

Psychoanalytic Analysis of the Use of Stream of Consciousness in Selected Short Stories by James Joyce

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Abstract:

This study attempts a psychoanalytic analysis of the stream of consciousness technique in four of James Joyce's short stories: *Eveline*, *The Dead*, *A Little Cloud*, and *The Sisters*. The research examines functionalizing this literary technique as a means of exploring the inner thoughts and motivations of the characters in each story. An investigative reading of the texts indicates that the stream of consciousness technique could be interpreted as a manifestation of the characters' unconscious suppressed desires and conflicts, as well as a reflection of the social and cultural contexts in which these characters exist. Drawing on the theories of Sigmund Freud and Jacques Lacan, the analysis explores the themes of repression, sexuality, trauma, and identity in these works. Eventually, the study suggests that Joyce's use of the stream of consciousness technique offers a unique insight into the complexities of human experience and the ways in which human inner lives are shaped by both internal and external forces.

ملخص البحث باللغة العربية:

تحاول هذه الدراسة تحليلاً نفسياً لتقنية "تدفق الوعي" (تداعي الأفكار الحر) في أربع قصص قصيرة لجيمس جويس: "إيفلين"، "الأموات"، "غيمة صغيرة"، و"الأخوة". تستكشف الدراسة استخدام هذه التقنية الأدبية كوسيلة لابرز الأفكار والدوافع الداخلية للشخصيات في كل من تلك القصص. تخلص القراءة الاستقصائية للنصوص إلى أن تقنية تدفق الوعي يمكن تفسيرها على أنها تجلي للترغبات والصراعات اللاواعية لتلك الشخصيات، بالإضافة إلى أنها تعكس السياقات الاجتماعية والثقافية التي تعيش فيها تعيش الشخصيات. فمن خلال تطبيق تصور علماء نفسيين مثل سيجموند فرويد وجاك لاكان لمبادئ التحليل النفسي، تستكشف الدراسة دور مفاهيم رئيسة مثل الكبت والجنس والصدمة والهوية في تحديد انماط السلوك لدي الشخصيات في هذه الأعمال الأدبية. وفي النهاية، تقترح الدراسة أن استخدام جويس لتقنية تدفق الوعي يوفر رؤية فريدة في سبر غور تعقيدات التجربة الإنسانية والطرق التي يتم تشكيل التركيبة الداخلية للإنسان بعوامل التأثير الداخلية والخارجية.

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I. Introduction

James Joyce is one of the most well-known authors of the 20th century who is recognized for a unique writing style using stream of consciousness technique. Marked by this free associations of ideas, his writings which often delve into the human mind complexities made him popularity in the domain of psychoanalytic studies. By the use of this technique, the author allows readers to go through a given character's thoughts and feelings in a more intimate way. This technique or mode of writing has been analyzed from several perspectives, including psychoanalytic theory. Psychoanalysis is a theory of literary criticism applying the results of psychology in the interpretation of literary works. Psychology theories emphasize the role of man's unconscious mental processes in shaping his behavior. Being the founder of psychoanalysis, Sigmund Freud argued that human behavior patterns are shaped by unconscious desires and conflicts that are deeply rooted in the experiences of his or her childhood.

Joyce's selected short stories for the study are *Eveline*, *The Dead*, *A Little Cloud*, and *The Sisters*. They are carefully chosen for being excellent illustrations of James Joyce's handling of stream of consciousness technique, providing rather rich material for psychoanalytic analysis. These stories are also thematically interrelated, for they all tackle that complicated relationships between individuals, their past experiences, and their desires.

This study principally seeks to employ a psychoanalytic analysis of James Joyce's stream of consciousness within *Eveline*, *The Dead*, *A Little Cloud*, and *The Sisters*. The protagonists' unconscious desires and conflicts are analyzed, interpreting the symbols and motifs

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used in the short stories to understand their characters' development. This study is likely a contribution to differentiate between the concepts of psychoanalysis and Stream of consciousness, on one hand, and understand the relationship between the two terms and literature, on the other hand.

II. Literature Review

Stream of consciousness is a literary technique used by the writers for displaying the characters' thoughts, feelings, and perceptions in an unfiltered and uninterrupted flow of consciousness. It is essentially used to construct a feeling of psychological realism and to investigate the human mind complexities. James Joyce is one a prominent pioneer of this technique, and his works, incorporating the selected short stories for the current study, are recognized for their masterly used stream of consciousness.

