

Commercial Displacement of Spiritual Value: “Grace”

Hee-Whan Yun

Traditionally Ireland has been a Catholic nation with a great majority of its people practicing Christianity, but Stephen Dedalus in *A Portrait of the Artist as A Young Man* professes that he will create a conscience of his race in the smithy of conscience. It seems that there lurks a sharp discrepancy between what the religion should have done and what it actually has been doing in the Irish consciousness. In a country where religion plays so important a role in daily life, if Joyce says through Stephen that the conscience of his race should be reformed in whatever way, it means that Catholicism in Ireland leaves much to be criticized and improved. Joyce took it as his job as an artist to indict the devastating effect of religion upon Irish people in general, a step toward rehabilitation of the church. So, Joyce does not neglect to describe the paralyzing influence of religion on characters, both priests and laymen, throughout the *Dubliners* stories. From the first, we encounter Father Flynn's suspicious deterioration in body and mind clearly evidenced through his bizarre demeanour and behaviors in his terminal illness, then a “charitable” priest who died in the back drawing-room, in “Araby,” and also the prurient priest who, magnifying Dolan's sin instead of forgiving, draws out every shameful details of

amorous affair in "The Boarding House." Still another is Father Keon who, neglecting priestly duties, degenerates into an alcoholic in "Ivy Day in the Committee Room." As a layman, Farrington's wife in "Counterparts" goes to chapel in the evening without preparing her husband's supper and Maria in "Clay" is also a devout church woman. Even the most notorious characters such as Mrs. Mooney and Mrs. Kearney practice Catholicism without omitting masses on Sundays. Without exception, none among Dubliners preoccupied with their religious practices show any sign of fullness of being enriched by their religions. On the contrary, the religious context in Dublin is almost always connected with something deceptive, destructive, disillusioning, and paralyzing. Therefore Joyce wanted to posit among stories of public life a full view of religion as an institutionalized discourse in paralyzing the consciousness of Dubliners in order to criticize the moral simony of the church from inside out, which he suggested in "The Sisters" as one of the recurrent themes of *Dubliners*. And this seems quite convincing when we consider that Joyce initially planned to make "Grace" the concluding story.

The narrative of "Grace" is divided by ellipses into three main parts according to the location where the action is taking place, i. e. the basement lavatory of a bar, Mr. Kernan's bedroom and the Jesuit Church in Gardiner Street. Some critics read here the structure of *The Divine Comedy* by Dante, a successive movement from the hell, via purgatory and to heaven. The thematic development proceeds along the chronological order of the characters' movement from one place to another, diversifying and amplifying the main idea of the narrative. The initial part of the narrative begins with a description of Mr. Kernan's fallen state, a perfect piece of journalistic objectivity which recalls us the painful case of Mrs. Sinico reported in *The Mail*. Mr. Kernan is seen helplessly lying face downwards, bleeding from the corner of his mouth in the lavatory from which he is carried up to the floor of the bar. Instantly the fainted Kernan is surrounded by a ring of onlookers. Here what is strange is that no one identifies Mr. Kernan as well as the two gentleman who had been

observed by the curates to be with him, as the manager repeatedly asks.

— Was he by himself? asked the manager.

— No, sir. There was two gentlemen with him.

— And where are they?

No one knew; . . . (*D* 149)

The manager, surprised by the grey pallor of the man's face, calls in a constable to investigate the accident and to indict, who fearing to be the victim of some delusion, hurriedly concludes that "the gentleman must have missed his footing." But no one knows the heart of the matter, except Mr. Kernan and the two missing "friends." (If they truly are friends, can they desert their friend in bloody need?) What is still more suspicious is that a young man in cycling-suit abruptly arrives, breaking the ring of the bystanders to give first-aid and Mr. Power, too late for all his having been in the bar, comes at last to identify Mr. Kernan. Joyce also hesitates to give a full identification of Mr. Power, instead he intentionally distances him by calling him in such indefinite signifiers as "the new-comer" and "a tall gentleman of fair complexion, wearing a long yellow ulster." The mystifying process of the narrative still goes on when we see that Mr. Kernan instantly "understands" and tries his utmost to ignore what has happened to him: "He made light of the accident. It was nothing, he said: only a little accident. He spoke very thickly" (*D* 151). Possibly Joyce merely wanted to focus less on the cause than on the result of the accident, i. e. Mr. Kernan's lying-ill-in-bed as a scheme to call in friends and take him to a Jesuit retreat, leaving the accident itself hidden covered. In this point, Mr Kernan's repeated saying that it is nothing makes sense for he would, out of shame or whatever, like to send away the policeman as well as the onlookers.

