and paralysis, fade into impalpability, suggesting liberation from the concept of spiritual liberation itself.

For Joyce, hope is an essentially historical experience, as well as an index to history. The hope content of *Dubliners*, more profoundly than its precise, naturalistic detail or its painstaking attention to the sources and effects of paralysis, is the key to its historicity. By representing the ongoing process of hope and hunger within their historical conditions, Joyce's stories point forward to a wishful future, however undefined. But the more undefined we see this future the better we understand Joyce's vision of possibility, for *Dubliners* does not offer specific images of spiritual or political liberation; rather it represents a wider wishful impulse that, open to contingency and possibility, looks to a better future. And while Joyce's characters often wish for the wrong things or fail to overcome (or even to recognize) their regressive habits, spiritual liberation begins implicitly by recognizing the abiding presence of and then channeling "infant hope" (to borrow a phrase from "A Little Cloud"—*D* 73). Indeed, because Joyce imbricates his characters' mundane, vain, and futile wishes with detailed accounts of the historical conditions of their hunger, he gives a physical and potentially political charge to every such wish.

Yet while *Dubliners* represents its characters as they are impelled by a dialectic of hope and hunger toward or away from spiritual liberation, the journey westward acknowledges the limitations of conventional liberation, of the characters' and readers' limited ability to imagine what is not already given in the preexisting political, social, and religious imagination. It may be the case, as Jameson argues, that the ability to conceive utopia is always frustratingly limited to the already-known,[45] but Joyce's westward journey gestures to the new and unknown, to what Bloch calls the "Not-Yet-Become" (1:6).

This journey is consistent with Joyce's vision of *Dubliners* as a first step toward spiritual liberation. After all, who ever imagined that by spiritual liberation Joyce meant anything that could fit within a Catholic context or, for that matter, within any other conventional and pre-existing positive vision of spiritual liberation?

Rather, the spiritual liberation that Joyce imagines is better defined as liberation *from* the utopian constructs and paths to liberation offered by the reigning religious, social, and political paradigms. And while Joyce's dialectic of hope and hunger recognizes these paradigms as the source of paralysis and the sphere of potential subversion and real struggle, a struggle of the greatest consequence for the lives of his characters and their horizons of possibility, the journey westward finally points toward new states of becoming that in their opposition to conventional spiritual liberation are all the more vital for the spirit as such, even as it falls back, as it always must, into the flux of becoming and history.

NOTES

[1] James Joyce, "*Dubliners": Text, Criticism, and Notes*, ed. Robert Scholes and A. Walton Litz (New York: Viking Press, 1969). Further references will be cited parenthetically in the text by *D* and the page numbers.

[2] See, for instance, Ernst Bloch, *The Principle of Hope*, 3 vols., trans. Neville Plaice, Stephen Plaice, and Paul Knight (Cambridge: MIT Press, 1986), 1:11, 67. Further references will be cited parenthetically in the text by volume and page numbers.

[3] One recent exception may be found in John Hobbs's "Are Joyce's Dubliners Paralyzed? A Second Opinion," *Papers on Joyce*, 15 (2009), 17-29. Hobbs concludes that Joyce's irony prevents us from seeing his characters as paralyzed. He argues that "the didactic intent of Joyce the social critic has thankfully been subverted by the achievement of Joyce the artist who brings an ironic sympathy to each of his characters and their situations" (p. 28). For recent essays that see Joyce's stories as not just about paralysis but also about movement of various kinds ("flipping the traditional approach to *Dubliners* and reading the text as preoccupied with momentum and progress rather than overt stagnation"), see Claire A. Culleton and Ellen Scheible, "Introduction: Rethinking *Dubliners*: A Case for What Happens in Joyce's Stories," in Culleton and Scheible, eds., *Rethinking Joyce's "Dubliners"* (New York: Palgrave Macmillan, 2017), p. 3. While "movement" is perhaps too limited a term to evoke the sense of hope and future that I wish to argue for, Jim LeBlanc's formulation of "the dialectic between paralysis and liberation that Joyce sought to enact," in his essay in that volume is productively resonant with my purpose here—see LeBlanc, "A 'Sensation of Freedom' and the Rejection of Possibility in *Dubliners*" (p. 64).