Psychoanalytic theory is a theory in the domain of Psychology science which explores human unconscious mind and its explicit or implicit impact on his behavior. Psychoanalysis is founded by Sigmund Freud, who argued that human behavior is shaped by those deep-rooted unconscious desires and conflicts of childhood experiences. Psychoanalytic theory has been widely utilized in literature and literary criticism to highlight and interpret the relationship between the text and the author's unconscious mind.

Many scholars have made psychoanalytic analyses of James Joyce's works, emphasizing his use of stream of consciousness technique. John McCourt, for instance, in his book *The Years of Bloom: James Joyce in Trieste*, explores the psychoanalytic implications of Joyce's use of stream of consciousness in excerpts of his works. Similarly, Luke

Thurston, in his book *James Joyce and the Problem of Psychoanalysis*, considers that relationship between Joyce's works and psychoanalytic theory.

III. Methodology

This study employs a qualitative research method, specifically a psychoanalytic analysis of James Joyce's stream of consciousness in the selected short stories. The study utilizes a close reading of the selected texts to identify unconscious desires and conflicts, and explain symbols and motifs, for recognizing character development. Psychoanalytic criticism focuses on analysing literary works based on the psychoanalytic theory developed by Sigmund Freud, which emphasizes the role of the unconscious mind in shaping human behaviour and emotions.

Study primary sources were collected from the selected short stories, *Eveline*, *The Dead*, *A Little Cloud*, and *The Sisters*, while the secondary sources were selected out of scholarly articles and books which discuss the psychoanalytic theory and its application in literary criticism. These stories were thoroughly read and analyzed to discover characters' unconscious desires, conflicts by explaining symbols, motifs, to understand its development.

The analysis of data involves a meticulous examination of the selected texts to identify its protagonists' unconscious desires, symbols, and motifs. Such analysis draws on psychoanalytic concepts such as the "Oedipus complex", "repression", and "subconscious". It also considers the historical and cultural context of the short stories to interpret the significance of its symbols and motifs.

As any human being work, the study may have aspects of limitations. One of these shortcomings is that psychoanalytic theory has been criticized for being too subjective and lacking reliable empirical evidence. Another

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drawback is that the analysis is based on the unproved assumption that the author's unconscious desires are mirrored in their literary works.

IV. Analysis of Short Stories

A. *Eveline*

James Joyce's short story *Eveline* is an epitome of the use of stream of consciousness narrative technique, by means of which readers are provided with insight into the inner mechanisms of the *Eveline's* mind. *Eveline's* thoughts and emotions are clearly described in a fragmented and nonlinear arrangement, only to reflect the complexity of her psyche. A psychoanalytic analysis of the story would demonstrate the underlying psychological conflicts *Eveline* faces while she struggles to take a decision regarding, whether or not to leave her abusive home.

James Joyce published this short story *Eveline* in 1914 as part of a collection of his short stories, *Dubliners*. This collection explores the lives of ordinary Dubliners in the early 20th century. The short story is about a young Irish woman called *Eveline* preoccupied by the thought of leaving Ireland with her lover Frank, yet eventually decides not to go through with it.

Eveline is harshly caught between her desire for a new seemingly happy life with Frank and her feeling of duty towards her family and home in Dublin. *Eveline* considers her past experiences and her present circumstances, including her dead mother as well as her abusive father. She starts to wonder if left with Frank, would it bring her happiness or more hardship? Paralyzed by the load of her obligations towards her family and her fear of the unknown, *Eveline* finally decides not to leave with Frank. watching Frank

leaving on the ship without her, she developed a sense of loss and regret, but also a strange sense of relief as well.

The characterization of *Eveline* by Joyce is meant to explore major themes such as duty, family, love, and the struggle for individual freedom in a society which respects tradition and stability. The narrative also features the restricted options available to women in early 20th century Ireland, and the challenging decision they often had to make.

