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**Investigating the Use of Stream of Consciousness
in the Selected Short Stories *Eveline* and *The Sisters*
from James Joyce's *Dubliners***

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Master in Language and Culture

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Dedication

For my family & my rock,

Your love and support have been the driving force behind my success. I am so grateful for your unwavering belief in me. Thank you for being my inspiration.

Maha Bouhouia

Dedication

I dedicate this dissertation to the memory of my beloved father, whose unwavering support and selflessness have been the driving force behind my journey to complete this study. Despite the challenges that life presented, his presence and guidance provided me with the strength and determination to overcome every obstacle that stood in my path. To my father, you were more than just a parent; you were my rock, my source of inspiration, and my guiding light. Your unconditional love and sacrifices have moulded me into the person I am today. Your departure from this world last year left a void in my heart that will never be filled, but your spirit continues to guide me as I reach for the stars.

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To my children, you are the shining stars that light up my world. Throughout this journey, you have been my motivation and my strength. Your resilience and understanding during the times when I had to prioritize my studies have been awe-inspiring. I am proud to be your mother, and I dedicate this achievement to you. May you always believe in the power of education and the endless possibilities it holds.

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Abstract

James Joyce is a representative figure of modernist literature, known for the use of stream of consciousness technique. His works were marked by innovative and varied employment of this modernist technique. This dissertation delved into the psychoanalytic perspective of James Joyce's short stories "Eveline" and "The Sisters" from his collection *Dubliners*, focusing on the implementation of the stream of consciousness technique. Through an examination of Joyce's narrative structure and stylistic elements, this study explored how the interplay of internal monologue, free association, free indirect style, and focalization portrayed the characters' psychological states and unveiled their unconscious desires and conflicts. Following psychoanalytic theories, this analysis focused on the characters' internal landscapes and their intricate connections with repressed memories, desires, and traumas. The stream of consciousness technique served as a literary device that provided direct insight into the characters' thoughts, enabling readers to access their unconscious processes and psychological struggles. By exploring *Eveline's* internal monologue and the fragmented memories presented in *The Sisters*, this study delved into the characters' subconscious realms and examined how their thoughts were shaped by external circumstances and internal dilemmas. Moreover, this dissertation investigated the role of free association in the narrative flow and the association of ideas, contributing to the characters' psychological exploration. The use of free indirect style in representing the characters' thoughts and emotions added complexity to their psyches, allowing readers to discern the intricate interplay between conscious and unconscious elements within their minds. Additionally, the analysis explored the impact of grammar on the stream of consciousness technique, highlighting how Joyce's unconventional syntax and punctuation choices enhance the portrayal of the characters' mental processes and emotional turmoil. Furthermore, this study emphasized the role of focalization in the stream of consciousness technique, showcasing how the characters' subjective perspectives and focal points shape their narratives. By closely examining the relationship between the characters' internal experiences and their external realities, this dissertation uncovered the psychological implications of Joyce's use of focalization within the stream of consciousness technique.

Keywords: James Joyce, Stream of Consciousness, "Eveline" and "The Sisters", free indirect speech, free association, interior monologue, Focalization.

ملخص

جيمس جويس هو شخصية تمثيلية للأدب الحداثي ، معروف باستخدام تقنية تيار الوعي. تتميز أعماله بتوظيف مبتكر ومتنوع لهذه التقنية الحداثية. تتعمق هذه الرسالة في منظور التحليل النفسي لقصص جيمس جويس القصيرة "إيفلين" و"الأخوات" من مجموعة دبلن ، مع التركيز على تنفيذ تقنية تيار الوعي. من خلال فحص بنية جويس السردية والعناصر الأسلوبية ، تستكشف هذه الدراسة كيف أن التفاعل بين المونولوج الداخلي ، والارتباط الحر ، والأسلوب الحر غير المباشر ، والقواعد ، والتركيز يصور الحالات النفسية للشخصيات ويكشف عن رغباتهم وصراعاتهم اللاواعية. باستخدام نظريات التحليل النفسي ، يركز هذا التحليل على المناظر الطبيعية الداخلية للشخصيات وعلاقاتها المعقدة بالذكريات والرغبات والصدمات المكبوتة. تعمل تقنية تيار الوعي كأداة أدبية توفر نظرة ثاقبة مباشرة لأفكار الشخصيات ، مما يمكن القراء من الوصول إلى عملياتهم اللاواعية وصراعاتهم النفسية. من خلال استكشاف مونولوج إيفلين الداخلي والذكريات المجزأة المقدمة في "الأخوات" ، تتعمق هذه الدراسة في العوالم اللاواعية للشخصيات وتتحص كيف تتشكل أفكارهم من خلال الظروف الخارجية والمعضلات الداخلية.

علاوة على ذلك ، تبحث هذه الرسالة في دور الارتباط الحر في التدفق السردى وربط الأفكار ، مما يساهم في الاستكشاف النفسي للشخصيات. يضيف استخدام الأسلوب الحر غير المباشر في تمثيل أفكار الشخصيات وعواطفها تعقيدا إلى نفسيته ، مما يسمح للقراء بتمييز التفاعل المعقد بين العناصر الواعية واللاواعية داخل أذهانهم. بالإضافة إلى ذلك ، يستكشف التحليل تأثير القواعد على تيار تقنية الوعي ، ويسلط الضوء على كيفية تعزيز خيارات بناء الجملة وعلامات الترقيم غير التقليدية لجويس لتصوير العمليات العقلية للشخصيات والاضطراب العاطفي.

علاوة على ذلك ، تؤكد هذه الدراسة على دور التركيز في تيار تقنية الوعي ، حيث تعرض كيف تشكل وجهات النظر الذاتية للشخصيات ونقاط الاتصال رواياتهم. من خلال دراسة العلاقة بين التجارب الداخلية للشخصيات وحقائقها الخارجية عن كثب ، تكشف هذه الرسالة عن الآثار النفسية لاستخدام جويس للتركيز ضمن تقنية تيار الوعي.

الكلمات المفتاحية : جيمس جويس ، تيار الوعي ، "إيفلين" و "الأخوات" ، التعبير الحر غير المباشر ، الارتباط الحر ، المونولوج الداخلي ، التركيز

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General introduction

Several literary eras came to an end precisely after Queen Victoria's reign as a result of the changes that occurred in literature over time. This opened the door for the development of a new literary movement known as Modernism. (Kuiper, 2009)

Modernism is an aesthetic and literary movement that emerged in the late 1800s and had a significant impact on the world. It was distinguished by the employment of literary devices such as free indirect discourse, stream of consciousness, and an unreliable narrator. What is worth mentioning is that the modernist movement was not influenced by any event. It was a cultural movement that had a lasting impact on the world that involved artists rejecting old approaches and embracing new ways to create meaning. (Kuiper, 2009)

Modernist literature underwent significant change as a result of the First World War. The war fanned a broad attitude of pessimism, which led to the dissolution of previous values and beliefs and a general sense that life was futile, and pointless, prompting these views to emphasize the autonomy and individuality of one's existence. This literary movement gave rise to authors like James Joyce and Virginia Woolf who were able to venture outside the realm of realistic novels and be very experimental in their writing. They were searching for ways to depart from the conventional style of writing that had been so significant at the start of the century. (Jackson).

The writers experimented with different styles such as stream of consciousness, fragmentation, and symbolism. For example, stream of consciousness is used by the modernist writer James Joyce who was fascinated by the psychoanalysis of Sigmund Freud, to depict the flow of thoughts and feelings in the mind of his characters, like the case in "*Eveline*" and "*The Sisters*".

In its broadest sense, modernism is about rejecting the past and embracing fresh approaches to meaning-making.

The problem addressed in this study is to investigate the use of stream of consciousness in James Joyce's collection of short stories *Dubliners*, particularly focusing on "*Eveline*" and "*The Sisters*," from a psychoanalytic perspective.

James William's psychological perspective, explores the subjective experiences and perceptions of individuals. By studying the thoughts and associations that arise in the characters' stream of consciousness, this study seeks to uncover hidden desires, conflicts, and unresolved issues that may shed light on their actions and motivations.

Through the psychoanalytic analysis of "*Eveline*" and "*The Sisters*", the study aims to provide a deeper understanding of Joyce's narrative technique and the psychological

complexities of his characters, ultimately contributing to the broader field of literary analysis and interpretation. This study would try to answer the following questions :

- How is the stream of consciousness technique employed by James Joyce in his short stories “*Eveline*” and “*The Sisters*”?
- What is the aim behind the extensive use of stream of consciousness in “*Eveline*” and “*The Sisters*”?

The works of James Joyce contain some of the most iconic and influential prose of the 20th century. In these two short stories, “*Eveline*” and “*The Sisters*”, Joyce employs the technique of stream of consciousness to take readers into the minds of his characters.

In this study, we explore the purpose behind investigating the use of stream of consciousness in both stories from a psychoanalytic perspective. Specifically, we argue that stream of consciousness allows readers to gain insights into the most inner thoughts and feelings of the characters, which can lead to better understanding of them and the decisions they make.

Moreover, by examining characters' inner conflicts and psychological motivations, the psychoanalytic study aims to gain a deeper understanding of the stories and their significance.

We also support these arguments by examining the psychoanalytic theories of scientists such as William James, Carl Jung and others and citing examples from the stories. Besides, we explain how stream of consciousness is incorporated through the lens of psychoanalytic theories, and why it is important in understanding both stories. As an example, the protagonist in “*Eveline*” is torn between her duty towards her family and her desire to flee and start a new life with her lover. Therefore, the psychoanalytic reading of the story delves into Eveline’s unconscious desires, such as her fear of abandonment, desire for security, stability and repressed emotions.

Similarly, a psychoanalytic reading of “*The Sisters*” delves into the repressed desires and conflicts that underpin the protagonist’s fear of death and his ambiguous relationship with the dying priest who has been his mentor.

In conclusion, examining “*Eveline*” and “*The Sisters*” through a psychoanalytic lens can yield valuable insights into James Joyce’s depiction of human relationships, repressed emotional states, and the struggles of individuals caught in the confines of their social environment. By focusing on these two short stories, we seek to expand our understanding of

Joyce's literary skills and provide a well-rounded analysis of his employment of stream of consciousness as a tool for psychological exploration.

A psychoanalytic study of using stream of consciousness techniques in James Joyce's *Dubliners* short stories "Eveline" and "The Sisters" would benefit from a qualitative research approach and a psychoanalytic analysis. This is due to the studies' goal of delving into the characters and author's inner experiences in order to gain insights into their unconscious motivations and desires. It's well suited for this kind of studies.

The qualitative research methods used in social science research to understand and interpret subjective experiences, meanings, and perspectives. Unlike quantitative research methods that focus on numerical data and statistical analysis, qualitative methods aim to explore the complexities and nuances of human behavior, beliefs, and social interactions.

Moreover, the qualitative research methods typically involve collecting and analyzing non-numerical data, such as texts, interviews, observations, and visual materials. These methods allow researchers to delve into the depth and context of a phenomenon, seeking to uncover the underlying meanings, motivations, and social constructions that shape human experiences. Yet, in this case we use a textual analysis that involves a systematic examination of written or verbal materials, such as literature, documents, speeches, or social media posts. This means that we analyze the content, themes, and language to uncover patterns, discourses, and underlying meanings in a psychoanalytic perspective.

In a word, the qualitative research methods prioritize context, subjective interpretation, and the exploration of complex social phenomena. They are particularly useful in exploring new or under-researched topics, generating theories or hypotheses, and gaining insights into the lived experiences of individuals or groups.

As far as the structure of our work is concerned, we are going to divide into a general introduction, two main chapters and a general conclusion.

The general introduction encompasses: the background of the study, the statement of the problem, the research questions, scope and significance of the study, the aim of the study, the literature review, methodology, and the structure of the work.

The first chapter will be devoted to the theoretical framework that contains the emergence and development of stream of consciousness in psychology and in literature, including its pioneering founders. Also, it delves into the literature review concerning the use of stream of consciousness in James Joyce's *Dubliners*, specifically the two short stories

Eveline and *The Sisters*. Additionally, it covers an explanation of Modernism as a literary movement, and stream of consciousness as one of its prominent techniques and its manifestations (interior monologue, free indirect speech, focalization ...). Furthermore, it provides a thematic analysis of the two short stories *Eveline* as well as *The Sisters*. The second chapter will discuss the use of stream of consciousness technique and its application in James Joyce's short stories *Eveline* and *The Sisters*

Finally, we end up the study with a general conclusion summarizing the key points raised previously.

**Chapter One: Theoretical Framework
And Literary Background**

Introduction

Modernism is a literary movement that is considered a radical revolution on traditional ways of writing. The movement has been influenced by other schools of thought, especially Psychology and the works of Williams James and other psychologists such as Sigmund Freud and others. Therefore, most writers and artists such as James Joyce and Virginia Woolf were fascinated by inner thoughts, mental activities and inner private life rather than society. James Joyce's works are distinguished by their psychological insight and the use of various literary techniques; especially the “stream of consciousness” which is a narrative style that tries to capture the character's thought process in a realistic way.

In this chapter, we will discuss the stream of consciousness in psychology, Modernism, the characteristics of Modernism in literature, the themes of the modernist movement, and put flesh on the techniques used in modernist literature; most notably “stream of consciousness” as a technique that provides deep access to the protagonist mind and the inner monologue.

1.1. Modernist Literature

The term “Modern literature” describes the literary period between 1901 and 1960. It is characterized by a break with the traditional ways of writing of the Victorian era and a simultaneous search for new forms of expression. It touched both poetry and prose fiction, and drama. Modernist works often contain non-linear narratives and free-flowing interior monologues that emphasize the experiences and emotions of an individual. The most important motives of modernism are the rejection of any inclusion of traditions, rewriting, summary, revision and parody in new forms. (Al-Ghazali pp.72-76).

1.1.1. Characteristics of Modernist Literature

Modernism was the major literary and artistic movement of the main portion of the 20th century. It was a worldwide and interdisciplinary movement that considered itself to be reacting to new circumstances of advancement, It built modernity frequently as far as change and misfortune. It was for the most part a urban movement, and considered “Modernism” to be connected with the city, whilst the wide open was seen as a relic of a more established more natural order.

1.1.1.1. Individualism

In modern literature, individualism is one of the most essential elements. Instead of explaining societal changes or impersonal historical events, modernism focuses on describing the subjective reality of one person. (MasterClass, n.p. 2021).

1.1.1.2. Experimentation

Literary modernism rejected many of the established traditional writing rules and focused on the use of a number of different experimental writing techniques. Some of these techniques include combined images and themes, non-linear absurdities and narratives, stream of consciousness-a freely flowing interior monologue. (MasterClass, n.p. 2021).

1.1.1.3 Absurdity

In Modernist period, authors noted the post-war disappointment. This led many of them to consider the world absurd and the structure of their works reflect this, from the setting to the progression of the plot. The works of Franz Kafka, particularly *Metamorphosis*, provide the best illustration of absurdism in literary modernism. (“Modernism in Literature”).

1.1.1.4 Formalism

As was already noted, writers throughout the Modernist era viewed literature as more of a craft than a manifestation of their creative genius. In certain instances, it was thought that the form's originality was more significant than the content. As an illustration, E. E. Cummings, did not write his poetry on the page as is customary; rather, he dispersed the words and phrases as though the paper were a canvas and his poem-*The paint*. (The Main Characteristics of Modernist Literature, n.p. 2021).

1.1.1.5. Symbolism

Though symbolism was not a brand-new idea in literature, it immediately emerged as one of the major features of modernism in literature. The way modernists used symbols was an innovation since it allowed for many interpretations that were sometimes combined to create open-ended narratives with multiple interpretations. For instance, each chapter of James Joyce's "*Ulysses*" contains unique, open-ended symbols. (“Modernism in Literature”).

1.1.2. Themes of Modernist Literature

Modernist literature addressed a wide range of issues that express the author's perspective on the world around them as a protest against industrialism and traditional writing conventions.

It would be hard to include them all here due of their diversity. But some modernist elements stand out more than others. Four of them are listed below with examples:

1.1.2.1. Individualism and Subjectivity

Instead of emphasizing an objective truth, modernist literature emphasized the inner experiences and viewpoints of individuals. In novels, characters adapt to a changing world, often dealing with difficult circumstances and challenges. The writings of Ernest Hemingway provide some powerful illustrations of individualism. (Collins & Berkley, n.p. 2023).

1.1.2.2. Alienation and Disillusionment

In the early 20th century, modernist authors like James Joyce explored feelings of alienation, disillusionment, and the quest for meaning. *The Great Gatsby* displays the theme of disillusionment in that he truly believes that he can recreate his past with Daisy. In the short story “*The Jilting of Granny Weatherall*”, Katherine Anne Porter depicts the confusion and disappointment that come with aging and dying. (Laxmi, n.p 2023).

1.1.2.3. Transformation

Modernity is essentially a major component of the transformation idea. The latter, taken as a subject, denotes a drastic transformation, whether it be a change in form, expression, or rule, a shift in views, opinions, and identities, or a symbolic rebirth. The poet-critic Ezra Pound's maxim, “*Make it new*” highlights how crucial the shift to a modernist aesthetic was. It is common for modernist aesthetic to recreate classical or legendary figures. For instance, T. S. Eliot's poem “*The Wasteland*”, which invokes Greek deities in the context of a contemporary battle situation, modernizes Greek mythology. In Franz Kafka's novel *The Metamorphosis*, you can find illustrations of the metamorphosis subject. (“Modernism in Literature”).

1.1.2.4. Mythological Tales

It defines literary modernism. Modernist authors didn't just refer to the myths. Instead, they retold tales in a new, contemporary setting used as plot-relevant symbols or characters. James Joyce's *Ulysses* and T. S. Eliot's *The WasteLand* are two instances of myths in modernist literature. (Modernism in Literature, n.d.).

1.1.3. Literary Techniques in Modern Literature

During the modernist period, many writers moved away from the traditional forms of writing such as expositions, transitions, resolutions, interpretations, and others because they did not clearly reflect the struggles and issues of society. In order to capture the essence of modern living in the form and content of their works, modernists experimented with a range of new styles and approaches. Many experimental forms of writing increasingly turned

inward into the characters, believing that traditional narrative structures were no longer appropriate. These techniques included shifting points of view, stream-of-consciousness, and the use of first- and third-person limited narrators instead of omniscient narrators. They also adopted a constrained point of view in their writings because they thought that people's perceptions influenced actuality. Additionally, authors commonly used a narrator who was unaware of the essence of human life in an effort to evoke a feeling of uncertainty. With the use of these techniques, the authors were able to focus on the interior of the individual and explore the characters' complex and varied senses of self. However, doing so blurs the distinction between the perceiving mind and the external reality. (qtd. in Ayoub & Nouredine, 2015).

