LITERARY GEOGRAPHIES

Geographies of Mobility in James Joyce's *Dubliners*

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Abstract:
Rendered with remarkable specificity and attention to place, *Dubliners* by James Joyce is a classic urban text. For Joyce, Dublin is synecdoche for a paralyzed Irish nation, immobilized socially, culturally, and economically by its colonial status. In portraying the geography of Dublin through fiction, Joyce conveys the city on two levels: first, through the social relations between characters, whose journeys through their city are always circular, and whose mobilities are circumscribed by their social position, and second, between reader and the text, whereby the city is coded via symbolic references to place that rely upon a knowledge of the city's urban geography and cultural history. Nevertheless, despite his reliance on literary realism, Joyce's depiction of Dublin is ultimately his own, personal reading of the 'real' city, written from afar. In this way, his collection pressures the boundaries of the real and the fictional. Through a close reading of three stories from the collection—'An Encounter,' 'Eveline,' and 'Two Gallants'—this paper provides an interpretation of *Dubliners* as a form of literary cartography, which reveals much about power and politics in Joyce's city.

Keywords: James Joyce; realism; mobility; Dublin; modernism.

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The city is at the very heart of James Joyce's artistic project. Born and raised in Dublin, Joyce moved to Europe at the age of twenty, but never left his hometown in his literary imagination. The first of his published works, *Dubliners* (1914) set the stage for a long intellectual engagement with the social world of Dublin. In this collection of fifteen short

stories, which progress from narratives of childhood to adulthood to old age, Joyce locates the pressing intellectual and political topics of his day in Ireland's capital city. In this paper, I discuss geographies of mobility (or lack thereof) in *Dubliners*. To do so, I trace various kinds of 'walking' that happen in or through *Dubliners* and describe how these forms of walking illustrate the slippage between Joyce's fictional Dublin and what we might consider the 'real' city. While Andrew Kincaid rightfully argues that 'a city is more than language, more than pages of a book' (2006: xv), my focus here is on how the city is constructed on multiple levels, existing in the realm of imagination and emotional experience as well as in the physicality of the built environment. Thus, my aim is to demonstrate, through a close reading of several of *Dubliners'* stories, how literature can function as a particular kind of cartography, one that illuminates important, if less easily discerned, urban geographies.

Many critics—indeed, many readers—of *Dubliners* will note that Joyce's characters are almost always walking, but they never really get anywhere. On the one hand, walking is how the characters experience their city and how we, through their eyes, do as well. On the other, their circularity is revealing: For Joyce, Dublin is synecdoche for a frustrated Irish nation, a country still feeling the economic effects of the devastating potato famine that began several decades earlier and paralyzed by what some critics call its 'semicolonial status,' whereby '[Ireland's] status vis-à-vis the imperial power, although it can be illuminated by the colonial model, cannot be understood straightforwardly in its terms' (Attridge and Howes 2000: 4; see also Kincaid 2006). The smaller counterpart to the political powerhouse of modern London, Dublin is site and symbol of paralysis in *Dubliners*.

Despite the circularity of the characters' journeys, the act of walking is itself significant in *Dubliners*. As Michel de Certeau notes, in contrast to a voyeuristic experience of the city—for example, as viewed from the top of a skyscraper—'the ordinary practitioners of the city live 'down below'…They walk—an elementary form of this experience of the city; they are walkers . . . whose bodies follow the thicks and thins of an urban 'text' they write without being able to read' (de Certeau 2011: 93). In de Certeau's conception, walking thus is a practice of writing and indeed, Joyce's characters are everyday citizens of the city, who experience their urban text on this peripatetic level, participating in an urban script filled with scenes and characters they are not always able to interpret. As Michael Begnal writes, 'The paradox of oneness and estrangement bedevils virtually all of Joyce's protagonists as they navigate through the byways of modernity' (Begnal 2002: xvi). We can consider navigation here as a social as well as a physical act, as Joyce's protagonists struggle to deal with the diverse characters presented to them in the confining and often bewildering context of turn-of-the-century Dublin. In this schema of social relationships, Joyce represents Dublin in all of what Robert Alter calls its 'experiential reality,' conducting much of the narrative 'through the moment-by-moment experience—sensory, visceral, and mental—of the main character or characters' (Alter 2005: x). As the title suggests, *Dubliners* is primarily a book about people, but they are a people strongly attached to place.

