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Dedication

To my parents who have shown a great understanding in hard times: I finished this work to be honored with your presence and your tender tap on my head.

To my dear brothers and sisters for their support, no one could have had your noble motives.

To all my friends I dedicate this work.

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Abstract

This study deals with James Joyce's story *The Dead*, which dramatizes a dialogue between Gabriel's consciousness and unconsciousness. It is a kind of psychological analysis of the principle character Gabriel Conroy by demonstrating the possibilities of psychological criticism and adapting Freud's Psychoanalytic Theory. It aims at arguing that Gabriel Conroy is a metaphor of one face of James Joyce and he is a reflection of Joyce's mentality and ideology. Also, to improve that this personality is a masque of what James Joyce fears to become, all that is by analysing this character from a psychological point of view with an analytic review of *The Dead*, that represents biographical and historical sides; the life of James Joyce and his country: Dublin.

KeyWords: Psychoanalysis, self-consciousness, unconsciousness, epiphany, Irish nationalism, Dublin, paralyse.

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Introduction

General Introduction

The writers of the twentieth century could not share the nineteenth century's great confidence in the basis of society structure (Drabble, 1985). It is shown in the changes of belief and political ideas strongly influenced by the events of the First World War, whose complimentary violence and purposelessness became the catalyst for the Modernist movement in literature and art (ibid).

In that time, authors felt betrayed by the war. But, they no longer considered the institutions that they had known before as reliable means to get access to the meaning of life for modernism, as Drabble states, "it seems as a literary movement and may also be viewed as a collective term for the regardable variety of challenging groups, movements, and schools in literature." (1985:702)

They wrote about some shared and different subjects and themes such as alienation of the individual and the artist, society as fractured and culture as fragmented sense of dislocation and meaninglessness, questioning the value of cultural norms, rejecting recorded history and valuing the mythic and focusing on the urban, the mundane (Levenson, 1999). The general thematic concerns of modernist literature are well summarised by the sociologist Georg Simmel:

The deepest problems of modern life derive from the claim of the individual to preserve the autonomy and individuality of his existence in the face of overwhelming social forces, of historical heritage, of external culture, and of the technique of life (Levenson, 1999:165).

James Joyce, one of the most prominent English prose writers in the first half of the twentieth century; his verbal facility, many critics argue, is equal to that of William

Shakespeare or John Milton, and his virtuos experiments in prose redefined the limits of language and the form of the modern novel(Greenblatt.2003).

From a young age, James Joyce always regarded himself as a rebel. In the last year during his attendance at Belvedere College, *he began to reject his Catholic faith in favor of a literary mission that he saw as involving rebellion and exile*(Greenblatt,2003: 24).

Joyce believed that being an artist meant exile. He felt that in order to write fiction, it was necessary to separate himself from the nets of his religion and culture to create an artistic objectivity: *“When the soul of a man is born in this country there are nets flung at it to hold it back from flight. You talk to me of nationality, language, religion. I shall try to fly by those nets”* (277).

Yet despite Joyce exiling himself from his native town in Dublin, he created a series of stories published as *Dubliners* in 1914 that focused on the aspects of Dublin life. Also , he published many works such as *Chamber Music*(1907), *A Portrait of The Artist as A Young Man* (1916), *Exiles* (1918), *Ulysses* (1922), to mention just a few(Greenblett,2003).

Dubliners (1914) is certainly important in that he talks within it about his life and his entourage (ibid). It takes a form of naturalistic depiction of Irish middle class in life and around Dublin in the early 20th century. About *Dubliners* Attridge states that:

The stories are interested in issues of identity and the self, but they are equally involved with issues of politics and what it feels like to be a part of Ireland as a nation with a particular history and a particular place within the British Empire.(2004:90)

The Irishness of *Dubliners* has more than just describing the place, portraying the inhabitants, or the origins of the author but the Irishness of *Dubliners* can be studied at, at least, five levels: religious questions, cultural aspects, political situation, geographical

distribution and personal experience(Attridge,2004). Those stories may be divided according to the author's indications into four categories: stories of childhood, adolescence and adulthood, stories of public life, and last category about death and resurrection.The stories gravitate around Joyce's idea of an epiphany: a moment where the character experiences self-understanding or illumination (ibid).

The Dead is the title of the last and longer story in Dubliners, it is realistic on the surface but also carries a deeper meaning. “ ...and "The Dead" among the "most beautiful short stories that have been written in our time"; "these two stories by themselves should explain why we rank James Joyce as a major writer" (Ellmann,1985:25).

In *The Dead*, Joyce presents several characters ignorantly paralyzed by routine and passionless lives, which the party comes to epitomize. Conroy lies at the center of this group of living-dead, a group defined by Benstock as “those who remain alive, but fail to live; the disillusioned, the self-destructive, the blighted and wasted lives” (Mason and Ellmann, 1959:154).

The story dramatizes a dialogue between Gabriel's consciousness and unconsciousness, or, in Freudian terms, among his sexual desire and his sense of responsibility as what Attridge adds:

The final example in the collection is Gabriel, in 'The Dead', a more sophisticated, who chases his own ideal self-image all night long at a Christmas party that, we are told, 'had gone off in splendid style as long as anyone could remember(2004:98)

This study presents *The Dead* as an autobiographical story in one side and historical on an other, in order that it has many difficulties in understanding it.Hence one may ask the following questions:

- Is there any relation or some shared characteristics like physiology, mentality and ideology between James Joyce and the principal character in *The Dead* Gabriel Conroy?
- Since the story seeks some moral and psychological troubles like unconsciousness, paralysis, anxieties, and conflicts. Do they have any relation to the author's private life?
- Is Gabriel Conroy a masque created by Joyce for what he fears to become. Isn't he a metaphor for one face of him?

A psychological criticism needs to consider issues that undermine traditional shibboleths about the separation of life and text (Ellman, 1985). For Joyce uses his life as a source and believed that the universal genius (himself) "found," as Stephen says of Shakespeare in the "Scylla and Charybdis" section of *Ulysses*, "in the world without as actual what was in his world within as possible." Joyce created characters that were metaphors for him, who were the means by which he explored and defined his identity. Joyce's fiction draws upon the actual life he lived and, influenced by Wilde's *The Decay of Lying*; he creates masques for what he fears to become (ibid).

A psychological approach inquires into the motives and behavior of the characters and of the author, but it need not quote elaborately from psychoanalytic theory. It is attentive to the findings of those who have studied the human psyche, but is not rigorously defined by anyone model. I shall explore issues of awareness, motivation, and feeling as they pertain to characters in the imaginary world created by the author, the author's act of creation, and the reader's response. A psychological approach discusses the relationship between author and characters, and seeks to understand how the author's creative imagination transfers, sublimates, displaces, and represses as it produces a work of art (ibid).

This study will examine Gabriel Conroy's character as the unifying concept of *The Dead*. In demonstrating the possibilities of psychological criticism, it includes discussions of author, reader, and characters within the imaginary world presented by the text. Being eclectic and pluralistic, the method will include aspects of Freudian perspectives.

The present study contains two chapters: the first one tackles general background about the modern literature and a brief survey on the adapted theory; the psychoanalytic theory. Also, it provides a deep analytical view on *Dubliners* and *The Dead*, which provided with critical history. Moreover, this chapter presents a deep background and views on the principle character: Gabriel Conroy. The second chapter looks at the epiphanies used in *The Dead* and a psychoanalysis of Gabriel Conroy by adapting Freud's psychoanalytic theory.

Chapter one

General Background

Introduction

The “modern period” has been used and written since the beginning of World War I in 1914. Also, it is known as the ‘modern era’, or ‘modern times’, it is the period of history that succeeded the Middle Ages. James Joyce is one of the major authors of that time, he wrote a collection of short stories called *Dubliners*, which take a form of a naturalistic depiction of Irish middle class life in and around Dublin in the early of the 20th century, *The Dead* is the last and the longer story in this collection, it refers to most congenitally, incidentally, are the living dead those who have not achieved what Gabriel does by book’s end. Indeed, Freud’s Psychoanalytic theory is a theory which its principles help in studying the principle character more deeply and sink into his mind.