We might better leave the matter at that. Instead we might as well notice that Mr. Kernan hurt his tongue in the accident, which has proven fatal if we consider that he is a tea-taster, a commercial traveller who has his office in

Crowe Street. He believes in the dignity of his occupation, but ironically he tries to maintain it by the "grace" of a silk hat and a pair of gaiters, a sign of petty pretentiousness prevalent among Dubliners. For all his self-importance, Mr. Kernan is no better than a fallen man, literally in his accident in the pub, financially in his declining business and theologically in his absence from the church for twenty years. Even domestically as a father and husband he is a failure, which is betrayed by the small house he lives in and by the manners and accents of Kernan's children which subtly reflect their father's social decline. Mrs. Kernan also says that her husband has been drinking since Friday and she was "waiting for him to come home with the money." Like most of the male characters in *Dubliners* Mr. Kernan is an alcoholic who also neglects to take care of their home: "He never seems to think he has a home at all" (*D* 154). In contrast to her husband's ineffectualness, Mrs. Kernan is "an active, practical woman," in spite of the unbearableness of life in Dublin as is often the case with women trapped in marriage, i. e. domestic violence, financial difficulties and total subservience. Considering that Mrs. Kernan "for twenty five years had kept house shrewdly," we recognize her potential that can help her resist the ever-present mood of spiritual lethargy among Dubliners. It is not difficult to list other mothers as a source of feminine fertility that braves out the paralyzing atmosphere of Dublin, for instance Mrs. Mooney and Mrs. Kearney, for all their shortcomings. We can also refer Mrs. Doyle in *Juno and Paycock* who shows undaunted courage in the face of poverty, alcoholism, betrayal and death. A woman of shrewd practicality, Mrs. Kernan has neither illusions of life nor of religion. For her religion has become a habit and she suspects the religious changeability of her husband before death: "Her faith was bounded by her kitchen but, if she was to put it, she could believe also in the banshee and in the Holy Ghost" (*D* 157).

Mr. Power who has brought Mr. Kernan home takes his leave, saying to Mrs. Kernan that "[they]'ll make a new man of him." Accordingly, his function as a character to connect the accident with the following retreat is completed.

Two days later, Mr. Kernan's friends come to see him and Joyce gives detailed description of each of the them: Mr. Power, Mr. Cunningham, Mr. M'Coy, Mr. Harford and Mr. Fogarty. They are, "a nice collection of scoundrels" who more or less have proven to be misfits and failures, socially, economically and morally.

Mr. Power, much younger as he is, is an employee in the Royal Irish Constabulary Office in Dublin Castle, the seat of British power in Ireland. That he is engaged in the occupation most of the Irish people abhor clearly designates the dubious nature of his morality. Moreover, his job reminds us of two other characters in police connection: Mr. Doyle, Jimmy's father in "After the Race," who made a great fortune by securing police contracts and Corley, one of the "Two Gallants," who possibly is another police informer. Accordingly, the three characters support the theme of betrayal and treachery frequently featured in the history of Ireland. The narrator does not forget to add that his social mobility goes hand in hand with his friend's decline and that he owes an "inexplicable debts."

Then comes Mr. Cunningham, the practical organizer of the plot of retreat, who is reported to be another failure in domestic life, for his wife, an incurable drunkard, pawned the furnitures he had set up anew six times. He is sensible, intelligent, influential, and so well informed that his friends considered his face looks like Shakespeare. But he, an elder colleague of Mr. Power, carries natural astuteness out of his long police connection as a Castle official.