In crafting his socio-political critique, Joyce adopted a specific aesthetic stance: realism. Throughout the various stories of *Dubliners*, Joyce avoids glamorizing the city

and its inhabitants, focusing instead on crafting what he saw as an accurate depiction of both the material and social realities of Dublin, however unflattering. As Jeri Johnson writes in her introduction to *Dubliners*, 'Offending people, if not the object of [Joyce's] art, was the seemingly inevitable consequence of an aesthetic programme directed towards cutting through Ireland's legitimate discourse' (Johnson 2000: x). In this way, *Dubliners* presents an attempt to overturn what Joyce saw as the status quo of censorship and romanticization of Irish cultural life (viii). In rendering the city, Joyce spares no fact, and critics have long noted the remarkable specificity contained within the pages of *Dubliners*, from street names to monuments to train lines. Joyce's obituary in *The Irish Times* noted that 'If Dublin were destroyed, [Joyce's] words could rebuild the city' (Black 2002: 18). Thus, if walking in the city is guided by an urban script comprised of streets and place markers, reading about walking adds a second level of textual mediation. Here, *Dubliners* becomes a secondary urban text that, although one level removed form the physical city, is also a map in its own right.

In reading *Dubliners* as a map, this paper follows in the vein of literary geographers who assert that the spatial and the textual are always intertwined, such that textual analysis becomes a key method of geographic inquiry (see Saunders 2010). As Saunders explains, '[L]iterature adopts a different approach to truth . . . Its claims to truth apply and take place only in the private realm of the imagination. Literature gets us to think anew, it knows about the 'other' and motivates us to contemplate different spatial and social orders' (440-1). Thus, literature—fictional or otherwise—helps us to think both about what is, as well as what is possible. Similarly, Peter Brooker and Andrew Thacker (2005) draw on J.B. Harley to argue that literary geographies—like other cartographies— are embedded within power structures, serving to both represent and produce power. Thus, reading the book as a map is instructive, as the novel both reflects and reproduces—or, perhaps, pressures—existing hierarchies of power and privilege, dominance and exclusion.

So what does Joyce's map tell us about his Dublin? Literary critics have given any number of answers to this question, but for the purposes of this paper, I will focus on the theme of mobility, particularly as it reveals power structures in turn-of-the-century Dublin. Peter Adey (2009) draws on McNay, Cresswell, and others to describe mobility as a 'lived relation' as well as 'movement imbued with meaning' (xvii, 34). Thus, mobility is always relational, but it is also always meaningful; in particular, as Adey shows, mobility—as it has been historically constructed in liberal societies—is deeply imbued with notions of freedom and liberty (85). In turn, this implies that impaired mobility reduces opportunities for participation in civic life. Mobility thus becomes political, as is access to mobility: as Doreen Massey has shown, 'mobilities are socially differentiated and unevenly experienced' (88, 92). Once acquired, people who have more access to mobility can use their mobility to uphold existing power structures, so the process is self-reinforcing (93).

Given this understanding of mobility as an exercise of freedom and liberty, distributed along uneven axes of social power, *Dubliners* becomes highly instructive: As Joyce's characters travel their highly specific routes through Dublin in *Dubliners*, they exhibit this uneven access to mobility according to their social positions, which are

closely related to identity markers such as age, gender, and class status. However, as readers, we realize that each character's mobility is ultimately futile, since their journeys are always circular. Thus, as the characters walk, the frustrations of Irish life manifest in the anonymous public spaces of the modern city, so Joyce's critique of Irish society operates on multiple scales: from the individual to the national. To illustrate the role of mobility in Joyce's social critique and analyze what it reveals about his Dublin, I will provide examples from three of the stories: 'An Encounter,' 'Eveline,' and 'Two Gallants.'

'An Encounter'

The second story in the collection, 'An Encounter' is narrated by an unnamed young boy – a student at one of Dublin's National Schools. Fascinated by detective novels and the American adventure stories of the Wild West, the narrator clearly seeks a world outside of his own. When this desire for escape conflicts with the bounds of his religious schooling in the form of the strict Father Butler, the narrator and his friend Mahony enact their adventure fantasies by skipping school and wandering to the outskirts of the city.

In typically detailed style, Joyce maps a highly specific route for the boys, who walk along the North Strand Road to the Vitriol Works and then along Wharf Road towards the sea. On this journey away from the center of the city, a number of metaphorical references and coded clues come into play. As in many of the stories of *Dubliners*, the Liffey Quays—the docks along the River Liffey where it meets the sea—represent the possibility of escape via sea travel. Joyce writes,

> Mahony said it would be right skit to run away to sea on one of those big ships and even I, looking at the high masts, saw, or imagined, the geography which had been scantily dosed to me at school gradually taking substance under my eyes. School and home seemed to recede from us and their influences upon us seemed to wane. (Joyce 2000: 13-4)

At the edge of the landscape where the city meets the sea, true escape seems tangible. The farther they move away from the heart of the city, the more free the boys feel from the repressive institutions of school and home. Behind them, Dublin represents control, where school, which is both 'sober' and 'restraining,' acts as a disciplinary institution, combining the forces of church and state to regulate every aspect of the boys' daily activities (Joyce 2000: 12). By contrast, this world outside the city is a site of adventure, where the boring, academic subject of geography comes to life. What was once 'scantily dosed' by the authorities at school is now a vivid, immediate, sensory experience that 'tak[es] substance' before their eyes in the form of the 'high masts' and 'big ships.' On the outskirts of the city, the boys feel a sense of liberation that was inaccessible at its core.