1.1 Modern literature

Modernity usually refers to a post-traditional or post-medieval historical period; the period in which many cultures around the world moved from the feudal system toward capitalism, highly industrialized, a rationalized age and in many cases secularist. (Carter, 2001)

Modernism as a literary movement reached its height in Europe between 1900 and the middle 1920s (ibid). It drew a many good attention to artists that the world itself was becoming also more dangerous; the First World War (1914-18) showed them how life could seem ridiculous in the face of the senseless slaughter of people (ibid). It was something that they would face again in the Second World War and would ultimately influence major artistic movements from that time on (ibid).

The term modernism is widely used to identify new and distinctive features in the subjects, forms, concepts, and styles of literature and the other arts in the early decades of the present century, but especially after World War I (Carter and Parnell, 2006). Malcolm

Brudbury said that” *One of the defining features of modernism has been the breaking down of traditional frontiers in matters of literary and cultural concern*” (1983:114).

Modernist literature attempts to take into account changing ideas about reality developed by Darwin, Mach, Freud, Einstein, Nietzsche, Bergson and others (Carter and McRae, 1997). From this developed innovative literary techniques such as stream of consciousness, interior monologue, as well as the use of multiple points of view (ibid). This can reflect doubts about the philosophical basis of realism, or alternatively an expansion of our understanding of what is meant by realism (ibid). Thus, for example the use of stream of consciousness or interior monologue reflects the need for greater psychological realism (ibid). World War I, and the disillusionment that followed, further shaped modernist views of human nature. It is of debatable when the modernist literary movement began, though some have chosen 1910 as roughly marking the beginning and quote novelist Virginia Woolf, who declared that human nature underwent a fundamental change on or about December 1910 (ibid).

But modernism was already stirring at least by 1902, with a work such as Joseph Conrad's (1857-1924) *Heart of Darkness*, while Alfred Jarry's (1873-1907) absurdist play, *Ubu Roi* appeared, even earlier, in 1896. (ibid). Modernists broke the implicit contract with the general public that artists were the interpreters and representatives of bourgeois culture and ideas (ibid).

Among early modernist non literary landmarks is the atonal ending of Arnold Schoenberg's Second String Quartet in 1908, the Expressionist paintings of Wassily Kandinsky starting in 1903 and culminating with his first abstract painting and the founding of the Expressionist Blue Rider group in Munich in 1911, and the rise of fauvism and the inventions of cubism from the studios of Henri Matisse, Pablo Picasso, Georges Braque and others in the years between 1900 and 1910 (ibid).

1.2 Psychoanalytic Theory

Psychoanalysis is a psychological and psychotherapeutic theory which has its roots in the ideas of the Austrian neurologist Sigmund Freud (Eagleton, 1983). Since then, psychoanalysis has expanded and been revised, reformed and developed in different directions. This was initially by Freud's colleagues and students, such as Alfred Adler and Carl Gustav Jung who went on to develop their own ideas independently from Freud (ibid). In the line with Freudian thought, psychoanalysis was revised and developed by neo-Freudians such as Erich Fromm, Karen Horney, Harry Stack Sullivan and Jacques Lacan (ibid).

The basic tenets of psychoanalysis include the following:

1. besides the inherited constitution of personality, a person's development is determined by events in early childhood;
2. human behavior is largely influenced by irrational drives;
3. irrational drives are unconscious;
4. attempts to bring these drives into awareness meet psychological resistance in the form of defense mechanisms;
5. conflicts between conscious and unconscious (repressed) material can result in mental disturbances such as neurosis, neurotic traits, anxiety, depression etc.;
6. the liberation from the effects of the unconscious material is achieved through bringing this material into the consciousness (via e.g. skilled guidance, i.e. therapeutic intervention).

Under the broad umbrella of psychoanalysis there are at least 22 theoretical orientations regarding human mental development. The various approaches in treatment

called "psychoanalysis" vary as much as the theories do. The term also refers to a method of studying child development (ibid).

Freudian psychoanalysis refers to a specific type of treatment in which the "analysand" (analytic patient) verbalizes thoughts, including free associations, fantasies, and dreams, from which the analyst induces the unconscious conflicts causing the patient's symptoms and character problems, and interprets them for the patient to create insight for resolution of the problems (Eagleton, 1983). The analyst confronts and clarifies the patient's pathological defenses, wishes and guilt. Through the analysis of conflicts, including those contributing to resistance and those involving transference onto the analyst of distorted reactions, psychoanalytic treatment can hypothesize how patients unconsciously are their own worst enemies: how unconscious, symbolic reactions that have been stimulated by experience are causing symptoms (ibid).

1.3 Who is James Joyce ?

In James Joyce's life, as in his work, the concept of the family, and his family, were of primary importance (Norris, 1959). Throughout his adult life, like his own father before him, Joyce carried with him the family portraits, through all his wanderings and his many addresses. All the pictures, with the exception of one of his mother, were of James Joyce's paternal ancestors (ibid).

Joyce was born 2 February 1882, at 41 Brighton Square West, in Rathgar, then a suburb of Dublin; the family was at that time fairly well to do, and a very good time it was. He was named James Augustine Joyce after his great grandfather and grandfather (although in fact a mistake recorded the middle name as 'Augusta' in the birth records) (ibid). His father, John Stanislaus Joyce, was born in 1849, in Cork. Like many sons who have rebelled against their fathers, in later life James Joyce came more and more to identify with his (ibid).

He was one of the most prominent Irish authors of the twentieth century. He was born to a Catholic family, and received a Jesuit education at Clongowes Wood and Belvedere Colleges (Attridge, 2004). Subsequently he studied philosophy and languages at University College, Dublin. The linguistic experimentation hinted at in *Ulysses* and fully explored in *Finnegans Wake* seems to have been derived from this early interest in and talent for language study. His childhood is documented excitingly and with an often jaded view of Irish upbringing in *A Portrait of the Artist as a Young Man* and its draft version *Stephen Hero* (1944). At this time it seemed likely that he would become a priest, and something of the fear and intrigue he felt towards this is clear in the first story of *Dubliners* (ibid).

However, by 1902, his love for literature, negative feelings about his native country and distaste for the narrowness of Irish Catholic dogma had drawn him away from Ireland and he had renounced his Catholicism (ibid). Nonetheless, in his fiction he portrays only Ireland and specifically Dublin from the distance provided by continental Europe, and there is a consistent religious theme (ibid).

Joyce lived in Paris during 1902 in a state of poverty which he would seldom leave and, after returning for the death of his mother, he remained away from Ireland permanently. His partner, Nora Barnacle, accompanied him (they finally got married in 1931) and he taught in the Berlitz School, which took him to Switzerland and northern Italy. His first published work was a respectable first collection of poems, *Chamber Music* (ibid). However, it was his volume of short stories that began a long and difficult relationship with publishing houses and the law – some of its content, language included, caused difficulties in its publication and it took the better part of a decade for *Dubliners* to emerge, during which Joyce made his final visit to Ireland in 1912 (ibid).

1.4 Dubliners

Dubliners is a collection of 15 short stories by James Joyce, first published in 1914. They form a naturalistic depiction of Irish middle class life in and around Dublin in the early years of the 20th century (Fagnoli and Gillespie, 2006). The stories were written when Irish nationalism was at its peak and a search for a national identity and purpose was raging; at a crossroads of history and culture, Ireland was jolted by various converging ideas and influences (ibid).

Dublin was the setting for virtually all his works. As early as Dubliners he, had big plans for his native city and the desire to make it the literary capital of the twentieth century:

I do not think that any writer has yet presented Dublin to the world. It has been a capital of Europe for thousands of years, it is supposed to be the second city of the British Empire and it is nearly three times as big as Venice. Moreover . . . the expression ‘Dubliner’ seems to me to have some meaning and I doubt whether the same can be said for such words as ‘Londoner’ and ‘Parisian’ both of which have been used by writers as titles (LII, 122) (Fagnoli and Gillespie :44).