A person's thoughts tend to flow disorderly as a result of insights, memories, flashbacks, and reflections. A realistic portrayal of a character's thought process is the goal of the narrative technique known as stream of consciousness. By employing this method, authors are attempting to capture the emotional and psychological reality of the brain's actual movement from one location to another. By employing this style, the author forgoes the transitions found in standard text and instead connects ideas utilizing the reader's natural. (qtd. in Ayoub & Nouredine, 2015).

1.1.3.1. Stream of Consciousness

Stream of Consciousness is a narrative technique in non-dramatic fiction. It has been used by many authors of the twentieth century to depict the thoughts and feelings of characters. The term "stream of consciousness" traces back to *The Principles of Psychology*, published in 1890 by William James, in which he defines it as "...*nothing joined; it flows. A 'river' and a 'stream' are the metaphors by which it is most naturally described*" (James 239).

It is possible to define the stream of consciousness the character's mind's constant flow of ideas, feelings, memories, and emotions; or as a literary technique that allows the reader to direct a closer look inside the character's mind. The stream of consciousness technique aims to depict the innumerable flows of thoughts and feelings that pass through the mind (Cuddon and Habib 1991). Chris Baldick describes it in a manner akin to this: "*the continuous flow of sense, perception, thoughts, feelings, and memories in the human mind, or a literary method of representation such blending of mental processes in fictional characters*". (qtd. in Grine & Guerida 212).

The most well-known English authors who utilized this technique were James Joyce, Virginia Woolf, and Dorothy Richardson. They believed that traditional narrative tactics and techniques could not withstand the social constraints of the modern period. As a result, they

rejected sociologically descriptive novels and favoured books that focus on “*the character itself*” (Child and Fowler 224). These authors were influenced by William James's Stream of Consciousness theory and aimed to incorporate it into their composing. They were more interested in employing this notion as a narrative technique to represent a character's thoughts, feelings, and perspective of the outer world than they were in the psychological examination of human thoughts. This use of this concept in narration led the emergence the stream of consciousness novel. (McGilvary102)

According to Cuddon, Tristram Shandy psychological novel, written by Laurence Sterne in 1757, is where the concept for Stream of Consciousness originated, not as it was thought to be with the modernist writers of the 20th century (661). Furthermore, Tyson Pugh suggests in his book *Literary Studies: A Practical Guide that Edgar Allan Poe's short work The Tell-Tale Heart*, published in the eighteenth century, contains some elements of the stream of consciousness (143). In his book *The Ramblings of a Rustic Copper*, James Wood argues that Knut Hamsun's *Hunger and Mysteries* has hints of the usage of stream-of-consciousness as a storytelling technique and that Anton Chekhov employed Free Indirect discourse in his plays and short tales. (qtd. in Grine & Guerida 7-10). Henry James' *Portrait of a Lady*, also contains a precocious Stream of Consciousness (Abrams 299). However, modernist writers did not completely develop this style until the 20th century. In 1918, May Sinclair used the term “Stream of Consciousness” in a critique of the first several volumes of Dorothy Richardson's *Pilgrimage*. Richardson is claimed to have had little use for the concept “*Stream of Consciousness* ” (Stevenson 41). Richardson pioneered the Stream of Consciousness method in his 1915 book *Pilgrimage*. The following years saw the adoption of this technique by numerous writers, including Joyce in *Ulysses* in 1922, William Faulkner in *The Sound and the Fury* in 1928, Italo Svevo in *La Coscienza* in 1923, Virginia Woolf and *Mrs. Dalloway* in 1925, and *To the Lighthouse* in 1927 (Baldick 244). The technique was not exclusive for modernist writers, but it was adopted by post-modernist writers like Samuel Beckett in *Molloy*, *Malone meurt* and *L'innommable*, From an Abandoned Work, Robert Anton Wilson and Robert Shea in *Illuminatus*. So far, it is still in use in the literature of the 21st century. (McGilvary102).

The literary style of James Joyce is well renowned for utilising stream of consciousness. The novel *Ulysses* (1922) tracks the thoughts, experiences, and memories of Irishman Leopold Bloom in a single day. It reflects Molly Bloom's awareness as she rests close to “*Leopold*,” her husband. She believed that many things had happened in the past, starting from the time she was a youngster and continuing through her professional career. She recalls her

relationship with Boylan and contrasts her husband Bloom with him. Leopold Bloom reflects on her day and Blaise Boylan's visit as she considers variants from a prior existence (Norton, 1972). It displays the capacity to mimic the way a brain naturally switches between thoughts. (qtd. in Grine & Guerida, 2020).

Virginia Woolf's stream-of-consciousness writing has established her as a household name. This passage is from *Mrs. Dalloway*:

“What a lark! What a plunge! For so it always seemed to me when, with a little squeak of the hinges, which I can hear now, I burst open the French windows and plunged at Bourton into the open air. How fresh, how calm, stiller than this, of course, the air was in the early morning; like the flap of a wave; the kiss of a wave; chill and sharp and yet (for a girl of eighteen as I then was) solemn, feeling as I did, standing there at the open window, that something awful was about to happen.”

Despite the fact that the novel only covers one day, the reader can travel across time by reading Clarissa's thoughts and recollections. Despite how brief the period was, it brings back many memories for him. (Sheharyar, n.p. 2023)

1.1.3.2. Interior Monologue

Stream of consciousness includes interior monologue, which is frequently confused with the stream of consciousness literary technique. However, the term interior monologue is used to describe the literary technique more accurately than the other. J. A. Cuddon in *Cambridge Dictionary of Literary Terms* considers both “Interior Monologue” and “Stream of Consciousness” as synonyms (668). However, *The Concise Oxford Dictionary of Literary Terms* suggests that “they [stream of consciousness and interior monologue] can also be distinguished psychologically and literarily. In a psychological sense, stream of consciousness is the subject matter, while interior monologue is the technique for presenting it” (Baldick 212).

Tisset distinguishes between the two approaches by saying : *“on ne confondra pas la technique du discours rapporté a celle..... C'est la conscience du personnage qui fait l'histoire”* (Tisset 90). The interior monologue is a technique for depicting the stream of consciousness. The critic Robert Humphrey classifies four basic techniques used in presenting the Stream of Consciousness: direct interior monologue, indirect interior monologue, omniscient description and soliloquy. Humphrey defined the term interior monologue as: the technique used in fiction for representing the psychic content and processes of character, partly or entirely unuttered, just as these processes exist at various

levels of conscious control before they are formulated for deliberate speech. (qtd. in Grine & Guerida 24).

Interior monologues can be classified as either “Indirect Interior Monologue” or “Direct Interior Monologue”. The indirect interior monologue introduces the stream of thoughts directly to the reader; author's full presence. Direct interior monologue presents the hero's thoughts without the narrator's clues, whereas the omniscient narrator presents the author's clues about the hero's thoughts. The point of view is one more area of distinction. As opposed to the first-person narrator in a direct internal monologue, the point of view of an indirect interior monologue is either the second or third person. (Pattison, 2016)

1.1.3.3. Focalisation

In narratology, focalization refers to the kind of perspective from which the story's events are heard, seen, or experienced. French narrative theorist Gerard Genette is credited with coining the term. According to Mieke Bal, “*vision*” is a link between the subject who sees and what is seen. It involves the narrator's interaction with the focaliser, (the subject who sees), and the focalized, or the object that is seen. The focaliser point is where the elements are observed, a character with an advantage over other characters. From that character's point of view, the reader observes the actions. A character who is being watched by the focaliser could be the focalised. Because A claims that B observes what C is doing, this relationship must be examined separately because, when the reader is directly addressed, the other actors are unable to be distinguished; rather, it is a form of “Stream of Consciousness” (146).

Gantee categorised three types of narration: The first category is called Focalisation Zero or Non-focalised and refers to a narrative that lacks focalisation. This kind of narration is common in classical narration, when the omniscient narrator divulges what the characters are unaware of. The second one, called internal focalisation, occurs when the narrator's omniscience is constrained in the story. There are three of them: When the reader is given multiple perspectives on the same event, such as in epistolary novels, it is said to be multiple since it can be either fixed or variable depending on how many characters are involved. Last but not least, external focalisation occurs in stories where the narrator withholds information about the characters and denies the reader access to their innermost thoughts and feelings. (McIntyre 35).

1.1.3.4. Free indirect speech

Free indirect style is a technique of depicting the stream of consciousness technique by using the memories and emotions of characters to make it seem as though the story is being presented from his or her perspective. It mixes grammatical and lexical aspects that are

appropriate with the character's direct speech and parts of the indirect speech. The following example is in an indirect style: “she wondered,” “she thought,” “she would stay,” and “she would say.” The tense and Point of View of the free indirect style are different from those of the interior monologue. The latter takes place in the first person point of view, but the former is always in the third person and in the past tense. The third-person pronoun is used in the free indirect style to describe the thoughts without using the personal pronoun ‘I’ or ‘We’. (qtd. in Grine & Guerida, 2020).

1.1.3.5. Free association

After being created in 1898, the term started to be used in literary theory and criticism. It is a method that examines the psyche of patient’s psychoanalysis. According to the underlying theory of this method (Cuddon and Habib 289), a word, concept, or image may serve as a stimulus for a series or sequence of further words, ideas, or images that are not necessarily connected logically. (qtd. in Grine & Guerida 2020).

In fiction, this method is employed to restrain the stream of consciousness. Modernist authors like Joyce, Woolf, Richardson, and Faulkner use it in their Stream of Consciousness books, for considerable aesthetic value; three can be noticed as follows. First, the free association technique broadens the range of expressions and enables authors to deal as much as possible with the character's subjective experience in a constrained objective time and space zone. Second, it supports the modernist viewpoint to depart from a conventional narrative framework that is deemed insufficient to convey the thoughts and psyche of a character. Using this strategy, the author can show how characters' memories and associations with one another may be stimulated by an observation of similar things in the outer world. As a reaction to the observation of certain things that serves as a stimulus, the character may think about specific things or recollect particular memories. Past recollections, expectations for the future and current awareness alternate during the associative process to show how the characters' inner selves are influenced by their surroundings. Third, the technique can induce contrast and satire by the authors (Sang 176), combining examples happening at different times and places. It is combined with stream-of-consciousness techniques to depict the inner world of characters which might be stimulated by the outer world. In works like Joyce's *Ulysses* and Woolf's *Mrs. Dalloway*, writers relied on this technique to depict the connection of thoughts of characters without being constrained by time or space. (qtd. in Grine & Guerida, 2020).

1.2. Stream of consciousness in psychology

The concept of stream of consciousness has captivated the field of psychology, offering a unique lens into the depths of human thought and experience. Stemming from the works of pioneering psychologists such as William James and Sigmund Freud, stream of consciousness refers to the continuous flow of thoughts, feelings, and sensations that permeate our minds. Additionally, stream of consciousness provides a window into the uncharted territories of the unconscious mind, where repressed memories, desires, and conflicts reside. In a therapeutic context, exploring the stream of consciousness can help individuals uncover hidden traumas, gain self-awareness, and ultimately facilitate personal growth and healing.

1.2.1 Origins, Emergence, and Pioneering Psychologists

The concept of stream of consciousness has its roots in psychology as well as in literature. This chapter examines the emergence and origins of the stream of consciousness in psychology, its founders, and provides examples of their works, accompanied by explanations of those studies. Stream of consciousness refers to the continuous flow of thoughts, feelings, and experiences that occur within an individual's mind. It gained prominence with the advent of psychological theories emphasizing subjective experience and introspection. The term “stream of consciousness” was first introduced by American philosopher and psychologist William James (1842-1910), who is often considered the founder of this concept in psychology.

In his seminal work, *“The Principles of Psychology,”* James posited that human thought is a continuous flow rather than a series of discrete ideas or events. He wrote, *“Consciousness... is nothing jointed; it flows... a 'river' or a 'stream' are the metaphors by which it is most naturally described”* (James, n.p. 1890). His insights laid the groundwork for later studies on perception, memory, and cognition.

Sigmund Freud (1856-1939), an Austrian neurologist and founder of psychoanalysis, also explored stream of consciousness through his studies on dreams and unconscious thoughts. In his book *“The Interpretation of Dreams,”* Freud examined spontaneous thoughts as they emerged during dream analysis sessions. *He found that these thoughts often revealed suppressed desires or emotions in patients* (Freud 1900).

Freud's work led him to develop techniques such as free association to tap into the underlying emotions beneath seemingly harmless conscious thoughts. In one example from his classic case study “Dora”, he wrote: *“I asked her [Dora] for associations to her*

cough...Before I had time to think what would be best for her to associate with, she broke out with: “There is a boy who has the same kind of cough” (Freud 1997). This direct connection between Dora's cough and the boy's demonstrated the power of stream of consciousness thinking to reveal hidden emotional connections in the mind.

Following Freud, psychologist Carl Jung (1875-1961), further explored the concept by examining the depths of the subconscious mind. In his work “Psychological Types,” Jung delved into how an individual's thought process functioned in relation to their personality. *He introduced concepts such as introversion and extraversion as ways to explain the different cognitive patterns that individuals possess* (Jung 1921).

To conclude, the stream of consciousness in psychology emerged from pioneering works by William James, Sigmund Freud, and Carl Jung. These founding psychologists explored the inner workings of human experience, leading to critical insights about human cognition and emotion. By examining their influential examples and theories, we can deepen our understanding of this complex phenomenon.

1.2.2. James William's Exploration of Stream of Consciousness

Stream of consciousness has proven valuable in understanding various psychological disorders. By analyzing the content and flow of thoughts, psychologists can identify patterns and disturbances that contribute to conditions such as anxiety, depression, and psychosis. This understanding paves the way for tailored interventions and treatments that target the underlying processes driving these disorders.

Therefore, in view of the importance of streams of consciousness in this study, it is crucial to trace the beginnings of the emergence of this technique in the field of psychology, its pioneers and their most important works that dealt with it. Especially the work of James Williams in particular.

1.2.2.1. James William's *The Principles of Psychology*

The concept of stream of consciousness finds its roots in the groundbreaking work of James William, an eminent psychologist and philosopher. By delving into his revolutionary theories and examining specific examples from his work, we aim to provide an in-depth understanding of William's exploration of the stream of consciousness in psychology.

In “*The Principles of Psychology*” (1890), William's most famous work, he coined the term “stream of consciousness” to describe the continuous flow of thoughts and feelings that

underlie our conscious experience (William 1890). Here, he argued that the human mind was characterized by its constant and ever-changing nature.

One remarkable illustration provided by Williams can be found in his analogy comparing the human mind to a river (William 1890). This comparison effectively captures the fluidity and persistence inherent in our stream of consciousness. The river metaphor embodies the belief that thoughts are in a perpetual state of flux, as new ideas form and old ones fade away—just like the flow of water. The significance underlying this comparison is that it positions William’s philosophy as a precursor to modern-day cognitive science and dynamic systems theory.

Another enlightening example comes from Williams' discussion regarding attention in his work “*Psychology: Briefer Course*” (1892), where he explains how we can direct our focus on specific elements within our stream of consciousness (William 98). This assertion warrants further examination as it has significant implications for understanding the role of attention within our mental processes.

Perhaps one of the most insightful discussions surrounding William's exploration of stream-of-consciousness emerges from Ralph Barton Perry's intellectual biography “*The Thought and Character of William James*” (1935), which showcases how William developed his understanding based on his own introspection. Perry expertly intertwines biographical details with philosophical nuances, thereby contributing to a comprehensive examination of the stream of consciousness concept. (Perry 1935)

The impact of William's work on stream-of-consciousness is indisputable, with modern-day psychological research affirming his claims regarding the ever-changing and dynamic nature of human thought. By exploring the substance of his work and examining the examples provided therein, one can gain a profound appreciation for James William’s contributions to psychology and the extent to which his theories have impacted future research in the field.

1.3. Reviewing the literature

Modernism was a literary and cultural movement that emerged in the late 19th and early 20th- Centuries, and can be seen as a reaction against many of the values and traditions of Victorian literature that tended to emphasise morality, social values and the importance of family and community. That is why modernist literature sought to break free from these conventions and explore new forms of expression.

One of the key features of modernist literature was its focus on individual consciousness and subjective experiences. Further, modernist writers were interested in exploring the inner lives of characters, often through the use of stream of consciousness narration and fragmentation of narrative structure. This stands in contrast to Victorian literature, which tended to emphasise external reality and objective observation. Modernist writers also challenged traditional notions of narrative structure and literary form, which reflected a broader cultural shift away from traditional forms of authority and towards a more fragmented and uncertain view of the world.

Additionally, modernist literature often reflects a sense of disillusionment and fragmentation, reflecting the social and Cultural revolution of the period. This is evident in works such as T.S. Eliot's "The Waste Land" and James Joyce's "*Ulysses*" and "*Dubliners*", which portray a world that is fragmented, chaotic and often devoid of meaning.

Stream of consciousness in modernist literature is a narrative technique that seeks to capture the inner thoughts of a character, often in a free-flowing and seemingly random manner. This

innovative approach marked a significant departure from traditional literary styles and allowed for a richer exploration of the human psyche. In his study, "*Stream of Consciousness in the Modern Novel*", Humphrey explores the use of the stream of consciousness technique in modern novels and how it contributes to shaping a unique narrative style. *Humphrey analyzes various literary works and discusses the ways these novels utilize techniques to portray characters' inner thoughts and perspectives.* (Humphrey 1954)

The use of stream-of-consciousness can be seen as an attempt to break away from conventional storytelling methods, with authors like Virginia Woolf ("*To the Lighthouse*", "*Mrs. Dalloway*") and William Faulkner ("*The Sound and The Fury*") also adopted this technique. By delving into the intricate workings of their characters' minds, these writers crafted evocative, compelling narratives that probed deeply into themes such as identity, memory, time, and perception.

One of the key figures in the development of stream of consciousness writing is the Irish author James Joyce. His works, particularly "*Ulysses*", "*A Portrait of the Artist as a Young Man*", and "*The Dubliners*" stand as prime examples of this style.

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1.3.1. Stream of Consciousness in "The Dubliners" Short Stories “Eveline” and “The Sisters” by James Joyce

Stream of consciousness, a narrative technique coined by psychologist James William, is a literary device that captures the complex and unfiltered flow of a character's thoughts and emotions. Pioneered by authors like Virginia Woolf and James Joyce, this technique features an unbroken and nonlinear thread connecting the characters' thought process, allowing readers exposure to their internal monologues. This literature review delves into two short stories from James Joyce's “*The Dubliners*”: “*Eveline*” and “*The Sisters*,” examining the use of stream of consciousness to provide insight into the characters' psychological depth.

1.3.1.1. Eveline

Set in the early 20th century Ireland, “*Eveline*” follows a young woman's struggle to break free from her stagnant life and escape to a better future with her lover Frank, while battling her internal turmoil over duty towards her family. From the onset, Joyce employs stream of consciousness, highlighting Eveline's thoughts as she weighs her options.