Nevertheless, Joyce subtly undermines these euphoric statements even as he makes them, through the slippage between 'saw' and 'imagined' as well as the repetition of 'seemed' in the last line. These moments of indeterminacy—where, for example, the line

between what is actually seen and what is imagined becomes blurred—diminish the authenticity of the boys' liberation, signaling to the reader that the escape 'gradually taking substance' may be merely illusory and giving the scene an ethereal, illusory quality. In this way, while the Liffey Quays are a site of possible escape, Joyce hints that the boys' trip, however pleasurable, will be a circular one, with no fully realized escape. Similarly, as Martha Black points out, the Pigeon House—the boy's destination for the day—would have housed carrier pigeons, which, like the boys in the story and Joyce in his literary imagination, would always return home to Dublin (Black 2002: 19). Again, these highly particular place references usher in a whole set of broader, thematic meanings. Journeying along this route, the boys long for freedom but cannot permanently escape the controlling influence of their city.

However, as the site of potential escape, the city's outskirts are also the location of a revealing social encounter, where the boys come face to face with difference in this very moment of their own self-definition. In a remote field near the Pigeon House, the boys meet a stranger, an older man. Immediately, the presence of the lone figure on the otherwise deserted terrain appears strange. Wandering near the docks in the middle of the day, the man is likely unemployed and therefore poor, an assumption supported by his grotesque physical description as 'shabbily dressed' and with 'great gaps in his mouth between his yellow teeth' (Joyce 2000: 15-6). Overall, the man appears as a rough and even repulsive figure, making the narrator instantly suspicious of him.

The narrator's initial wariness towards the lone man quickly deepens when the stranger delves into personal topics, interrogating the boys about their love lives and asserting that every young boy must have a 'sweetheart' (Joyce 2000: 16). Despite the narrator's growing interest in women (which he signals early on by linking his love of adventure stories to the 'unkempt fierce and beautiful girls' that populate such novels (11)), he feels uncomfortable discussing the topic with the unknown, older man, saying, 'In my heart I thought what he said about boys and sweethearts was reasonable. But I disliked the words in his mouth and I wondered why he shivered once or twice as if he feared something or felt a sudden chill' (16). In this passage, the narrator cautiously reads the older man, trying to gauge and interpret his character. He feels uneasy but is unsure why, admitting to the logic of the man's words but simultaneously positing him as an incomprehensible, irrational figure, who shivers seemingly without reason. Here, the stranger's speech hovers precariously between the appropriate and the inappropriate, the controlled and the chaotic. He seems at once to be 'reasonable' and the very opposite of reasonable: perverse. Overall, his statements to the younger boys are strikingly forward and break cultural norms of politeness.

As his questions devolve into a monologue about his own experiences with women, the man's status as a pervert—as one who defies social expectations and logics—is solidified, building to the moment when he moves off into the field to masturbate. At this, the narrator dubs him a 'queer old josser'—defined in Johnson's notes to the text as 'slang: an old man, but also an aging roué, a simpleton'—and convinces his friend to cautiously evade the man and his questions until they can safely leave him (Joyce 2000: 16, 206). However, the stranger's unpredictability peaks yet again when, returning to the narrator, he reverses his previously liberal attitudes, declaring that

young boys with sweethearts 'ought to be whipped and well whipped. When a boy was rough and unruly there was nothing would do him any good but a good sound whipping' (17). Here, the perversities of the stranger transition into a moment of violence, heightening the fear of real physical danger. As we try to gauge the level of actual threat in this scene, we, as readers, are placed in the same position as the narrator, to interpret this enigmatic figure, in all of his complexity. So what exactly does the old man's presence signify here?

As an unpredictable and inscrutable character, the strange man embodies a Dionysus figure, identified by Richard Lehan as a common presence throughout urban literary history. Descending from Greek mythology, Dionysus is a hybrid being, a God in the form of a bull-man who was believed to link the divisions of nature (earth and animals, for example). As Lehan describes, 'As the city grew, its inhabitants become more and more cut off from nature, losing touch with the earth, the animals, and the cycles of the year. As a result, a reaction against Dionysus occurred, for he was the one who brought all of these realms together' (Lehan 1998: 19). Thus, in the city, this symbolic creature often appears as the man of mystery—the body who cannot be tamed or controlled by the rational logic of the modern metropolis. Writes Lehan, 'The wilderness may have given way to the city, but what was wild in nature was never fully repressed by the city' (xv). On the industrial outskirts of Dublin, the strange man of 'An Encounter' evokes similar apprehensions of what might be lurking at the edges of the city, waiting to attack, or of what has been rejected from the urban center, where the city itself is a mysterious and perhaps even threatening social body.

