

Narrative Consciousness and Character Psychology in James Joyce's "Eveline"

BESSEDIK Fatima Zahra* 

¹University of Oran 2 Mohamed Ben Ahmed, Algeria
fatima.bessedik@univ-oran2.dz

Received: 01/05/2023,

Accepted: 22/03/2024,

Published: 30/06/2024

ABSTRACT: *This study holds an interest in the short story "Eveline" by James Joyce as a psychological story that projects a realistic description of an individual's complex thoughts at moments of decision. A nineteen-year-old woman, Eveline stands by a window in her room watching the evening and listening to passing footsteps but meanwhile brings into her mind memories and thoughts about herself and her family, past, present, and future. By using the psychological theories of Sigmund Freud of the conscious and the unconscious, this article endeavors to elucidate Joyce's narration of Eveline's stream of consciousness as she decides to elope with her lover Frank. While representing the character's psychological structure graphically, I demonstrate that her psychic activity consists of repressed energy and of activity of all levels of consciousness. Finally, this study ultimately presents a feminist and materialist analysis of "Eveline" that projects the conditions of early twentieth-century Dublin.*

KEYWORDS: Eveline, Feminism, Joyce, Marxism, Psychology, Stream of consciousness, Unconscious.

* Corresponding author: **BESSEDIK Fatima Zahra**, fatima_zahrabessedik@yahoo.fr

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Introduction:

Because Modernism tends to analyze in the closest possible details a mood or a thought as presented in the mind, a staple feature of a modernist writing to be used in fiction is the stream of consciousness technique. Differently from the classic nineteenth-century novel which accentuated the presentation of characters as social beings, modernist writing focuses mainly on the analysis of the moral and emotional lives. *Eveline* is one among the fifteen short stories in *Dubliners* (1914) written by the Irish writer James Joyce. It is deemed to be a Modernist story and, thus, an exemplum of the climb into the mind. This paper attempts to study the stream of consciousness in Joyce's *Eveline*. Originally, this phrase was coined by William James, the psychologist brother of the novelist Henry, to characterize the continuous flow of thought and sensation in the human mind. Later, it was borrowed by literary critics to describe "a particular kind of modern fiction which tried to imitate this process" (Lodge 42). For the purpose at hand, the body of this work contains two main parts. The first part examines essentially Joyce's technical experimentations in his portrayal of the character's consciousness. These include not only the stream of consciousness itself, but also the interior monologue, the third person narration as well as the free association. The interior monologue, first used by Édouard Dujardin in his *Les Lauriers sont Coupés* (1887), is a term most often confused with stream of consciousness. It is used more accurately than the latter. It is the technique that represents the psychic content and the process of the character at its various levels of consciousness. Thus, the stream of consciousness is greatly concerned with what lies below the surface. For the sake of our purpose, the author of this paper is to make use of psychoanalytic methodology that draws on the theories of Freud. Throughout, *Eveline's* consciousness is analyzed at her three levels of consciousness: unconscious, preconscious and subconscious. Subsequently, the analysis explains how the character's dilemma equates Freud's psychological symptoms: the id, the ego and the superego, maintaining the psychological paralysis of the character. However, the second part of this study maintains that Joyce, through his minute depiction of the stream of consciousness, applies a Realistic approach. In light of this, in underlining the character's content of consciousness, it is identified unavoidably that Marxist criticism as well as feminist criticism permeate the story. Before rushing to any analysis, it is important to first review the short story "Eveline".

Synopsis:

One evening a very tired young woman of nineteen years old sits at the window and watches the evening descend and listens to the sound of passing footsteps. *Eveline* thinks of her family and the neighbors she has known for years. Her mother is dead, and her brothers have grown. Soon, she will leave Dublin and Ireland forever. She feels glad about leaving her job. Her father accuses her of spending too much money even though she gives him all her salary. She is to leave Dublin for Buenos Aires with a sailor named Frank who treats her with great tenderness.