They centre on Joyce's idea of an epiphany: a moment where a character experiences self-understanding or illumination. Many of the characters in *Dubliners* later appear in minor roles in Joyce's novel *Ulysses* (ibid). The initial stories in the collection are narrated by child protagonists, and as the stories continue, they deal with the lives and concerns of progressively older people. This is in line with Joyce's tripartite division of the collection into childhood, adolescence, and maturity (ibid).

The delays that Joyce encountered were not simply the result of an author's inflexibility in the face of criticism. Joyce had a clear idea about what he hoped to accomplish with the collection, and feared extensive changes would damage those aims (ibid). In a letter

to Grant Richards written in May 1906, Joyce, attempting to justify his work, clearly stated his overall purpose and design in writing the stories:

My intention was to write a chapter of the moral history of my country and I chose Dublin for the scene because that city seemed to me the centre of paralysis. I have tried to present it to the indifferent public under four of its aspects: childhood, adolescence, maturity and public life. The stories are arranged in this order. I have written it for the most part in a style of scrupulous meanness and with the conviction that he is a very bold man who dares to alter in the presentment, still more to deform, whatever he has seen and heard(Letters, I.134)(Fagnoli and Gillespie:45).

A number of times Joyce made clear his intention of presenting “Dublin to the world” at least as he conceived the city and its inhabitants(ibid). He did so in a direct, unadorned, realistic style that included unvarnished descriptive elements and commonplace diction. However, these elements that he saw as essential to conveying the gritty essence of his narrative vision proved to be obstacles to publication, as publishers feared that the realistic evocation of the city would give offense to the merchants whose businesses were named and the readers whose coarse everyday language was captured on the page(Nicholas and Gillespie, 2006).

At the same time, as Joyce well knew, it is this attention to detail, the ordering of the stories according to the stages of human maturation, the pervasive theme of paralysis, manifest in multiple variations like entrapment, disillusionment, and death, and the stories’ common setting that gives the collection coherence and provides a comprehensive and lifelike portrait of Dublin and its citizens(ibid). It would be a mistake, however, to read the collection as a vindictive assault upon the city in which Joyce grew to manhood(ibid).

1.5 The Dead

The Dead, written in 1907, was a late addition and long enough to be a novella

(Bulson,2006).It recapitulates and synthesizes themes and motifs from these original four categories but functions more as an epilogue (ibid).With its broad scope and complexity, *The Dead* also anticipates Joyce’s move away from the short story and toward the novel. (ibid).There is a holiday party, and two sisters, Kate and Julia Morkan, and their niece Mary Jane live on an old house on Usher’s Island (ibid).

Joyce famously described Dublin as a “centre of paralysis,” but he also recognized its glamor and charm, admitting that his admiration for the city had been twisted by the “mischievous” spirit of his pen. Yet his best effort to capture the vitality of Dublin produced *The Dead*, whose title speaks for it(ibid). In this story, the living change places with the dead, becoming blinds or surrogates for furious ghosts: Gabriel Conroy learns that he is deader to his wife than her long-buried lover Michael Furey (ibid).

Thus the book concludes with a dead lover, just as it begins with a dead priest, yet both these deaths are standins for a death that never literally “takes place” but creeps like a paralysis through the “deadly work” of the invisible and the inaudible in *Dubliners*(ibid).This death makes itself felt in the absence of fathers, but also in the multiplication of paternal substitutes, each double more degraded than the last. Even fathers who are technically alive are missing or impotent in Joyce’s Dublin, often because they are blind drunk the most lethal form of blindness in these stories (ibid).

Gabriel Conroy, the spinsters’ nephew, and newspaper columnist, and his wife, Gretta, arrive, and Gabriel is taken with Lily, a servant girl. Freddy Malins, a drunk, is cut off from liquor. Gabriel is tasked over his conservative political opinions by a Miss Ivors. This haunts him. She then leaves. Gabriel is asked to carve the goose they’re serving. Later, he is to give a speech(Bulson,2006).

It is a banal sentimental speech, but many at the dinner party are moved. Later, Gabriel and his wife go to their hotel, where she admits a past love, a memory brought on by a song sung at the party, Gabriel feels slighted that he is in some way comparable to a slight teenaged boy, who died. She tells the dead boy's tale and weeps herself to sleep. Gabriel is angered, then thinks of deeper things like death, then sees the snow covers all, even death (Attridge,2004). The end of the tale is one of the most famed passages in English literature: "*His soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead*"(Joyce,160).

It is easy to see, as countless critics have, how *The Dead* fits the pattern. References, both direct and indirect, to the rest of *Dubliners* appear in the concluding story. Some are obvious, like the relationship of the coin given by Gabriel to Lily, the Morkans' slavery, and the coin taken from the slavery in *Two Gallants*. The general themes of paralysis, death, simony and the like are all there, represented in other circumstances. But it is Gretta's memory of the past and the dead Furey that brings life to the conclusion of the story and the collection (ibid).

While women's voices prevail in the conclusions of only the later two novels, both Gabriel's and Stephen's closing lines are strongly influenced by the women that are prominent in their minds(Bowen, 1995). Gabriel the artist, the writer influenced by his wife's memories of an early love, broadens his vision into the Christlike sacrifice of a young singer whose song inspires a Christian vision of the intermingling of life and death (ibid).

The white snow falls, upon every part of the lonely churchyard on the hill where Michael Furey lay buried (ibid) .It lay thickly drifted on the crooked crosses and headstones, on the spears of the little gate, on the barren thorns. His soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead (ibid). In this encomium to universal unity, Gabriel's loathing

for his country and its citizens is combined with Furey's loneliness, as he longs to slip away to the continent but is overtaken by the overpowering vision of the West and death (ibid).

In a sense *The Dead* is a recapitulation of all the other stories' themes and a summation of what *Dubliners* is about (Fagnoli and Gellespie,2006). It touches on poverty, politics, religion, sex, family, joy, drinking,art, and alcohol. It is worth noting that sisters and death figure prominently into the two book end tales *The Sisters* and *The Dead*(ibid).

But of more not is the failure to communicate Gabriel's lust-filled condescension to Lily, his misinterpretation of her genial chiding for a personal belittlement, and then his memories of his wife opposed to hers of a former lover, the dead Michael Furey, whom he envies, despises, and respects (ibid). The snow at story's and book's, end aptly symbolizes and augurs the isolation of the characters and the reader as he/she will be at book's end (ibid).

They were generally dismissed as trifles, save for *The Dead*, although, when the critical tide turned, it turned far too much in the other direction, with virtually every one of the stories being hailed as a masterpiece(Mason and Ellmann,1959). They're not, although by contemporary standards the tales are indeed innovative and excellent. The stories vary greatly in approach, but their tone is too similar, that is consistently dour, which augured the summation of Joyce as the favorite writer that nobody reads(ibid).

The names of the characters in *Dubliners* match the poverty of their lives. It is only in the final story, *The Dead*, that we meet a personage who is a cut above the Lenehans and McCoys(ibid). This is Gabriel Conroy the writer, closer to Joyce in trade, temperament and ambition than anyone we have met so far. When we enter the strange world of the universal snow and learn, with him, that his wife Gretta once loved a young consumptive in the gasworks' and that his name was Michael Furey, then proper names for the first time in Joyce's writing take on a symbolic function (ibid).

For Michael is the furious angel, while Gabriel is the mild one. But, we have only recently discovered, Joyce did not choose Gabriel's name because of this connotation. He got the idea of the snow from a short story by Bret Harte, and the title of the story is Gabriel Conroy. Joyce sometimes paid his debts (ibid). Sometimes, too, he was lucky. Eccles Street, where Leopold Bloom had his residence before they pulled it down in 1965, begins like the Latin word *ecclesia*. In the first chapter of *Ulysses*, Stephen rejects the Church along with his family, but a visual pun leads him to a kind of substitute for both (ibid).

A Portrait, like *Dubliners*, is full of base Irish names. The baseness is that of the common earth (in which murphies grow), and the hero must rise above it into the bright air. In the first draft of the novel, his name was spelt 'Da::dalus': the digraph sticks up like a sore thumb. 'Dedalus' fits not too badly into the naturalistic texture, especially as some other names tremble on the verge of the symbolic (Burgess, 1973).