She was tantalized remembering how her father used to be kind to her before he grew into abusive, and at the same time, she is still terrified of him. For instance, while she is packing her bags and she is about to leave, she starts to think, "Her father was becoming old lately, she noticed; he would miss her. Sometimes he could be very nice. Not long ago, when they had come to the pavilion at the end of the Promenade, he had invited her to go for an ice cream. She had said no. That was cruel of her father. He was always threatening to do that: it was in his eyes" (Joyce 3).

The unconscious desires of the protagonist, in James Joyce's *Eveline*, are centered around her desire to escape from her family and society confines, notwithstanding her fear of the unknown. This desire is embodied by her yearning to depart with her beloved Frank to Buenos Aires, wherein she expects a life of freedom and happiness.

This interpretation is highlighted by Cheryl Herr in an article in the journal (College Literature). Herr argues, "Joyce depicts the story of *Eveline* as a conflict between the unconscious desire for freedom and the conscious fear of the unknown, and the resolution of this conflict ultimately lies in *Eveline's* decision to remain in the familiar, even if it means sacrificing her chance for a better life" (Herr, 2000, p. 46).

Yael Schlick, in another article in the journal (James Joyce Quarterly) similarly maintains that *Eveline's* unconscious desire to escape is central to the story. Schlick

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states, "Eveline's predicament can be read as an emblematic representation of the struggle between the individual and society, between the desire for independence and the fear of the unknown" (Schlick, 1994, p. 37).

Eveline, as a young Irish woman, had to choose between staying in her current familial life or embark on a new different one with her lover. A psychoanalytic analysis of the protagonist's character can help in shedding light on the internal conflicts and struggles she undergoes.

One of the key psychoanalytic concepts that can be applied to Eveline's story is the idea of the "Oedipus complex," first proposed by Sigmund Freud. According to this theory, children develop sexual desires for their opposite-sex parent and view their same-sex parent as a sexual rival. As they grow older, they repress these desires and adopt the moral values and cultural norms of society. In the case of Eveline, her father represents the dominant and abusive father figure, while her potential lover, Frank, represents the idealized, caring and supporting father figure.

Eveline's father's oppressive and violent behavior towards her may have caused her to repress her sexual desires and perceive sex as rather shameful thing. Consequently, all Frank's promises of a new happy life and justifiable escape from her father's tyranny symbolizes a final opportunity for her to regain her sexuality and to establish a healthy relationship with a different man.

According to Sigmund Freud, human behavior is significantly motivated by unconscious desires, conflicts, and traumas. He believed that the mind has three parts: the conscious, the preconscious, and the unconscious. The unconscious mind, which includes repressed memories and desires, can have a substantial impact on personal behavior.

In *Eveline*, the protagonist's behavior is affected by her past experiences, particularly her bond with her abusive father.

Eveline's relationship with her father is a central to the story and of a significant impact on her life. Freudian psychoanalytic theory proposes that her feelings towards her father are likely to be repressed and could be steering her decision-making process. In his book, *The Interpretation of Dreams*, Freud states that "an emotional attachment to the father can influence the choice of a sexual object, producing a complex of feelings that results in ambivalence" (p. 245). *Eveline's* ambivalence towards leaving her father's house and starting a new life with her lover could be a result of this complex.

Moreover, the short story also suggests that *Eveline's* relationship with her father may have resulted in a kind of Stockholm Syndrome. She is shown to be in a state of emotional paralysis, unable to leave her father's house despite the abuse she faces. According to Freud, individuals who experience traumatic events may develop defense mechanisms such as repression and denial, which can cause them to become stuck in the past. In "Mourning and Melancholia," he argues that "the patient cannot free himself from the past by mere insight or understanding" (p. 245). *Eveline's* inability to leave her past behind and move on to a new life could be a result of her unconscious defense mechanisms.

The symbol of the "dusty cretonne" correspond to *Eveline's* suffocating lifestyle at home, while the "yellowing photograph" signifies her longing to escape to Buenos Aires with her lover. The motif of paralysis, which is rampant in Joyce's works, is also present in *Eveline* and implies the protagonist's inability to take an action.

In conclusion, a psychoanalytic analysis of the protagonist's character progress in *Eveline* suggests that its behavior is strongly influenced by its past experiences,

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specifically the character relationship with her abusive father. The short story indicates that *Eveline* may be suffering from a complex of feelings towards her father, developing into such ambivalence towards leaving him and starting a new life. Moreover, her experiences may have resulted in the development of defense mechanisms such as repression and denial, affecting her to enhance being emotionally paralyzed.