Hence, while this man is relegated to the edges of Dublin, he is still a fundamentally urban character, distinct from the more respectable types that populate country and estate novels (see Lehan 1998: 39-42). Marked by the interplay between reasonableness and perversity, clarity and incomprehensibility, the encounter in the field presents an uncomfortable yet uniquely urban interaction—the kind of unplanned meeting that can only take place in the chaotic and heterogeneous environment of the modern city, which lacks the moral integrity of the countryside. In this setting, the strange old man becomes an ironic authority figure in his own right, whose violent proclamations evince the harshly repressive measures of Irish society that the boys are trying to escape. Thus, while the narrator's earlier exaltations revealed a sense of liberation, the strange man's arrival pushes them back towards home.

'Eveline'

Unlike 'An Encounter,' where the schoolboys actively test the boundaries of their restrictive society by wandering to the outskirts of the city, 'Eveline' presents a narrative of Dublin life marked by passivity or, more radically, the total lack of social agency. As the first story to focus on a female character, Joyce's break with his familiar system of representing the urban on a peripatetic level marks his shift in perspective from a male to a female Dubliner. In 'An Encounter,' the young boys have the ability to move freely, even if only for a brief span of time. As a result, place markers like the Liffey Quays pattern their journey. In contrast, for Eveline, a poor young woman, the city can only be

experienced from a distance, and thus, her story lacks both the immediate spatial cues and social exchanges that ground other, male characters in their journeys through the city. Instead, the only specific references to place in 'Eveline' allude to faraway cities, and her only actual interaction comes at the very end of the story when she goes to the docks to meet her lover, Frank. The story revolves around Eveline's decision over whether or not to leave Dublin for Argentina with Frank, a decision that would take her away from her home—troubled as we learn that it is—and the only city she has ever known. Though physically embedded in the city, Eveline is socially isolated, removed from the opportunities extended to male Dubliners.

In opening 'Eveline,' Joyce writes, 'She sat at the window watching the evening invade the avenue' (Joyce 2000: 25). Immediately, Joyce presents the reader with a distinction between the indoor, private space of the home and the public, outdoor space of the street. Relegated to the interior of the home—likely a tenement house[1]—Eveline appears as an immobile, confined figure in contrast to the active street where evening, in a militaristic metaphor, is an invasive force. Waiting in the window, Eveline is a voyeur, someone whose remove allows her to anonymously observe the outside world. Joyce adds, 'Her head was leaned against the window curtains and in her nostrils was the odour of dusty cretonne' (25). In all of these constructions, Eveline is passive, invaded by the dusty odour just as the evening invades the street. Framed in the window, Eveline is physically isolated and in this way, Joyce points to the bifurcated nature of the city, which is segregated along gender lines.

In fact, at the turn of the twentieth century, educational and career opportunities for women were scarce in Dublin. Secondary education was available only for privileged girls, who were trained in 'accomplishments' such as music, needlework, art, and elocution, according to the values of polite society (Daly 1981: 121). For those women who wanted or needed to work, domestic service was the primary form of employment, with a few women working in laundry houses or as messengers. In her social history of Ireland, Mary Daly describes, 'In 1891, 255,000 [women] earned their living in [domestic service] while a further 139,000 unmarried women ministered to brothers or parents in a similar role though they were not actually paid' (105). In Joyce's story, Eveline fits into both of these servile categories; while she works as a caregiver for another family, she remains largely under the control of her abusive father and is responsible for running his household in the wake of her mother's death. Her central conflict stems from her internal debate over whether to flee her childhood home—and Ireland—with Frank. Thus, for Eveline, the only way to escape domestic service, in either her own home or her employer's, is to agree to a marriage that would take her all the way to Argentina.

Thus, Eveline's physical location in the window also represents her social position, relegated to a female world contained in, but separate from, the male, public realms of the city. Confined in this manner, Eveline's only way to experience the other inhabitants of the city is through her role as an observer. Joyce relays her observations, writing, 'Few people passed. The man out of the last house passed on his way home; she heard his footsteps clacking along the concrete pavement and afterwards crunching on the cinder path before the new red houses' (Joyce 2000: 25). Looking onto the street, Eveline's window-bound observations are revealing, both about Dublin life and her place in it.

Though she can see and hear the street, she remains a passive voyeur, whose life is marked by a lack of connection. In this passage, Eveline gives witness to a mundane, habitual scene. We can picture this man passing by everyday, perhaps returning home from work while Eveline watches from her window, constituting a daily routine for both the observer and the observed. Despite the relative desertion of the street at this hour of the evening, there is a rhythm and a life to this outdoor space implicated in the metonymic clacking footsteps that does not exist within Eveline's abode. Furthermore, the man has the ability to travel, to come and go, in a way that Eveline does not. While we know that Eveline must at some point leave the house—to do her marketing or go to work, for example—her movements are regulated and prescribed: her father sends her to buy dinner every Sunday while Frank escorts her home every evening (26-7). Standing in the window, the act of observation, of viewing itself, becomes a substitute for actual experience, underscoring her lack of agency.