Another is Mr. M'Coy. Formerly "a tenor of some reputation, he has become secretary to the City Coroner now, after having changed his job frequently thus far. He seems to live on what his wife earns by giving piano tuition": "His line of life had not been the shortest distance between two points and for short periods he had been driven to live by his wits"(D 157). From Mr. Power's resentment for Mr. M'Coy's low playing of the game in his recent "crusade in search of valises and portmanteau," we can deduce that he probably sells or pawns the borrowed goods for his wife's singing performances outside

Dublin. So Brown presumes (Brown 298). If so, he is as good as a cheat.

Before they pick up the topic of retreat, they talk about the accident, which again brings them to doubt who those two gentleman on the spot were.

- Those other two fellows I was with —
- Who were you with ? asked Mr Cunningham.
- A chap. I don't know his name. Damn it now, what's his name? Little chap with sandy hair . . .
- And who else?
- Harford.
- Hm, said Mr Cunningham. (*D* 158)

At this point, reader's curiosity about the identity of the two gentlemen is partly satisfied, for Mr. Kernan happily remembers one of the two. What should not be missed here is the pervading silence in the room when Mr. Cunningham uttered a mono syllabic ("Hm"), which has a "moral intention," as the narrator suggests. For his utterance not only shows his personal response but determines the tone of our interpretation of the character, i. e. who Harford he is. The response of those in the room is ambivalent because while they would like to ignore him to be one with obscure background, but they find themselves dependent on his money: his friends joins him in the drinking fellowship at a pubic house, while speaking "of him bitterly as an Irish Jew and illiterate." Here we can recall another Jewish connection from the case of Gallaher when he proudly refers to a Jewish woman "rotten with money" whom he regards as his spouse-would-be, for he means to marry money. Here we cannot miss Joyce's anti-Semitic feeling in relation to black money or usury. They also imputes his idiot son to "divine disapproval of usury." For Harford made a fortune "by lending small sums of money to workmen at usurious interest" and now has become the partner of Mr. Goldberg of the Liffey Loan Bank.

What is most suspicious is Mr. Kernan's attitude who tries to hide the

details of the incident, not only from himself but from his friends.

He wished the details of the incident to remain vague. He wished his friends to think there had been some mistake, that Mr. Harford and he had missed each other. His friends, who knew quite well Mr. Harford's manners in drinking, were silent. (*D* 159)

Why does Mr. Kernan tries to conceal the whole gamut of the affair? If we pay heed to the silence of his friends, and to Harford's notorious behaviors in drinking, we cannot help casting doubt on Harford's connection with Mr. Kernan's bruise. Going further, we can even assume the possibility of physical attack on Mr. Kernan who can perhaps be one of the debtors of Harford, which I hope partly explains our suspicion about Harford's disappearance in the accident as well as Mr. Kernan's desperate efforts to cover the secret. This is all the more convincing if we consider the petty snobbism of Mr. Kernan who, wishing to carry honorable citizenship, detests any affront coming from those fellows he calls "country bumpkins." Our assumption seems to help fill the gnomic gap in the narrative, and then to betray the dubious characters of the retreat members, "a nice collection of scoundrels," but unfortunately we cannot rest assured of its authenticity with scanty data available. After all, the identity of the one of the missing two is left unknown to readers and characters in the narrative.