1.5.1 Critical History

In the last fifty years, acceptance of Gabriel as self important and controlling has become so entrenched, it enabled an overdue neologism. Michael Murphy, in *The Dead: in Joyce Country*, almost exclusively challenges work he explicitly deems feminist, particularly that of Ruth Bauerle, Margot Norris, Vincent Cheng, and Gary Leonard, whom he unnecessarily refers to as “apparently a male feminist” (Murphy, 2000).

A shift occurred in the 1950s regarding Gabriel, who, until then, had been considered primarily “a painfully ordinary man.” For Allen Tate, writing in 1950, Gabriel was patronizing toward Lily and oppressive to Gretta, and by 1955, Hugh Kenner had inked him into history as an exemplar of “glib middle class snobbery.” Kenner also began to etch a pattern that many have since traced, that of “Gabriel meets the women,” although in Kenner’s

version, unlike later accounts, Gabriel, “rebuffed” and “heckled,” is something of a victim (ibid).

Two years later, Brendan O Hehir set several precedents: he described Gabriel’s encounter with Lily as disastrous, his pleasantry about marriage as condescending, and his gift of money as a failed “attempt to regain control. O Hehir also characterized Gabriel’s interaction with Molly as combat, and labeled his disinclination to visit the west of Ireland with Gretta an act divorce (ibid).

In 1959, Gabriel was still being considered, by someone as influential as Richard Ellmann, “generous and considerate,” although his narrative was also hardening into the now familiar story of the “three rebuffs” .Throughout the 1960s Gabriel’s story was increasingly articulated as a tripartite fiasco he was imagined to have brought upon himself (ibid).

In 1969, Bernard Benstock succinctly wrote: “*the road leading to the destruction of Gabriel Conroy’s inflated ego is lined with a succession of women*” (154).*The Dead* had become “Three Encounters.” The decade of the 1970s, influenced as it was by Tel Quel criticism, was something of a Wakeian and heavily psychoanalytic era, and one that largely gave birth to the political Joyce. Twenty years later, postcolonial readings reengaged with the politics of nationalism, building most notably on feminist scholarship that in the 1980s produced Gabriel the sexist (ibid).

Gabriel would be the adulterer thus became Gabriel the potential rapist, then Gabriel the “sexual imperial,” and even, more broadly, Gabriel the imperialist. Simultaneously, Joyce was being remade as a nationalist writer and *The Dead* as a pro-Revivalist narrative³ (ibid). It is therefore important to approach the story’s ending with, at the very least, some of “the skepticism Joyce felt in reading his own culture” (Pecora, 1992). Although he sought in *The Dead* to convey “colonial Ireland at its best,” Joyce’s depiction is nonetheless one of

“political fragility,” of an Ireland in need of revivification, but which is not itself revivifying (Levenson 173). Neither a “song of exile” nor an anomalous song of Revival, *The Dead* is a critique of the stagnation of the backwards looking pseudo momentum embodied by this movement, a momentum from which Joyce, unlike Gabriel, managed to escape (Ellmann, 1985).

1.6 Who is Gabriel Conroy ?

Who is Gabriel Conroy? is the question that Molly Ivors puts to her dance partner midway through *The Dead* is one that has long engaged the story’s critics (Pecora, 1992). Once a man too newly modern, too inappropriately western, too deeply mired in aesthetics to value spirituality, religion, Christianity, Gabriel has become a man too enamored of the privilege afforded him by his gender, occupation, and intellectual prowess to value women not least his wife (ibid). Gabriel the spiritual bankrupt has become Gabriel the chauvinist, and a tale of tension between the living and the dead has become one of conflict between Gabriel and “the women”. The longstanding scholarly focus on the story’s symbolism and language, as reflecting a generalized paralysis, has given way to agile examinations of Gabriel’s problematic encounters with various women (ibid).

Mercilessly trying Gabriel for withholding sympathy that they themselves have denied him, generations of critics have tumbled into the ethical trap that Joyce so neatly set. Declining the invitation to intimacy extended by a narrative style that blurs subject and object, thinker and thought, critic and text, scholars have read Gabriel as critically as he has read his fellow Dubliners. Turning their backs on Joyce’s textual hospitality, the story’s critics have collectively demonstrated a lack of the “spaciousness” that *Dubliners*’ final story was written to convey . The door, however, remains open, for if proximity to the story’s central, misprizing character tempts (ibid).

An inconsistently reluctant patriarch, Gabriel is, at once, beneficiary and victim of his relatively elevated status in his aunt's home (ibid). Still master of ceremonies but now only a ceremonial master, he is expected to continue serving as figurehead of a familial-cum-tribal community, but also to adapt his behavior adroitly to nascent social conditions to have mastered, in effect, a set of as yet unestablished mores (ibid).

Although Gabriel has long attended the holiday gathering and, like the others there, "knows his part ... virtually by rote," on this night he fails to anticipate or to satisfy Lily, Miss Ivors, and Gretta, his wife. Confronted by the newly emergent "modern woman" and the proselytizing Irish Ireland movement, "trapped" both in and by the "mythomania" that so characterizes Dublin life" (Pecora,1992) and the paralyzing deadening nostalgia on which it depends, Gabriel proves unable to commune with the living, or to imagine into existence a truly modern Ireland. While Gabriel's predicament is that of a particularly Irish, incipiently modern (hence largely traditional), metrocolonial consciousness, and a notably privileged one at that, it is not unique (ibid).

As Raymond Williams has convincingly argued, "residual", "dominant", and "emergent" patterns of behavior, social norms, and "structures of feeling" are always "at once interlocking and in tension," co-existent yet vying with one another for cultural dominance. These competing "traditions, institutions, and formations" constitute a minefield for Joyce's turn of the century subjects, who are beset by emotional distance at every pass (Williams,1977). Conveyed through intimate narration, this navigational dilemma is most apparent in the case of Gabriel, although it is by no means unidirectional and by no means his alone (ibid).

Its manifestation in the social interactions and psychic life of Stephen Dedalus, as he appears in *A Portrait of the Artist as a Young Man* , led early critics to read him as sympathetic, and later critics as ironic reductively, in other words, much as Gabriel has been

read. Yet the narrative proximity to the central character in both *The Dead* and *Portrait* compels an evaluative distance that it also leaves room to resist. (Williams, 1977)

Readers are granted to the private thoughts of Gabriel and Stephen no doubt reveals their strong critical tendencies; but if we eschew oversimplifications of these characters as unlikable or sympathetic we can analyze them without appraising them. Specifically, in the case of *The Dead*, we can read Gabriel without reading like Gabriel, thus enjoining an ethics of reading that acknowledges relational failure in the story without replicating this failure in our response to its protagonist (ibid). Instead of condemning Gabriel, we can appreciate Joyce's counterintuitive representation of an experiment in the spatial logistics of interpersonality, an experiment in which we as readers are participants, regardless of consciousness or consent (ibid).

Paradoxically, closure in *The Dead* brings images of neither concord nor discord, but rather a profound and ambiguous silence that lends itself to contradictory readings of the story's final page (Bloom, 2009). The reader does not know what will eventually result from Gabriel's silence because the pattern established in his encounters with Lily and Molly remains incomplete and there is no third party scene. Women in Gabriel's world both wound and heal, both pet and correct (Gabriel could not be wounded or corrected, however, were there not already some inner vulnerability in his self-image, some inner awareness that he has indeed lightly flirted with Lily, politically compromised himself for a few books, and ungenerously insulted his wife (ibid). Gabriel has been a highly disruptive individual in the tightly constituted world of his family and the restrictive world of his culture. His disruptions and noises, however, have been obliterated by the gender inflected music of independent, capable, and talented women, rhetorical and thematic sisters to Molly Bloom and Anna Livia Plurabelle (ibid). The noise of the self is ultimately silenced by the music of the group. Only if we cease to let the diachronic action of Gabriel Conroy entice us away from the synchronic

structures of the entire story does it become entirely clear to what extent gender has permeated every aspect of *The Dead*, from the psychology of the encounter scenes, to the culturally charged public scenes, to the highly gendered discourse patterned by melody and noise attached to the female and male (ibid).