Eveline's presence in the window, as well as her physical presence in the text as the first female protagonist to appear among the progression of stories, raises the question: What is the place for women in Joyce's Dublin? As feminist critic Suzette Henke writes, 'In Joyce's canon, woman is both desirable object and subject of desire – the incomparable Other who remains mysterious and enigmatic' (Henke 1990: 2). While Henke pressures Joyce's representations of women, she applauds his portrayal of the limited roles for Irish women. As one figure within a larger representation of frustrated Dublin life, Eveline's story calls into question the place (both physical and social) of the woman in the city.

Without the ability to move through Dublin on her own terms, Eveline's experience of the city is rooted in the realms of imagination and in this way, it is worth noting that she is not unlike Joyce himself, who wrote about Dublin from afar. For Eveline, the imaginative urban experience manifests in two forms: first, in her childhood reminiscences and second, in her limited awareness of distant locales. Watching the street, Eveline recalls,

> One time there used to be a field there in which they used to play every evening with other people's children. Then 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. The children of the avenue used to play together in that field – the Devines, the Waters, the Dunns, little Keogh the cripple, she and her brothers and sisters. Ernest, however, never played: he was too grown up. (Joyce 2000: 25)

In this passage, Joyce delivers Eveline's nostalgic reminiscences through free indirect discourse—the technique by which a removed, third person narrator understands and relays a character's intimate thoughts, such as these deeply personal childhood memories. Eveline's relationship to the street is highly linked to her past experiences of this space via her memories. In her thoughts, the names of the children and their families function analogously to the specifics of street names and train lines in the other stories, imbuing the text with the particulars of realism while gesturing towards the universal: By employing proper names that do not signal the existence of real people named 'the

Devines, the Waters, the Dunns,' Joyce operates through the fictional mode of nonreferentiality, constructing a form of verisimilitude that makes Eveline's neighborhood appear highly familiar, as if it could be any neighborhood (Gallagher 2006: 341). Thus, for Eveline, the city is composed of specific people rather than specific places, so the names of neighborhood families function as another form of code, imbuing her city with a set of particulars while gesturing at a more universal understanding of the city as constructed through community. In this way, we can read these people as part of Eveline's own urban text, where the city exists primarily as a cognitive construct for her, created and re-created in the spaces of her imagination and memory.

Hence, adult Eveline has only negative, or blank, encounters. However, in the absence of immediate experience, her nostalgic memories are instructive, revealing both personal and political themes, where the development of Eveline's neighborhood maps her transition into adulthood as well as her increasing marginalization within her home community. As Joyce describes, the field where the children once played has been bought by the man from Belfast who has built a row of 'bright' and 'shining' houses—two adjectives that suggest the superficial allure of the new. The transition of the street from open field to constructed residential space underscores the passing of time, posed in the terms of creative destruction and urban renewal. Like other cities in the early decades of the twentieth century, Dublin's streets were increasingly devoid of open spaces like the grassy field where Eveline and her childhood friends once played. And while Eveline deeply understands the use value of such a free outdoor space—a place where she and her young companions could experience nature within the city—such spaces were readily designated as unused by entrepreneurial real estate developers, who wished to transform such spaces into places with exchange value. Seen as part of the modernizing project, this destructive development features prominently in Eveline's account of her childhood, becoming yet another form of invasion over which Eveline has no control.

Hence, the fact that the developer is from Belfast is significant. Situated in the northern region of the country (now in the country of Northern Ireland), Belfast was the largest city in Ireland during Joyce's time (Daly 1981: 101). Joyce's allusion to Belfast here is one of several references to a faraway location in the story, suggesting the possibilities of a better life in places inaccessible to Eveline. In turn, the destruction of Eveline's natural environment at the hands of this outsider also signals the exploitation and usurpation of Dublin's poor at the hands of the English, whereby a powerful foreigner enters and seizes control of native, Irish territory (Black 2002: 19).

Next, the change in the environment by way of urban renewal also mirrors the personal development of the characters. Joyce adds, 'Everything changes. Now [Eveline] was going to go away like the others, to leave her home' (Joyce 2000: 25). Just as her brother Ernest was once 'too grown up' to play in the avenue, so too has Eveline become an indoor figure, transitioned from the freer days of childhood to the confinement of Irish female adulthood. And it is at this very moment of reaching adulthood that Eveline contemplates the possibility of escape. Her neighborhood, even in all of its change, offers no possibility of growth for her, leaving her feeling alienated from her neighbors and trapped in her own home. Here, the domestic interior is a prison

that renders Eveline powerless. Overall, Eveline's memories of her neighborhood point to the gendered exclusions inherent in the modern city, while the creative destruction she witnesses signals the dangers of external rule.