The friends deftly avoids the elusive part of the affair and become merry again, distributing the bottles of stout brought in by Mrs. Kernan. Mr. Cunningham introduces the agenda of retreat on Thursday night—"we're going to wash the pot."—which does not evoke any sign of willingness on the part of Mr. Kernan. Rather, he feels an air of calm enmity while his friends starts to discuss various topics. The first topic is on the Jesuits, which ultimately leads to the introduction of Father Purdon, the leader of the retreat. But the information about the priest seems to persuade Mr. Kernan into joining the retreat but ironically it betrays the authenticity of the retreat as a religious

affair. For all the friends in the room show in their utterances some sort of compromises with the religious discourse, modelling after Father Purdon. Mr. Cunningham says that it is "for businessmen," which is reinforced by Mr. Power's persuasion that "[h]e won't be too hard on us." Mr. Cunningham unconsciously subverts the genuine purpose of the religious practice by adding that Mr. Purdon is "a man of the world like [themselves]" and that the sermon is "not exactly a sermon" but "a kind of friendly talk . . . in a common-sense way." He further deconstructs the spiritual power of the Jesuits which he has desperately defended hitherto by saying that "the Jesuits, the grandest order in the church, was never once reformed." For the very Father Purdon is the member of the order. Here we sure can deduce what sort of a retreat it might be, i. e. a pretentious activity of spiritual renewal with no serious intention on the part of the organizer as well as the participants. They simply would like to reproduce the meaningless practice, a repetition of "moral simony" which they assume to be religious behaviors in their ways. What is still more devastating is that they would like to include Mr. Kernan this time. In the state of paralysis they do not know what they are doing, for all their good intentions.

Another topic they pick up is about Father Tom Burke who also contributes to the theme of "moral simony," for he is seriously suspected for his heterodoxy in sermon which is delivered in such an eloquent voice and rhetoric that large masses of audience assembled to hear his sermon. At this point, the friends in the room touches the delicate matter of doctrinal difference between the Catholic and the Protestant, which is not simply a matter of personal commitment but has political implications that go farther back in the repressed history of Ireland. Mr. Kernan shows his generous attitude on the matter by quoting Crofton, his Protestant friend's confession that "*we worship at different altars . . . but our belief is the same.*" But Mr. Cunningham obstinately insists on the supremacy of the Roman Catholic belief: "our religion is *the* religion, the old, original faith." Does he try to convert Mr. Kernan to Catholicism and then increase the membership by inviting him to retreat? If so, the authenticity

of his belief and his intention for arranging the retreat calls in serious suspicion. At the moment of heated debate, Mr. Fogarty comes in. Like other men in the room, Mr. Fogarty is introduced by the narrator as another example of failed businessman. He failed in running a public house for he, for lack of capital, purchased less expensive but inferior beverage and then became a "modest" grocer, to whom Mr. Kernan owes "a small account for groceries." He is a man with "culture," bearing himself with a certain "grace."

As the new influence he brought in, i. e. a half-pint of special whisky, enlivens their spirits, they resume their "religious" discussion. This time they refer to such great Popes as Leo XIII and Pius IX, *the Prisoner of the Vatican*, whose mottos they remember incorrectly: *Lux upon Lux* for the former and *Crux upon Crux* for the latter, respectively. Blindly impassioned with religious zeal, they not only confuse the mottos but commit linguistic absurdity by combining Latin with English.¹⁾ At this point, Joyce poignantly satirizes the futility of their debate based on false data by inserting the auditory sound of inanimate object, i. e. the sound of whisky poured into glasses.

The light music of whisky falling into glasses made an agreeable interlude.

(D 168, italics mine)

The agreeable sound of the falling whisky is significant in that it not only criticizes the cacophony in their argument but implies their preoccupation with alcoholic expectation, making subsidiary their discussion at the moment (We can recall another example of onomatopoeic satire, i. e. the sound of "Pok!" at the end of "Ivy Day in the Committee Room."). This kind of confused displacement of what is essential with what is marginal is a recurrent theme of *Dubliners* which is one of striking symptoms of paralysis.

Another irony is the reversed role among characters in the narrative: Mr.

1) Gifford points out that *Lumen in Coelo* (Light in the sky) is associated with Leo XIII, while *Crux de cruce* (Cross from a cross) with Pius IX. 106 (Brown 301-2).