B. *The Dead*

The Dead comes to be the final and most recognized story in James Joyce's collection of short stories, *Dubliners*. The story setting is in early 20th-century Dublin wherein Gabriel Conroy, a teacher and literary critic, and his wife Gretta attending an annual dinner party hosted by Gabriel's elderly aunts.

During the party, Gabriel is fully preoccupied with his own thoughts and insecurities, and he seems increasingly frustrated with Gretta's exotic behavior. Nevertheless, by the end of the party they retire to their hotel room, when Gretta reveals to Gabriel that she has been thinking about her ex-lover who died years ago.

Gretta's revelation shocks Gabriel and compels him to confront his own mortality and the shortcomings of his perception of love and relationships. The short story ends with Gabriel standing at a window, looking out at the falling snow and contemplating on the shortness of life.

The Dead is widely acknowledged as one of Joyce's most touching and compelling works, investigating major themes such as mortality, love, and the human relationships complexities.

Gabriel Conroy's unconscious desires could be easily recognized in his dreams and his relations with other

characters. One of these unconscious desires is to feel superior to others, which expressed in his contemptuous attitude towards Michael Furey, his wife Gretta's former lover. This desire is deep-rooted in his sense of insecurity and that fear of inadequacy.

In his dream, Gabriel sees himself as a "conqueror" of the "inferior race" of attendants at the party, and he develops a sense of authority and dominance over them. This desire for superiority is further accentuated when Gabriel recalls Michael Furey, and how he considers him as a weak and inferior man. He confidently says, "He had known, he had felt that night, the peril of his soul when the great cold mass of the world moved towards its own destruction."

Margot Norris, an academic critic, notes that Gabriel's desire for superiority is strongly tied to his fear of mortality and his need for self-preservation. She argues, "Gabriel's need to assert himself against his wife's former lover Michael Furey, who appears to threaten his self-esteem, is really a manifestation of his deeper need to protect himself from his own mortality" (Norris 122).

Another one of Gabriel's unconscious desires is his fascination to Gretta's past experiences with Michael Furey. This inclination is deep-rooted in Gabriel's hunger for a sense of emotion and excitement in his personal life. He is envious of Gretta's ability to experience intense passions feeling that his own life is boring and uneventful in comparison.

In his relations with Gretta, Gabriel becomes obsessed with her memories of Michael Furey and the feeling they shared. He grows jealous of their dead relationship and feels that he is unable to compete with it. This need for passion and excitement is also conveyed in Gabriel's dream, where he assumes himself as a "youth" with a "heart of flame."

Margot Norris demonstrates that Gabriel's desire for passion is closely related to his fear of being ordinary and his

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need to feel significant. She writes, "Gabriel's longing for an extraordinary life is driven by a deep-seated fear of the ordinary... [He] is ultimately driven by a desire to be significant, to matter, to be noticed" (Norris 122).

Gabriel Conroy experiences a symbolic psychological journey that is rich for psychoanalytic interpretation. Through the story, Gabriel undergoes various conflicts that uncover deep-seated anxieties and desires within his personality.

One way to analyze Gabriel's character is using the lens of psychoanalytic theory, exclusively the ideas of Sigmund Freud. According to Freud, the human psyche is composed of three main components: the id, the ego, and the superego. The id signifies the instinctual, pleasure-seeking part of human psyche, while the superego stands for the internalized moral standards of society. The ego is the conscious mediator between the two, which continuously trying to strike balance between the conflicting demands of the id and the superego.

Gabriel's psychological structure can be seen as a fierce struggle between his id, which calls for pleasure and self-gratification, and his superego, which enforces societal expectations and moral standards on him. This conflict is remarkably unmistakable in Gabriel's relations with his wife, Gretta. He desires his wife sexually, however he also develops a sense of duty and responsibility towards her, as demonstrated in his anger at her recounting of a past romantic encounter. As Peter Brooks notes in his essay "Psychoanalysis and Storytelling," "the sexual tension and discomfort underlying Gabriel's relationship with Gretta reveal the hidden impulses of his id" (Brooks 124).