She nevertheless loves her father. She fondly remembers the time he put on her mother's bonnet and makes the children laugh. She also recalls the promise to keep the family together that she made to her mother. Her mother died in craziness, obsessively repeating the phrase "Derevaun Seraun!". This memory prompts *Eveline* to jump up in terror. She believes that Frank will save her. However, at the boat, she finds herself paralyzed with fear and she cannot move. When Frank shouts "come?", she can only grasp the iron rails: "all the seas of the world tumbled about her heart. he would drown her." Frank calls and calls to her, but she stares passively at him "like a helpless animal,? with no sign of love or recognition (25).

Narrating Consciousness:

Joyce's *Eveline* contains many narrative techniques related to the depiction of the character's thoughts. Through the stream of consciousness technique, the structure of external objective events in the story is diminished in scope and scale. Rather, it is composed of the continual activity of characters'

consciousness and shower of impressions. We shall quote the opening lines of Joyce's monologue to introduce this modernist feature and then offer a critique on it:

She sat at the window watching the evening invade the avenue. Her head was leaned against the window curtains and in her nostrils was the odour of dusty cretonne. She was tired. 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. 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 Belfast¹ 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... her time was running out but she continued to sit by the widow, leaning her head against the widow curtain, inhaling the odour of dusty cretonne. (23)

It is well shown at first glance that the passage represents a release of the very process of the character's consciousness. While Eveline is inertly sitting at the window, memories and thoughts are coming into her mind. At the outset, we meet Eveline resting her head and watching the coming of the evening in the avenue. With seemingly simple language, it becomes immediately identifiable that this process of "watching" is more complex than it seems. This image as portrayed by Joyce alludes to the character's tired state of mind and, most importantly, to the presence of a mental obsession.

Through this very simple but highly descriptive passage, it is shown that there is a suffocating silence. Outside, the man's footsteps which went "clacking" and then "crunching" can be heard so clearly that she could know his exact movements and what he was walking by.

Almost without realizing it, we experience the whole of Eveline's street. We know there is an empty street, the fact that there are "new red houses", that the story takes place in town (due to the emphasis on terms like "cinder path" and concrete pavement") and how many people are likely out and about on business.

We can further decode that Eveline's happiness resides largely in her childhood. Now, however, its fragrance has turned into the odour of dusty cretonne, mixed with the stale of her present. Perhaps, the immediate sense of apathy that is evoked by the cluster of these initial images is emphasised by the pervasive and invasive presence of dust, an important element to consider to understand Eveline's psychology. It is introduced in the second line of the paragraph but repeated many times during the narration. This element of "dust" has appealed to many studies which contributed to the study of Joyce's *Eveline*. Garry, in his *Reading Dubliners Again*, asserts that dust is not important and is typically beneath notice. He says that it is Eveline's weekly job to make sure none of the men in the household have any cause to notice it. But much they ignore it, "dust silently accumulates more insistently in everything in their own world" (96).

Through the use of the stream of consciousness, Joyce has given us a satisfactory "tour" of the sights, sounds, and smells of the larger world of Eveline. However, such a way of presenting Eveline's consciousness is a technical feat. That is to say, the stream of consciousness is not a technique for its own sake. Its successful working-out depends on technical resources. Because this is so, the study of *Eveline* must be an examination of narration methods. How Joyce has been able to carry the awkward load of Eveline's consciousness onto legitimate prose fiction is the concern of the following.

Admittedly, the adequate presentation of Eveline's mental activities has required Joyce to use fictional techniques such as the interior monologue. It is worthy to remind, at this level, that while the stream of consciousness is a verbal expression of a psychic phenomenon of the character, the interior monologue is concerned with the psychic phenomenon itself, concerned with the content and the processes of consciousness, not with just one of these. This technique is indeed a tough technique to use successfully,

“apt to impose a painfully slow pace on the narrative and to bore the reader with a plethora of trivial detail” (Lodge 48). Joyce avoids these pitfalls by cleverly varying the grammatical structure of his discourse and by combining interior monologue with free indirect style, with subtle report and without any form of comment, even adopting the language style of her own with idiosyncrasies and cliché.