The final scene of the story is the only one to take place outside of Eveline's house. Still unsure of whether to leave Ireland, Eveline stands at the port docks, which seemingly offer the chance of escape from domestic service, her father, and her city. Joyce writes, 'She stood among the swaying crowd in the station at the North Wall. . . . All of the seas of the world tumbled about her heart. [Frank] was drawing her into them: he would drown her. She gripped with both hands at the iron railing' (Joyce 2000: 28). Amid the crowd, Eveline is no longer an individual – she can only be seen within the mass of bodies, who are described as 'swaying' much like the sea. Rather than a site of freedom, the dock's iron railing is another barrier, reminiscent of prison bars or the prison-like window that earlier confined her to her home. Standing among her compatriots at the docks, the possibility of departure seems more like a threat than an opportunity, where Frank himself threatens to 'drown' her.

Joyce further underscores Eveline's lack of agency in the lines that follow, writing, 'Come! [line break] No! No! No! It was impossible. Her hands clutched the iron in frenzy. Amid the seas she sent a cry of anguish!' (Joyce 2000: 28). Again, Joyce's free indirect discourse allows the reader to follow the private and now frenzied patterns of Eveline's thoughts, such as the frightened cries of 'Come!' and the repeated, emphatic 'No! No! No!' These final protestations constitute Eveline's most direct attempt to assert her own voice, but even in this appeal for agency, she is silenced. Her 'cry of anguish' cannot be heard 'amid the seas,' which may refer to the literal sea, the swaying crowd, or to her internal state of bewilderment. The ambiguity of the reference and of her outburst enacts her sense of futility by eliciting a similar feeling of confusion in the reader. Here, Eveline's mixed emotions constitute her own, internalized sea-storm, so her deep personal anxieties mirror her physical environment of the port docks.

Thus, just at the moment that she finally seems able to assert her own voice, Eveline is silenced, causing the reader to question what her protestations really mean. In her 'decision' to stay in Ireland, has Eveline reached a point of self-actualization? Or does she merely remain trapped in the structures of violence and male authority that have ordered her life thus far? In the final lines of the story, Joyce writes, 'She set her white face to [Frank], passive, like a helpless animal. Her eyes gave him no sign of love or farewell or recognition' (Joyce 2000: 29). By relating Eveline to an animal through this use of simile, Joyce communicates the complete revocation of human agency that has taken place on the basis of gender. Here, Eveline is not only passive and 'helpless,' but also zombie-like, giving Frank no indication of emotion as if she is somehow not fully alive. In this way, Joyce extends her social paralysis to a form of social death. Imprisoned by the iron railing, Eveline is trapped in her city, making the potential for escape—as in 'An Encounter'—merely illusory.

'Two Gallants'

In 'Two Gallants,' the sixth story to appear in *Dubliners*, two poor men, Lenehan and Corley, roam the streets of a well-to-do neighborhood on an August evening. Joyce notes that the men pass markers like the Shelbourne Hotel, a symbol of bourgeois Dublin life at the time. After Corley leaves in the company of a 'slavey' girl, the 'vagrant' Lenehan continues to wander on his own, waiting for his friend to return. Joyce writes,

> [Lenehan] walked listlessly round Stephen's Green and then down Grafton Street. Though his eyes took note of many elements of the crowd through which he passed they did so morosely. He found trivial all that was meant to charm him and did not answer the glances which invited him to be bold. He knew that he would have to speak a great deal, to invent and to amuse, and his brain and throat were too dry for such a task. The problem of how he could pass the hours till he met Corley again troubled him a little. He could think of no way of passing them but to keep on walking. (Joyce 2002: 42)

In this passage, Lenehan is an urban wanderer, taking in the sights of the city and acting as an underclass 'flâneur' figure, defined by Walter Benjamin in his famous *Arcades Project* as both idling stroller and urban detective—a key persona in the modern cityscape (Frisby 2001: 28). Afforded mobility by virtue of his masculinity, the flâneur represents a mobile way of inhabiting the twentieth century metropolis, whose experience of the city is one of detached observation, set against the frenetic urban crowds (Adey 2009: 63). Thus, Joyce juxtaposes the solitary figure of Lenehan with the diverse crowd, full of potential charms and inviting glances. In this complicated web of viewers and viewed, Lenehan is a 'morose' observer, an individual disenchanted with the crowd in all of its potential excitements and thrills, which he finds to be merely 'trivial.'

Here, the urban crowd is alluring, almost seductive—as Joyce puts it, full of 'all that was meant to charm.' In the word 'meant,' however, Joyce suggests a darker side to this allure, as if the 'charm' is merely a trick or illusion. So what comprises this temptation? The crowd, after all, consists only of other people, so we can imagine that much of the potential charm for Lenehan rests in the presence of the city's women, like the one Corley has run off with. However, Lenehan deliberately avoids engaging with anyone around him, deciding that he is too tired and too sober to make the effort. In this way, Lenehan, like Eveline, has negative encounters, though his are empty by choice. [2] Nevertheless, the mere possibility of a meeting is significant as Lenehan navigates the range of urban types, or 'elements,' around him, highly aware that he is being watched. Thus, in this passage, Joyce highlights the experience of the individual in the city, positioning the solitary wanderer against the backdrop of the unknown and potentially deceptive crowd, and suggesting the sense of unease that stems from this experience.