Kernan, whom his Catholic friends plans to take to retreat and eventually to convert him to Catholicism, carries far more objective perspective in religious matters than those who carry solemn pretensions. Feeling uncomfortable with Catholic believer's excessive adorations for historic Popes, Mr. Kernan touches the thorny point of theology, "papal infallibility," asking if there were not some disreputable Popes fallen short of moral standard, which sweepingly silences all in the room. A man of erudition in the history of church, Mr. Cunningham retorts that none of bad lot of Popes in the past ever preached false doctrine *ex cathedra* ("from his chair"). In addition, he introduces those two cardinals who voted against the promulgation of the doctrine, which has proven partly fictitious, because both of them were not at the voting scene, although they opposed the dogma.²⁾ What is interesting is that when the Pope himself stood and declared the dogma of infallibility *ex cathedra*, John MacHale, who fiercely opposed until that point, stood and shouted out *Credo!* which is also spurious because, as Brown suggests, it might have been reproduced in the penny-a-week school, the old education system which they so badly miss. What should not be missed here is that the controversial issue of papal infallibility was declared not through reasonable procedures but through the happy combination of authoritarian Pope with mass hysteria of the priests in the council. It is underscored, again, when Mr. Fogarty misquotes that "*great minds are very near to madness*" as a retort to Mr. Cunningham's "*great minds can see things.*" In a figurative way, we see, both Mr. Forgary and Mr. Cunningham unconsciously are enacting the voting scene.

— *I believe!* said Mr Fogarty.

— *Credo!* said Mr Cunningham. (D 169)

2) Brown supports Fogarty's doubt if the two opposed bishops were some Italian or American by evidencing that those two were the Italian Bishop Riccio and the American Bishop Fitzgerald(303).

We should not miss here that time and again Mr. Cunningham with his vast amount of knowledge—full of error, hearsay and half-truth as it is—parodies the role of priest by enacting it himself. Here we recall how he, with Father's authority, forced his friends to confess that they are one of those "scoundrels" who need cleansing their "pots."

—Own up now!

—I own up, said Mr. Power.

—And I own up, said Mr. M'coy.

—So we're going to wash the pot together, said Mr. Cunningham.

(D 162)

The powerful initiative Mr. Cunningham takes in the discussion about those theological problems is again confirmed when those men in the room except Mr. Kernan follow even the drinking of him: "He drank and the other gentlemen followed his lead"(D 169). In so doing, Mr Cunningham with his imposing misinformation proves to be highly successful in achieving the desired effect of sweeping silence in the audience.

Mr Cunningham's words had built up the vast image of the Church in the minds of his hearers. His deep raucous voice had thrilled them as it uttered the word of belief and submission. When Mrs. Kernan came into the room drying her hands she came into a solemn company. She did not disturb the silence, but leaned over the rail at the foot of the bed. (D 170)

What is ironical is that most of the informations Mr. Cunningham refers to concerning the Catholic history are incorrect and sometimes misleading but the audiences in the room are deeply moved to solemnity by his erudite exposition. This kind of spurious religious feeling betrays their shallowness as nominal believers as well as foreshadows the dubious nature of the retreat they are planning to join. More precisely, Mr. Cunningham in advance parodies the role

of Father Purdon whose sermon is supposed to be disorienting rather than guiding the congregation, as we shall see later.

But Mr Cunningham's complacent declaring that he is going to make out of Mr. Kernan a pious Roman Catholic is faced with obstacle when the latter obstinately opposes the candle practice, i. e. standing up with lighted candle in hands while renewing baptismal vows.

—No, damn it all, said Mr Kernan sensibly, I draw the line there. I'll do the job right enough. I'll do the retreat business and confession, and . . . all that business. But . . . no candles! No, damn it all, I bar the candles! (*D* 171)