To get some analysis done in this realm, it is necessary to scrutinize a short piece of her thought processes: “She had consented to go away, to leave her home. Was that wise? She tried to weigh each side of the question. In her home anyway she had shelter and food; she had those whom she had known all her life about her.” (23) From this passage, it is clear that Joyce approaches the text from a third person point of view. That is, he maintains an indirect thought process, always by referring to Eveline solely as “she” and “her”, via which scope, tone and qualities of *Eveline*'s style is dependent. This kind of reference seems to dissolve through the text, fusing narrator and character viewpoint. For example, the first and third sentences in the extract seem to come from the narrating voice. It gives the impression that we are introduced to an outer observation that encroaches on Eveline's continuous flow of thought. On the contrary, the second and the fourth sound as if they stem from Eveline's own thoughts. In line with this, a related feature appearing in the excerpt is that Joyce does report the character's thoughts subjectively. Rather, for good reasons of his own, he does not tell us all what he knows about facts, motives, impulses and all of the causes and effects that combine the complexity of the plot. Rather, he has a room to tell us only a little and the necessary.

By so approaching Eveline's consciousness, we become acquainted with the character not by being told about her, but by sharing her most intimate focus, represented as silent, spontaneous, unceasing thought. Drawing upon Lodge's metaphor, it is rather like wearing earphones plugged into her brain and monitoring an endless tape-recording of the subject's impressions, reflections, questions, memories, fantasies as they fall into her mind.

Furthermore, a slightly closer observation of the text generally reveals the presence of the element of incoherence. For our purpose, the rapid shift from one idea to another, without regarding a logical argument or a narrative sequence, immediately signals a greater interest of a typical modernist writing. This discord with logic is the fact of a truthful representation of Eveline's order of consciousness. To blend Virginia Woolf in our purpose, her novels, like *Mrs. Dalloway* and *To the Lighthouse*, contain a great deal of interior monologue. She is often enough to give them a special character of seeming to always be within the consciousness of the chief character. She says in her essay, *Modern Fiction* (1919): “Let us record the atoms as they fall upon the mind in the order in which they fall, let us trace the pattern, however disconnected and incoherent in appearance, which each sight or incident scores upon the consciousness” (cited in Humphrey 31). Starting from these lines, we deduce that Joyce wrote *Eveline* out of a sense of fidelity to the character's thoughts as they are fragmentarily experienced, rather than out of an unfeasible stance of order. According to him, as well as to all Modernist writers and psychologists particularly, nobody thinks in organised sentences. Joyce wanted to convey thoughts and feelings as they pass through the character's head, as they form in the mind. In this respect, language is unmistakably involved in this fact. Sentences become shorter and more broken. Language becomes simpler and more colloquial as if Eveline herself were speaking. Linguistic repetition follows psychological repetition. The author reports the character's mental wanderings maintaining traditional syntax and punctuation.

Psychologically speaking, two essential problems are to be found in representing in written words the moral scheme of the character. This difficulty lies essentially on the nature of consciousness itself. The first difficulty lies behind “the particularity of consciousness”; another lies in “the instability of consciousness which is always in a state of motion” (Humphrey 42). In relation to this, the chief technique in controlling the movement of Eveline's stream of consciousness is the application of the principles of the free association.

In clarifying these principles, the study of Joyce's free association follows practical analysis.

The very pattern of the outline itself shows the direction of Eveline's stream of consciousness. Looking round the room and hearing the street organ indicate the outer world which impinges on her inner life. In those instances, Eveline is always at home, but the first pattern (I) is when she is looking round the room. The second pattern (II) follows her thought when she "continues to sit at the window inhaling the odour of dusty cretonne" and "down far in the avenue she could hear a street organ playing" (24). We infer that the outer world of Eveline serves as a stimuli of her inner world. In pattern (I), the accustomed environment indicates a certain fear of the future for Eveline, of the unknown, in what is to come in her later life as an independent adult. In pattern (II), Eveline associates the air with her mother: "She knew the air. Strange that it should come that very night to remind her of the promise to her mother" (23). It is by association, hence, that Eveline's mental activity shifts freely among present, past and future, and from one place to another. Yet, even the preceding thoughts give birth to the successive following associations.