1.6.1 Language and Class

The text gives us no sense that Gabriel has a history of misjudging women. Indeed, on this particular night he feels, seemingly for the first time, as if the women he encounters speak languages different from his own, or at least as if they speak a code with words he knows but with different meanings (Munich, 1998). This uneasy relation to women parallels his uneasy relation to his dinner speech, and his response to Lily's rebuff is to retreat... into worries about it (ibid).

Is it any wonder that a failure of words prompts Gabriel to question the merits of his carefully planned speech, a tribute he is expected to make annually (ibid). Trying to shake off the "gloom" "cast ... over him" by Lily's "bitter and sudden retort," he examines the notes for his speech, as he indelicately clacking of the men's heels and the shuffling of their soles reminded him that their grade of culture differed from his. He would only make himself ridiculous by quoting poetry to them which they could not understand (ibid).

They would think that he was airing his superior education. He would fail with them just as he had failed with the girl in the pantry (ibid). He had taken up a wrong tone. His whole speech was a mistake from first to last, an utter failure. Preoccupied with his own failure the deficiencies in his speech, his interaction with Lily (ibid).

Gabriel is concerned not simply with how he is perceived but also with how he affects others: He would not simply fail, he would fail with them, just as he had not simply blundered, he had done so with the girl (Dilworth, 1986). His concerns demonstrate an anxiety

about appropriateness. Negotiating the uncanny, Gabriel aims not to control his listeners but to satisfy them, and thus ponders how best to behave (ibid). In worrying about his performance, Gabriel reflects on grade, because class differences may well have accounted for his miscommunication with Lily. Such reflections are a prime example of why critics have called Gabriel snobbish ... and arrogant (ibid).

However, that Gabriel's thoughts, ungenerous though they may be, are nothing more than thoughts that we penetrate more fully and frequently than those of the other characters. Further, these thoughts indicate Gabriel's perception of himself as of a different rather than better grade of culture (ibid). Discomposed by Lily's edginess and faulting himself for provoking it, nervous about the speech that is a key feature of the party, and standing on the threshold of the festivities, Gabriel is disquieted by "the indelicate clacking" and shuffling of the men inside, who, like his aunts, treat him like a functionary (ibid).

Gabriel is a professional orator, as well as a professional writer. Expected to address the guests on behalf of his aunts, he takes his speech seriously, and, aware that a rhetorician perceived as "ridiculous" cannot be effective, he considers how to appeal to listeners who, unlike him and Molly, are not men and women of letters (ibid). Thus, while Gabriel is fond of Robert Browning, whose work he has just reviewed, he considers eliminating from his speech "the lines" of a Victorian who "was at that time regarded as a difficult and obscure avant-garde poet". Why not rather include "some quotation that they would recognize" (ibid).

Social hierarchies in evidence in *The Dead* are certainly offered up for criticism, but the text asks us to see Gabriel, though privileged, as also misprizing Gabriel Conroy in Joyce's *The Dead* entrapped. He is, after all, fully cognizant of social distinctions circulating in early twentieth century Dublin society; and he also feels the noose of restriction as he struggles at once to uphold tradition and to meet the demands of the developing century (ibid).

1.6.2 Family

The only male Conroy or Morkan present at the festivities, Gabriel is both honored guest and supplementary host (Ellmann, 1985). It is a position of authority bestowed on him by both broadly cultural and specifically familial traditions (ibid). His aunts do not begrudge but rather encourage this role, about which Gabriel is himself ambivalent. He does, however, fulfill his duty, and it is this cheerful willingness that seems above all to endear him to his aunts and cousin. By way of comparison, Gabriel's brother, "senior curate in Balbriggan," just twenty-two miles away, makes no appearance at the holiday gathering (ibid).

Constantine's absence, illumined through a photograph, has only rarely been remarked (ibid). How can we account for this reference to a priest who fails to make time for an event so important to his elderly aunts if not to show his brother in a comparatively positive light? Gabriel's thoughts and actions mark him not as the "domestic martinet" that his "serious and matronly" mother may have been, but as an anxious caretaker (ibid).

Eyeing her image in the photograph with Constantine, Gabriel "remembers her sullen opposition to his marriage." Although "some slighting phrases she had used" phrases by a woman who married up about a woman she thinks beneath her son "still rankled in his memory", Gabriel defends Gretta mentally now as he defended her first by marrying her "for love." And, almost as quickly as it has surfaced, "the resentment died down in his heart". "A standing joke" among Aunt Kate, Aunt Julia, and Gretta, "Gabriel's solicitude" is the very quality that makes Aunt Kate "feel easier in her mind when he's here", "Quite right," Aunt Kate responds when she learns that Gabriel has booked a room at the nearby Gresham in an effort to forestall the cold that Gretta contracted during last year's long, frosty night-ride home. "You can't be too careful". Her laughter, a moment later, at her "favorite nephews" concern for his wife, like that of Gretta herself, is more tender than trenchant (Tyndall, 1982).

Similarly, Gabriel's proactive interest in his family's health, including his prescription of certain behaviors (exercising, eating well) for his son and daughter whose ages we are never told and who may well be young children and his request that his wife wear galoshes, suggests concern rather than coercion (ibid). Gretta, after all, is not compelled to follow her husband's advice, and thus she winds up walking through Dublin's late-night streets in unprotected boots, cumbersomely carrying "her shoes in a brown parcel tucked under one arm while with her hands she holds her skirt up from the slush"(ibid).

1.6.3 New woman, New Ireland

Gretta is an exception in a text peopled with single working women. The preponderance of professional females is significant, given that in turn of the century Dublin only a handful of fields were open to women: teaching and the arts were the two most prominent, although women might also serve as shopkeepers, secretaries, or overseers of boarding houses. Throughout the 1870s, Irish women had petitioned for greater access to education, which a piece of 1878 legislation sought partially to enable (Ellmann, 1985). In 1881, "the Association of Irish Schoolmistresses and Other Ladies interested in Education were formed ... to campaign for changes in girls' secondary and third-level educational opportunities" (ibid).

The Royal University Act of 1879 set up an examining board through which women could qualify for university degrees, although they were still barred from actual attendance (R. Owens, 1999). It was not until 1904 that "Trinity College Dublin after a long hard struggle opened its gates to women," and not until 1908 that a University act "decreed that full attendance at the reconstituted Queen's universities was compulsory," a policy that National University Dublin and Queens University Belfast would not implement until 1909 (ibid).

Amidst all this hard-won opportunity, “intellectual middle-class women ... began to build their own support networks. The Irish Association of Women Graduates and Candidate Graduates, for example, was formed in March 1902.” The support was needed: “the Catholic Church,” “the wider population,” and “male academics” often voiced and otherwise demonstrated “strong ... opposition to the emergence of the ‘modern woman.’ ” For “women graduates, teaching became the main occupation,” but jobs were scarce and “those employed received poor wages at rates below those of their male colleagues”. Joyce’s interest in the politics of feminism is evinced in *The Dead* by his inclusion of the single music teachers, Kate, Julia, and Mary Jane, as well as through his staging of a heated discussion of Pope Pius X’s *Motu Proprio*, which denied women the right to sing in Catholic choirs, a decision that the text treats critically (ibid).

But the story engages feminist politics beyond these examples by depicting Molly Ivors not only as a female academic but also, readers are expected to surmise, as an active member of the Gaelic League (Ellmann, 1985). While Irish women had been agitating for women’s suffrage since the 1860s, the formation of the Ladies’ Land League in 1881 was a particularly significant step in Irish women’s political history (ibid). Created by Anna Parnell, after the leaders of the original Land League (including Anna’s brother, Charles Stewart Parnell) had been arrested, the LLL was “squashed by Parnell on his release” in 1882. Its successes, however, had demonstrated, to women not least, the capacity of Irish women for political organization, direct and otherwise (ibid).

In 1893, when “the Gaelic League was launched as the means whereby Irish would be re-established as the first language of Ireland,” it became “the first association to admit women and men on equal terms.”⁴⁹ In 1900, Inghinidhe na hEireann (Daughters of Erin) met for the first time with the central goal of “reestablishing . . . the complete independence of Ireland,” “in which they would as a matter of course take equal citizenship” (ibid).