Mr. Cunningham's sectarian persuasion has proven half successful. For Mr. Kernan agrees to follow him to the retreat and do anything needed except for candling. This is all too natural if we recall that Mr. Kernan showed all these while his uncomfortable feeling about the liturgical practice and devotional tradition of the Catholic church. He even turns down the practice as "magic-lantern business," criticizing the Catholic addiction to primitive superstitions. Mr. Kernan's sceptical attitude toward Catholic practice is convincing, because lots of sectarian Protestants carry the same posture as his, but that does not necessarily guarantee his genuine dedication to Christianity. True, he has many things to say against the shortcomings of Catholicism, but he can, like his Catholic friends, in no case be a devote believer, either. As his friends are not serious enough in inviting Mr. Kernan to the retreat, so he accepts the invitation for form's sake or out of mere friendship. His reluctance, repeatedly observed hitherto, is again betrayed when we hear that he regards the retreat as something like "business." None of them in Mr. Kernan's bedroom seem to be earnestly interested in the care of their soul, for all the heated struggle of tongues of which the second part of the narrative consists, and the futility of which is poignantly revealed by the bitten-off tongue of Mr. Kernan. Joyce again resorts to the politics of body to indict the futile

reproduction of religious discourse, which is to be continued in the sermon of Father Purdon in the retreat so far anticipated.

Before we begin to explicate the content of Father Purdon's message, we need to pay attention to who the participants are and how the interior of the Jesuit Church looks like. Mr. Cunningham and Mr. Kernan sit in a bench, and Mr. Power and Mr. Fogarty in another behind. In between, Mr. McCoy is seated, the five points of them forming a "quincunx," the symbol of five sacrificial wounds of Christ. Beside those five failures in business, we can see Mr. Harford, the moneylender who stole away from the scene of accident where Mr. Kernan was found swooned, Old Michael Grimes who owns three(!) pawnbroker's shop, Mr. Hendrick the chief reporter in *Freeman's Journal* whose negligence in his job we have already witnessed in "A Mother," Mr. Fanning the mayor-maker referred to earlier in an electoral context in "Ivy Day," and poor O'Carroll who suffered degradation as a commercial figure. True, those gentlemen assembled should wash their pots and renew their baptismal vows in order to be born again, in whose company Mr. Kernan "feels at home." But nowhere in the narrative can we find any hint that indicates their urgent need to regenerate their spirits. Instead, they seem to be more concerned with putting on gentlemanly appearance, i. e. trousers slightly hitched above the knees and hats in security than with being penitent of their shortcomings and failures.

Among the items of the interior, the red-light suspended before the high altar is the most conspicuous to the eyes of the gentleman who "formally" gaze at the speck of it. Needless to say, the red-light is associated with the most notorious brothel area, Purdon Street in Dublin, the name of which the Jesuit Father bears. The irony evoked by the name symbolism of Father Purdon is pungent when we recognize that his adaptation of the Biblical message to the taste of businessmen can be called a religious prostitution, another form of simony. For he, instead of giving "Pardon" to herds of black sheep in Dublin, he thwarts the true essence of the gospel, thereby distracts and misguides the gentlemen. Father Purdon's massive "red" face also reinforces the connection

between his name and what he actually does, i. e. the selling of gospel. In this context, his body, a powerful-looking figure, so heavy that he had to struggle up into the pulpit, seems to be a powerful metaphor of his corrupt spirituality.

His sermon takes Luke 16: 8-9 as the central text which he "with resonant assurance" explicates and develops in his way.

For the children of this world are wiser in their generation than the children of light. Wherefore make unto yourselves friends out of a mammon of iniquity so that when you die they may receive you into everlasting dwellings. (D 173)

In order to justify his interpretation, Father Purdon not merely mystifies the textual obscurity but restricts the category of hearers to whom the message is best applicable. True, this is one of the most mysterious passages in the gospel, presenting as it does hermeneutic crux like other parables of Jesus Christ. But Father Purdon does not seem to have any interpretative difficulties, as Brown points out, rather he seems to underline the textual obscurity in order to refract the truth of the gospel to his arbitrary understanding (Brown 305). For the more obscure the textual surface is, the more open the interpretative possibilities are. So, it is not the gospel itself but the Father himself who adapts the message for the guidance of the business men, "the children of light." But ironically the sharp distinction between "the children of light" and "the children of this world" is meaningless here, for most of the congregation are proven worse than the latter. In this sense, Father Purdon is the most appropriate figure to deliver the ideology of commercial salvation. Because in a world in which everything has a price tacked on it, it is left to Father Purdon to sanction this transformation and to define grace in terms of business ethics based on correct accountancy. True, he thwarts the genuine identity of himself as a priest by referring to himself not as a man "called to the religious life" but "as a man of the world speaking to his fellow-men," and he goes on saying that "he would speak to them in a businesslike way." The essence of his message,