From diagram (I), a remarkable feature of the character's consciousness is that it is active. Eveline cannot be concentrated on for very long in her mental process, even if it is willed (i.e. 3, 4, 9, and 10). When little effort is exerted to concentration (when she is tired), Eveline focuses on any one thing but momentarily. Another psychological fact is that the activity of consciousness has content provided by the power of one thing (e.g. I, II) to suggest another process through association. Thus, three factors are controlling the association: first, memory, which is the basis; second, senses, which it guides it; and finally, imagination, which determines its elasticity.

Accordingly, in seeking to describe Eveline's consciousness, diagram (I) illustrates that consciousness is considered fluid in its movement in the sense not to mean a smooth flow. The flow or the river of consciousness is momentarily broken and is able to pass freely from one level of consciousness to another. It can be said between brackets, accordingly, that the term "stream" is not highly descriptive. With this short skeletal concept of the nature of consciousness, it might be argued that the elemental content of Eveline's consciousness lends itself to informative analysis.

After the last of these thoughts in the pattern, Eveline stood at the station at North Wall, as she "felt her cheek pale and cold and, out of a maze of distress, she prayed to God to direct her, to show her what was her duty" (25). Finally, she set her white face to him, passive, like a helpless animal. In order to prolong analysis in terms of Eveline's free association and the stream of consciousness, one is tempted to make use of Freudian psychology that provides a *sine qua none* for the primary facts of these techniques.

Eveline and Freudian Psychology:

Eveline, on account of its technique of the stream of consciousness, confirms an application of psychological discoveries. Joyce's portrayal of the character's psychology employs Freud's insights into the working of the consciousness. As Freud claims, consciousness equates the entire area of mental attention, from unconscious on through the preconscious up to the conscious. The unconscious consists of natural impulses, desires, fears and ambitions, whereas the preconscious covers the element of experience which can be called into consciousness at will (Guerin *et al.* 203). Indeed, Eveline's thoughts range in similar areas, confirms diagram I. As it is represented, memories, fantasies, and feelings exist outside the primary consciousness. Rather, it is admitted that the flow of consciousness is found mostly near the state of the unconscious. In Eveline's unconscious, as shown graphically, the unconscious is very dynamic and consists partly in her instinctual representatives like eloping with Frank for instance. Note that the line combining 9 with 10 is not straight. Instead, it is curved. This means that Eveline's instinctual images do not precede a fixed state. Rather, they undergo a dynamic interplay in which associations between them facilitate the shift of feeling from one image to another. In Freud's terminology, they are regulated by the "primary process", a type of mental functioning where energy flows freely by means of certain mechanisms (Freud 436).

Equally important, the content of Eveline's consciousness in 3, 4, 9 and 10 are barred from her consciousness. The arrows in the graph towards the unconscious contents of her thoughts represent this

operation which is named by Freud as "repression". The latter is "the cornerstone on which psychoanalysis rests" (cited in Wright 11). It is the pressure of the standard unacceptable that desires are kept out of conscious experience. Within the unconscious, the flow of energy becomes bound up with certain memory-traces (such as 10 which last for a good while). She sees Frank as a bronze-faced prince who promises her a personal rescue and a future of wedded happiness. Fascinated with having a fellow, this fantasist Dubliner floats into illusion until, in her prevalent thoughts, the "kind, manly, open-hearted Frank" takes on heroic standing (25). However, abandoned by her mother, Eveline succumbs to a compulsive need to "become" the mother sacrificed on the altar of Dublin's domesticity. She must fetishize her body and offer herself as a sexual and a social victim to a demanding patriarch who threatens incestuous entrapment.