Gabriel's struggles with his superego are also obvious in his relations with his aunts and other citizens of Dublin society. He breeds a sense of alienation from these people,

who symbolize the values and expectations of Irish society. At the same time, he also has a sense of obligation to them, as proved by his internal monologue: "He longed to be master of her strange mood or at least to know of it" (Joyce 221). This desire to understand and control the expectations of society can be considered as an expression of his superego, which seeks to impose societal norms on him.

These conflicting modes of life highlighted by a number of symbols and motive which stand too for contradictory significances. While the snow which covers the city represents the characters' emotional emotionlessness, the music and dancing symbolize their attempts to escape their apparently mundane lives. The motif of the epiphany implies the characters' recognition of their mortality and their connection to each other.

Finally, Gabriel's journey can be envisioned as a struggle to reconcile the struggling demands of his id and his superego. As Garry Leonard notes in his essay "*The Dead* and the Psychopathology of Everyday Life," "Gabriel's final realization of his own mortality can be seen as a kind of ego-realignment, a recognition of the impermanence of his own desires and the necessity of living within the constraints of society" (Leonard 63).

In conclusion, *The Dead* offers a splendid opportunity for psychoanalytic analysis, particularly through the perspective of Freudian theory. Gabriel's symbolic psychological journey could be seen as a struggle to balance the conflicting demands of his id and his superego, such a struggle that ultimately leads to a true recognition of his own mortality and the impermanence of his desires.

C. *A Little Cloud*

A Little Cloud is one of James Joyce short stories published in his collection titled *Dubliners* in 1914. It is about

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the character of Little Chandler, a young man who is dissatisfied with his life and envious of his friend's success. He encounters an old friend, Gallaher, who has become a successful journalist and has traveled all around the world. As a result of this conversation, Little Chandler begins to feel even more dissatisfied with his own lot and grows more envious of Gallaher's success. Returning home after the meeting, Little Chandler feels even more confined and disappointed with his life. The story clearly investigates pivotal themes such as envy, regret, and the pressures of conformity in society.

Little Chandler's unconscious desires could be obviously inferred from his behavior and thoughts throughout the story. One of these unconscious desires is a yearning for freedom and adventure. This desire is apparent as he daydreams about his friend Gallaher's exciting life in London and pictures himself as a successful writer leading a bohemian lifestyle. He grows suppressed by his mundane routine and longs for something more satisfying.

Another unconscious desire of Little Chandler is his urgent need for recognition and validation. He wants to be respected and admired for his own writing, however he fully aware of being inadequate and insecure regarding his talent. That is unmistakable when he compares himself to Gallaher and supposes that his friend's success is due to luck rather than talent. He also feels envious of Gallaher's self-assured and confident personality.

Finally, Little Chandler's unconscious desire for intimacy and affection is clearly shown in his interactions with his son. He feels a deep love for his child and needs the tenderness and closeness that associated with parenthood. Nonetheless, he struggles to express his sensations and feels detached from his wife, who is almost preoccupied with her domestic duties. This prompts him to seek emotional

fulfillment via his friendship with Gallaher, but in the end, he realizes that he is even unable to escape his dull lifestyle and must confront his unfulfilled desires.

Chandler is depicted as having unconscious desires with which he struggles to acknowledge and fulfill. His primary unconscious desire is to evade the monotony of his middle-class life and achieve a considerable satisfying literary success. "Chandler's secret ambition, which is to be a writer, indicates his dissatisfaction with his present life and his need for a more fulfilling existence." (Beebe 36). Halper emphasized the same idea arguing that "Chandler's self-deceptions and rationalizations mask a deep-seated desire for escape and transcendence that he is unable to articulate." (Halper 57). Corcoran highlights how "Chandler's frustration and restlessness stem from his awareness that he is not living up to his own aspirations and potential, which he sees reflected in the success of his former friend Gallaher." (Corcoran 58)

Chandler's unconscious aspiration for satisfying literary success is a tangible driving force in his life, in spite of his inability to fully acknowledge or act upon it. This desire is reflected in his fascination with Gallaher's success as a journalist and his own attempts to write a poem, which entirely fail due to his lack of talent and dedication. Overall, Chandler's unconscious repressed desires largely contribute to the theme of dissatisfaction and unfulfilled potentiality that runs throughout *A Little Cloud*.