suitable for a "spiritual accountant," is that every attendant is required to open "the books of his spiritual life, and see if they tallied accurately with conscience." At this point, he brings in the mercantile metaphor as a paradigm for translating the seemingly misleading quotation, for which he cannot be blamed. But he is to blame when he intentionally distorts the true of image of Jesus Christ as a divine combination of benevolence and justice, underscoring the former quality.

Jesus Christ was not a hard taskmaster. He understood our littler failings, understood the weakness of our poor fallen nature, understood the temptations of this life. We might have had, we all had from time to time, our temptations: we might have, we all had, our failings. But one thing only, he said, he would ask of his hearers. And that was: to be straight and manly with God. (D 175)

True, Jesus is compassionate with human frailty but He is also stern in dealing with iniquity(This side of divine attribute is so terribly exaggerated by the hell sermon given by another Jesuit Father that it intimidates Stephen Deladus, a vulnerable adolescent, to repent with fear in chapter two in *A Portrait of the Artist as a Young Man*). Jesus is compassionate only with those who with humble and contrite hearts repent their failings, not with "manly" straightness with God, as Father Purdon suggests. He tries to console those "commercial" sinners with comforting words, but he should have balanced between divine forgiveness and mortal repentance. If he emphasizes too much, which he actually does, on the final act of accounting itself before God, if he ignores the process of cleansing and recreating a clean heart, what's the use of having a retreat? Can a manly manner be effective in spiritual matters? Probably not. Father Purdon's mercantile way of preaching is understandable when we consider that the gathering was aimed for businessmen in Dublin, but he went so far as to give a drastic distortion to the message of gospel, i. e. a displacement of spirituality by commercial value.

Father Purdon's compromise continues until he concludes that if there are to be found some discrepancies, to be frank and ask like a man God's grace by which to rectify and set right his account. But most of the businessmen are not, I argue, eligible for God's grace until they quit their notorious jobs such as pawnbroker, moneylender, police informer and cheat, which they would not. So the title of the story proves the most poignant when we observe that the priest exhorts the members to ask divine grace, confirming their tangential motivation for repentance. Father Purdon reduces a potential symbol of religious pattern(i. e. grace) to a formal element(i. e. a sign or a marker), making the symbolic word seem playful by allowing the possible religious transcendences muted, discontinuous, subdued and somewhat arbitrary. We have also repeatedly witnessed in the narrative the trivlaization of theological term, i. e. grace, by making it associated with external things such as manners(i. e. Mr. Forgaty's case) and articles of clothing(i. e. Mr. Kernan's silk hat and gaiter).³⁾ We therefore can summarize the theme of the story like this: i. e. the simoniac exchange of spiritual values for those of commerce, and the satire in the story is aimed at Father Purdon's populist perversion of the doctrine of grace. But the participants are also to blame for their hands in religious vulgarization, because they subtly help to circulate the commercial version of gospel among businessmen in Dublin. So I argue that the satire aims not only at the priest but the laymen as well for the willful join in their religious corruption. Where genuine discourse of spirituality disappears, institutional ideology pervades into the church which secretly sanctions the comfortable but paralyzing doctrine. That explains why Joyce closes the narrative abruptly in the midst of Father

3) Lobner points out a number of ramifications implied in the term "grace": "Theologically, grace meant a gift freely given by God; historically and legally, however, it signified a reprieve granted by a higher authority, usually a king, to an incriminated subject." He also adds that "if it was the hope for reprieve that moved Mr Kernan to seek penance in church whether the grace sought there would become operative enough to indicate the tea-taster to settle his accounts once and for all remained to be seen"(445-450).