The last element among Eveline's levels of consciousness to be discussed is the conscious. The latter is the highest one of rational, communicable awareness (Wright 10). It equates the ordering of the external world. X in the graph represents a peak. In the story, Eveline reaches this moment when she moves an already acquired knowledge from the realm of the preconscious to the realm of consciousness, when she becomes trapped, panicked and frozen in a moment of neurotic immobility. Typically of its own, this moment of recognition, when Eveline stood in the station as a helpless animal, is famously dubbed by Joyce 'epiphany,' which means manifestation. In Lacanian terms, it can be said that Eveline may have confronted the Real order and that epiphany is a manifestation of approaching the Real; the order that resists representation and that is unable to be expressed through language. Her immobility exactly explains a kind of trauma, her inability to recognize the metaphysical event of not being able to join her lover.

In the ecclesiastical calendar, it is "the Feast of the Epiphany commemorates the manifestation of the infant Christ to the Magi" (Bolt 37). However, in Joyce's aesthetic concept, it is that quick intelligence, a sudden intuitive leap of understanding. At this moment, Eveline longs to avoid adult libidinal drives. In short, we can resonate that the stream of consciousness consists hugely in the character's report of the unconscious and the preconscious, if compared with the very quick moment of epiphany which occupies the end of the story.

Lacanian theory is significant in the case of Eveline as it offers a clear insight on the psychology. Jacques Lacan, a French psychoanalyst, has significantly explored the Freudian idea of the unconscious. His philosophy of the human psychic orders of the Symbolic, the Imaginary, and the Real; as well as his reflections on human fantasies, desires, and infantile stages of psychic development have significant impacts on literary criticism. In particular, the Imaginary, the Symbolic, and the Real are Lacan's three elementary psychoanalytic orders that represent the matrix of humans in everyday experience. The Imaginary realm, related to the order of the ego, is the universe of fantasies and imaginary ideas constructed by the subject. This dimension of images can be exemplified by the subject's belief in mythic figures, like dragons and gods. A good example by Lacan that can fit out concern is the idea of falling in love. Lacan claims that it is the imaginary which is invoked when we fall in love; we strive to make two into one to achieve wholeness through union with an imagined other (*The Four Fundamental Concepts* 205). In the case of Eveline, whose history with her authoritarian and oppressive father makes her a divided subject, perceives wholeness can be attained only through her lover. In part, it is her conscious and unconscious fear of becoming a divided person that drives her to constitute the image of Frank as a savior. More particularly, her imaginary ego leads her to struggle to meet her specular.

In the main, it can be stated that Eveline undergoes a psychological conflict between fantasies and societal norms. In relation to this, Freud presents a second version of the three fold mind division. With the appearance of these agencies, the picture of dynamic conflict in diagram (I) becomes clearer. During this conflict, the components of the id, ego and superego negotiate Eveline's behavior. The id wants its wishes satisfied, whether or not they are compatible with external demands. The ego, on the other hand, finds itself threatened by the pressure of the unacceptable wishes. Similarly identifiable in her thoughts, in an Irish society, where Catholic faith acts as the governor (and a superego) which is tightly woven into Dubliner's

social fabric, Eveline “desires” to elope with Frank, a lawless and asocial desire that she longs for. This tension in her psyche, between her fantasies and external obligations, represents a manifestation of Freud’s ego, which acts as a protecting agent of the individual after the superego, “the regulating agent of society and the individual” (Freud, cited in Guern & Morgan & Willingham 126).

It follows that the story is about an adolescent patient who suffers from anxiety of a central significance in Freud’s theory of Neuroses and psychoses. Her speech, verisimilar to Freud’s talking cure, is a release of her repressed unconscious which is called by Lacan “the discourse of the other” or by Lesser as “the whispered meaning” (Scura- cited in Greenbaltt & Gunn 351).