Over the years, this group merged with a number of other groups, ultimately becoming, in 1907, the influential Sinn Fein League. In the person of Gabriel's forceful colleague, Joyce depicts "a body of educated articulate women impatient for reform" for "behind Miss Ivors stands a multitude" (Levenson, 2002).

Neither Molly's position at the University nor her affiliation with the Gaelic League is problematic for Gabriel. Indeed, as the text unambiguously states: "they were friends of many years standing whose careers had been parallel, first at the University and then as teachers." Later, we learn "There had never been any ill feeling between them until that night". Gabriel is thus disarmed by Molly's ambivalence toward him, her rapid fluctuation between conviviality and aggression. "Abruptly" declaring, "she has a crow to pick" with him, she engages him in a "cross-examination" sharp enough to capture their neighbors' attention. Partaking with him in a European dance, she attacks Gabriel as a "West Briton" (ibid).

Having so shamed him, she "took his hand in a warm grasp and said in a soft friendly tone: 'Of course, I was only joking'" (ibid). And although she has doubted his loyalty to the cause of Irish nationalism, she now praises his work. Intent on "baiting him" to the end, she "looked at him from under her brows . . . until he smiled," only to whisper coyly into his ear her original accusation: "West Briton!". "Not know how to meet her charge," Gabriel "tried to keep his good humor under the ordeal" (ibid).

He only partly succeeds: responding once to her "shortly," he eventually erupts not at her but at her Gaelic-League myopia "I'm sick of my own country, sick of it!" after which, "heated" by his own "retort", he manages to hold his tongue (ibid). The exchange between the two is carried out during a dance of lancers, whose "hyper-symmetrical action and reaction" illustrates both outmoded forms of gender relations conceptions of male and female as "entities completing each other" and the disparate forms of "Irishness" manifest in Molly and Gabriel, forms that seem unable to dance in step (ibid).

The Gaelic League that Miss Ivors represents, which had achieved a major victory with the introduction of St. Patrick's Day in 1903, placed a "xenophobic emphasis on whatever was 'distinctively Irish' and a correlative condemnation or at least a deep distrust of that which was not. Gabriel's European interests his "cosmopolitanism" and the placement of his review in a Unionist paper make him an easy target for Molly's nationalist fervor. They also ally him with the self exiled Joyce, himself a writer for the *Daily Express*, whose notion of a "New Ireland" was a "Europeanized" Ireland and who, in 1907 while at work on *The Dead* declared in a Trieste lecture: "No one who has any self-respect stays in Ireland." But we need look no farther than *The Dead* itself to see that Molly (like Michael Furey) serves as a representation but *not* a celebration of revivalist nationalism (ibid).

Joyce's rendering of Molly is, after all, a critique of Molly as the embodiment not of the New Woman but of the New Ireland, an imagined community embracing an Irish past at the expense, Joyce felt, of an Irish future. Critics, however, have failed to notice that Joyce's depiction of Molly is unflattering, focusing instead on Gabriel's part in their interaction and reading his thoughts as "slurs" (Joyce: 115).

Conveyed primarily in an intimately narrated section following the dance, Gabriel's thoughts are as follows: Of course the girl or woman, or whatever she was, was an enthusiast, but there was a time for all things. Perhaps he ought not to have answered her like that. But she had no right to call him a West Briton before people, even in joke (Leonard, 1998). She had tried to make him ridiculous before people heckling him and staring at him with her rabbit's eyes. For Leonard, Gabriel's uncertain and "curiously floundering assessment" of Miss Ivors takes the form of "the most vicious epithets about the feminine gender", "A low blow," writes Trevor Williams of Gabriel's musings: "questioning her gender" (ibid).

Conclusion

As a result, Gabriel Conroy is a man too newly modern, too inappropriately western, too deeply delayed in aesthetics to value spirituality, religion, Christianity, Gabriel has become a man too captivated of the privilege afforded him by his gender, occupation, and intellectual prowess to value women not least his wife. Gabriel the spiritual bankrupt has become Gabriel the sexist, and a tale of tension between the living and the dead has become one of conflict between Gabriel and the women.

Chapter Two

Epiphany in *The Dead* and Psychoanalysis of Gabriel Conroy

Introduction:

In *The Dead*, Joyce's use of epiphany is remarkable and has a momentous significance, it is defined by him as "a sudden spiritual manifestation". Furthermore, a person's character is the relatively enduring set of positions which are judged by others, and usually accepted by the subject, to be the subject, to be typical or, characteristics of it. Thus, the relation between reflection and character can be developed via the notion of self-interpretation.

2.1 Joyce vs. Gabriel

A psychological criticism needs to consider issues that undermine traditional shibboleths about the separation of life and text (Ellman, 1985). For Joyce uses his life as a source and believed that the universal genius (himself) "found," as Stephen says of Shakespeare in the "Scylla and Charybdis" section of *Ulysses*, "in the world without as actual what was in his world within as possible." Joyce created characters that were metaphors for him, who were the means by which he explored and defined his identity. Joyce's fiction draws upon the actual life he lived and, influenced by Wilde's *The Decay of Lying*; he creates masques for what he fears to become (ibid).

Isn't Gabriel a metaphor for one facet of Joyce? just as Stephen Dedalus and Bloom are metaphors for other facets? Wearing glasses, hair parted in the middle, Gabriel resembles Joyce. And his appearance, like his character, is a version of what Joyce feared becoming: bourgeois, conventional, a writer of reviews who supported himself teaching. Ellmann has reminded us of other important ways in which Gabriel resembles Joyce (ibid).

In Gretta's old sweetheart, in Gabriel's letter, in the book reviews and the discussion of them, as well as in the physical image of Gabriel with hair parted in the middle and rimmed glasses, Joyce drew directly upon his own life.... Gabriel's quarrels with his mother

also suggest John Joyce's quarrels with his mother, who never accepted her son's marriage to a woman of lower station (ibid).

There is no doubt that Gabriel saw Gretta, like Joyce saw Nora Barnacle, as an alternative to the petty, insular Dublin social rituals. We should think of Gabriel as a function of Joyce's self-critique. Gabriel is middle-class, conventional, neurotic, married to a woman of greater passion than himself, a writer of minor reviews for a newspaper (a conservative newspaper, *The Daily Express* which was opposed to Irish independence), and a secondary school teacher (Tyndall, 1982).

He represented a life that Joyce in 1907 could see himself leading had he not left Ireland or had he failed as a writer and had to return to Ireland. Another way of putting it is to say that Gabriel was that bourgeois nightmare which in part took Joyce away from Ireland (ibid). Indeed, does not Gabriel have the same kind of alternating sympathy and irony toward himself, whom he often regards as strangely detached, the object of his own gaze, a kind of painting he regards in the same way he gazes at his wife on the stairs as Joyce does to himself? Like Stephen Dedalus and Joyce himself, Gabriel tries unsuccessfully to maintain a stance of iconoclastic aloofness (ibid).

Gabriel expresses Joyce's fear of betrayal—sexual, political, and personal. His tone toward Gabriel oscillates among sympathy, empathy, and grimly ironic disdain. Joyce is bitter toward a culture which, in his view, creates the kind of sexually dysfunctional adults that we see in *Dubliners*; from the acorn of the boy in *Araby* grows the tree Ames Duffy in *A Painful Case*. *Dubliners* thinly disguises Joyce's anger at a culture he feels is paralyzed by Catholic dogma, British exploitation, its own proponents for self-delusion, alcoholism, and Irish hyperbole and blarney (ibid).

Indeed, *The Dead* enacts some of Joyce's own discomfort with Yeats and the Irish Renaissance including a need to separate himself from Yeats as an artistic father-figure -and what he felt was a misplaced effort to align Ireland with Celtic culture and away from Western culture (ibid).