Joyce crafts Eveline's mental landscape through emotional, sensory memories that blend past events with present contemplations. The protagonist reminisces on childhood memories, slowly weaving together threads of responsibility towards her deceased mother and fear of living an oppressive life akin to hers. The narrator's description of their surroundings also mirrors Eveline's emotional state --her paralysis being expressed through dust--covered objects around her.

Ultimately, Eveline is overcome by fear, manifested throughout the narrative through scattered fragments of prayers and memories. The story culminates as stream of consciousness showcases Eveline's inability to take action and transcend beyond societal norms dictated upon her.

1.3.1.2. The Sisters

“*The Sisters*” focuses on an unnamed young boy grappling with the death of his priest friend Father Flynn. From the beginning of the story, stream of consciousness is employed to tap into the boy's thoughts, subtly revealing both the boy's confused state and his efforts to understand the implications of the priest's passing.

Joyce's characterization of Dublin intertwines with the boy's thoughts, his cityscape bleak and stifling. As with *Eveline*, the protagonist's surroundings become a metaphor for their emotional state. Father Flynn's illness and death are introduced through fragmented memories, a delicately layered series of stream of consciousness juxtaposing elements of fear, curiosity, innocence, and morbid fascination.

Through conversations with Father Flynn's sisters and moments of self-reflection, the boy gradually unravels the mystery surrounding his friend's demise. This immersive technique positions readers at the heart of an intimate quest for understanding and truth in the face of ambiguous moral situations. James Joyce masterfully employs stream of consciousness in “*Eveline*” and “*The Sisters*” to explore human emotion, cognitive turmoil, and moral dilemmas with remarkable depth. By doing so, he challenges conventional narrative styles while offering unparalleled insight into both protagonists' complex psychological states.

1.3.2. Previous studies

In the world of literary analysis, the stream of consciousness technique employed by James Joyce in his work “*Dubliners*,” particularly in the short stories “*Eveline*” and “*The Sisters*,” has been the subject of numerous scholarly studies. These studies have delved into understanding the essence of this narrative technique, which presents a character's thoughts and feelings in a continuous flow, here are some of them:

In her thesis, “*Stream of Consciousness in James Joyce's Dubliners*”, Anju Pramila Gundimoneni examines how Joyce's writing reflects the mental workings of his characters. She notes that: “*The pressures mounting on Eveline's psyche, as expressed through her emotions, exemplify Joyce's application of the psychonarration technique in his prose*” (Gundimoneni 2007)

Another notable study is Michael Levenson's “*Modernism: A Guide to European Literature 1890-1930*”, which discusses stream of consciousness in a broader context but also highlights James Joyce's contributions. Levenson observes: “*Joyce explicitly seeks to dispense as far as possible with conventional narrative machinery. Instead he chooses to*

express more directly than any other writer of prose fiction has ever done, not only the workings of his characters' consciousnesses but also those aspects of Dublin life that they experience in common" (Levenson 1991). This passage underscores how Joyce's pioneering narrative technique aims to provide an unparalleled exploration into personal thoughts and collective experiences shared by inhabitants of Dublin, illustrated through stories like *Eveline* and *The Sisters*.

Moreover, an insightful study that examines the use of stream of consciousness in these stories comes from Anthony Burgess in his book on James Joyce. He comments on *Eveline's* character: "*Eveline's reverie summons fragmented images from her past, reflecting an inner struggle between responsibility and desire for freedom*" (Burgess 1973). He also investigates *The Sisters* through a similar lens: "*In 'The Sisters', Father Flynn is subtly dissected by association with multiple key images: paralysis-inducing strokes, damaged chalice, broken essential oils – all perceived through the filter of the narrator's free-flowing thoughts*" (Burgess 1973).

In conclusion, the stream of consciousness technique in Joyce's both stories has attracted significant scholarly attention for its unique portrayal of characters' thoughts and feelings.

2. Literary Analysis

2.1. Short Biography of James Joyce

Irish author James Augustine Aloysius Joyce was born on February 2nd, 1882 in Rathgar, Dublin. Joyce was born into a poor family, studied at Jesuit schools of Clongowes, College of Belvedere and Dublin University. Joyce was set to become a Catholic priest, but he decided against it. He was born as militant Irish nationalism was going through a trying period that affected him. He departed for Paris feeling strangled by the narrow colonial culture in 21 Ireland. Even though Joyce didn't live in Dublin for much of his professional life, the city and his memories of it are still present in many of his writings. He depicts his nostalgia for this place in a flawless drawing of it and its residents. ("Pinkmonkey").

The story of *Dubliners* 1914 took him ten years to publish because publishers thought it was too sexually explicit. Joyce's famous masterpiece *A Portrait of the Artist as a Young Man*, an autobiographical novel that charted his adolescent development, was published in 1916. He discovered a new narrative approach that follows the hero from childhood through manhood. In 1922, the Irish author produced another novel, under the title *Ulysses*, based on the life of the hero *A Portrait of the Artist as a Young Man*. It follows Stephen on a single

day as he travels to his hometown for his mother's funeral. Stephen's personality is diametrically opposed to that of his father. Joyce's novel is full of varied forms that allow the reader to go inside the hero's psyche and present experiences. ("Pinkmonkey").

After a year of publishing *Ulysses*, Joyce began composing *Finnegans Wake* in March 1923. He finished it in sixteen years and released it on May 4, 1939 (Fagnoli and Gillespie 90). He died in 1941, two years after the publication of his final work, *Finnegans Wake*. ("Pinkmonkey").

2.2. Eveline's Literary Analysis

Introduction

Irish novelist James Joyce's short story *Eveline*, is depicting the Irish middle-class in the early twentieth century. It was published for the first time in 1904 in the *Irish Homestead*. Then it featured in 1914 collection of short stories, *Dubliners*. It revolves around a young woman living in Dublin with her father. Her mother is dead. Dreaming of a better life beyond the shores of Ireland, she plans to elope with Frank (a sailor who is her secret lover), and start a new life in Argentina.

2.2.1. About *Dubliners*

James Joyce's *Dubliners* is a collection of 15 short stories published in 1914. *Dubliners* appears deceptively simple and clear in comparison to his other writings, *The Story of an Artist as a Young Man* and *Ulysses*. This collection's pieces are all about Irish people in Irish situations. Although the episodes in *Dubliners* appear to be different, they are actually facets of a single Irish story. Each story depicts the individuals' incapacity to move forward as well as the stagnation and corruption of Irish society, as seen in "*Eveline*," "*Araby*," and "*The Dead*." Joyce refined his storytelling skills in "*Dubliners*," where he perfected characterisation, plotting, dialogue, description, and point of view. Some critics have noticed many parallels between the heroine of the short story and a real person in Joyce's life, such as some supposing she is Joyce's sister and others connecting her to another figure in Joyce's neighbourhood. ("LitPriest").

2.2.2. Plot Summary

The protagonist of the story, Miss Eveline Hill is nineteen years old who works as a clerk in a department store in Dublin. She sits near a window in her home and looks to the street outside. The street is empty, and there are no people seen coming or going. The smell of dust is prevalent in the air, and she muses where this all dust comes from. she recalls her

childhood , how she used to play with her brothers and their neighbours' children as Keogh, Devines, Waters, Dunns, in the field which was bought by a person from Belfast, and he built the bright brick houses there , and how her father used to shoo them away. It was the time her mother and her elder brother were alive but now everything has changed, the kids with whom they played were no more there. She feels the comfort of the familiar rooms and the people she has known all her life. She had cleaned this place many times and had never thought to part with all these. She looked at the portrait of the priest hanging on the wall and remembered he was his father's friend and now was in Melbourne. ("LitPriest").

Her thoughts turn to her sometimes abusive father with whom she lives, and thinks about her escape plan with her boyfriend Frank (an Irish sailor) who had come to change her life. Initially, they met openly, but later, when her father came to know, she told her not to meet him ever. Her father quarrelled with Frank and threatened him if he met his daughter. He was suspicious of the sailors and spoke badly of Frank. People around knew that she and Frank had an affair; they were courting each other. He used to sing her songs, and that pleased her. He used to take her to different places, and they had visited "The Bohemian Girl" together. Also, the memory of Miss Gavan, her boss at the store where she was working, came to her mind. She remembered how she never misses any chance to scold her.

Eveline faces a difficult dilemma: remain at home like a dutiful daughter, or leave Dublin with her lover, Frank. She believes that if she left, she will lead a happy and respectful life being the wife of Frank. She would have someone who will love her and care for her ; away from her father who, after the death of her mother, had become a devil . Her father also controls the purse strings, taking Eveline's salary and whatever money his son sends home. Yet, Eveline hesitates and remembers her mother, how she had spent a miserable life. At her deathbed, she had uttered some nonsense words which she couldn't understand and had become terrified. She had asked her to promise to dedicate herself to maintaining the home. ("LitPriest").

As Eveline reviews her decision to embark on a new life, she holds in her lap two letters, one to her father and one to her brother Harry. This was to let them know that she was going for better. She again remembered her father and his ire, but he is not always mean, after all. Then her thoughts change course, she heard a sound of a street organ where she remembers her mother's last days. She stood up to leave for the station. She arrived there where she waits in a crowd to board the ship with Frank. She appears detached and worried, overwhelmed by the images around her, and prays to God for direction. When the boat whistle blows and Frank pulls on her hand to lead her with him, Eveline resists. She clutches

the barrier as Frank is swept into the throng moving toward the ship. He calls to her repeatedly, but she only looks at him blankly. (“LitPriest”).

2.2.3. The Characters

Eveline is the protagonist. is a nineteen years old girl who resides in Dublin. She works at a local store and faces emotional abuse from the store owner, Miss Gavan. She is responsible for her home, she cooks for her father, who is often abusive and ungrateful, and takes care of two small children who have been left in her charge. She has a miserable life after the death of her mother. She faces abuses and tragedies and disrespect from her father and everyone, her parents or siblings haven't loved her, so she seeks love from Frank, who is her boyfriend, she believes that he will fulfil her emotional needs and he would substitute for a better family. Frank has offered to take her to Buenos Aires and marry her. Eveline's decision to emigrate is most crucial. Though she knows that her home is hell for her, still she can't take bold steps. If she flees, she is spiting tradition, her duties to her family and a promise she made to her mother that she would keep the family together. All the characters in the tale are seen through Eveline's eyes. (“SuperSummary”).

Frank is a ship's sailor and Eveline's lover. In comparison to Eveline's father, he symbolizes a different personality. He is a self-assured, resolute, young, and adventurous man who arrives out of nowhere and offers Eveline some relief from her miserable life. He looks after Eveline, takes her out on dates, and sings to her despite the fact that her father has warned him not to meet her. Eveline views him as her only chance for happiness, but she also recognizes the potential devil that he could develop into, so she abandons her plans. (“SuperSummary”).

Eveline's father: the impressions that Eveline has of her father are primarily negative. He is abusive, an alcoholic, and an oppressor. He had physically mistreated his wife before she passed away, as well as his older boys, and is now abusing Eveline. Although it is not explicitly stated, there is an implied accusation that his daughter was sexually abused. He hasn't assisted his daughter in any way since his wife passed away since he is a selfish person who only thinks about himself. Instead, he steals from her the wages on the weekends. (“Genius Study”).

Eveline's Mother is a miserable and a weak character, and this is what her daughter took from her . She made a lot of sacrifices for her husband and family. She has accepted the hierarchy in the family and recognizes her husband as a sovereign and higher in rank than her. She implored her daughter to make a promise that she would keep the family together as

long as possible and this can be translated as the maintenance of the hierarchical system. (“LitCharts”)

Miss Gavan is Eveline's direct superior. She is a harsh, unpleasant, and judgmental person, according to Eveline. She suffers from psychological issues and enjoys making fun of and spreading rumors about people. (“Genius Study”).

Harry is Eveline's brother, but owing to his job, he wasn't residing at home. His position entails decorating churches. He is a good son, unlike his older brother, and frequently sends money to assist. (“Genius Study”).

Ernst is Eveline's elder brother and has died. He is mentioned only in passing. She shows her love for him, and this suggests that he was different from the rest of the family members. The reader never learns how he died. (“Genius Study”).

The priest is an anonymous figure, is referred to in the story as a picture on the wall and is likely a representation of the colonial forces that have departed to conquer new areas. He was Mr. Hill's friend, and he's since moved to Melbourne. Nearly all the other individuals in the story have also left, either through emigration or death. (“LitCharts”).

2.2.4. Themes in Eveline

Paralysis and Inaction

Is a common theme in “*Dubliners*” and “*Eveline*” shares this motif in that she lacks the guts and fortitude to take the risk and to make that leap that will free her from the repressive situation. Eveline's inability to make a decision, a sort of mental paralysis, results in actual physical paralysis, as she stands outside watching Frank board the ship but can't join him. Her mental paralysis is caused by the feelings of fear of the new challenges she might face, where Frank may exploit her. And nostalgia for the few good memories that she has and doesn't want to make a new start. This cub is also the result of British colonial rule, which cost the Irish a loss of self-confidence. (“LitCharts”).

Escapism and the Exotic

The protagonist of “*Eveline*” has a desire to escape from the monotonous, brown Dublin life. She has a plan to flee to Argentina and change the situation she is living to gain respect through marriage from Frank and also by distancing herself from the bad reputation her family seems to have. She fancies that escape will be a solution to all her problems; her financial disputes with her father, the lack of respect her boss show her, and the toxicity of Dublin life. Although the thought of leaving was appealing in and of itself, she is unable to make a choice because the act of doing so is too frightening. Here, the author makes the point

that escaping does not always work out well and might sometimes make things worse. (“LitCharts”).

Women and Society

“*Eveline*” is the first female-oriented story in “*Dubliners*” . The story highlights the plight of many women during the twentieth-century. Eveline represents women trying to be free of oppressive gender standards created by society that men control women and women had inferior value to men and thus made them powerless. Society posits that a woman is biologically born a woman and is not constructed a woman in the society, and thus Women’s perception in that society are the weaker sex that need protection. Eveline's decisions are greatly affected by outside social forces. Society's underestimation of Eveline's role as a woman is the reason why she feels powerless and unable to make up her mind and thus she needs a male figure, to “save” her from her present situation. She finds that Frank and sees marrying him as a way to gain respect, so she is aware that she is somewhat helpless without a man; but her distrust of him prevents her from breaking the chains, and she is not able to break free from the expectations of the society. Also, Eveline’s indecisiveness is because of society has persuaded her that she is a caretaker and should be driven by others’ needs, not by her own desires or pursuit of her weal ; she feels guilty once she thinks of leaving her father and two children . (“LitCharts”).

Eveline asserts that the daughter is a mirror of the mother's image, as she takes from her almost all traits and behaviours. Eveline does not take the risk because her mother had not done so. She feels like she is becoming her mother, and this making her a conformist instead of being a rebel. (“LitPriest”).

Catholic values and Confinement

The Catholic Church and its theological doctrines on guilt, sacrifice, and pledges were significant in Eveline's life and served as the driving force for her scheme. Eveline's Catholic ideals are part of the reason she is unable to go; she feels firmly bound to follow her promises, both to her mother on her deathbed and to God, and if she does not, she will be committing a sin. She appears to forego many of her desires to leave Dublin in order to uphold the principles highlighted by her religion. (“LitCharts”).

Eveline's religion restricts her rather than liberates her. She interprets the street organ music as a divine sign since it reminds her of the eve of her mother's death, when there was also “*street organ music*” outside, when she promised her mother that she would keep the home together and she resolves to remain in Dublin with her abusive father. (“LitCharts”).

Many Forms of Death

“*Eveline*” discusses the subject of death both literally, in the example when Eveline lists off the people in her life who have died; her mother and her elder brother. And figuratively, when she describes people who left Dublin and are no more part of her life. The analogy between leaving Dublin and death implies that leaving Dublin is a symbolic death, which is why Eveline believed that if she went, she would effectively become "dead" to everyone she left behind. (“LitCharts”).

Marriage is also a metaphor for death since Eveline will lose her identity, and she will adopt her husband’s status and identity. This was the reality for women in Dublin in the twentieth century , when women married , they lost all their rights and liberties, Thus marriage and the unknown are equal , and this scares Eveline ; at the end of the story, when she realizes that Frank will drown her into the “unknown seas”.(“LitPriest”).

Eveline describes everyday life in Dublin to portray the idea of being dead yet alive. Dubliners are trapped, and they are forced to repeat their monotonous day-to-day tasks without actually living. Eveline's life is equated with death by Joyce. When Eveline decides not to leave Dublin, she abandons all hope of change and is strapped to her monotonous life, plagued by the care of her children and her father. (“LitCharts”).

2.2.5. Genre of the story

“*Eveline*,” is an example of Modernist literature. Like the other stories in “*Dubliners*”, “*Eveline*” is also a work of realism. There is a realistic representation of life in Dublin, and we can confirm the instances that happened with Eveline because it used to happen to a number of women in the twentieth century. It represents a feminist perspective of life in Dublin and the pitfalls of holding onto the past when facing the future. (“LitPriest”).

2.2.6. Tone of the story

Joyce’s tone is despairing, hopeless, and passionate, and she relates the story in an intimate manner. The protagonist's emotions and feelings are well conveyed. The narrator appears to care about the protagonist and wants her to get out of this bad situation. Eveline's tone fluctuates throughout the novel, indicating that she is conflicted between staying to aid her family and having independence with Frank. (“SparkNotes”)

2.2.7. Point of view

“*Eveline*” is portrayed in the third person omniscient perspective. It presents Eveline's point of view and expresses her ideas and feelings through free indirect speech, as well as Eveline's stream of consciousness. , for instance “*Ernest had been her favourite, but she also liked Harry ...*”. We could conclude that the narrator is subjective in this way. (“PrimeStudyGuides”).

This style option allows the reader to understand the story's internal and outward advancement in the protagonist's mind and in the real world. “*Eveline*” is delivered in a rhythmical recollection of the past, allowing the reader to evaluate whether or not the protagonist's actions are correct. (“LitPriest”).

2.2.8. The Setting

“*Eveline*” is set in early twentieth-century Dublin, as are all of the stories in “*Dubliners*”. It was published in 1914 and depicts Dublin at the emergence of Irish nationalism, a moment of enormous change, transition, and a search for identity. (“LitPriest”).

A portion of the novel is set in Eveline's home, by the window. The scene is emblematic of Eveline's passivity, as she just observes others through the window and does not act. Furthermore, the house afterwards switches to the station, yet the time does not vary significantly because the action is brief. (“LitCharts”).

2.2.9. Symbols

Dust signifies weariness. Despite Eveline's daily cleaning, the dust in the house keeps on collecting. Her life is routine, and nothing is changing in it. She is continuously taking care of her home, father, and things, and she becomes weary of doing the same thing everyday and wants to change it. Dust also represents the emptiness and futility of life. Eveline asks at one point, "where on earth all the dust came from," not because she is intrigued, but because she is sick of the monotony. (“LitCharts”).