While his wandering comprises a form of social navigation, Lenehan's physical movement through the city is also noteworthy. For him, as for many other real and fictional Dubliners of the time, walking is his primary mode of transportation, making city travel a very sensory experience, grounded in the realities of street life. At the end of

this passage, Lenehan's walking seems aimless but it is the only activity he can find to pass the time while he waits for his friend.

Being unemployed, Lenehan would certainly spend many days and evenings alike wandering the city streets. Told from another point of view, Lenehan might appear as yet another urban type: the rough man or hobo who, in his wandering nature, becomes a part of the streetscape itself. Seen from an outside perspective, Lenehan might become like the old man in 'An Encounter,' who the boys see as an object of both worry and wonder, emerging from the urban wilderness that he inhabits. However, Joyce's choice to put Lenehan at the center of both story and city, rather than at the periphery of either, underscores his commitment to represent Dublin life in all of its roughness and grit. This choice also highlights the gendered nature of the individual stories, where gender trumps class in the hierarchy of urban citizenship. Unlike Eveline, who remains a passive voyeur, Lenehan moves freely through the city, able to view and encounter on his own terms despite his low class status.

In its specificity and close attention to the realities of street life, Lenehan's walk through the city functions on multiple levels. For example, a reader familiar with Dublin's geography will understand that Lenehan's path 'round Stephen's Green and down Grafton Street' is a circular one (Joyce 2000: 41). In its circularity, Lenehan's walking functions metaphorically, conveying the state of cultural frustration that Joyce aims to uncover. By doubling back on himself, Lenehan physically enacts this paralysis. Additionally, these place names carry social meanings: the district through which he walks is an affluent neighborhood populated by Anglo-Irish families (Black 2002: 20). Thus, Corley and Lenehan inhabit a fashionable world they are completely cut off from, where Dublin's native sons must wander circularly and futilely through the streets beneath the fancy Georgian townhouses of the colonizer.[3] Again, these social meanings are coded, where place markers signal the specter of English dominance, but only for a reader familiar with Joyce's Dublin. Here, reading is yet again a process of decoding, deciphering, and interpreting, where the many metaphorical and social meanings behind Joyce's references to place rely upon a knowledge of the city's geography, so the fictional Dublin mediates the reader's understanding of the text.

Furthermore, the Dublin of 'Two Gallants' is marked by another key form of urban social relations: the transaction—a dealing, proceeding, or arbitration between two characters. The transaction is distinct from the unplanned encounter because it implies a purposeful exchange of either tangible or intangible goods. For example, when Lenehan stops at a 'Refreshment Bar' to wait for Corley to reappear, Joyce writes,

> [Lenehan] sat down at an uncovered wooden table opposite two work-girls and a mechanic. A slatternly girl waited on him. 'How much is a plate of peas?' he asked. 'Three halfpence, sir,' said the girl. 'Bring me a plate of peas,' he said, 'and a bottle of ginger beer.' He spoke roughly in order to belie his air of gentility for his entry had been followed by a pause of talk. (Joyce 2000: 42)

Lenehan's uncomfortable entrance to the bar is first marked by the people he notices inside and by the pause of talk, which makes him feel out-of-place. He identifies the

customers by their profession (the work-girls, the mechanic), providing a social reading of the scene that is coded by class markers. He orders his food hesitantly, making sure to ask the price first. Feeling the gaze of the others around him, he self-consciously speaks 'roughly,' as if doing so will legitimate his presence. Manners aside, Lenehan's right of entry is ultimately founded upon one thing: his ability to pay the money required for his food and beer. Though he may be frowned upon, he will not be turned away so long as he can meet this requirement. Juxtaposed with the 'slatternly' girl who waits on him, Lenehan's typically degraded role is temporarily elevated to a position of 'gentility' through his possession of money, however meager.

Like 'gentility,' 'slatternly' is a gendered word, derived from 'slattern,' which means 'a woman or girl untidy and slovenly in person, habits, or surroundings; a slut' (OED 'slattern' a). Thus, Lenehan's demeaning epithet operates on the basis of gender, a fact that justifies (in his mind) his poor treatment of the waitress. In putting her down, Lenehan empowers himself at the waitress' expense, attempting to overcome his own sense of being out-of-place. Though subtle, this scene conveys the intricate social dynamics at work in this neighborhood, where impersonal monetary transaction is the guiding force of social interaction in the public space of the bar and the possession of even a small amount of money entitles Lenehan to a measure of authority over what he sees as lesser categories, including women.