[4] Hugh Kenner, *Dublin's Joyce* (Bloomington: Indiana Univ. Press, 1956), p. 58.

[5] Morris Beja, "One Good Look at Themselves: Epiphanies in *Dubliners*," "*Work in Progress": Joyce Centenary Essays*, ed. Richard F. Peterson, Alan M.

Cohen, and Edmund L. Epstein (Carbondale: Southern Illinois Univ. Press, 1983), p. 6. Beja concludes more hopefully than Kenner does, arguing that Mahony of "An Encounter" achieves some "genuine moral progress," and that Gabriel Conroy of "The Dead" shows signs of "growth, maturation, and a new perception about himself and others" (p. 13).

[6] Trevor L. Williams, 'No Cheer for 'the Gratefully Oppressed': Ideology in Joyce's *Dubliners*," *ReJoycing: New Readings of "Dubliners,"* ed. Rosa M. Bollettieri Bosinelli and Harold F. Mosher Jr. (Lexington: Univ. Press of Kentucky, 1998), p. 99.

[7] See Luke Gibbons, "'Have you no homes to go to?': James Joyce and the Politics of Paralysis," *Semicolonial Joyce*, ed. Derek Attridge and Marjorie Howes (Cambridge: Cambridge Univ. Press, 2000), pp. 150-69.

[8] Vicki Mahaffey and Jill Shashaty, "Introduction," to *Collaborative "Dubliners": Joyce in Dialogue*, ed. Mahaffey (Syracuse: Syracuse Univ. Press, 2012), p. 9. Further references will be cited parenthetically in the text.

[9] Letter to Grant Richards (5 May 1906)—see Joyce, *Letters of James Joyce, Volume II*, ed. Richard Ellmann (New York: Viking Press, 1966), p. 134.

[10] Anne Fogarty offers a qualifying and tempering view of the purpose of Joyce's correspondence with Richards: "These authorial pronouncements have become so familiar and have acquired such currency as the basis for analyzing *Dubliners* that they have lost the rhetorical bravado and provisionality with which they were once uttered. . . . On closer inspection, it must be recognized that Joyce's confidences to his would-be publisher were tactical, monitory, and deliberately self-aggrandizing"—see Derek Attridge and Fogarty, "'Eveline' at Home," in *Collaborative "Dubliners"* (p. 98).

[11] Letter to Grant Richards (20 May 1906)—see Joyce, *Letters of James Joyce, Volume I*, ed. Stuart Gilbert (New York: Viking Press, 1966), p. 63. Further references to this volume will be cited parenthetically in the text by *LettersI* and the page numbers.

[12] For example, Kevin J. H. Dettmar describes "the radically subversive spirit of Joyce's style(s)"—see Dettmar, *The Illicit Joyce of Postmodernism: Reading against the Grain* (Madison: Univ. of Wisconsin Press, 1996), p. 6. Further references will be cited parenthetically in the text. In *Reading "Dubliners" Again: A Lacanian Perspective* (Syracuse: Syracuse Univ. Press, 1993), p. 4, Garry M. Leonard argues that Joyce "undermines the mythic ideology of unified consciousness" or the "self." Sonja Bašić links uncertainty in the stories to subversion, arguing that because "closures are either inconclusive or elided by gaps and sudden interruptions" they therefore "end in a subversive way," in "A Book of Many Uncertainties: Joyce's *Dubliners*," *ReJoycing: New Readings of "Dubliners"* (p. 24).