Water in the form of the sea represents fear because of its being unknown, and Joyce utilizes it to portray Eveline’s fear of the unknown. The protagonist fears to board the ship because it may drown her. She feels that Frank is “drawing her into” the sea and that eventually “he would drown her.” She is hesitant and eventually gives up since she is not prepared for the unknown.

The sea also implies freedom, which Eveline associates with the unknown. (“LitPriest”).

The Window in ‘*Eveline*’ symbolizes two things; first, the lens to the outside world, as Eveline meditates the world outside her home that may be waiting for her. Second, the expectation of something different to happen, Eveline sit by a window waiting for the evening to come, in the same way that she expects a change if she decides to go away to Buenos Ayres .(“Essaylulu.s3.amazonews”)

2.2.10. The writing style

The writing style used by Joyce is “Personal Naturalism.” Joyce describes things as they are, does not exaggerate the events in the story, not leaving a single thing untouched, and because of this, his works are naturalistic. Eveline's writing style is defined by stream of consciousness, a technique that aims to portray the rhythm of a character's thoughts. (“LitPriest”).

2.2.11. Literary Devices

Allusions

In ‘*Eveline*’, there are several religious allusions. References to the ashes are given before Lent as a reminder of man's mortality; and the domination of the Catholic Church in this Irish family. There is also a historical reference to St. Mary-Margaret Alacoque. Moreover, there are references to Michael William Balfe’s opera ‘The Bohemian Girl’ and Charles Dibdin’s ‘The Lass that Loves a Sailor. (“LitCharts”).

Imagery

The imagery in ‘*Eveline*’ helps the reader see and feel what Eveline is seeing and feeling . for example , A good description of the house with reference to past and present, the street and neighboring area near the residence of the protagonist are so well described makes the reader feels as if it is a motion picture leading him/her through the alleys of Dublin . Also , the religious imagery of the saints and the priest suggest the tremendous oppression of Eveline's Catholicism with its obligations. (“LitPriest”).

Epiphany

Eveline's realization of her desires and obligations is one of the “epiphany” of this story . When Eveline heard the sound of the street organ music, she remembered her promises to her mother that she would keep the home together, and realized the emptiness and the meaninglessness of her dreams and of her desires. (“LitPriest”).

2.3. The Sisters' literary analysis

James Joyce's short story "The Sisters," part of his renowned collection *Dubliners*, invites readers into a captivating exploration of human experience through the lens of literary analysis. Set in Dublin, the story unfolds through the perspective of a young boy reflecting on his interactions with an elderly priest and the mysterious circumstances surrounding his death. With a skillful blend of vivid imagery and nuanced characterization, Joyce delves into themes of mortality, paralysis, and the complexities of human relationships.

Through a literary analysis of "The Sisters," we afforded the opportunity to delve into the depths of Joyce's prose, examining the intricate symbolism, thematic complexities, and the narrative techniques that have solidified his place as a literary icon. By dissecting the story's structure, characters, and underlying motifs, we can gain a deeper understanding of the human condition and the profound insights that Joyce brings to the forefront of our consciousness.

In essence, "The Sisters" invites us on a literary journey, encouraging us to explore the depths of our own thoughts and emotions.

2.3.1. Plot Summary

James Joyce's short story *The Sisters* is the first story in his famous *Dubliners* Collection. Published in 1914, this collection is known for its vivid depiction of Irish middle-class life during the turn of the 20th century. In "*The Sisters*," Joyce presents a nuanced portrait of life in Dublin through the recollections of its unnamed young protagonist.

The story revolves around an unnamed young boy who is affected by the death of Father Flynn, an old friend and mentor. This enigmatic tale explores themes such as paralysis, death, and the role of the Catholic Church in Dublin at the time.

In the story, the boy is informed of Father Flynn's death through his interactions with the deceased's sisters, Eliza and Nannie. The narrative delves into some struggles aspects of Father Flynn's life, including his struggles with mental illness and alleged misconduct. One example of this is when Eliza says: "*Mind you, I noticed there was something queer coming over him latterly. Whenever I'd bring in his soup to him there I'd find him with his breviary fallen to the floor, lying back in the chair and his mouth open.*" (Joyce, p.12).

Another example from *The Sisters* involves a conversation between the boy and Old Cotter regarding Father Flynn's influence on the young protagonist. Old Cotter exclaims, "*I wouldn't like children of mine,*" he said, "*to have too much to say to a man like that.*" (Joyce,p.4). This statement demonstrates the elusive nature of Father Flynn, which contributes

to the young boy's confusion about his role and importance in his life. The quote also touches upon wider themes of uncertainty and vulnerability felt during childhood as children navigate their relationships with adult figures .

The theme of paralysis is prevalent throughout the story, as both literal and metaphorical representations are depicted. The stroke that affects Father Flynn leaves him physically paralyzed; however, this paralysis can also be seen as symbolic of the spiritual deadlock faced by the characters within Dublin society (Joyce, p.1).

In conclusion, *The Sisters* delves deep into themes of paralysis, death, and morality while providing a thoughtful examination of Dublin society at the time through nuanced characters and vivid descriptions. Joyce's use of symbolism and ambiguity allows readers to draw their own interpretations from this thought-provoking short story.

2.3.2. The Characters

In “*The Sisters*,” the first story in James Joyce's collection *Dubliners*, a variety of characters represent themes like paralysis, disillusionment, and the struggle between the living and the dead. This literary analysis will discuss the most prominent characters in depth.

The Narrator

As an unnamed boy, the narrator is haunted by his relationship with Father Flynn, a deceased priest. He suffers from stagnation as he struggles to understand Father Flynn's intentions and his own confusion towards Catholicism. The boy's inability to decipher his feelings illustrates paralysis: “*Every night as I gazed up at the window I said softly to myself the word _paralysis_” (Joyce, p.3)*

Father Flynn

Representing spiritual decay and corruption within Catholicism, Father Flynn is a mentor figure for the narrator but succumbs to death due to his paralysis: “[...]; *it was that chalice he broke.... That was the beginning of it*” (Joyce, p.13)

Old Cotter

Old Cotter represents traditional Irish values and skepticism toward intellectual curiosity:

‘What I mean is,’ said old Cotter, ‘it’s bad for children. My idea is: let a young lad run about and play with young lads of his own age and not be... Am I right, Jack?’(Joyce, p.4). His belief expresses the limitations of free thinking and exemplifies the suffocating nature of Irish culture.

Eliza and Nannie Flynn

The sisters symbolize duty and loyalty to family members and religion. Their devotion to their brother highlights their unyielding commitment to tradition as seen in how they describe Father Flynn's interests: “‘*Ah, poor James!*’ she said. ‘*God knows we done all we could, as poor as we are—we wouldn’t see him want any-thing while he was in it.*’.” (Joyce, p.11). The sisters represent the narrator's entrapment in a traditional mindset.

The Aunt and Uncle's Narrator

In James Joyce's short story “*The Sisters*” from the *Dubliners* collection, the roles of the aunt and uncle provide insights into the narrator's understanding of death and offer a contrast to the adult world. The aunt, for instance, is a protective figure who tries to shield the young boy from harsh realities. that caused it, revealing her concern for not only Father Flynn but also for her nephew's impressionable mind. (Joyce,p.4-5) In contrast, the uncle is somewhat detached and insensitive, brushing off the topic of Father Flynn's disappearance with “‘That’s my principle, too,’ said my uncle. ‘Let him learn to box his corner. That’s what I’m always saying to that Rosi-crucian there: take exercise. (Joyce, p.5). When discussing it with his friends at a table

2.3.3. Themes in *The Sisters*

In James Joyce's short story, “*The Sisters*,” published in his famous collection, “*Dubliners*,” the author delves into the complex themes of paralysis, death, disillusionment, religion, the loss of innocence which we will discuss in this literary analysis.

Paralysis

Paralysis is a recurring theme throughout the story, symbolizing the characters' inability to break free from their socially and psychologically restrictive environments. The unnamed narrator's paralyzed experiences become evident while speaking about Father Flynn, as he says, “Every night as I gazed up at the window I said softly to myself the word paralysis.” (Joyce, p.3). Similarly, Father Flynn suffers from physical paralysis due to his stroke and mental paralysis as a result of his religious devotion.

Death

The theme of death is prevalent not only in Father Flynn's demise but also in how it represents the end of an era and belief system for the characters involved. The story begins with the narrator recounting a dream about Father Flynn: “*In the dark of my room I imagined that I saw again the heavy grey face of the paralytic. “I drew the blankets over my head and tried to think of Christmas. But the grey face still followed me. It murmured, and I understood*

that it desired to confess some-thing.” (Joyce, p.5), foreshadowing Father Flynn's impending death and setting a sombre tone for the rest of the narrative.

Religion

Religion is another crucial theme evident throughout “*The Sisters*.” The Catholic Church's influence pervades every aspect of the characters' lives. Father Flynn serves as a focal point for analyzing religious disillusionment. Upon seeing the word SIMONY on Father Flynn's card, the unnamed narrator contemplates its meaning and eventually comes to understand its religious significance (Joyce, p. 3)

Disillusionment

The theme of disillusionment in James Joyce's “The Sisters” primarily revolves around the young protagonist's disenchantment with the adult world and the grim reality he discovers as he loses his naive innocence. A notable example of disillusionment is seen when Old Cotter calls Father Flynn a “*peculiar case*” (Joyce, *Dubliners*) but refuses to share more details, leaving the boy to grapple with unanswered questions about adults' actions and motivations. (Joyce, *Dubliners*).

Loss of innocence

Loss of innocence is depicted through the young narrator's maturation as he navigates a world of confusion and uncertainty. Throughout the story, he gradually learns more about Father Flynn's life and becomes increasingly disillusioned with his idealized image of him. This realization marks a significant loss of innocence for the narrator, who had once admired Father Flynn as a mentor (Joyce, *Dubliners*).

Ambiguity

Ambiguity is another essential aspect of “*The Sisters*.” The narrator's stream of consciousness provides insight into his struggle to understand and process the complexities of life, death, and morality. However, many questions remain unanswered. The mysterious nature of Father Flynn's alleged transgression with the chalice remains unclear, leaving the reader to interpret its significance (Joyce, *Dubliners*)

2.3.4. Narrative style and point of view

The Sisters, a short story by James Joyce, is written from the first-person point of view and adopts a narrative style that combines both realism and symbolism.

In his study *Point of View in Joyce's Dubliners*, William Davis states that the stories in *James Joyce's Dubliners* can be grouped based on their points of view (Davis 1969).

Specifically, the first three stories in the collection, namely “*The Sisters*”, “*An Encounter*”, and “*Araby*” are told from a first-person perspective. This means that the narrator in these stories is a character within the story itself, using “I” and “me” to describe his experiences and thoughts. He states, “*The stories of Dubliners can be grouped by means of their points of view. The first three stories "The Sisters", "An Encounter" and "Araby" are told from the first person point of view*”. (Davis 1969). Moreover, William Davis suggests that the first three stories, which primarily revolve around childhood experiences, are best suited to being told from a first-person point of view. The author, William V. Davis, argues that the use of the first-person perspective in these stories provides a more natural and authentic portrayal of the child characters' thoughts, feelings, and perceptions. He argues, “*The first three stories, which deal with childhood, are seen most naturally fit into the first person's point of view*” (Davis 1969).

The narrative style of *The Sisters* creates an intimate atmosphere while maintaining an air of mystery and ambiguity. Joyce expertly utilizes an introspective and reflective tone to portray the boy's emotions and internal struggles. The writing is dense with symbolism, as evident in the presence of religious motifs (such as chalices and confession) and references to paralysis. These elements enrich the text and hint at underlying themes related to Irish society, religion, and personal growth.

2.3.5. The Setting

The settings play a crucial role in shaping the atmosphere and enhancing the themes in James Joyce's short story “*The Sisters*.” Set in Dublin, Ireland, during the late 19th century, the specific locations described in the story contribute to the overall mood and provide deeper insights into the characters and their experiences.

One of the significant settings in “*The Sisters*” is the house where the narrator and his family reside. The house is depicted as a space filled with darkness and silence, mirroring the mysterious and unsettling nature of the story. The narrator describes the house as “*heavily furnished*” with “*long heavy windows*” (Joyce, *Dubliners*). This description sets a gloomy tone, suggesting a sense of confinement and introspection. Furthermore, the presence of the priest's deathbed in the house amplifies the somber atmosphere. The room where the priest lies in a state of decay becomes a focal point of the narrative. The narrator observes that “*the heavy odour was oppressive*” (Joyce, *Dubliners*). This quote not only emphasizes the eerie emptiness of the house but also implies how weighed-down and suffocated the protagonist feels. In addition to the house, the physical setting of the church also holds significant

symbolic meaning. The narrator frequently visits the church and describes it as a place of both solace and unease. He states, "*In that dark environment my mind could discern certain freshness*" (Joyce, *Dubliners*). These descriptions evoke a sense of reverence and solemnity, reinforcing religious themes present in the story. The church becomes a space where the narrator seeks spiritual guidance and attempts to come to terms with life complexities. The setting of "*The Sisters*" reflects the spiritual paralysis and stagnation experienced by the characters.

2.3.6. Literary Devices

James Joyce's "*The Sisters*" from the *Dubliners* collection is a short story that masterfully employs various literary devices such as stream of consciousness, symbolism, imagery, foreshadowing, and repetition. The analysis will delve into each of these devices and provide examples of well enriched analysis.

Stream of Consciousness

Joyce uses stream of consciousness to provide insight into the thought process and internal experiences of the protagonist. One such example can be seen when the young boy reflects on Father Flynn's disappearance the boy's thoughts drift from Father Flynn's teachings to his significant role in his life. (Joyce, *Dubliners*)

Symbolism

Symbolism plays an important role in establishing deeper meanings within the story. Father Flynn's chalice symbolizes his religious authority and his fall from grace (Joyce,p.13) The chalice also represents the boy's awakening to adulthood and understanding of death.

Imagery

Joyce effectively uses imagery to convey the atmosphere of the story. For instance, when describing Father Flynn's physical condition after his death: "*In the dark of my room I imagined that I saw again the heavy grey face of the paralytic.*" (Joyce,p.5). This description creates a vivid picture which enhances the gloomy mood surrounding Father Flynn's death.

Foreshadowing

Throughout "*The Sisters*," Joyce employs foreshadowing to allude to impending events. An early instance occurs when Mr. Cotter questions what influence an unhealthy person like Father Flynn could have on a young child: "*I wouldn't like children of mine...to have too much to say to a man like that*" (Joyce ,p.4). This foreshadows the disturbing connection between Father Flynn and the protagonist.

Repetition

The theme of paralysis is repetitively emphasized through both literal and metaphorical examples. The protagonist's fascination with his dead mentor can be seen as a paralysis of his emotional development (Joyce, p.3). Additionally, the boy's inability to make sense of the priest's death highlights his state of emotional paralysis.

Overall, Joyce expertly weaves an intricate and evocative tale through the skillful use of literary devices, ultimately heightening "*The Sisters*" emotional impact and deepening its thematic resonance.

Conclusion

The aim of this chapter is to draw attention to the psychology influences on the Modernist movement at the end of the nineteenth and the beginning of the twentieth centuries, where psychoanalysis had a significant impact on the creation and establishment of the stream of consciousness or interior monologue narrative technique.

Actually, the stream of consciousness technique of modernist writers differs from an author to another, and this is what distinguishes the modernist movement from the previous movements.

Psychoanalysis drew attention from the world, including writers and artists in general, and stimulated the re-examination of all facets of existence. It also brought to light a hitherto disregarded truth: the inner reality of the individual.

**Chapter Two: The Use of Stream of
Consciousness Technique in Joyce's
short stories *Eveline* and *The Sisters***

Introduction

Eveline, Joyce's fourth novel in the collection " *Dubliners*," that released in 1914, played a significant role in the innovation and experimentation with themes and writing style, carried by the Modernist movement in the first half of the twentieth century. It was among the modernist novels that adopted a stream-of-consciousness technique, by means of which readers are provided with deep insight into the inner mechanisms of Eveline's mind. Eveline's thoughts and emotions are clearly expressed in a fragmented and nonlinear structure, only to depict her psyche's complexity. A psychoanalytic analysis of the story would reveal the underlying psychological conflicts Eveline suffers while she fights to decide whether or not to escape her harsh household.

2.1. Investigating the use of stream of consciousness in "Eveline"

The narrative begins with an instance of Stream of Consciousness of the protagonist, Joyce presents Eveline's emotions and intellectual processes by using a poetic language that is rich in imagery, and it is a simple language to learn.

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. (Joyce, p.1)

The description of "*the odour of dusty cretonne*" in the accompanying passage alludes to the sense of weariness, stagnation, Eveline's melancholy mood, the desperate aspect of her life, and the impending death of her desire of escape. Furthermore, Joyce uses short and middle-length sentences, which make it easier for the readers to focus on what is being told, such as «*She sat at the window*" is a simple declarative sentence that creates a sense of stillness. Another, the use of the phrase "*she was tired*" at the end of the passage is a simple but effective expression of Eveline's emotional state. It conveys a physical and mental sense of fatigue and weariness. Eveline is tired of the drabness of her everyday life and of feeling confined. The word "*tired*" also implies resignation, as though Eveline has given up faith that things will ever change. Besides, some words seem that they are uncommon but they give a sense of vividness to the sentence to capture the meaning properly. In the statement "*watching the evening invade the avenue*", the verb "*invade*" implies that Eveline feels as if the darkness is encroaching on her, creating a sense of threat and danger. Also, the word "*avenue*" is particularly noteworthy because it implies confinement and restriction. An avenue is a long, straight street surrounded with trees or buildings that creates a sensation of confinement and constraint. This confirms Eveline's perception of being trapped and

confined in her current situation. Moreover, the usage of the verb "watching" is a significant as well, implying inactivity and helplessness. Eveline is observing the evening from a distance rather than actively engaging in it. This underscores the story's central theme of paralysis and imprisonment. Overall, we can extract, instead of just describing how Eveline feels, Joyce uses language that mimics the flow of her thoughts. Joyce's writing style is distinguished by the use of vivid imagery, which stresses the importance of sensory experience in transmitting emotion and meaning.

Joyce systematically employs the stream of consciousness technique in his dealing with how Eveline's mind actually moves from one place to another:

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 Belfast bought the field and built houses in it—not like their little brown houses but bright brick houses with shining roofs. The children of the avenue used to play together in that field—the Devines, the Waters, the Dunns, little Keogh the cripple, she and her brothers and sisters. Ernest, however, never played: he was too grown up. Her father used often to hunt them in out of the field with his blackthorn stick; but usually little Keogh used to keep nix and call out when he saw her father coming. Still they seemed to have been rather happy then. Her father was not so bad then; and besides, her mother was alive. That was a long time ago; she and her brothers and sisters were all grown up her mother was dead. Tizzie Dunn was dead, too, and the Waters had gone back to England. Everything changes. Now she was going to go away like the others, to leave her home. (Joyce, p.1).