2.2 Epiphany in *The Dead*

Sigmund Freud once said that the Irish are the only people who can't benefit from psychotherapy (Spink, 2009). Despite this. In this story, we are invited to a party on Twelfth Night, the eve of the Epiphany. This is significant in itself as much of Joyce's work and in particular this one revolves around the idea of the epiphany; used to denote when a god appears to restore order from chaos and later used by Christians to label the incarnation, it is defined by Joyce as "a sudden spiritual manifestation. The soul of the commonest object seems to us radiant (ibid). The object achieves its epiphany" .It is a sudden shining down of reason, a realization of your situation. It is akin to when one has a psychological breakthrough in therapy, when the superego replaces the id, giving one a well developed ego; an association between Freud and Joyce is no stretch of the imagination (ibid).

First, a Freudian primer. There are three components to the human mind: id, superego, and ego. The id is the primitive, libidinous, unrestrained urges for the pleasure principle (ibid). In order for a person to function in society, in order for there to be a society, the id must be repressed and rechanneled by the superego into an acceptable form, such as artistic endeavors. When this is successful, the person emerges with an ego (Greco-Latin for "I") not our term of an arrogant person, but one with confidence to function in society. Its rather like a mathematical equation: Superego = Ego / Id (ibid).

When the superego takes over, we have a conscience. If it works overtime, though, we have a guilt complex; if undertime, we are irrational and impulsive. In either case, we are unsuccessful in negotiating a working ego and are reduced to neurosis (ibid).

The story is of a Christmas party thrown by three elderly sisters, and attended by among others, their nephew Gabriel Conroy and his wife Gretta. At the party, we get a feel for the character of Gabriel: an unconscious man who stumbles about his life, imagining his greatness as defined by his jobs as a high school teacher and small time book reviewer of no real importance (Mason and Ellmann,1959). He holds these positions, the fact that he went to the University, and that he is seen as the sole support for his aunts (he helps to get them music students) as ways to look down on others, to placate his ego (here "ego" is not meant in the Freudian term the reasoned self but as the colloquial term) (ibid).

This need for self-aggrandizement is the result of unresolved issues with his mother and her belief in the class structure. His mothers disapproved of Gabriel's marriage to Gretta (like Joyce's mother's disapproval of his wife Nora Barnacle; Gabriel is an alterego of Joyce, a fear of what Joyce might have become had he not left Dublin (Shwarz, 102-4)), a girl from Connacht, the western country of Ireland, a poor land with little education (Joyce, 114).

Mrs. Conroy apparently emphasized such ideas on class structure associating with those in your own caste, especially in marriage as evidenced by her sending Gabriel to the University (ibid), and by his later, adult arrogance about those with less education: for instance, Gabriel feels his speech, because it mentions the poetry of Robert Browning, will go over the heads of those at the party, and ought to rely on lines "from the Melodies" which I assume are like simple operettas (Joyce, 116).

He indulges in things from the Continent such as goloshes so as to emphasize his comparative wealth. Mrs. Conroy's influence on her son can be inferred from both his reaction

to her presence in a photograph mentioned in the story (he is disturbed by her in a domineering pose with his brother Constantine) and the fact that once, he had the passion to stand up to her and marry Gretta (Joyce, 118, Schwarz, 111).

But where is that passion now? The question of passion and sex is a main theme in the story, though not evident until nearly the end. After hearing a song played at the party, Gretta tells Gabriel how, when she was still a girl living in Connacht, she was in love with a boy named Michael Furey (an appropriately angelic name, Michael opposing Gabriel, a fury to his ego), a seventeen year old singer who died of consumption after waiting for her in the rain as she prepared to leave for a Dublin convent (Eagleton, 1983).

It is a sublimation of the neurotic kind, where he displaces conjugal love with work and the approval of his aunts (an Oedipal feature seems to run throughout the piece, with his devotion to his aunts, fear of strong, emasculating women like Miss Ivors, and his unresolved. The song triggered the memory of the boy for her, and it torments Gabriel with jealousy that she had a love before him and presumably wasn't a virgin? Whereas Michael gave up his life for the love of Gretta, Gabriel sacrifices that love for positions of minimal power (as a teacher, a reviewer, and a "pennyboy" who supports his aunts) issues with his domineering mother). Instead of a healthy sublimation of the libidinous id through art, he makes a mockery of it (ibid).

Sublimation is evident in the story's emphasis on the relationship of music and love: the relatives of Gabriel (his aunts and cousin), who are unsexual in being, teach music as an outlet of frustration, as well as having many paintings throughout the house, another form of sublimation. Gabriel is unresponsive to artistic endeavors, he doesn't understand his wife's reaction to the song which reminds her of Michael, and he doesn't understand the paintings of Romeo and Juliet's death (Joyce, 30).

He even remarks that his mother had no skill for music, a trait evidently passed onto her son (ibid). Whereas others may channel their frustrations into books, Gabriel can only review that channeling, can only listen to Gretta's story he cannot truly understand what the person is going through (Tyndall,1982).

The passion he once may have felt was sublimated in an unhealthy workaholic attitude that leaves no time for creation, only passive reception(ibid).At one point in the story, Gabriel is questioned by Miss Ivors, a political radical and fellow teacher, about why he works for *The Daily Express*, a British paper. She needles at his disloyalty to Ireland, inviting him to the western lands of Ireland, when finally he declares "*Oh, to tell you the truth, retorted Gabriel suddenly, Im sick of my own country, sick of it!*" (ibid).

He gives no reason why, even after Ivors questions him about it in detail (Joyce,32).However, there is a deeper, psychological meaning to why he hates Ireland, inparticular the western lands.Gretta and Michael exhibit an healthy sublimation and relationship with sexuality, and together represent to Gabriel the western lands of Connacht. Connacht is for him equated with sex, and he is filled with sexual guilt because of his inability to successfully sublimate his id (Vikelleher,1965).

Moreover, Connacht is also a symbol of poverty, and his mother's disapproval. He is fearful of his mother, and is guilty over his marriage with Gretta, which his mother disapproved. His hatred of Ireland is quite obvious there is an answer, only it needs to be guided through a psychoanalysis. His super ego is out of whack, unable to repress the id in a meaningful way, and so there is no realized ego, but only an egotism, expressed by his placing emphasis on wealth, educational, and filial piety (ibid).

The final scene of the book is his awakening, his realization of his failure at love and artistic achievement the epiphany. Leaving the party, they take a room at a hotel?the room is

described as small, square and box-like, with a ghostly light from the street the perfect image of a mausoleum. Here, the story of Gretta and Michael is told after a failed attempt at lovemaking. Gabriel realizes he can't possess her, and grows in jealousy as she falls to sleep (ibid).

In the silence of the room, he begins to go over the events of the evening, and so, for once objective, he begins to see the night for what it was:

From his aunts supper, from his own foolish speech, from the wine and dancing, the merry-making... Poor Aunt Julia! She, too, would soon be a shade? He had caught that haggard look upon her face for a moment when she was singing Arayed for the Bridal (Joyce, 143).

The relationship between sex and death becomes quite clear. It is the Eros-Thanatos struggle popularized by Freud, the idea that we are obsessed with. "The final goal of life is death, a return to that blissful inanimate state where the ego cannot be injured. Eros, or sexual energy, is the force which builds up history, but it is locked in tragic contradiction with Thanatos or the death drive" (Eagleton, 1983).

Ironically, the most sexually healthy character is the one who does Michael gave his life for his love, giving into the Thanatos when the Eros could not be fulfilled. Gabriel realizes this sad fact, and so heals himself in this epiphany death comes for all, and so we must treasure that which we have and those we hold close, before the snow, white like death, covers us all, "the living and the dead" (ibid).

In *The Dead*, narrative functions in two ways: one is to cover Gabriel's emptiness, the other to uncover it (ibid). The former is similar to that of *The Sisters*. It is a manifold, dramatic description which sometimes gives a false impression of an epiphany. Consider the scene where Greta is poetically depicted:

Gabriel...was in a dark part of the hall gazing up the staircase. A woman was standing near the top of the first flight, in the shadow also. He could not see her face but he could see the terracotta and salmon-pink panels of her skirt which the shadow made appear black and white. It was his wife. She was leaning on the banisters, listening to something...(Joyce:113)

He stood still in the gloom...gazing up at his wife. There was grace and mystery in her attitude as if she were a symbol of something. He asked himself what is a woman standing on the stairs in the shadow, listening to distant music, a symbol of. If he were a painter he would paint her in that attitude (Ellmann,1985).