[13] Williams gives a particularly compelling example of such a reading when he argues that "Joyce . . . was choosing to resist ideological domination" and that "paralysis is ultimately determined by the particular form of government these characters labor under . . . and that the church through its pervasive ideological domination, is complicit with the dominating state force, both having a vested interest in controlling the visions of the future available to the people" (pp. 91, 95). Because church and state force characters to feel somehow "without a future," they are paralyzed (p. 96).

[14] This is the approach offered by Margot Norris in the aptly titled *Suspicious Readings of "Dubliners"* (Philadelphia: Univ. of Pennsylvania Press,

2003), which argues that *Dubliners* is designed to train readers to question and resist the information with which the narrators of the stories would deceptively try to make them complicit. She writes, "In reading *Dubliners* it is as important to attend to everything that is outside the narration—outside it in a determinate rather than an indeterminate sense—and to treat these extra-narrational elements as expressive and, therefore, as silent discourses that supplement, interrogate, and, frequently, dispute the narration" (p. 9). Norris's hope is that "learning how to read *Dubliners* oppositionally could enhance student skill and confidence in dealing with situations where there are limitations to their knowledge, and yet where they may be obliged to act" (p. 14). Further references will be cited parenthetically in the text.

[15] Joyce, *Finnegans Wake* (New York: Penguin Books, 1976), 253.28.

[16] Enda Duffy, "The Happy Ring House," *European Joyce Studies 21: Joyce, Benjamin and Magical Urbanism*, ed. Maurizia Boscagli and Duffy (Amsterdam: Rodopi Press, 2011), 176-77.

[17] Fritz Senn, "Gnomon Inverted," in *ReJoycing: New Readings of "Dubliners"* (p. 250).

[18] Both of these phrases are used extensively throughout volume 1 of *The Principle of Hope*. For more on the concept of "militant optimism," see Bloch (1:198-205).

[19] Bloch finds not only oppression but also hope in habit and repetition—see *The Principle of Hope* (1:339-40).

[20] "Ravaged" is a word that Joyce also uses in *A Portrait of the Artist as a Young Man* in association with hunger, as when Stephen sees evidence of the "ravaged turnover" that his siblings have presumably devoured from hunger—see Joyce, "*A Portrait of the Artist as a Young Man": Text, Criticism, and Notes*, ed. Chester G. Anderson (New York: Viking Press, 1968), p. 163. Further references will be cited parenthetically in the text by *P* and the page numbers.

[21] Thomas Moore, "Silent, O Moyle," *The Poetical Works of Thomas Moore* (Paris: A. and W. Galignani, 1829), p. 289.

[22] Warren Beck, *Joyce's "Dubliners": Substance, Vision, and Art* (Durham: Duke Univ. Press, 1969), p. 140. Further references will be cited parenthetically in the text.

[23] M. H. Abrams and Geoffrey Galt Harpham, *A Glossary of Literary Terms*, 10th ed. (Boston: Wadsworth Publishers, 2012), pp. 269-70.

[24] John Ruskin discusses "the difference between the ordinary, proper, and true appearances of things to us; and the extraordinary, or false appearances, when we are under the influence of emotion, or contemplative fancy; false appearances, I say, as being entirely unconnected with any real power or character in the object, and only imputed to it by us"—see Ruskin, *The Works of John Ruskin, Vol. V: Modern Painters, Vol. III*, ed. E. T. Cook and Alexander Wedderburn (New York: Longman's, Green, and Company, 1904), pp. 201-20, and especially p. 204.

[25] It is also worth noting that the musical emphasis of the harp performance—"The notes of the air throbbed deep and full" (*D* 54)—contributes a potential affective charge to the hope content in Joyce's pathetic fallacy. Indeed, Bloch credits the music of lament with a consolatory, hopeful purpose: "a sound can also express better than any colour or words that tran-

sition where we no longer know whether it is a lament or a consolation" (2:827). He continues, "[Music] has a totally lonely but long-drawn-out, undying light in the pain it states, and for seriousness it has a song which covers even the hardest step of the grave as one towards hope" (2:827).