Joyce fully allows the reader to get into Eveline's thoughts and feelings by using long sentences with semicolons to show the slow drift of thoughts and transitions between ideas, seemingly without any logical connection. Through this passage, the reader can watch how Eveline's mind moves between observations about the things . She starts by observing the man out of the last house passing by, which leads her moving to the memories of her childhood, and recall the field that used to be there where they played with other children. This memory then leads her to think about how her father used to hunt them in out of the field with his blackthorn stick, and how little Keogh used to keep watch and warn them when he saw her father coming. The sentence "Still they seemed to have been rather happy then" is a reflection on Eveline's part about her past. She is realizing that even though her father used

to chase them and her mother is no longer alive, she was happy back then. She continues to reflect on her general attitude towards life, how everything is changing. And finally, she dwell on her moving away “*Now she was going to go away ...*”. This is an excellent example of using associative leaps and sensory impressions to create stream of consciousness. We can say that along with the use of this technique, Joyce points out; we don't really think in logical, well-organized, or even complete.

Joyce's narration and stream of consciousness is characterized by the use of interior monologue to describe Eveline's dilemma, she was left in the middle of a bridge trying to figure out what side that fitted her needs at the time:

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. Of course she had to work hard, both in the house and at business. What would they say of her in the Stores when they found out that she had run away with a fellow? Say she was a fool, perhaps; and her place would be filled up by advertisement. Miss Gavan would be glad. She had always had an edge on her, especially whenever there were people listening. (Joyce, p.2)

The interior monologue had intertwined with the use of conflict within the protagonist Eveline. This internal conflict caused chaos in Eveline's mind, as if two people in her mind were quarreling. The passage begins with Eveline considering whether leaving home was a wise decision: “*She had consented to go away, to leave her home. Was that wise?*” This question sets the stage for the rest of the passage, as as she weighs the potential rewards of a new life against the risks and sacrifices it entails. Someone inside her says that you should leave and escape from your father's violence and the oppression of society; the other says you should stay, even if it means living a difficult and unrewarding life as your mother did. She fears the unknown and this makes her second guess her decision to leave. This contrast between her desire for a more fulfilling life and her fear of the unknown reflects the broader themes of paralysis and stagnation that pervade Dubliners. By presenting her internal dialogue, Joyce invites readers to empathize with Eveline, to comprehend the complexity of her predicament, and to question the societal and familial pressures that shape her choices. As she considers her decision, the narrative shifts to reflect her thoughts and emotions. For example, when Eveline thinks about the people she would be leaving behind, the narrative reflects her thoughts: “*In her home anyway she had shelter and food; she had those whom she had known all her life about her*” This use of interior monologue allows the reader to experience Eveline's sense of loss and uncertainty as she consider leaving behind the familiar

comforts of home. Similarly, when Eveline worries about what her colleagues at the Stores will think of her, the narrative once again shifts to reflect her thoughts: “*What would they say of her in the Stores when they found out that she had run away with a fellow?*” This use of interior monologue allows the reader to experience Eveline's fears and insecurities as she worries about being judged by others.

In view of this, the usage of interior monologue in this passage contributes to a more immersive reading experience by allowing the reader to experience Eveline's thoughts and emotions through her eyes. Joyce provides a more comprehensive and nuanced portrayal of his character by immersing the reader in Eveline's thoughts and feelings, and urges the reader to empathize with her difficulties, as Eveline is in two minds and unsure about whether or not she should leave. Her home life is certainly a bad one, a hard life, but sense of family duty and fear of the unknown make her consider staying home.

Similarly, when Joyce says:

Her time was running out but she continued to sit by the window, leaning her head against the window curtain, inhaling the odour of dusty cretonne. Down far in the avenue she could hear a street organ playing. She knew the air. Strange that it should come that very night to remind her of the promise to her mother, her promise to keep the home together as long as she could. She remembered the last night of her mother's illness; she was again in the close dark room at the other side of the hall and outside she heard a melancholy air of Italy. The organ-player had been ordered to go away and given sixpence. She remembered her father strutting back into the sickroom saying:

“Damned Italians! coming over here!” (Joyce, p.5)

He allows the reader to access Eveline's thoughts and emotions by the usage of interior monologue. The story is told in a stream-of-consciousness style, allowing the reader to follow Eveline's ideas as they occur to her. The passage begins with Eveline sitting by the window, inhaling the odour of dusty cretonne. She hears a street organ playing and recognizes the tune as one she is familiar with. This brings back memories of her mother's illness and the commitment she made to keep the family together for as long as she could. This memory highlights Eveline's sense of duty and responsibility towards her family, which is a constant topic throughout the story. Through the use of interior monologue, Joyce allows the reader to experience Eveline's thoughts and emotions as she reflects on this promise and what it means to her. Regarding, Eveline's father's bigotry towards Italians are also presented through interior monologue. The reader gains insight into the social and cultural context in which she

lives. Eveline lives in a society divided by socioeconomic and cultural differences, and these divisions influence her. Her father's comment about “*damned Italians*” exemplifies the prejudice and bigotry that abounds in her community. It can be seen, the use of sensory details in this passage, such as the sound of the street organ and the odour of dusty cretonne, helps to the creation of a vivid and immersive reading experience.

Joyce's use of the stream of consciousness technique is also characterized by what is called “Focalisation”; focalisation means the narrator's perspective on the novel. Narratives can be “out of focus, internally focused, or externally focused. Focalization consists of the subject of focalisation (Focaliser) and the object of focalization (focused). Eveline is characterised by the use of the Internal Focalisation which is described by Genette as being found in the third person omniscient narrator. He classifies three types of internal focalisation: it can be either “fixed”, restricted to the point of view of one character, “Variable”, changes from one character to another, or “multiple”, more than one perspective on the same event like epistolary novels (qtd in. Mc Intyre 35). The events in the novel are told through the stream of thoughts and memories of the main character Eveline, who is the main Focaliser in the novel beside the narrator like in the following example:

“She was about to explore another life with Frank. Frank was very kind, manly, open-hearted. She was to go away with him by the night-boat to be his wife and to live with him in Buenos Ayres where he had a home waiting for her. How well she remembered the first time she had seen him; he was lodging in a house on the main road where she used to visit. It seemed a few weeks ago. He was standing at the gate, his peaked cap pushed back on his head and his hair tumbled forward over a face of bronze. Then they had come to know each other. He used to meet her outside the Stores every evening and see her home. He took her to see The Bohemian Girl and she felt elated as she sat in an unaccustomed part of the theatre with him. He was awfully fond of music and sang a little. People knew that they were courting and, when he sang about the lass that loves a sailor, she always felt pleasantly confused. He used to call her Poppens out of fun”. (Joyce, p.3-4.)

From this passage, we can see that Eveline is the Focaliser, is observing Frank who is the object of focalisation in this case. Through this focalization, the reader is able to understand Eveline's feeling towards Frank. She is attracted to his kindness, manliness, and open-heartedness. She remembers the details of his appearance, his hair, and his face of bronze, she enjoys spending time with him, and he takes her to see The Bohemian Girl, this makes her feel elated, which reveals her admiration for him. This passage is also reveals

Eveline's desire to explore another life with Frank. Also Joyce presented Eveline as a focalised object, being focalised by the narrator and the reader through the use of stream of consciousness which allows the reader to observe the psychological state of Eveline. While she is drawn to Frank and wants to live another life with him, she is divided between her yearning for a better life and her loyalty to her family and home. As a result, the reader experiences Eveline's inner conflict and emotional complexity, how Eveline feels about her own thoughts, emotions, love, and uncontrollable cravings. The type of focalisation in the novel is an 'Internal Focalisation'. To be more specific, it is a fixed Internal Focalisation.

In "*Eveline*", Joyce used Free Association technique to portray the inner workings of Eveline's mind, demonstrating how Eveline's thoughts move from one issue to another, frequently in a disconnected and chaotic way.

"Home! She looked round the room, reviewing all its familiar objects which she had dusted once a week for so many years, wondering where on earth all the dust came from. Perhaps she would never see again those familiar objects from which she had never dreamed of being divided. And yet during all those years she had never found out the name of the priest whose yellowing photograph hung on the wall above the broken harmonium beside the coloured print of the promises made to Blessed Margaret Mary Alacoque. He had been a school friend of her father. Whenever he showed the photograph to a visitor her father used to pass it with a casual word:

"He is in Melbourne now." (Joyce, p.1-2.)

This passage from James Joyce's "*Eveline*" is an example of free association in stream of consciousness writing. The protagonist Eveline is reflecting on her home and the objects in it. Her thoughts and emotions jump from one topic to another in a seemingly random, unfiltered, and disjointed way with no clear connection between them. She looks around the room and notices the familiar objects that she has dusted once a week for many years. This leads her to wonder where all the dust comes from, which is a thought that is not directly related to the objects in the room. Then, she considers the possibility that she may never see these familiar objects again. This thought is related to her decision to leave home and start a new life, but it is not a logical or linear progression from her previous thoughts. Her thoughts then turned to the photograph of the priest on the wall and reflects on how she has never learned his name. This thought is also not directly related to her decision to leave home, but it does provide some insight into her character and her relationship with her father. Here, the reader can feel her sense of attachment to her home and the people and objects in it as well as her sense of loss and uncertainty about the future. Through this free association of thoughts,

Joyce is able to create a sense of realism and authenticity in Eveline's character. Her thoughts are not organized or structured, but instead reflect the way that thoughts and memories often work in real life. This technique also helps to create a sense of ambiguity and multiple meanings, which is a common feature of modernist literature. Hence, this passage exemplifies how Joyce uses free association and stream of consciousness writing to create a complex and multi-layered reading experience that invites the reader to engage with the text on a deeper level.

Another example, *“Her father was becoming old lately, she noticed; he would miss her. Sometimes he could be very nice. Not long before, when she had been laid up for a day, he had read her out a ghost story and made toast for her at the fire. Another day, when their mother was alive, they had all gone for a picnic to the Hill of Howth. She remembered her father putting on her mother's bonnet to make the children laugh”* (Joyce, p.4). These seemingly randomly, unrelated memories suggest that Eveline is grappling with conflicting emotions about her father. This passage begins with the phrase *“becoming old lately”* suggests that Eveline is becoming increasingly aware of her father's aging process and he will miss her, which prompts her to consider how he can be extremely sweet sometimes as she recalls a recent incident in which he read her a ghost story and made toast for her while she was sick. The next sentence, *“Another day, when their mother was alive...”* is a non-sequitur that seems to appear out of nowhere. This is, however, a common element of free association, in which thoughts and memories can hop about in seemingly random ways. The passage concludes with a touch of humor. The memory of the picnic to the Hill of Howth symbolizes that Eveline is thinking about her father's kindness, and this memory of him putting on her mother's bonnet to make the children laugh is an example of this kindness. On the whole, by using free association, Joyce conveys the reader into Eveline's thoughts, allowing the reader to get insight into her internal conflicts and the underlying impulses that drive her decision-making process. Joyce captures the complexities of human emotions and the dense network of thoughts that impact our perceptions and choices by revealing these associative memories.

The crucial thing in this story that creates Eveline's consciousness is the use of free indirect speech. *“Eveline”* is written in this style and is mainly narrated by an omniscient narrator in the third person point of view, which means that the narrator is different from the protagonist Eveline but has overall insight on her thoughts. Robert Humphrey writes that *“James Joyce was developing psychological theory”* and he had discovered that *“memories, thoughts, and feelings exist outside of the central consciousness”* and that they seem to be *“one as a stream, a flow, not as a chain ...”* (Humphrey, p. 5). To create this effect, Joyce uses

Free indirect speech as a way to give a voice to Eveline's thoughts, feelings, and the reader sees the setting and circumstances through her eyes. In the following example:

“Ernest had been her favourite but she liked Harry too. Her father was becoming old lately, she noticed; he would miss her. Sometimes he could be very nice” (Joyce, p.4). This phrase is presented in a way that blends Eveline's thoughts with the narrator's voice. The omniscient narrator tells us about Eveline's feelings and emotions towards her brothers. She is comparing her brothers and realizing that she has positive feelings towards both of them. Similarly, he reveals that Eveline has mixed feelings about her father as her relationship with him is complicated and that he is not always kind to her. Since these are Eveline's opinions, we could say the narrator is subjective.

Another case in point, this part can take into account *“But in her new home, in a distant unknown country, it would not be like that. Then she would be married—she, Eveline. People would treat her with respect then. She would not be treated as her mother had been. Even now, though she was over nineteen, she sometimes felt herself in danger of her father's violence. She knew it was that that had given her the palpitations.”* (Joyce, p.2). In this passage, the narrator reports Eveline's thoughts without using quotation marks or a first-person point of view. The phrase *“But in her new home, in a distant unknown country, it would not be like that. Then she would be married—she, Eveline”* is an example of free indirect speech because it conveys Eveline's thoughts without using quotation marks or explicitly identifying the speaker. The use of the phrase *“it would not be like that”* suggests that Eveline is dissatisfied with her current life and hopes for something better in the future. She is considering the possibility of leaving her home and starting a new life in a foreign country. Also, the emphasis on *“she, Eveline”* suggests that Eveline is focused on her own identity and individuality along with her own desires and aspirations. She is imagining a future where she is married and has her own life, separate from her family. An additional , the phrase *“People would treat her with respect then. she would not be treated as her mother had been”* suggests that Eveline feels disrespected in her current life, and she is aware of the mistreatment her mother suffered and hopes to avoid a similar fate. Moreover, the sentence *“Even now, though she was over nineteen, she sometimes felt herself in danger of her father's violence. She knew it was that that had given her the palpitations.”* suggests that Eveline is aware of the physical and emotional toll her current situation. She is taking on her is afraid of her father and feels trapped . She is imagining a future where she is safe and secure, away from the violence and danger of her home life.

The use of free indirect speech is also evident in this passage “*She had hard work to keep the house together and to see that the two young children who had been left to her charge went to school regularly and got their meals regularly. It was hard work—a hard life—but now that she was about to leave it she did not find it a wholly undesirable life.*” (Joyce, p.3). Here, Joyce portrays Eveline's conflicted emotions about her life and responsibilities. The phrase “*She had hard work to keep the house together and to see that the two young children who had been left to her charge went to school regularly*” is presented through the third-person narrator but it is a reflection of the constant struggles that she faces in maintaining her household. She is acutely aware of those difficulties, and this thought weighs heavily on her mind. Likewise, the following statement; “*It was hard work—a hard life—but now that she was about to leave it she did not find it a wholly undesirable life.*” also suggests that Eveline is aware of the challenges that she faces and is struggling to cope with them. She is torn between her desire for a better life and her attachment to her family and home. This thought reflects the complex and contradictory emotions that Eveline experiences as she contemplates her future. The usage of terms like “*hard work*” and “*hard life*” reflect Eveline's point of view, yet the use of “*she*” instead of “*I*” creates a sense of distance between Eveline and the reader. The use of free indirect speech allows the reader to realize Eveline's complex emotions and the difficulties she experiences in making a decision regarding her future.

By the same token, the statement “*All the seas of the world tumbled about her heart.*”(Joyce p.6) exemplifies free indirect speech in a more poetic way. To explain, the phrase “*seas of the world*” implies that Eveline is overwhelmed, while the word “*her heart*” reveals that we are experiencing her emotions. We get a sense of her inner anguish as well as the intensity of her emotions. Identically, The second statement “*He was drawing her into them: he would drown her*” .”(Joyce p.6) is likewise an example of free indirect speech. The pronoun “*he*” suggests Eveline is referring to Frank, while the metaphor of drowning expresses her fear of being overpowered and eaten by her feelings. Another key point, the word “*sh*” in the phrase “*She gripped with both hands at the iron railing*” (Joyce p.6) implies that the reader is still seeing the scenario through Eveline's eyes, and the physical action of gripping the railing indicates the intensity of her emotions and her effort to keep control.

To point out, free indirect speech is an effective strategy for portraying a character's thoughts and feelings. Joyce's use of this technique allows us to explore Eveline's inner world in a vivid and immersive way. We get an understanding of her challenges and conflicts through getting an understanding of her mood, perspective, and emotional condition.

Joyce's writing has a strong repetition; the following passage can state that:

As she mused the pitiful vision of her mother's life laid its spell on the very quick of her being—that life of commonplace sacrifices closing in final craziness. She trembled as she heard again her mother's voice saying constantly with foolish insistence:

“Derevaun Seraun! Derevaun Seraun!”

She stood up in a sudden impulse of terror. Escape! She must escape! Frank would save her. He would give her life, perhaps love, too. But she wanted to live. Why should she be unhappy? She had a right to happiness. Frank would take her in his arms, fold her in his arms. He would save her. (Joyce p.5)

The use of repetition in this passage emphasizes the impact of Eveline's mother's life and death on her own life and thinking. The harsh and discordant phrase “*Derevaun Seraun*” is repeated several times, which is a phrase in Irish that is associated with death and afterlife. The repetition of the phrase creates a sense of unease and foreboding, as if something terrible is about to happen. It serves to emphasize Eveline's fear of ending up like her mother. The phrase represents the theme of sacrifice in the story, and it is a reminder of the sacrifices that Eveline's mother made for her family, which ultimately led to her death. The phrase “*she must escape*” is repeated twice in quick succession, creating a sense of urgency and desperation, as if Eveline is in a state of panic and must act quickly to save herself. Additionally, the repetition of the phrase “*he would save her*” is also significant, as it underscores Eveline's sense of powerlessness and vulnerability. Eveline knows that Frank is the only person who can save her life. So, she tries to convince herself by repeating Frank's love and appreciation for her and give her the love and happiness she craves. In particular, by using a strong repetition, Joyce presents Eveline's emotions and her flow of thoughts towards the readers. The repetition of these phrases creates a sense of tension and suspense in the narrative, as the reader is left wondering whether Eveline will be able to escape her current situation, and whether Frank will be able to save her.

In short, in *Eveline*, the use of stream of consciousness intertwined with internal monologue, free association, free indirect style, focalization, and unique grammatical choices. Joyce's use of stream of consciousness in “*Eveline*” is a powerful literary device that allows the reader to gain a deeper understanding of the character's thoughts and emotions. Through this technique, Joyce is able to create a complex and nuanced portrayal of Eveline's inner world, which ultimately adds to the richness and depth of the story.