In light of this, the consciousness of Eveline remains a crucial exemplification in representing Modernist selfhood. Joyce’s method of rendering selfhood in *Eveline* constitutes a kind of fragmentation montage. His stream of consciousness constructs the self as “utterly different from the old stable ego. It is neither stable nor naively egoistic. Rather, it is fluxive, dynamic, multiple, changeable and contradictory” (Brown 83). Interestingly, such self-deception and self-conflict are major themes in Modernist literature. As it has been shown, the modernist discourse about selfhood owed considerably to the psychoanalytic movement. We have seen that emphasis within Freudian theories revolve around the unconscious, repression and the work of censorship. In this concern, Brown says that the man, the neurotic animal, is thus seen as condemned to self-conflict at the very heart of his intentions and motives (109). This aspect is mostly attributable to the facts of WWI, when the war writers were left in a disillusioned and cynical mood. Nothing seemed to be right or certain; even science and religion seemed to offer little comfort.

Having delved into some technical devices presenting the character’s thought, and having thus offered a microcosmic insight to Eveline’ stream of consciousness, another end of *Eveline*’s stream of consciousness is associated with its verisimilitude and its content projecting reality.

Joyce as a Realist

From previous analysis, Joyce mainly focused on the way in which he presents the character’s flow of thought. It is made clear that *Eveline*, through the use of the interior monologue, the free indirect style and free association, is a mimesis of the character’s stream of consciousness. Based upon this aspect, it can be safely argued that *Eveline* bears aspects of affinities with the literature of Realism. As made by Watt, the novel’s realism does not reside in the kind of life it presents, but in the way it presents it. In America, for instance, Faulkner writes from different points of view, recalling cubism and presenting a psychotic equivalent of the current sane realism. Simply than that, in this context, Joyce plunges into the internal to give a flavor of realism about Irish society and Dubliners in particular. As a realist, Joyce never believed that he could present the consciousness of the character with exactness (Humphrey 41). In contrast, Dickens asserted: “It doesn’t seem to me to be enough to say description that it is the exact truth. The exact truth must be there” (Grellet & Valentin 301)

Accordingly, in this merge into the character’s mind with its particular description of the atoms as they fall into mind, the story is to be soliptic. As revealed by Lodge: “the stream of consciousness novel is the literary expression of solipcism” (42). In explaining the latter, Lodge says that it is a philosophical doctrine which says that nothing is certainly real except one’s own existence. But it can equally well argue that it “offers us some relief from that daunting hypothesis by offering us imaginative access to the inner lives, even if they are in fiction” (*ibid*). The stream of consciousness formulates the possibilities and processes of inner realization of truth, a truth Modernism reckons inexpressible. This truth, as revealed by this emphasis on the psyche, can be seen as valuable for its own sake, this is Joyce’s view. Protesting at Grand Richards’s hesitation in publishing his work, Joyce wrote: “I sincerely believe that you will retard

the cause of civilization in Ireland from having one good look at themselves (Dubliners) in my nicely polished looking glass" (cited in Bolt 35).

Additionally, within the watercourse of Realism, it is generally admitted, as made traditionally by Descartes and Locke, that reality begins from the position that truth can be discovered by the individual through his/ her senses. The method of this trend of thought, hence, is the study of the particulars of experience by the individual investigator, including senses. Indeed, Joyce's art appealed to senses. In this realm, Conrad says: "all art appeals primarily to senses and the artistic aim when expressing itself in written words must also appeal through the senses" (cited in Gellet & Valentin 239). In the same fashion, *Eveline* is an imitation of the character's stream of consciousness where sensations linked to hearing, touch, smell and sight provide the main features of description. Throughout, the narrator has projected reality surrounding the character. The impressions and feelings *per se* have conveyed solitude, alienation, abandon, poverty and oppression.

Moreover, another aspect contributing to the Realistic facet of *Eveline* is mostly attributable to "anti-idealism", of a crucial concern in the literature of Realism. Henceforth, the depiction of reality is to embrace the whole i.e. including ugly truth. Correspondingly, Joyce said: "it is not my fault that the odour of ashpits and old weeds and offal hangs round my stories" (Cited in Bolt 36). In line with this, Joyce, in fact or in effect, has mirrored Dubliners, but from many angles. That is, he did not reveal a naked truth about some aspects of Dubliners' life. According to the Realist writer, however, reality means no more than those aspects of events which would be noticed by an average observer. The only order a Realist recognizes is that of cause and effect. For Joyce, in contrast, meaning lies far deeper. He follows absolutely the Realists in their refusal to alter the facts as they found them, but not in their insistence that facts could speak for themselves, as any other Modernist. For this reason, Joyce's looking glass is a "magic" one.