A psychoanalytic analysis of Chandler's characterization reveals his inner conflicts and desires, as well as the role of his unconscious in shaping these actions and feelings.

One of the key elements of Chandler's psychological composition is his repressed desire for artistic success and recognition. This is obviously shown in the form of envy and resentment towards his friend Gallaher. As Freud notes in *The*

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Interpretation of Dreams, envy can be a manifestation of repressed desires or feelings of inferiority: "In every such feeling of envy the suppressed element is a sense of inferiority" (Freud, 1913, p. 144). Chandler's envy towards Gallaher, who has achieved success as a writer, reflects his own feelings of inadequacy and frustration with his boring life rhythm as a clerk. He yearns for the creative life that Gallaher represents, but he is too fearful to pursue it himself.

Moreover, Chandler's psyche is also exhibited by a sense of ambivalence and conflict, as he battles between his desire for pleasure fulfilment and his sense of duty towards his family. This is unmistakable in his internal dialogue as he reflects on spending the evening with Gallaher, where he hesitates between his longing for excitement and his fear of neglecting his wife and child. As Freud argues in *Civilization and Its Discontents*, individuals are torn between their instinctual drives and the demands of society, leading to inner conflict and anxiety: "Man's natural aggressive instinct is the primary source of human suffering and civilization has to employ its utmost efforts in order to set limits to it" (Freud, 1930, p. 43).

Chandler's psychological configuration is also influenced by his suppressed memories and fantasies, which emerge in his dreams and imaginations. As Freud posits in *The Interpretation of Dreams*, dreams are a way for the unconscious to express repressed desires and emotions: "The dream is a disguised fulfillment of a repressed wish" (Freud, 1900, p. 458). In Chandler's case, his dream of a "little cloud" symbolizes his desire for escape and freedom from his mundane life, as well as his repressed wishing for his childhood and the innocence it represents. The title of the short story itself, "*A Little Cloud*," symbolizes that Little Chandler's desires are just out of reach, like a cloud which is always beyond his reach. The clouds also symbolize the

momentary nature of his dreams, which are continuously altering and changing. This indicates that Chandler's psychological evolution is significantly molded not only by his present experiences, but also by his past traumas and desires.

In conclusion, a psychoanalytic analysis of Chandler's development in *A Little Cloud* uncovers his inner psychological conflicts and desires, as well as the role of his unconscious in shaping his actions and feelings. By means of his envy towards Gallaher, his ambivalence towards pleasure and duty, and his repressed memories and fantasies, Chandler's psyche echoes the complicated and often conflicting nature of human experience.

D. *The Sisters*

The Sisters is the first short story in James Joyce's collection, *Dubliners*. Narrated by at first anonymous young boy who reflects on the death of his elderly friend, Father Flynn, a local priest. The narrator recalls his meetings with Father Flynn, and the bizarre and unnerving behavior he observed from the priest in the weeks before his death.

The storyteller remembers how Father Flynn, who had always been a kind and gentle creature, became incredibly irritable and paranoid in the days before his death. He would startle at even the slightest noise, obsessed with the idea of being watched or followed. He also recalls a strange incident where Father Flynn appeared whispering to himself in an unfamiliar language.

After Father Flynn's death, the boy attends his wake and is completely disturbed by the sight of the priest's body, which looks somehow altered into different being. The story ends with the boy thinking of the nature of death and the mystery of what happens after one dies.

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From perspective of the young narrator, Joyce delves into the themes of mortality, the nature of memory, and the suppressed secrets people carry with them throughout their lives. The story is a melancholy sketch of a man struggling with his own mortality, and the impact his death drives upon those around him.

By the time, the story reveals the name of the narrator as Gabriel Conroy, whose reflections on the death of his mentor, Father Flynn, leaves him with an ambiguous feelings towards the deceased priest. Gabriel's unconscious desires are revealed through his reflections and actions portrayed throughout the story.

One of Gabriel's unconscious desires is to do away with the constraints of his middle-class life and experience something new and exciting. This desire is evident in his thoughts about his upcoming voyage to the Aran Islands, where he hopes to "find in [himself] a spiritual state akin to the life of the primitive Church" (Joyce 5). However, as scholar Margot Norris notes, Gabriel's desire for spiritual fulfillment is "ambivalent and repressed" (119), and his thoughts about the Aran Islands "reveal his inability to transcend the constraints of his own bourgeois identity" (120).