2.2. Investigating the use of stream of consciousness in “*The Sisters*”

In James Joyce's collection of short stories, *Dubliners*, “*The Sisters*” that is the first story of this collection, stands as an intriguing exploration of narrative techniques that revolutionized modern literature. Joyce's adept use of stream of consciousness, internal monologue, free association, free indirect style, focalization, and grammar creates a multi-layered narrative that delves into the complexities of the human psyche. By employing these literary devices, Joyce crafts a profound and immersive reading experience, unraveling the innermost thoughts and emotions of his characters while capturing the essence of Dublin's societal and cultural landscape. This story stands as a testament to Joyce's pioneering contribution to modernist literature, immersing readers in a profoundly introspective journey that continues to captivate and inspire to this day.

The use of stream of consciousness significantly contributes to the narrative's profound exploration of the human psyche. The first passage from the story illustrates this technique skillfully:

There was no hope for him this time: it was the third stroke. Night after night I had passed the house (it was vacation time) and studied the lighted square of window: and night after night I had found it lighted in the same way, faintly and evenly. If he was dead, I thought, I would see the reflection of candles on the darkened blind for I knew that two candles must be set at the head of a corpse. He had often said to me: “I am not long for this world,” and I had thought his words idle. Now I knew they were true. Every night as I gazed up at the window I said softly to myself the word paralysis.
(Joyce, p. 3)

The passage begins with the narrator acknowledging the dire situation of the priest who is near death: “*There was no hope for him this time: it was the third stroke.*” This opening line sets the somber tone and establishes the imminent death that pervades the narrator's thoughts. The narrative then unfolds as a series of fragmented and associative reflections, mirroring the wandering nature of human consciousness. As the narrator recounts *observing the house night after night*, the stream of consciousness technique becomes apparent. The continuous flow of thoughts is evident in the narrator's repetition of actions, such as studying the “*lighted square of window*” and noticing that it remains “*lighted in the same way, faintly and evenly.*” This repetition highlights the narrator's fixation and his inability to escape the looming presence of death.

Moreover, the use of stream of consciousness allows the reader to delve into the narrator's internal monologue. The narrator mentions *the tradition of placing candles at the*

head of a corpse, indicating his expectation of seeing their reflection on the window blind if the person inside has indeed passed away. Through this train of thought, the reader gains insight into the narrator's familiarity with death and the rituals associated with it, suggesting a preoccupation with mortality. Through this technique that is intertwined within stream of consciousness technique, Joyce narrates the protagonist's internal thoughts and emotions as they occur without any clear distinction between them and other non-dialogue parts of the story. “*Night*

after night I had found it lighted in the same way, faintly and evenly.” This line demonstrates how Joyce seamlessly blends the protagonist's internal reflections with descriptions of his environment, allowing readers to establish a close connection with the character's subjective perspective. Moreover, In the passage, the protagonist reflects on the impending demise of his friend, noting that “*there was no hope for him this time.*” The repetition of “*night after night*” emphasizes both the passing of time and his increasing anxiety. The description of the “*lighted square of window*” suggests a repetitive routine and offers insight into how deeply he has been affected by his friend's illness.

Further, the application of free association is intricately interwoven with stream of consciousness in this passage. The narrative starts with a conclusive remark: “*This time there was no hope for him: it was his third stroke.*” This sudden statement establishes the atmosphere of the narrator's disjointed thoughts as they try to grasp an inescapable situation.

By employing free association, the narrator's thoughts seamlessly move between past and present. They recollect their consistent observations during the nighttime: “*Every evening I passed by that house... and scrutinized the illuminated square of the window.*” This repetition emphasizes not only the narrator's obsession but also acts as a catalyst for subsequent associations. Amongst this stream of consciousness, the narrator ponders over potential signs of death, like the presence of candles. They ruminate, “*If he had died, I thought, I would witness candles' reflection on the dimmed blind as I knew two candles must be placed beside a corpse.*” This associative thought pattern enables the narrator to connect their examination of the lit window to the prospect of death, intensifying their preoccupation with mortality.

Furthermore, free association is demonstrated as the narrator remembers what the deceased once said: “*My time in this world is limited,' he frequently remarked to me.*” The words were initially brushed off as trivial; however, current events cause them to see those words' true essence. The contrast between present and past thoughts enriches the narrator's self-reflection and amplifies the emotional reverberation of this acknowledgment. Also, Free association assumes an evocative turn when the narrator quietly whispers “*paralysis*” while

looking up at that window. This single word encapsulates their psychological state and embodies inertia and stagnation themes that pervade throughout the tale.

Likewise, free association also reveals itself throughout this excerpt as the protagonist's mind moves between loosely connected thoughts and experiences. The passage contains a train of thoughts that link together, reflective of the protagonist's internal dialogue: *“Every night as I gazed up at the window I said softly to myself the word paralysis.”* By employing such techniques, Joyce masterfully conveys the boundless paths that human thoughts may wander.

Focalization is another vital element that contributes to establishing a profound understanding of the protagonist's feelings. The story is told through a specific focalizer: the young boy who observes the events surrounding him. The focalization process enhances readers' ability to empathize with him by providing access to only his thoughts and experiences: *“If he was dead, I thought, I would see the reflection of candles on the darkened blind for I knew that two candles must be set at the head of a corpse.”* This technique reinforces Joyce's use of stream of consciousness and creates greater emotional depth within the narrative.

The free indirect style complements stream of consciousness by allowing for an even more immersive reading experience. Rather than employing a consistent narrative voice or point of view, this technique merges third-person omniscient narration with first-person internal dialogue. The passage illustrates this merger through syntax and grammar: *“He had often said to me: ‘I am not long for this world,’ and I had thought his words idle.”* The seamless shift between characters' voices in dialogue reflects their mingling thoughts.

Likewise, James Joyce's unique approach to grammar rules also sets this passage apart from others. The lack of punctuation at times creates an uninterrupted flow of thoughts that mirrors how our minds work. Sentences like *“If he was dead, I thought, I would see [...] I knew that two candles must be set...”* exemplify this usage by stringing together a series of ideas without breaking them into separate sentences. This approach contributes to the overall sense of immediacy and intimacy within the text.

In the next passage, the stream of consciousness technique is successfully employed by James Joyce:

Old Cotter was sitting at the fire, smoking, when I came downstairs to supper. While my aunt was ladling out my stirabout he said, as if returning to some former remark of his: “No, I wouldn't say he was exactly ... but there was something queer ... there was something uncanny about him. I'll tell you my opinion....” He began to puff

at his pipe, no doubt arranging his opinion in his mind. Tiresome old fool! When we knew him first he used to be rather interesting, talking of faints and worms; but I soon grew tired of him and his endless stories about the distillery. "I have my own theory about it," he said. "I think it was one of those ... peculiar cases.... But it's hard to say...." He began to puff again at his pipe without giving us his theory. My uncle saw me staring and said to me: "Well, so your old friend is gone, you'll be sorry to hear." "Who?" said I. "Father Flynn." "Is he dead?" "Mr Cotter here has just told us. He was passing by the house. I knew that I was under observation so I continued eating as if the news had not interested me. My uncle explained to old Cotter. "The youngster and he were great friends. The old chap taught him a great deal, mind you; and they say he had a great wish for him." "God have mercy on his soul," said my aunt piously. Old Cotter looked at me for a while. I felt that his little beady black eyes were examining me but I would not satisfy him by looking up from my plate. He returned to his pipe and finally spat rudely into the grate. "I wouldn't like children of mine," he said, "to have too much to say to a man like that." "How do you mean, Mr Cotter?" asked my aunt. "What I mean is," said old Cotter, "it's bad for children. My idea is: let a young lad run about and play with young lads of his own age and not be.... Am I right, Jack?" (Joyce,p.3-4)

The passage begins with the narrator overhearing a conversation between Old Cotter and his family while sitting by the fire. The narrator's thoughts are interspersed with snippets of dialogue, creating a sense of immediacy and intimacy. The narrator's disdain for Old Cotter is evident through their inner commentary. The use of phrases such as "*Tiresome old fool!*" and "*I soon grew tired of him*" reveals the narrator's impatience with Old Cotter's repetitive

stories. This highlights the subjective nature of the narrative, as the reader witnesses the protagonist's biases and judgments. As the news of Father Flynn's death is revealed, the stream of consciousness captures the narrator's attempts to appear nonchalant, while their true emotions are betrayed through internal observations. The narrator's awareness of being under scrutiny adds an additional layer of complexity to the narrative, as they struggle to maintain a composed façade.

Moreover, the phrase "*I knew that I was under observation*" suggests a sense of unease and perhaps guilt, hinting at a deeper, undisclosed connection between the two characters. The narrator's ambivalence is further conveyed when their uncle mentions that Father Flynn had a "*great wish*" for the protagonist, creating a sense of unresolved tension and mystery.

The stream of consciousness technique is also employed to convey the narrator's perception of Old Cotter's judgmental attitude. The narrator's refusal to meet Old Cotter's gaze and their insistence on focusing on their plate demonstrate a rebellious streak, a defiance against being influenced or judged. Old Cotter's opinion is presented as narrow-minded and conservative, contrasting with the narrator's more open-minded perspective. The passage concludes with Old Cotter's remark about the negative influence of associating with Father Flynn, particularly for children. The stream of consciousness technique allows the reader to witness the narrator's response in real-time, as they contemplate the implications of Old Cotter's statement. This internal reflection provides a deeper understanding of the protagonist's thought process and their independent thinking.

As for internal monologue that is interwoven with stream of consciousness, this technique begins with the narrator's contemptuous view of Old Cotter, whom he describes as a "*tiresome old fool*." Through the narrator's thoughts, we sense a dismissive attitude toward Cotter and a growing disinterest in his stories. The monologue serves to establish the narrator's perspective, hinting at a possible generation gap and differing worldviews between the older and younger characters. As the conversation shifts to the death of Father Flynn, the internal monologue further reveals the narrator's detached demeanor. The narrator feigns disinterest in the news, attempting to mask his true emotions. The monologue suggests that the narrator may be grappling with conflicting feelings regarding the death of Father Flynn, whom he refers to as his "*old friend*." This internal conflict highlights a tension within the narrator's mind, perhaps reflecting his struggle to reconcile his personal connection with the deceased and the societal norms of grieving.

Furthermore, the internal monologue sheds light on the societal expectations and pressures faced by the protagonist. Old Cotter's disapproving gaze triggers the narrator's defensive thoughts and refusal to meet his eyes. This highlights the scrutiny and judgment that the protagonist feels under, possibly stemming from the values and conventions of the community in which he lives. Likewise, the conversation between Old Cotter and the aunt regarding Father Flynn's influence on the protagonist further fuels the internal monologue. It reveals the conflicting opinions and perspectives surrounding the deceased priest, suggesting a broader thematic exploration of authority, mentorship, and the impact of relationships on personal development. The narrator's silence and avoidance of eye contact indicate his resistance to external opinions, hinting at a desire for autonomy and independence.

Joyce employs free association to mirror the wandering and fragmented nature of the narrator's mind. The passage begins with the narrator's arrival downstairs to supper, and

immediately we witness his thought process as he recalls the previous conversation with Old Cotter. The abrupt shift in topic from the stirabout to Cotter's opinion reflects the narrator's mind jumping from one subject to another, without a clear connection or logical sequence.

Through the use of free association, Joyce portrays the narrator's disinterest and frustration with Old Cotter. The repetition of phrases like "*Tiresome old fool!*" and "*I soon grew tired of him and his endless stories*" emphasizes the narrator's annoyance and impatience. This repetition showcases the narrator's attempt to distance himself from Old Cotter's influence and monotonous tales, highlighting his desire for intellectual stimulation and independence.

Furthermore, the fragmented and meandering structure of the narrator's thoughts reflects his internal struggle. While the conversation revolves around the death of Father Flynn, the narrator avoids engaging with the topic directly. His thoughts wander from observing his uncle's reaction to avoiding eye contact with Old Cotter. This avoidance demonstrates the narrator's discomfort and resistance to confronting the reality of death, particularly the death of someone close to him.

The free association also serves to expose the tension and conflict between the narrator's desires and societal expectations. Old Cotter's disapproval of the narrator's relationship with Father Flynn reveals the conservative attitudes prevalent in Dublin society. Cotter's comment about not wanting his own children to associate with someone like Father Flynn highlights the judgment and fear of moral corruption. The narrator's refusal to look up from his plate when Old Cotter examines him underscores his defiance against societal expectations. The use of free association captures the narrator's rebellious thoughts and his conscious decision not to conform to Cotter's opinions. The narrator's silence and inward focus reveal his resistance to external influence and his determination to maintain his own perspective.

Moreover, the use of free indirect style is evident, we can observe the use of this technique in the passage when the protagonist's thoughts are seamlessly woven into the narrative. For example, phrases like "*Tiresome old fool!*" and "*I knew that I was under observation*" reflect the protagonist's inner voice. This technique enhances the reader's understanding of the character's emotions and attitudes towards the other characters, such as the old Cotter.

Focalization refers to the perspective through which the events of a narrative are perceived. In this passage, the focalization is limited to the protagonist, a young boy. By restricting the narrative perspective to the protagonist's point of view, Joyce effectively captures the boy's naivety and immaturity. The reader is presented with the protagonist's

limited understanding of the world around him, including his dismissive attitude towards the old Cotter. The use of focalization emphasizes the protagonist's perspective and his inability to fully comprehend the conversation and the significance of Father Flynn's death.

Additionally, the manipulation of grammar in this passage serves multiple purposes. First, the lack of quotation marks in the dialogue blurs the distinction between spoken words and the protagonist's thoughts, further blurring the line between the narrator and the character. This technique aligns with the free indirect style and allows for a seamless integration of the protagonist's inner thoughts and the external dialogue. Furthermore, the fragmented and incomplete sentences, such as “*No, I wouldn't say he was exactly ... but there was something queer ... there was something uncanny about him,*” contribute to the portrayal of the protagonist's thought process, reflecting his hesitation and uncertainty. These grammatical choices provide insights into the character's youth and his struggle to articulate his own ideas and opinions.

The following passage provided exhibits a striking example of the use of stream of consciousness technique, intertwined with internal monologue, to delve into the protagonist's state of mind and emotions.

It was late when I fell asleep. Though I was angry with old Cotter for alluding to me as a child, I puzzled my head to extract meaning from his unfinished sentences. In the dark of my room I imagined that I saw again the heavy grey face of the paralytic. I drew the blankets over my head and tried to think of Christmas. But the grey face still followed me. It murmured; and I understood that it desired to confess something. I felt my soul receding into some pleasant and vicious region; and there again I found it waiting for me. It began to confess to me in a murmuring voice and I wondered why it smiled continually and why the lips were so moist with spittle. But then I remembered that it had died of paralysis and I felt that I too was smiling feebly as if to absolve the simoniac of his sin. (Joyce, p. 5-6)

In this passage, the protagonist's late-night musings and troubled thoughts are vividly portrayed through stream of consciousness and internal monologue.

The passage begins with the protagonist being angry with old Cotter for referring to them as a child, which suggests a sense of frustration and possibly a desire for recognition and respect. This internal conflict becomes the starting point for the subsequent stream of consciousness. The narrator, in his attempt to make sense of Cotter's unfinished sentences, immerses himself in deep contemplation, symbolized by “*puzzling my head to extract*

meaning.” The fragmented and elusive nature of the thoughts is reflected in the incomplete sentences and the scattered flow of ideas.

As the protagonist lies in the dark room, the use of stream of consciousness intensifies. They recall the image of a “*heavy grey face of the paralytic*” that haunts their imagination. This image acts as a trigger, provoking a cascade of thoughts and emotions.

The internal monologue intertwines with the stream of consciousness as the protagonist tries to decipher the significance of this haunting face. The passage states, “*It murmured; and I understood that it desired to confess something.*” Here, the stream of consciousness is intertwined with the protagonist's interpretation of the image, as they attribute intentions and desires to the face. The protagonist's inner world becomes increasingly complex and layered as they confess, “*I felt my soul receding into some pleasant and vicious region.*” This statement suggests a struggle between conflicting desires and impulses within the narrator's mind. It demonstrates the dual nature of their thoughts, as they experience both pleasure and guilt, as indicated by the use of “*pleasant and vicious.*”

Furthermore, the passage highlights the use of internal monologue within the stream of consciousness, with the protagonist noting, “*It began to confess to me in a murmuring voice.*” Here, the protagonist attributes a voice to the haunting image, indicating an internal dialogue or a manifestation of his own thoughts. The monologue becomes a medium through which the protagonist confronts his own fears and desires. The mention of the continuous smile and moist lips adds a sense of unease and intrigue, hinting at the unsettling nature of the confession and the protagonist's ambiguous response to it.

The passage provided depicts a stream of consciousness narrative technique, primarily through the use of free association, which is a psychological term coined by Sigmund Freud. In addition, the passage begins with the protagonist being angry with old Cotter, who has referred to them as a child. This anger lingers in their thoughts as they lay in bed, attempting to make sense of Cotter's unfinished sentences. This initial emotional state sets the stage for the subsequent stream of consciousness.

As the protagonist lays in the dark, he imagine seeing the heavy grey face of a paralytic. This image triggers a series of associations and thoughts, leading to a disjointed narrative. The free association begins with the protagonist trying to think of Christmas, perhaps as a means of seeking comfort or distraction from the unsettling image. However, the grey face continues to haunt his thoughts. Yet, the protagonist describes *the grey face murmuring, conveying a sense of an impending confession.* This triggers a shift in the protagonist's state of mind, *struhis soul recedes into a “pleasant and vicious region.”* This phrase indicates a

departure from conventional thoughts or moral considerations, entering into a more subconscious realm where dark desires and emotions reside. Also, the continuous smile of the grey face, despite its paralytic condition, further adds to the surreal and unsettling nature of the passage. It is worth noting that paralysis often symbolizes a state of immobility or powerlessness, and the protagonist's feeble smile may reflect their attempt to absolve the paralytic figure, almost as if they are empathizing with their struggle.

Likewise, the use of free indirect style is obvious in this passage. We can see how the protagonist's thoughts and perceptions are intertwined with the narrator's voice, blurring the line between the two. This technique enables a deeper understanding of the character's inner world while maintaining a narrative distance. For instance, when the protagonist *reflects on being referred to as a child by old Cotter*, we see the fusion of the character's thoughts with the narrator's voice: "*Though I was angry with old Cotter for alluding to me as a child, I puzzled my head to extract meaning from his unfinished sentences.*" Here, the phrase "*puzzled my head*" reflects the character's perspective, while the phrase "*alluding to me as a child*" is more in line with the narrator's voice.

The use of focalization is evident in the protagonist's preoccupation with the image of the paralytic's face: "*In the dark of my room I imagined that I saw again the heavy grey face of the paralytic.*" This image persists in the character's mind, reflecting their intense fixation and their subjective reality. The narrative focuses on the character's internal struggles, immersing the reader in their stream of consciousness.

In addition, we will focus on the use of grammar in the passage and how it contributes to the portrayal of the protagonist's inner turmoil and fragmented thinking.