[26] See, in particular, Joyce's "*Ulysses": The Corrected Text*, ed. Hans Walter Gabler et al. (New York: Vintage Books, 1986), 8.854-56.

[27] Significantly, amid all of this abundant food, "After the Race" is the *Dubliners* story that most involves the concept of "taste" as a form of cultural discernment, detached from the actual taste of food. We are told that "Ségouin, Jimmy decided, had a very refined taste" and that "[t]he five young men had various tastes" (*D* 46). With the exception of the decidedly "common tastes" (*D* 62) of Mrs. Mooney's lodgers in "The Boarding House," the other instances of "taste" in the collection refer to the physical taste of food and drink.

[28] Walter Benjamin and Bloch agree that the prevailing mood of bourgeois capitalist life is boredom. For Benjamin, capitalism tries to cover its own stasis with the endless novelty of commodities. The gambler is a capitalist type because the gambler's intoxication comes from the twin, though ultimately futile, desires of passing the time and of summoning "a thoroughly new, original reaction"—see Benjamin, *The Arcades Project*, ed. Rolf Tiedemann, trans. Howard Eiland and Kevin McLaughlin (Cambridge: Harvard Univ. Press, 1999), p. 513, and see also *Arcades* (p. 512). For Bloch, the bourgeoisie can only be indifferent or openly hostile to the new, because "capitalist society senses itself negated by the future" (1:137). Whereas the boredom of capitalist life is evident enough to the factory worker or the unemployed person, "[t]he rich man . . . sees to it that boredom is at least made interesting," as Bloch puts it, with luxuries of all kinds; yet "even the excitements of gambling go stale eventually" (1:34).

[29] Benjamin, "On Some Motifs in Baudelaire," in *Selected Writings, Volume 4, 1938-1940*, ed. Howard Eiland and Michael W. Jennings (Cambridge: Harvard Univ. Press, 2003), p. 331. Further references will be cited parenthetically in the text by "Motifs."

[30] Joyce, *Stephen Hero*, ed. John J. Slocum and Herbert Cahoon (New York: New Directions, 1963), p. 213.

[31] For more traditional treatments of epiphany in addition to those already cited, see Zack Bowen, "Joyce and the Epiphany Concept: A New Approach," *Journal of Modern Literature*, 9 (1981-1982), 103-14; Harry Levin, *James Joyce: A Critical Introduction* (Norfolk: New Directions, 1960); William York Tindall, *A Reader's Guide to James Joyce* (New York: Farrar, Straus, and Giroux, 1969); and Florence L. Walzl, "The Liturgy of the Epiphany Season and the Epiphanies of Joyce," *PMLA*, 80 (September 1965), 436-50.

[32] Dettmar argues that an entire critical tradition has worn "rose-colored glasses, the result inevitably being rose-colored glosses" (p. 100). *Dubliners* catches its readers as they project their own narrative desires or "*misty*readings," on the text, and it "implicates us in the deadly work of paralysis, and reveals to us our own paralysis" (pp. 100, 104).

[33] Norris writes,

> The question is whether the closing self-allegorization indeed constitutes an epiphany—a moment of illuminated enlightenment or the

> transcendent self-recognition we call *anagnorisis*. Or does the parabolic gesture in the story enfold other philosophical maneuvers that offer knowledge and insight as reversible or retractable: an ocular voyeurism that turns upon itself as a "gaze" and recognizes its own quest for self-knowledge as merely another species of narcissism? (p. 46)

[34] Bloch warns, "Every mortal danger belongs to it and every individual death, the millions of young people who fell in the World Wars belong to it and the pervasive imbecility which has learnt nothing from them" (1:194).

[35] Paul K. Saint-Amour and Karen R. Lawrence, "Reopening 'A Painful Case,'" in *Collaborative "Dubliners": Joyce in Dialogue* (p. 260).