At the end of the story, another gendered transaction occurs. Meeting Corley again in the street, Lenehan waits for him to part with the girl. Joyce writes, 'Corley halted at the first lamp and stared grimly before him. Then with a grave gesture he extended a hand towards the light and, smiling, opened it slowly to the gaze of his disciple. A small gold coin shone in the palm' (Joyce 2000: 45). Though it is never stated outright, Corley has been successful in his mission: to trick the 'slavey' girl into stealing from her employer (surely at the risk of her own job and personal wellbeing) or, at the very least, into giving him her hard-earned money. As a whole, the detail-packed passage reads like a scene from a film, where Joyce renders the characters and their actions in carefully described images, as if we were watching them in slow motion. For example, standing in the light of the streetlamp, Corley appears as if under a spotlight. He is also described as 'grim[]' and 'grave,' two deathly terms that dramatically underscore the weighty significance of his extortive behavior towards the girl. Oddly enough, it is at this moment that Corley smiles, pleased with himself and his accomplishment as he brings his hand into the light and reveals his prize to his 'disciple' Lenehan. By employing the term 'disciple,' with all of its Biblical connotations, Joyce ironically signals the moral depravity of the scene, where Corley derives pleasure from the gold, which he has obtained through only the most corrupt means. Here is a transaction of the worst kind, where the slave girl has been used, consumed by Corley in his lust for both sex and money. Again, city life is patterned by such transactions, where capital flows allow male city dwellers to anonymously travel the public spaces of the city, but only to the extent that they can pay for goods and services, making money the ultimate objective for many, who will procure it at any cost.

Conclusion

Through these three examples, we can see how Joyce's characters experience their city differently based on their age, gender, and class position. Their urban wanderings are each instructive, demonstrating how Dubliners of various social identities have differential access to mobility and thus, experience the city differently. Ultimately, however, they all remain 'trapped' in the city, continuously circling back on themselves.

However, in reading about Joyce's Dublin, the reader too becomes trapped on several levels. First, as readers navigating the complex place references in *Dubliners*, Joyce's prose enacts the frustration, paralysis, and confinement he means to represent—a move that has no doubt alienated any number of readers. For example, the ambiguity of the references in Eveline's story, and of her outburst enacts her sense of futility by eliciting a similar feeling of confusion in the reader and similarly, for those unfamiliar with Dublin, the many specific and often coded references to place are more confusing than illuminating. Thus, Joyce's urban text may elicit more frustration than clarity—like reading a map with no legend, in which street names follow an elaborate code with no specified reference system.

So how then, does Joyce's text inform our understanding of the city's geography? I am certainly not the first person to note the theme of paralysis in Joyce's work, nor to describe how his text enacts this paralysis. Instead, I am interested in extending this analysis to discuss how Joyce's political themes, and his specific literary construction of the city, potentially impact our experience of the 'real' city. Here, I mean to pressure the boundary between what we consider the 'real' and the 'fictional' city, given that, as critic Hana Wirth-Nesher writes, 'The 'real' city cannot be experienced without mediation as well; it is a text that is partly composed of literary and artistic tropes' (1996: 10-1). In this sense, Joyce effects what Lehan labels the 'symbiosis between literary and urban text' (1998: xv), whereby a work of fiction, in the act of representation, reflects back on reality, producing for the reader a new version of the city that is based on its literary properties.

In other words, both *Dubliners* and the Dublin it represents are carefully crafted texts, where Joyce's artistic project is also a political one: to signal to the Irish people what Joyce saw as their own cultural stagnation and political entrapment, no matter how difficult such a recognition might be, and in doing so, to allow for the possibility of escape. Ultimately, if fictional representations can construct or alter urban realities in their own right by shaping our experience of a city and by pointing to what is possible (see Saunders 2010), then reading too is a political act, where literary interpretation gives way to new understandings of the city and the bodies that it contains. Thus, literary geography is also about how we create and process urban knowledge, whereby the book becomes a different kind of map.

Acknowledgements

Notes

[1] Mary Daly explains, 'The typical working class family in Dublin lived in a tenement – i.e. one or more rooms in a large house which was shared with many families. The quality of housing was poor and rents were high. Most families wished to lie in the city centre to be close to places of work such as the docks because regular tram fares were too expensive…As late as 1914 a total of 20,000 families, approximately one third of the city's population, lived in one-room tenements' (1981: 102).

[2] Adey writes, 'While the *flâneur* is laden with the qualities of expressive freedom and thoughtful detachment, for women *flânerie* meant a practice they were to be excluded from. *Flânerie* meant mobility for some and immobility for others, relegating women to the sphere of the home' (2009: 69).

[3] For a further discussion of colonial iconography in modern Dublin, see Whelan 2003. As she describes, 'By the middle of the nineteenth century the sculptural fabric of Dublin was dominated by figures which in their symbolic sub-text created a public landscape that expressed in stone Ireland's status as a constituent component of the British empire' (Whelan 2003: 52).

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