First and foremost, it is important to note the abundance of sentence fragments and incomplete thoughts throughout the passage. This reflects the unfiltered and erratic nature of the narrator's stream of consciousness. For instance, the opening sentence, "*It was late when I fell asleep,*" lacks a subject, leaving the reader to infer that the narrator is referring to himself.

Furthermore, the frequent shift from past tense to present tense verbs reflects the fluidity of the protagonist's consciousness. One moment, he is reflecting on the past, as demonstrated by the sentence "*I drew the blankets over my head and tried to think of Christmas.*" However, in the subsequent sentence, "*But the grey face still followed me,*" the use of the present tense implies that the haunting image of the paralytic is an ongoing and persistent presence in the narrator's mind.

Lastly, the repetition and looping structure in the passage contribute to the portrayal of the narrator's obsessive thoughts. The phrase "*I felt my soul receding into some pleasant and vicious region; and there again I found it waiting for me*" demonstrates a circular pattern, where the narrator's thoughts return to the same point repeatedly. This repetition emphasizes the protagonist's inability to escape from his own consciousness, as if caught in a never-ending cycle.

Stream of consciousness is evident in the passage below. This technique can be observed in the following sentence: "*I found it strange that neither I nor the day seemed in a mourning mood and I felt even annoyed at discovering in myself a sensation of freedom as if I had been freed from something by his death.*". Here, the protagonist's thoughts shift from their initial observation about the absence of a mourning mood to their own unexpected sensation of freedom.

I wished to go in and look at him but I had not the courage to knock. I walked away slowly along the sunny side of the street, reading all the theatrical advertisements in the shop-windows as I went. I found it strange that neither I nor the day seemed in a mourning mood and I felt even annoyed at discovering in myself a sensation of freedom as if I had been freed from something by his death. I wondered at this for, as my uncle had said the night before, he had taught me a great deal. He had studied in the Irish college in Rome and he had taught me to pronounce Latin properly. He had told me stories about the catacombs and about Napoleon Bonaparte, and he had explained to me the meaning of the different ceremonies of the Mass and of the different vestments worn by the priest. Sometimes he had amused himself by putting difficult questions to me, asking me what one should do in certain circumstances or whether such and such sins were mortal or venial or only imperfections. (Joyce,p.7)

The lack of a clear separation between these thoughts demonstrates the stream of consciousness technique. Moreover, the protagonist's stream of consciousness is evident in the sentence structure, lack of clear transitions, and the presence of fragmented thoughts. For example, the sentence "*He had told me stories about the catacombs and about Napoleon Bonaparte, and he had explained to me the meaning of the different ceremonies of the Mass and of the different vestments worn by the priest*" demonstrates the stream-of-consciousness style. The thoughts are presented in a rapid and fragmented manner, mirroring the spontaneous and associative nature of the protagonist's thinking process.

Internal monologue, on the other hand is obviously used in the passage, the protagonist engages in an internal monologue as they reflect on their relationship with the deceased and their reaction to his death. For instance, the following sentence showcases the protagonist's internal monologue: *“I wondered at this for, as my uncle had said the night before, he had taught me a great deal.”* Here, the protagonist reflects on their uncle's teachings and their own astonishment at feeling a sense of freedom upon his death. The internal monologue provides insight into the protagonist's conflicting emotions of gratitude for the teachings received and an unexpected sensation of relief.

Furthermore, the use of grammar and sentence structure enhances the stream of consciousness and internal monologue techniques. Joyce employs fragmented sentences, run-on sentences, and abrupt shifts in thought, reflecting the protagonist's unfiltered flow of thoughts. For example, the sentence *“I walked away slowly along the sunny side of the street, reading all the theatrical advertisements in the shop-windows as I went ”* demonstrates the combination of external actions and internal reflections within a single sentence. The protagonist's actions and thoughts blend together, portraying their immediate experiences and inner reflections in an unbroken stream.

One prominent technique used in the passage is free association. The protagonist's stream of consciousness is marked by a series of associations triggered by external stimuli. For instance, the sentence *“I walked away slowly along the sunny side of the street, reading all the theatrical advertisements in the shop-windows as I went ”* demonstrates how the protagonist's attention shifts from the somber scene of the deceased to the vibrant advertisements in the shop-windows.

Free indirect style is another technique used in the previous passage to enrich the use of stream of consciousness. The narrative voice seamlessly merges with the character's consciousness, creating a subjective and intimate portrayal. The sentence *“ I found it strange that neither I nor the day seemed in a mourning mood, and I felt even annoyed at discovering in myself a sensation of freedom as if I had been freed from something by his death”* exemplifies the use of free indirect style. This technique fosters a strong sense of identification with the protagonist and offers insights into their complex psyche.

Focalization plays a crucial role in shaping the reader's perception of the events. In this passage, the focalization is internal, providing a limited viewpoint from the protagonist's perspective. This restricted perspective allows the reader to witness the protagonist's personal reactions and introspection. The sentence *“ I wondered at this for, as my uncle had said the night before, he had taught me a great deal ”* showcases this focalization. The reader gains

access to the protagonist's contemplation and their attempt to reconcile their conflicting emotions.

In the next passage from “*The Sisters*” short story, Joyce successfully employs the technique of stream of consciousness:

As I walked along in the sun I remembered old Cotter's words and tried to remember what had happened afterwards in the dream. I remembered that I had noticed long velvet curtains and a swinging lamp of antique fashion. I felt that I had been very far away, in some land where the customs were strange—in Persia, I thought.... But I could not remember the end of the dream. (Joyce, p.8)

The passage begins with the narrator walking in the sun, a seemingly mundane activity. However, as the narrator walks, his thoughts wander to “*old Cotter's words*,” indicating that he is preoccupied with a previous conversation. This immediate shift in focus illustrates how stream of consciousness mimics the wandering nature of the human mind, often moving from one subject to another without a linear structure. The narrator then attempts to recall the events of a dream. Here, stream of consciousness is employed to convey the fragmented nature of memory. The narrator struggles to piece together the details of the dream, highlighting the elusive nature of dreams and the difficulty in fully remembering them. The use of ellipses reinforces the sense of gaps and uncertainties in the narrator's recollection.

As the narrator recalls the dream, he mentions “*long velvet curtains*” and “*a swinging lamp of antique fashion*,” elements that evoke a sense of mystery and exoticism. The mention of *Persia* suggests that the dream took him to a foreign land, where unfamiliar customs prevailed. By introducing these elements, Joyce taps into the power of the subconscious mind, which often draws upon personal experiences, observations, and cultural references to construct dreams. Through stream of consciousness, the reader gains insight into the narrator's associations and imaginative leaps. At the end of the the passage, the narrator expressed frustration over his inability to remember the dream's ending. This inability to recall the conclusion is not uncommon in dreams or in the workings of memory. It highlights the fleeting and transitory nature of our thoughts and impressions, reinforcing the notion that

stream of consciousness is an accurate representation of the fluidity and imperfections of human cognition.

Moreover, Joyce's choice to present the protagonist's inner musings in the form of internal monologue serves to immerse the reader in the character's stream of consciousness. . As a result, the passage becomes a window into the protagonist's mind, showcasing the fluidity and unpredictability of human thought processes. The passage opens with the protagonist walking in the sun, which serves as a catalyst for his recollection of "*old Cotter's words*" and the subsequent attempt to remember what happened in the dream. This sets the stage for the internal monologue, as the protagonist's thoughts emerge in response to external stimuli. It suggests that the dream serves as a means of escape or respite from the harsh realities of the protagonist's present situation.

Likewise, the protagonist's struggle to remember the details of the dream highlights the fleeting and elusive nature of memory. The use of phrases such as "*tried to remember*" and "*could not remember*" emphasize the protagonist's frustration and the tenuous grip he has on his recollections. This lack of clarity further contributes to the sense of disorientation and reinforces the idea that memories can be unreliable and subject to distortion over time.

As the internal monologue unfolds, the protagonist recalls specific elements of the dream, such as "*long velvet curtains*" and "*a swinging lamp of antique fashion.*" These vivid and sensory details serve to ground the dream in the realm of reality, making it more tangible and believable. Additionally, the reference to Persia evokes a sense of exoticism and unfamiliarity, further emphasizing the dream's departure from the protagonist's ordinary life.

The fragmented and incomplete nature of the protagonist's recollection mirrors the fragmented and incomplete nature of the story itself. "*The Sisters*" is the opening story in Joyce's Dubliners collection, and it sets the tone for the rest of the work. The internal monologue in this passage, therefore, foreshadows the overall structure and themes of the collection, which explore the paralysis and stagnation of the characters and their inability to fully grasp or articulate their own experiences.

Additionally, the author employs the technique of free association to delve into the narrator's subconscious and provide deeper insights into his state of mind.

The passage begins with the narrator walking in the sun, which serves as a catalyst for triggering his memories and associations. The mention of "*Cotter's words*" indicates that the

narrator is recalling a conversation or interaction with someone named Cotter. However, the exact nature of this conversation is left ambiguous, stimulating the reader's curiosity and encouraging further exploration of the narrator's thoughts. As the narrator tries to recall what happened in his dream, free association comes into play. He mentions the "*long velvet curtains*" and a "*swinging lamp of antique fashion*," which transport him to a different realm or state of mind. This sudden shift in setting indicates the dreamlike quality of the memory and reflects the narrator's struggle to maintain a clear recollection.

The reference to being in a land with unfamiliar customs, specifically mentioning Persia, further emphasizes the dreamlike nature of the memory. This exotic location suggests a departure from reality, highlighting the narrator's desire for escape or a longing for something different from his mundane existence. It also underscores the allure of the unknown and the power of the imagination. However, the passage concludes with the narrator's admission that he cannot remember the end of the dream. This inability to recall the dream's conclusion is significant as it hints at the limitations of the conscious mind and its struggle to fully comprehend or retain the contents of the subconscious. The fragmented nature of the memory further contributes to the overall sense of mystery and ambiguity, inviting the reader to engage in their own associations and interpretations.

Free indirect style, focalization and grammar, are other techniques employed by Joyce in this passage skillfully.

Free indirect style is evident in the passage as the narrator's voice seamlessly blends with the character's inner thoughts. The use of the first-person pronoun "I" indicates that the passage is narrated from the protagonist's perspective. However, the blending of the character's thoughts with the narrator's voice blurs the boundaries between the two, allowing the reader to inhabit the character's consciousness. This technique allows for a more intimate and subjective portrayal of the character's experience.

Focalization, the technique through which the reader perceives events and experiences through the eyes of a particular character, is also employed in this passage. The reader sees the world through the protagonist's perspective, witnessing their recollection of old Cotter's words and their attempt to remember the details of a dream. The focus is on the character's internal thoughts and impressions rather than the external events. This choice of focalization allows the reader to delve into the character's mind and gain a deeper understanding of their state of mind.

Furthermore, grammar plays a crucial role in conveying the character's thoughts and emotions. The use of the past tense, such as “*I remembered*,” creates a sense of reflection and introspection, indicating that the character is recalling past events. The sentence structure is fragmented and disjointed, mirroring the character's struggle to recollect the dream's conclusion. The repetition of the phrase “*I could not remember*” emphasizes the character's frustration and inability to fully grasp the details of the dream. These linguistic choices enhance the reader's connection with the character's inner world and contribute to the overall mood and atmosphere of the passage.

Stream of consciousness is skillfully used in the next passage. Joyce delves into the inner workings of the young boy's mind as he contemplates the weighty duties of the priest and reflects on the voluminous books written by the fathers of the Church. Moreover, the passage also incorporates elements of internal monologue, adding another layer of complexity to the narrative.

The duties of the priest towards the Eucharist and towards the secrecy of the confessional seemed so grave to me that I wondered how anybody had ever found in himself the courage to undertake them; and I was not surprised when he told me that the fathers of the Church had written books as thick as the Post Office Directory and as closely printed as the law notices in the newspaper, elucidating all these intricate questions. Often when I thought of this I could make no answer or only a very foolish and halting one upon which he used to smile and nod his head twice or thrice. Sometimes he used to put me through the responses of the Mass which he had made me learn by heart; and, as I pattered, he used to smile pensively and nod his head, now and then pushing huge pinches of snuff up each nostril alternately. When he smiled he used to uncover his big discoloured teeth and let his tongue lie upon his lower lip—a habit which had made me feel uneasy in the beginning of our acquaintance before I knew him well. (Joyce, p.7-8)

Joyce captures this style by allowing the boy's thoughts to meander and change direction freely. The narrative mimics the spontaneity of the mind, presenting a series of interconnected ideas without strict cohesion or chronological order.

In this particular passage, the protagonist reflects on the daunting responsibilities of the priest towards the Eucharist and the secrecy of the confessional. The continuous flow of the boy's thoughts highlights his awe and wonder at the courage it takes to undertake such duties.

The use of stream of consciousness effectively portrays the protagonist's youthful and impressionable mind, as he contemplates the weight of religious obligations.

An other aspect of stream of consciousness in this excerpt is the absence of explicit markers of time or clear transitions between thoughts. The protagonist's stream of thoughts flows seamlessly, without interruption, reflecting the continuous and uninterrupted nature of the human mind.

The stream of consciousness in this passage also incorporates vivid sensory impressions. The protagonist describes *the priest's discolored teeth and the habit of letting his tongue rest on his lower lip*, emphasizing the boy's keen observation and his growing discomfort. These sensory details contribute to the vividness of the narrative, grounding it in the physical world and evoking a stronger emotional response from the reader.

The intertwined internal monologue adds depth to the stream of consciousness narrative. Through the protagonist's inner thoughts, we gain further insight into his relationship with the priest. *The boy mentions the fathers of the Church who have written extensive books on these matters*, highlighting the depth of theological knowledge required. The boy's struggle to find a suitable response to the priest's questions demonstrates his own intellectual limitations and naivety. Moreover, the internal monologue is characterized by the protagonist's self-consciousness and uneasiness in the presence of the priest. Joyce uses vivid descriptions to convey the boy's discomfort, such as *the mention of the priest's discolored teeth and the habit of letting his tongue rest on his lower lip*. These details not only contribute to the realism of the narrative but also reflect the boy's growing skepticism towards the priest and his own increasing awareness of his surroundings.

The use of free association and its intertwinement within the stream of consciousness technique in the above passage. The narrator's thoughts meander from one topic to another, seemingly unrelated, as he contemplates the duties of a priest. He reflects on the gravity of the responsibilities surrounding the Eucharist and the secrecy of the confessional, expressing his surprise that anyone could muster the courage to undertake them.

The narrator's reflection on the voluminous books written by the fathers of the Church, elucidating intricate questions, serves as an example of the associative nature of his thoughts. His inability to find a satisfying answer to his own ponderings reflects the uncertainties and doubts that permeate his consciousness. These thoughts, seemingly unrelated to the immediate situation, reflect the wandering nature of the narrator's mind and the inherent complexity of his introspection.

Additionally, the narrator's observation of the priest's physical mannerisms, such as his smiles, nods, and snuff-taking, further deepens the exploration of his stream of consciousness. These observations serve as triggers for additional associations and reflections, allowing the narrator's thoughts to expand and delve into new territories. The unease he initially feels when observing the priest's dental habits reveals his own discomfort and vulnerability in the presence of religious authority.

Focalization is another technique that refers to the perspective through which a story is presented to the reader. In *"The Sisters,"* the focalization is limited to the protagonist, a young boy who is fascinated and perplexed by the priest, this makes us perceive the priest's actions and demeanor as the boy does, shaping our understanding of the priest's character through the protagonist's lens. This limited perspective enhances the impact of the protagonist's emotions and adds depth to the portrayal of the priest.

Furthermore, the passage is intricately intertwined with elements of stream of consciousness. As the protagonist reflects on the priest's duties and the complexity of religious doctrine, his thoughts wonder and meander, showcasing the stream-of-consciousness style. Joyce employs vivid and detailed descriptions, such as *"pattered"* and *"pushing huge pinches of snuff up each nostril alternately,"* to capture the protagonist's inner monologue and sensory experiences. These descriptions reveal the protagonist's close observation of the priest's actions and his own discomfort, as symbolized by the uneasiness caused by the priest's exposed teeth and protruding tongue.

The use of grammar plays a significant role in conveying the narrator's stream of consciousness and reflecting the weighty nature of the priest's duties. The passage begins with a complex sentence: *"The duties of the priest towards the Eucharist and towards the secrecy of the confessional seemed so grave to me that I wondered how anybody had ever found in himself the courage to undertake them."* This sentence structure reflects the narrator's thought process, as they ponder the magnitude of the priest's responsibilities. The use of the subordinating conjunction *"that"* introduces a dependent clause, emphasizing the connection between the duties and the narrator's astonishment. The subordinate clause also adds depth and complexity to the sentence, capturing the narrator's contemplation.

As the passage continues, the narrator expresses their lack of surprise when the priest mentions the extensive writings of the fathers of the Church. The narrator remarks, *"and I was not surprised when he told me that the fathers of the Church had written books as thick as the Post Office Directory and as closely printed as the law notices in the newspaper, elucidating all these intricate questions."* This lengthy sentence, filled with multiple

comparisons, reflects the narrator's mind working through the information they have received. Likewise, the use of similes creates vivid imagery, comparing the size and density of the books to everyday objects that the reader can easily envision.

Punctuation, such as commas and semicolons, is used strategically to control the flow of the narrator's thoughts. Commas are employed to separate ideas and clauses, allowing for pauses and creating a fragmented, fragmented quality that mimics the stream of consciousness. For example, when the narrator recalls how the priest used to smile, the sentence reads: *“When he smiled he used to uncover his big discoloured teeth and let his tongue lie upon his lower lip—a habit which had made me feel uneasy in the beginning of our acquaintance before I knew him well.”* The use of commas and dashes adds pauses and interruptions, mirroring the narrator's hesitation and uncertainty.

The following passage from *“The Sisters”* exhibits the masterful use of the stream of consciousness technique, which allows the reader to delve into the inner thoughts and perceptions of Eliza, one of the characters in the story.

Eliza closed her eyes and shook her head slowly.

“Ah, there’s no friends like the old friends,” she said, “when all is said and done, no friends that a body can trust.”

“Indeed, that’s true,” said my aunt. “And I’m sure now that he’s gone to his eternal reward he won’t forget you and all your kindness to him.”

“Ah, poor James!” said Eliza. “He was no great trouble to us. You wouldn’t hear him in the house any more than now. Still, I know he’s gone and all to that....”

“It’s when it’s all over that you’ll miss him,” said my aunt.

“I know that,” said Eliza. “I won’t be bringing him in his cup of beef-tea any more, nor you, ma’am, sending him his snuff. Ah, poor James!”