In considering the implications of Joyce's monologue, a Marxist criticism immediately integrates in our concern. This school of thought is rooted in the critiques of the ideology and culture developed by Karl Marx and Friederick Engels. It should be noticed through *Eveline*'s stream of consciousness that the story reveals much about the economic exploitation of Irish society. In Marxist words, it reveals ideological oppression of capitalism, the dominant economic class of Ireland, over the subordinate class. In the main, *Eveline* tells the story of an unhealthy, imprisoned state of mind of *Eveline*. Through her stream of consciousness, it is well shown that she lives in a society of class systems. She is poor, which makes her part of the proletariat Irish society. In addition to that, in her memory, she recalls "the hard work" both at home and at the stores, which is a primary element of the ideology of utilitarianism occurring in capitalist societies. Thus, *Eveline* arguably resists the economic and the ideological values of her society. Her inability to remember the Priest's name can be seen as a satire of the teaching of the Church of the Bourgeoisie ideology. In opposition, her father unmistakably represents the dominance of the economic system, religion, ideology and culture. To be sure, she "always gave her entire wages—and Harry always sent up what he could but the trouble was to get any money from her father" (23). Therefore, it is from this society where *Eveline* desires to flee and because of which she stays stagnant and decadent. Indeed, it is difficult to proceed without pointing out that Joyce called himself a socialist and took lively interest in what Socialists were thinking (Bolt 34). Equally significant, when Joyce wrote the story, he had a stock of political ideas about the Irish question, which he could have propagated in the story. The Irish question, as he saw it, was not one of national oppression but of economic exploitation (ibid).

Furthermore, Joyce's looking glass highlights another thematic significance because of its presentation of reality through a feminine mind. The interior monologue used in the story reveals the state of the Irish woman in the patriarchal society. However, this feminist reality is not unanimously agreed

upon. Bolt, for instance, asserts in his *Joyce* that there is no suggestion in the story which shows feminism. He says:

That they (women) suffer is undoubtable, but they suffer from being Dubliners, not from being women. If the realism of the presentation in these stories of women's plights makes them excellent material for feminist analysis, this is only in the same way that a journal kept by a woman in the same circumstances would do. Feminity itself is not a theme. (152-3)

On the other hand, a number of contemporary critics have indicted Joyce as a chauvinist author singularly devoted to projects of male linguistic mastery and to a celebration of what Lacan calls the primordial "signifier of signifiers" (Henke 1). In different terms, critics accept Lacan's psychoanalytic definition of the phallus as Logos (i.e. presence revealed in speech), then, metaphorically speaking at least, Joyce would seem to occupy an exalted place in Logocentric and "phallogocentric" exponents of twentieth century writers. Joyce, it has been said, is narcissistic, a logocentric creator awash in a free play of signifiers ultimately signifying nothing (ibid). In arguing so, they claim that the story contains the elements necessary for its own deconstruction. The reason why Joyce's view on feminism is unconventional is mostly attributable to his implications buried in his monologue. For this reason, it is worth-while to open a bracket for this feminist thematic concern. Differently from Bolt and the critics holding logocentrism in Eveline's consciousness, the author of this paper holds that the story explores feminist criticism.

To start with, Joyce has focused mainly on a perception from the insight of a woman. That is, if as Van Boheemen points out that "the plot of patriarchy is the exclusion of the presence of the other" (cited in Garry 97), then Joyce would not focus on the mind of a woman's character. Eveline's thoughts and memories reveal her state as many young women in early twentieth century Ireland. Joyce writes "it was hard work—a hard life" (22). Taking care of her home is one example of Eveline's oppression and the lack of women's liberation in 1914. This implies the fact that Western culture is fundamentally patriarchal, creating an imbalance of power that marginalizes women and their work. Joyce's reflection of the economic and the social exploitation of a woman is a condemnation of such exploitive and unjust circumstances surrounding women. To illustrate with, dust is the most pervasive element in the whole character's thought. Although it is not clear what is specifically involved in Eveline's promise, she gave a word to her mother to "keep the home together as long as she could" (23). Certainly, dusting routinely would be one of the commonplace sacrifices she would be expected to make. A sacrifice involves surrounding or destroying something for the sake of something else. What is Eveline sacrificing and for whom?