Another unconscious desire that Gabriel has is for intimacy and connection, which is evident in his interactions with the young boy next door, who reminds him of himself as a child. Gabriel is drawn to the boy's innocence and vulnerability, and he feels a sense of nostalgia for his own lost youth. As scholar Sebastian Dimech notes, Gabriel's desire for intimacy is linked to his "sense of alienation and his inability to connect with those around him" (54), and his interactions with the boy "serve to underline his own sense of loss and his longing for an unattainable sense of unity with the world" (54).

Overall, Gabriel's unconscious desires in *The Sisters* are characterized by a sense of dissatisfaction with his own life and a longing for something more. Through his reflections and actions, Joyce reveals the complex inner workings of his protagonist's mind and the underlying motivations that drive his behavior.

This story can be analyzed through the psychoanalytic perspective, which focuses on the psychological processes and motivations that underlie a character's behavior. In this analysis, we will examine the protagonist's development in *The Sisters* through the lens of psychoanalytic theory, specifically looking at the concept of the Oedipus complex and the role of repression in shaping the character's behavior.

Applying Sigmund Freud's Oedipus complex in the psychoanalysis of *The Sisters*, Gabriel Conroy's relationship with Father Flynn can be considered as reflecting an Oedipal dynamic. Gabriel is drawn to Father Flynn's authority and charisma, which he pictures as a reflection of his own father's qualities. Furthermore, the fact that Father Flynn is an older male figure who takes a specific interest in Gabriel suggests a kind of paternal transference. This is demonstrated in Gabriel's initial description of Father Flynn, in which he says, "I liked the aroma of the elderberry bushes that hung over the low wall," which can be interpreted as an unconscious reference to the elder Father Flynn himself.

Nonetheless, the Oedipal dynamic in *The Sisters* is too complicated by the fact that Father Flynn is not a father figure but a priest. This raises questions about the nature of Gabriel's desire and whether it is sexual or more abstract. As Freud himself notes in *The Interpretation of Dreams*, "It is of course very possible that the child's affection for his mother is derived from the same source as his affection for his father; that the mother is a substitute for the father, or the father for the mother" (Freud, 1953, p. 369). In Gabriel's case, his

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attraction to Father Flynn could be seen as a displaced form of his desire for his own father.

Repression is another prominent concept in psychoanalytic theory, which refers to the unconscious process of pushing unacceptable thoughts or desires out of consciousness. Repression can lead to the emergence of psychological symptoms, such as anxiety or depression, as well as affect a person's behavior and relationships.

An indicative symbol in the story is the image of the chalice, which had been given to Jimmy by Father Flynn as a gift. The chalice strongly represents the priest's influence on Jimmy's life, and his desire to become like Father Flynn. Nonetheless, as Jimmy learns more about Father Flynn's past, the chalice becomes a reminder of his disillusionment and disappointment.

In *The Sisters*, Gabriel's behavior towards Father Flynn can be seen as influenced by his own repressed desires and anxieties. For example, when Father Flynn is ill, Gabriel avoids visiting him, even despite feeling guilty about it. This could be interpreted as a manifestation of Gabriel's anxiety about his own attraction to Father Flynn and his fear of being caught in the act. Similarly, when Gabriel is alone with Father Flynn's body, he experiences a sense of "vague terror," which can be seen as a manifestation of his guilt and fear about his own unconscious desires.

In conclusion, a psychoanalytic analysis of *The Sisters* can reveal important insights into the characterization of Gabriel Conroy. By examining the Oedipal dynamic between Gabriel and Father Flynn, as well as the role of repression in shaping his behavior, a deeper understanding of the psychological processes that underlie his experiences and relationships could be vividly achieved.

Conclusion

In conclusion, psychoanalysis theory is applied to provide a comprehensive analysis of the stream of consciousness in four of James Joyce's short stories. The used critical model established to be effective in understanding and categorizing the unconscious drives and conflicts which are secret in the characters' ideas and conducts. The process of data collection and analysis verified the significance of using psychoanalytic techniques to interpret and evaluate literature, and its findings provide us with insight into the complex and multifaceted world of Joyce's writing.

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