She stopped, as if she were communing with the past and then said shrewdly:

“Mind you, I noticed there was something queer coming over him latterly. Whenever I’d bring in his soup to him there I’d find him with his breviary fallen to the floor, lying back in the chair and his mouth open.” (Joyce,p.11-12)

Eliza's closing of her eyes and slow head shake at the beginning of the passage serves as a physical gesture that symbolizes her attempt to retreat from the present moment and immerse herself in her thoughts. This action sets the stage for the subsequent stream of consciousness narrative that follows. As Eliza reflects on James and their friendship, she

expresses a sense of nostalgia and the value she places on long-lasting relationships. Her statement, “*Ah, there’s no friends like the old friends,*” highlights the deep bond she shared with James and the

unique trust that existed between them. Through this statement, Eliza acknowledges the irreplaceable nature of old friendships, emphasizing their significance in her life.

The conversation with her aunt reveals a belief in the afterlife and the reassurance that James will remember her kindness in the hereafter. Eliza's remark, “*he won’t forget you and all your kindness to him,*” suggests her desire for James to be rewarded in the afterlife for the care she provided him during his life. This sentiment also reflects the religious undertones present in *Dubliners* as a whole, as Catholicism played a significant role in the lives of many of the characters.

Additionally, Eliza's thoughts continue to meander as she reminisces about James and laments his passing. She acknowledges that he was not a burden and recalls how his presence was barely noticeable in the house. This reflection reveals Eliza's understanding of James' quiet and unassuming nature, further enhancing the depth of their connection. Her repetition of “*Ah, poor James!*” conveys a genuine sense of sorrow and loss, reinforcing the emotional impact of his death on her.

Within her stream of consciousness, Eliza's thoughts shift to the future and the realization that she will miss James once everything has settled. This transition from the present to the future demonstrates the fluidity of the stream of consciousness technique, as it mirrors the natural progression of thoughts in the human mind. Eliza's comment, “*It’s when it’s all over that you’ll miss him,*” portrays her awareness that the true impact of James' absence will be felt in the mundane moments of daily life when his presence would be expected.

Moreover, the stream of consciousness technique serves to depict the passage of time and the fluidity of memory. Eliza's reflections on the past, particularly her memories of James, intermingle with her present thoughts and conversations. The blending of past and present emphasizes the continuous presence of the past in our minds, as memories and experiences shape our understanding of the present moment. By immersing the reader in Eliza's stream of consciousness, Joyce presents a multi-layered narrative that captures the intricacies of human memory and the interplay between past and present.

Additionally, Eliza's reflections on James' decline in health and absent-mindedness suggest that she might have had suppressed concerns about his well-being. The stream of consciousness provides a conduit for these thoughts to surface, revealing deeper layers of

Eliza's consciousness and her unspoken worries. This psychological depth adds complexity to her character and invites the reader to contemplate the unspoken or unconscious aspects of human existence.

Furthermore, the passage concludes with Eliza's shrewd observation about James' behavior before his passing. She recalls finding him in a state of absent-mindedness, *his breviary dropped to the floor, and his mouth open*. This recollection suggests that James was experiencing a decline in his mental and physical faculties, indicating that his death might have been preceded by a period of deterioration. Eliza's observation adds depth to the narrative and foreshadows the upcoming revelations about James' declining health.

As for internal monologue and free association, this passage, in particular, captures the inner thoughts and reflections of Eliza, offering insights into her emotional state and the nuances of her relationship with the deceased James.

Eliza's closing her eyes and shaking her head slowly serves as a visual cue, suggesting her attempt to retreat inward and engage in introspection. This action sets the stage for the internal monologue that follows, as Eliza begins to express her thoughts and emotions in an unrestrained and uninterrupted manner. By immersing readers in her mind, Joyce allows us to witness her raw and unfiltered reactions to James' passing. The statement, "*Ah, there's no friends like the old friends...no friends that a body can trust,*" reveals Eliza's deep-rooted belief in the significance of long-standing friendships. Her sentiment highlights the value she places on the connections formed over time, suggesting a longing for stability and reliability. The repetition of the word "*friends*" emphasizes her emotional attachment and reinforces the importance of this concept in her life.

Again, Eliza's exchange with her aunt demonstrates the fluidity and associative nature of her thoughts. When her aunt remarks on James' eternal reward and gratitude towards Eliza's kindness, Eliza responds with a reference to his presence in the house, indicating that she never found him bothersome. This abrupt shift in topic, from James' eternal reward to his presence in the house, reflects the meandering nature of Eliza's thoughts as she navigates various memories and emotions related to James. Eliza's comment, "*He was no great trouble to us...I know he's gone and all to that,*" illustrates a sense of resignation and acceptance of James' passing. She acknowledges his absence while reminiscing about his quiet nature, suggesting that she has come to terms with the finality of death. This sentiment is reinforced by her aunt's statement that Eliza will miss James once everything is over, emphasizing the delayed impact of loss.

In the latter part of the passage, Eliza's inner monologue becomes more fragmented, resembling a stream of consciousness. She mentions James' breviary falling to the floor and his mouth open, providing glimpses into her observations of his physical state towards the end of his life. This disjointed narration mimics the scattered and spontaneous nature of human thought, with one idea leading to another in a non-linear fashion.

Free indirect style, as employed by Joyce in this passage, blurs the line between the narrator's voice and Eliza's voice. Through this technique, the reader gains direct access to Eliza's thoughts and emotions, creating a sense of intimacy and immediacy. The use of free indirect style is evident in Eliza's lamentation: "*Ah, poor James! He was no great trouble to us. You wouldn't hear him in the house any more than now.*" These thoughts are seamlessly integrated into the narrative, allowing the reader to experience Eliza's perspective firsthand. This technique deepens our understanding of Eliza's relationship with James and her genuine affection for him.

However, Focalization plays a crucial role in shaping the reader's understanding of the events and characters. In this passage, the focalization is primarily through Eliza's point of view, which is evident in her recollections, reflections, and perceptions. By aligning the narrative perspective with Eliza's viewpoint, Joyce enables readers to empathize with her grief and sense of loss. For instance, Eliza acknowledges that *she will no longer bring James his cup of beef-tea, and her aunt will no longer send him his snuff*. This insight into Eliza's thoughts and actions allows the reader to connect with her on an emotional level and comprehend the significance of these mundane gestures.

In terms of grammar use in this passage, Eliza's response, "*Ah, poor James! He was no great trouble to us,*" showcases the influence of stream of consciousness technique. The sentence lacks conventional punctuation and contains a colloquial tone, reflecting Eliza's unfiltered and spontaneous thoughts. The absence of punctuation blurs the boundaries between her thoughts and spoken words, mimicking the fluidity and continuous flow of consciousness. As Eliza continues, her thoughts become more introspective, indicating her awareness of James' passing and the impact it will have. The sentence, "*You wouldn't hear him in the house any more than now,*" is notable for its grammatical ambiguity. The phrase "*any more than now*" could be interpreted as both a comparison of the past and present, as well as a comparison of the narrator's perception of James' absence and the reality of his death. This ambiguity, achieved through the use of grammar, deepens the reader's engagement with the text.

The exchange between Eliza and the aunt continues, with Eliza expressing her acknowledgment of the loss and the changes it will bring. Joyce utilizes grammatical structure to convey Eliza's emotional state and her connection to the past. The sentence, “*Ah, poor James!*” stands alone as a short, fragmented expression of sorrow. The abruptness and brevity of the sentence capture the rawness of Eliza's emotions, while its position within the dialogue emphasizes her personal connection to James.

Furthermore, Eliza's reflective pause, followed by her shrewd observation, “*Mind you, I noticed there was something queer coming over him latterly,*” demonstrates the stream of consciousness technique in action. The narrative momentarily shifts to Eliza's internal monologue, allowing the reader to delve deeper into her thoughts and perceptions. The sentence structure mirrors the ebb and flow of Eliza's thinking, combining fragmented thoughts with more structured statements.

Finally, the passage concludes with Eliza describing James' physical decline. The sentence, “*Whenever I'd bring in his soup to him there I'd find him with his breviary fallen to the floor, lying back in the chair and his mouth open,*” captures Eliza's observations with a mix of past tense and conditional tense. This grammatical choice reflects the fleeting nature of memory and the uncertainty of what might have happened in the past. It also enhances the stream of consciousness effect, allowing the reader to experience Eliza's thought process as she recalls these specific moments.

In the last passage from “*The Sisters,*” James Joyce employs a combination of stream of consciousness and internal monologue to provide a deep insight into the thoughts and perceptions of the narrator, Eliza, as she recounts a mysterious incident involving Father Flynn, the deceased priest. The use of these narrative techniques enhances the reader's understanding of the characters and their emotional states, creating a vivid and immersive reading experience.

Eliza nodded.

“That affected his mind,” she said. “After that he began to mope by himself, talking to no one and wandering about by himself. So one night he was wanted for to go on a call and they couldn't find him anywhere. They looked high up and low down; and still they couldn't see a sight of him anywhere. So then the clerk suggested to try the chapel. So then they got the keys and opened the chapel and the clerk and Father O'Rourke and another priest that was there brought in a light for to look for him.... And what do you think but there he was, sitting up by himself in the dark in his confession-box, wide-awake and laughing-like softly to himself?”

She stopped suddenly as if to listen. I too listened; but there was no sound in the house: and I knew that the old priest was lying still in his coffin as we had seen him, solemn and truculent in death, an idle chalice on his breast.

Eliza resumed:

“Wide-awake and laughing-like to himself.... So then, of course, when they saw that, that made them think that there was something gone wrong with him....” (Joyce, p.13)

The passage begins with Eliza's statement, *“That affected his mind,”* which signifies a transition into her own thoughts and memories. From this point on, the narrative seamlessly delves into Eliza's mind, capturing her fragmented and unfiltered thought process.

Throughout the passage, the narration reflects Eliza's inner monologue, presenting her thoughts and perceptions as they occur in real time. The syntax and structure become less rigid and more fluid, mimicking the spontaneous and associative nature of human thought. Sentences become fragmented and often lack conventional grammar, resembling the way thoughts naturally flow and interconnect. For example, the phrase *“They looked high up and low down; and still they couldn't see a sight of him anywhere”* demonstrates the stream of consciousness technique by presenting a series of incomplete thoughts and phrases strung together. The passage also contains elements of ambiguity, which is a central theme in *“The Sisters”* and many of Joyce's works. The use of stream of consciousness contributes to this ambiguity, as Eliza's thoughts can be fragmented and open to interpretation. The image of Father Flynn sitting alone in the dark, wide-awake, and laughing softly to himself in the confession-box creates an enigmatic atmosphere. It leaves the reader questioning the nature of his laughter and the significance of this unsettling behavior.

Furthermore, the interweaving of the stream of consciousness and internal monologue in this passage highlights Eliza's emotional state and her complex relationship with Father Flynn. The initial phrase, *“That affected his mind,”* suggests that Father Flynn's mental state was altered by a certain event. Eliza's subsequent description of his withdrawal and isolation emphasizes the emotional impact this event had on him. By sharing these thoughts and memories, Eliza not only provides insight into Father Flynn's character but also reveals her own feelings of concern and curiosity.

Regarding free association, Joyce utilized this technique in the passage through Eliza's narrative, which appears fragmented and disjointed. Her thoughts jump from one event to another, seemingly without a linear structure, reflecting the natural progression of her mind

as she recalls memories and experiences associated with the priest. The passage begins with Eliza's statement, "*That affected his mind,*" suggesting that an undisclosed incident had a significant impact on the priest's mental state. From there, her narrative becomes a series of disjointed memories, triggered by her recollection of the priest's isolation and strange

behavior. The narrative weaves through different moments in time, from the night the priest went missing to the discovery of him laughing in the dark confession-box.

Moreover, Eliza's stream of consciousness is evident in her abrupt pauses and shifting focus. She stops suddenly to listen, as if her thoughts are interrupted by an external sound. This interruption reflects the fluid nature of consciousness, where thoughts can be influenced by external stimuli or internal perceptions. The absence of sound in the house further emphasizes the solitude and stillness of the moment, contrasting with the priest's previous laughing episode. Additionally, the juxtaposition of the priest's solemn and truculent appearance in death with his laughter in the confession-box creates a sense of irony and mystery. It raises questions about the priest's inner turmoil, suggesting a possible conflict between his public persona and his private thoughts and emotions.

Free indirect style is evident throughout the passage. This can be seen in the opening line: "*Eliza nodded.*" The use of the past tense indicates the narrator's voice, but the nodding is attributed to Eliza, merging her actions with the narrative. This technique enables the reader to experience the events through the perspective of the characters, creating a sense of intimacy and immediacy.

As for focalization, the selection and shaping of narrative information through a particular character's perspective, is employed effectively in this passage. The focalizer here is Eliza, who recounts the events surrounding the old priest's decline into madness. By adopting Eliza's perspective, the reader is privy to her understanding and interpretation of the situation. Eliza's voice and perspective color the narrative, conveying her perception of the old priest's state of mind and the events that unfolded.

Concerning grammar, Joyce's use of sentence structure varies throughout the passage, enhancing the overall impact of the narrative. The opening sentence, "*Eliza nodded,*" sets the stage for the ensuing dialogue, establishing a conversational tone. The subsequent sentences are structured to create suspense and build tension. For example, the sentence "*After that he began to mope by himself, talking to no one and wandering about by himself*" repeats the phrase "*by himself,*" emphasizing the isolation and loneliness experienced by the old priest. The repetition of this phrase highlights his detachment from the outside world, leading to the mysterious disappearance described later. Furthermore, the use of punctuation aids in the

pacing and tone of the passage. The ellipses (“...”) indicate pauses and create a sense of anticipation as Eliza and the narrator wait for the revelation. They also suggest the lingering effect of the old priest's presence on the characters. The hyphens (“—“) contribute to the flow of the narrative, connecting related ideas and creating a sense of continuity. For instance, the sentence “*So then they got the keys and opened the chapel and the clerk and Father O'Rourke and another priest that was there brought in a light for to look for him* ” uses hyphens to seamlessly link the actions of the characters, emphasizing their joint efforts.

Conclusion

The use of stream of consciousness, intertwined with internal monologue, free association, free indirect style, focalization, and unique grammatical choices, elevates “*The Sisters*” to masterpieces of modernist literature. Through these narrative techniques, Joyce pushes the boundaries of conventional storytelling, immersing us in the rich tapestry of his characters' consciousness and shedding light on the complexities of the human experience. The result is a collection of stories that continues to captivate readers, offering profound insights into the human condition and the challenges of living in a society plagued by stagnation and paralysis.

General conclusion

General conclusion

In conclusion, throughout this dissertation we attempt to investigate the use of the stream of consciousness technique by the prominent modernist writer James Joyce in his two short stories *Eveline* and *The Sisters*. By exploring the theoretical framework and literary background of stream of consciousness, as well as conducting a literary analysis of the selected stories, we gained valuable insights into Joyce's narrative technique and its psychological implications. The study was divided into two chapters, which largely sought to offer essential features on related issues.

In the first place, the general introduction provided a comprehensive background and overview of the study, highlighting the significance of examining Joyce's use of stream of consciousness within a psychoanalytic framework. It set the stage for our study by providing the background and context necessary to understand the significance of investigating stream of consciousness in *Dubliners*. Then, the statement of the problem emphasized the need to explore the characters' subconscious desires, conflicts, and repressed memories to gain a deeper understanding of their psychological makeup. In the light of, the research questions set the direction for the study, focusing on the analysis of stream of consciousness and its connection to psychoanalysis. Additionally, the scope of the study was defined within the context of Joyce's *Dubliners* and specifically the short stories *Eveline* and *The Sisters*. Correspondingly, the aim of the study was to investigate the use of stream of consciousness in in these two stories from a psychoanalytic perspective. Our objective was to explore how the stream of consciousness technique employed by Joyce provides insights into the characters' subconscious minds, desires, and conflicts, ultimately contributing to a deeper understanding of their psychological complexities. Furthermore, the methodology used in this study is qualitative in nature to meet the topic of our research. Qualitative research is well-suited for this type of investigation as it seeks to understand and interpret subjective experiences, perspectives, and meanings within a specific context. The primary data for our study was derived from a detailed literary analysis of "*Eveline*" and "*The Sisters*." These short stories were carefully examined and deconstructed to identify the specific instances of stream of consciousness and their impact on the overall narrative. Close reading and textual analysis were employed to uncover the nuances and subtleties within the stories, and to understand how Joyce utilized stream of consciousness as a narrative technique. Markedly, we drew on qualitative techniques such as thematic analysis and narrative analysis to identify recurring themes, motifs, and narrative structures within the selected short stories. By adopting a

psychoanalytic lens, we were able to delve deeper into the characters' subconscious desires, conflicts, and struggles with identity.

By moving to the theoretical framework and literary background chapter, it aims at exploring the theoretical foundations of stream of consciousness, drawing from both psychology and literature. It explored the historical development of the concept, its connection to the field of psychology, and its application in modernist literature. The chapter also discussed the characteristics and the themes of modernist literature, including the various literary techniques employed, such as stream of consciousness, interior monologue, focalization, free indirect speech, and free association. Besides, the literary analysis section provided a detailed examination of *Eveline* and *The Sisters*, focusing on James Joyce's writing style and the narrative elements used to convey the characters' inner thoughts and emotions. *Eveline's* literary analysis explored the protagonist's internal conflict, her desire for freedom versus her sense of duty and loyalty. The analysis also considered the themes, genre, tone, point of view, setting, symbols, and various literary devices employed in the story. Similarly, *The Sisters'* literary analysis delved into the narrative structure, character dynamics, and underlying themes. The analysis highlighted the significance of the narrator's perspective and the role of the setting in creating a sense of ambiguity and mystery. It also examined the literary devices employed, shedding light on the complex relationship between the characters and their inner struggles.

James Joyce is one of the prominent modernist writers, who, in *Dubliners* successively, show great interest in the individual inner thoughts and psychological makeup. Joyce made great deal of experimentation in themes as well as narrative style, but most significantly on a certain stylistic technique that stamped their narrative style, i.e. stream of consciousness. The latter has become one of the features of modernism. It has three important techniques in which it is presented such as: Free indirect style, Free association, and Interior monologue. Moreover, in the second chapter, we investigate the profound impact of stream of consciousness on the reader's understanding of the characters' psychological states. The utilization of this narrative technique provides a direct and intimate access to the characters' thoughts, enabling a deeper exploration of their conscious and subconscious processes.

In a word, James Joyce's use of stream of consciousness in *Dubliners*, particularly in the short stories *Eveline* and *The Sisters*, presents a compelling exploration of human consciousness and the complexities of the human psyche. This investigation has demonstrated the significance of analyzing Joyce's work from a psychoanalytic perspective,

providing valuable insights into the characters' inner worlds and shedding light on the universal human experiences of desire, conflict, and self-discovery.

This study emphasizes the enduring relevance and artistic mastery of Joyce's work, consolidating his position as a pivotal figure in modernist literature and a pioneer in the exploration of human consciousness.

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