At first glance, she would appear to be sacrificing her personal freedom for the sake of domesticity. If one recasts this into a Lacanian insight, however, one can see that she is expected to sacrifice the question of sexual desire for the sake of patriarchal power. Eveline's mother, acting on the behalf of patriarchal need, has her daughter promise to sacrifice her quest. Henceforth, Eveline's existence i.e. her absent sexuality, places her in her mother's former role. Thus, the residue of such censored sexuality settles down, invisible and indivisible, just like dust. Such observation of social reality using a Lacanian perspective is handy enough in projecting feminism in the story. Such an argument is categorized within the first wave of feminism, as Elaine Shoalter indicates, a "critique of patriarchy" (cited in Brivic 6).

Accordingly, Eveline's relationship with her father is one of the most telling examples when looking at Joyce's monologue from feminist viewpoint. Eveline's father treats her differently and with disrespect because she is female. Though she was young, she occasionally felt in danger of her father's violence. In that time period, females were still viewed as less than the worth of men, unable to vote or hold positions of power. Thus, Eveline's father was not proud of her as he was of his sons. Consequently, "when they

were growing up he had never gone for her, like he used to go for Harry and Ernest, because she was a girl” (24). The only thing she can do is to keep the house together. In addition to that, what is important is the closing image of Eveline as one immobilized, whose hands are frozen to the railing, and who loses humanness. The fact that Eveline's subconscious was not completely ready to leave her family, home, and promise of her mother, ensures her position as a female in which Eveline's father and other men of the period assumed women were constantly in. In this image, Eveline is being viewed as a lowly female who must stay to take care of "home," which maintains her role as a woman in 1914 Ireland. This leads to say that *Eveline* is a feminist discourse against patriarchal authority. It pushes off from the solid land of Victorian conventions to float toward feminist values.

Conclusion

To sum up, *Eveline* is a psychological story. It is grounded on psychological depth, where Joyce employs the stream of consciousness technique. Applied on *Eveline*, we deduced, through Freudian theories, that it includes innermost confession, wells of repressed energy and an activity of all levels of consciousness. The basic techniques in representing consciousness are the interior monologue and third person narration. The chief device Joyce hits upon depicting and controlling the movement of consciousness is the utilization of the principles of mental association. But additional technical devices were needed to convey the unconventional movement of thoughts. Even punctuation, syntax and language were reshaped to produce the qualities of the unconscious. This report, hence, was developed realistically. But the content of consciousness is also thematically containing allusions to Irish politics, religion and social conditions, especially those of women. It conveyed the depression of the economic and social decline of Dubliners, who experienced spiritual and moral paralysis.

The 1914, when *Dubliners* was written, represents the initiation of a historical node of English literary Modernism. Making it new, Joyce (among others) has added to fiction mental functioning and psychic existence to the already established domain of motive and action. Following that, Modernist fiction can be viewed as the literary epoch characterized by the innovation of the stream of consciousness technique, the dissolving of the self, change in signs' meaning, fragmentation and breakdown of various narrative traits, which accounts for the loss of the cause-effect relation.

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Author's Biography

Dr. BESSEDIK Fatima Zahra is a lecturer of English Literature and Criticism the Department of English, Faculty of Foreign Languages, University of Oran 2 (Oran- Algeria). She is specialized in English Literature but her focus of research is on Postcolonial issues. She is the writer of "A Postmodern Insight on the Algerian Popular Resistance (1830-1870)" in Encyclopedia of New Populism and Responses in the 21 Century.