[36] One of Bloch's key claims in the face of political inertia, regression, or paralysis is that there is enough hope present in daily life right now to change the world for the better. The problem is that hope, when misdirected and channeled into unproductive, regressive, or self-destructive wishes, prevents either political or spiritual remediation. I believe that Joyce's stories operate through a similar insight.

[37] Bernard Benstock, *Narrative Con/Texts in "Dubliners"* (Urbana: Univ. of Illinois Press, 1994), p. 3. The other keywords italicized on the first page of *Dubliners*, of course, are "*paralysis"* and "*gnomon* "(*D* 9).

[38] R. Brandon Kershner and Mary Lowe-Evans, "'Grace': Spirited Discourses," in *Collaborative "Dubliners": Joyce in Dialogue* (p. 326).

[39] Mahaffey, "*Dubliners*: Surprised by Chance," in *A Companion to James Joyce*, ed. Richard Brown (Malden: Blackwell Publishers, 2011), p. 22. Further references will be cited parenthetically in the text by "Surprised."

[40] It is the farthest thing from my intention to reduce *Dubliners* to a structuralist system at this point; rather, the semiotic square helps to visualize a set of elastic possibilities that my argument has been trying to draw out in the stories.

[41] For instance, Kenner writes that "a thematic statement of hopeless paralysis is the first sentence in the book" (p. 51): "There was no hope for him this time" is, of course, the line in question (*D* 9).

[42] On the semiotic square, see Algirdas Julien Greimas, "The Interaction of Semiotic Constraints," *On Meaning: Selected Writings in Semiotic Theory*, trans. Paul J. Perron and Frank H. Collins (Minneapolis: Univ. of Minnesota Press, 1987), p. 51.

[43] Fredric Jameson, *Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions* (New York: Verso Press, 2007), p. 180.

[44] For the latter, see especially, Frank Shovlin, *Journey Westward: Joyce, "Dubliners" and the Literary Revival* (Liverpool: Liverpool Univ. Press, 2012).

[45] Jameson writes that, throughout his discussion of utopia, "we have been plagued by the perpetual reversion of difference and otherness into the same, and the discovery that our most energetic imaginative leaps into radical alternatives were little more than the projections of our own social moment and historical or subjective situation" (p. 211).

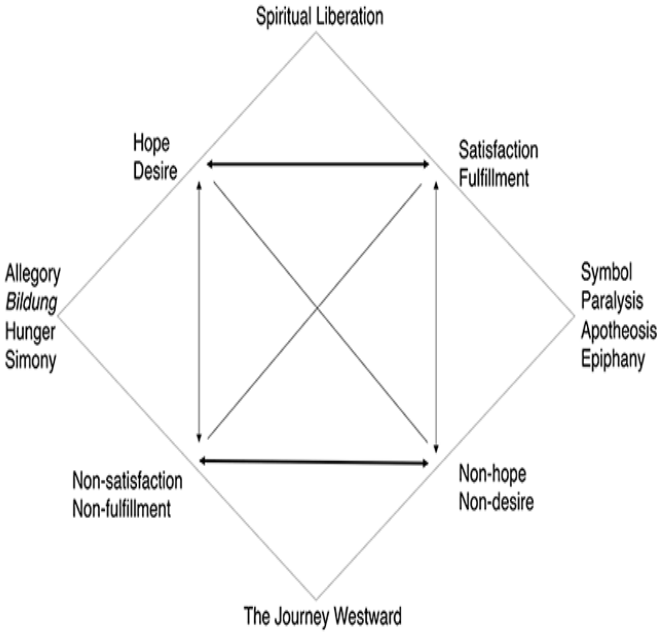
Spiritual Liberation
Hope
Desire
Satisfaction
Fulfillment
Allegory
Bildung
Hunger
Simony
Symbol
Paralysis
Apotheosis
Epiphany
Non-satisfaction
Non-fulfillment
Non-hope
Non-desire
The Journey Westward

Figure 1.