Purdon's sermon without showing the response of those attended: for example, we have no idea how the sermon has affected Mr. Kernan. Accordingly, it is not improbable to assume that there can be no epiphany whatsoever for those "nice collection of scoundrels," for they are cut off from the grace of God, now as before. If the world lost its spiritual light, it is natural that the blind leader should lead the blind laymen and fall into the pit together. With spiritual light extinguished in Dublin, the "red light" before the altar is shining as a symbolic halo of religious prostitution in its endless circles.

<Kangnam University>

Works Cited

- Brown, Richard. *James Joyce*. New York: St Martin's Press, 1992.
- Gifford, Don. *James Joyce Annotated: Notes for Dubliners and A Portrait of the Artist as a Young Man*. Berkeley: U of CP, 1982.
- Hart, Clive. ed. *James Joyce's Dubliners: Critical Essays*. London: Faber & Faber, 1969.
- Heller, Vivian. *Joyce, Decadence, and Emancipation*. Urbana: U of Illinois P, 1995.
- Henke, Suzette A. *James Joyce and the Politics of Desire*. London: Routledge, 1992.
- Hodgart, Matthew. *James Joyce*. London: Routledge & Kegan Paul, 1978.
- Hugh, Kenner. *Joyce's Voices*. London. Faber & Faber, 1978.
- Ingersoll, Earl G. *Endangered Trope in Joyce's Dubliners*. Carbondale: Southern Illinois UP, 1996.
- Joyce, James. *Dubliners*. London: Penguin Books Ltd., 1992.
- Levin, Harry. *James Joyce: A Critical Introduction*. New York: New Directions

Publishing Co., 1960.

Litz, Walton. *James Joyce*. Boston: Twayne Publishers, 1972.

Lobner, Corina del Greco. "Quincunxical Sherlockholmesing in "Grace"" *JJQ* 28-2(Winter 1991): 445-450.

Scholes, Robert. *In Search of James Joyce*. Urbana: U of Illinois P, 1992.

Tindall, William York. *A Reader's Guide to James Joyce*. New York: Noonday Press, 1965.

Werner, Craig Hansen. *Dubliners: A Student's Companion to the Stories*. Boston: Twayne Publishers, 1988.

국문초록

영적 가치의 상업적 치환

윤 회 환

20세기 초엽 영국의 식민통치하의 아일랜드의 상황에 대한 다각적인 분석을 시도하는 제임즈 조이스의 단편모음집 『더블린 사람들』에 실린 15편의 단편 가운데, 14번 째 작품인 "Grace"에서 작가는 이전 단편들에서 간헐적으로 던지 시 비판해왔던 아일랜드의 종교적 타락에 가차없는 비판을 고발을 시도한다. 전통적인 가톨릭 국가임에도 불구하고, 아일랜드의 교계와 사제들은 억압적인 식민지배로 도탄에 빠진 민중들에게 삶의 희망과 독립에의 의지를 고취시켜 주기는커녕, 오히려 영국인 지배세력과 결탁하여 아일랜드의 피식민 상태의 장기화에 일조 한다. 아일랜드 교회의 이러한 직무유기는 조이스가 첫 단편 "자매들"에서 질타한 '성직매매'의 한 변종으로서, 아일랜드사람들의 주체 의식을 마비시키고 역사의 질곡에서 벗어나지 못하도록 돕는다. 본 논문에서는 음주 추락사고를 당한 흥차 도매상 Kernan을 문병하러 찾아온 그의 친구들, 예컨대 동료 상인, 기업가, 경찰, 언론인, 전당포 주인, 사채업자 등이 세우는 피정 계획과, 피정에서 Purdon 신부의 강론이 피정 참가들에게 어떠한 종교적 굴절을 가하고, 식민세력의 주구인 가톨릭 교회가 선포하는 왜곡된 복음이 현실 타협적인 이데올로기로서 아일랜드의 현실에 어떤 역기능을 수행하는지 살펴보면 서, 조이스의 아일랜드 종교비판의 내용과 그 의미를 살펴본다.