Her blue felt hat would show off the bronze of her hair against the darkness and the dark panels of her skirt would show off the light ones. Distant Music he would call the picture if he were a painter (157). This memorable scene might be easily accepted as an epiphany. The picturesque figure of his wife as an image of Madonna induces the readers to accept it as a moment of eternal beauty. However it is nothing but his misconception of his wife that creates this Madonnalike image of Gretta. It is an illusion that is founded in his self-complacent desires(ibid).

Paradoxically, it is an epiphany which exposes the fatal lack of their spiritual relationship, for while Gabriel sentimentally romanticises Gretta, her mind is occupied by the memory of Michael Furey, who, she believes, died for her. Therefore, the scene is a farce, and it functions as a ridicule of his futile, quasi-erotic excitement, but, nevertheless, its poetic power greatly lessens his absurdity(ibid).

The moment of epiphany is introduced by the other animate figure, Miss Ivors, while Gabriel danced the lancers with her. She abruptly tears off his mask and makes him see his own face: *“Well, I’m ashamed of you, said Miss Ivors frankly. To say you’d write for a paper like that. I didn’t think you were a West Briton”*(Joyce:114).

Her accusation has a strong impact on Gabriel, but he does not admit what is implied in it. He tries to justify himself by thinking that writing a literary column in *The Daily Express* does not make him a West Briton. He writes the column for his love of books rather than for money (Ellmann,1985).

There is nothing political in writing reviews of books in it, for the literature is above politics(ibid). He bewilders, but manages to sustain his composure and tries to smile and mumbles in an attempt to refute her accusation. But the second shock comes when he, in an unguarded moment, reveals his genuine feelings that he is sick of his own country, sick of Ireland:Gabriel tried to cover his agitation by taking part in the dance with great energy. He avoided her eyes, for he had seen a sour expression on her face. But when they met in the long chain he was surprised to feel his hand firmly pressed. She looked at him from under her brows for a moment quizzically until he smiled(ibid).Then, just as the chain was about to start again, she stood on tiptoe and whispered into his ear:

West Briton! This time, the shock of her accusation is too powerful and he retires to a remote corner of the room. He fiercely blames Miss Ivors for her discourtesy. “[S]he [has] no right to call him a West Briton before people, even in joke. She [has] tried to make him ridiculous in front of everyone”. He cannot, however, deny her words themselves. His exaggerated response indicates how her jibe precisely targets his weakness. Certainly she calls him a West Briton, but she does not ridicule him publicly, only whispers into his ear(Joyce:142).

What traps him is his confusion caused by her acute observation of his weakness and vanity .Gabriel is an adult version of the boy in *An Encounter*. The difference between them is that the boy is naive but he notices his vanity by himself and becomes penitent(ibid). Gabriel is forced to recognise his vanity by others but vainly attempts to deny it however. As the boy moves from the west to the east, Gabriel’s spiritual development moves eastward, too. His mind is filled with the adoration of the other worlds including Britain, and this yearning is

only partly satisfied by his education, his social status or his imitation of the continental culture (ibid).

His mind longs for enrichment and he hides his frustration under an Irish mask as if he was not Irish. Here is his self-contradiction. He has rejected his Irish identity and replaced it by an Irish mask. His mask, however, is unexpectedly torn off and his void is laid bare by the two living women. He escapes into “the Irish hospitality”(219) he is sick of or relies on his sentimental illusion of “Distant Music,” but he never regains his mental stability again. He is haunted by Miss Ivors during the whole evening. Gretta’s confession is the last straw. He admits his defeat and realises that: *“The time had come for him to set out on his journey westward.”* Moving westward is a process of total denial of his self. What is left in him after he denies his eastward oriented self. He is empty. In fact, he is already dead since he cast his Irish identity (ibid).

2.3 Psychic Propinquity

Joyce’s innovative style of narration in *The Dead* has variously been termed (in chronological order): “roving narration”, “the Uncle Charles Principle”, “psycho-narration”, “dispossessed discourse”, “capable negativity”, “free indirect discourse”, and “a carefully crafted blend” of “interior monologue”, “free indirect discourse” and ‘omniscient presentation’. “The Uncle Charles Principle”, coined by Hugh Kenner in 1978, states: “the narrative idiom need not be the narrator’s .” It “entails writing about someone much as that someone would choose to be written about idiomatically and stylistically as if an author were writing for the character only, for this narrative technique inevitably exposes a great deal more than most people would choose to reveal about themselves (Free,2009).

While much has been written about the story’s narrative technique, little has been said about its role in negatively distinguishing Gabriel from his fellow revelers, in relentlessly

trespassing on his and mostly only his private thoughts. Persistently ascribing negative attributes almost exclusively to Gabriel, critics have failed to take into account the frequency with which the story's narration enables psychological proximity to him or to notice that several of the story's other characters are also challenged by the demands of communication. Moreover, failing to theorize the unparalleled degree of access we have to his thoughts self-absorbed, self-conscious, and fearful, as thoughts so often are critics have failed to consider the ethical implications of psychic propinquity (ibid).

Myriad levels of interiority intermittently invite the reader in, then cast her out of Gabriel's mind, continually blurring the line not only between character and narrator, private and public, passing thought and conviction, whim and intention, but also, most interestingly, between reader and text (ibid).

As professional critic and critical subject, Gabriel, after all, holds both of these latter positions. The acuity with which Joyce's narrative style illuminates the "combat zone" of Gabriel's mind a mind at once "Pale and Gael", simultaneously out and inside of, peripheral and central to a "decaying and fragile" culture invites the kind of identification that Wayne Booth³ has argued results from prolonged views through a character's eyes. Yet, rather than recognizing the traffic of thought in the modern consciousness of the colonized, conflicted, critical mind, scholars have denounced Gabriel as insufficiently modern, insufficiently feminist, insufficiently Irish, and insufficiently charitable (Free, 2009).

Nonetheless, Gabriel's defensive judgments that Joyce's free indirect discourse exposes are likely to mirror the reader's own judgments of Gabriel: By turning the psychic interior outward, but inconsistently and in third person, the narration tempts us to condemn interior outward, but inconsistently and in third person, the narration tempts us to condemn judgment, but it also tempts us to judge. It is a temptation little noted and almost never resisted (ibid).

2.4 Gabriel's Paralytic Self-Consciousness

At the opening of *The Dead*, we watch Gabriel from an ironic distance as he behaves clumsily toward Lily and we respond with a complex set of emotions sympathy, judgment, impatience to his failure to connect fully with other people (Vincent,1992).As he vacillates uncomfortably;from self-diminishment to self-aggrandizement, as we realize that his socialclumsiness relates to an emptiness within, does not the ironic distance narrow, at least for many readers and particularly for readers whose responses are likely to be even less visual Can we look at this paralytic self-conscious man from a steep and icy peakGabriel's own narrative of failure begins with Lily's retort:

He was still discomposd by the girl's bitter and sudden retort. ... He would only make himself ridiculous by quoting poetry to them which they could not understand. They would think that he was airing his superior education. He would fail with them just as he had failed with the girl in the pantry. He had taken up a wrong tone. His whole speech was a mistake from first to last, an utter- failure (Joyce:144).

Gabriel's sense of superior education, debilitating self-consciousness, and emotional dwarfism not only reflects his creator, but speaks to a characteristic paralytic self-consciousness of modernism.(Vincent,1992). More than that, it reflects Joyce's fear that education isolates us from our focus; it also speaks to our doubts that education anesthetizes us to feelings. When we reread the paragraph and see the words "discomposd," "undecided," "feared," "make himself ridiculous," we see Gabriel as if he were a part of a code that prepares for his later failure -or his perceptions of that failure (ibid).

Gradually we realize that Gabriel is almost pathologically tense and nervous; twice our attention is called to his trembling fingers and his nervous laughter; his anxiety and desire to escape seem disproportionate unless he suffers from claustrophobia (ibid).

Pompous, pedantic, and patronizing, Gabriel vacillates between self-diminishment and self-aggrandizement, between seeing himself as a Lilliputian and a Brobdingnagian. As the above paragraph indicates, when Lily distances his efforts to charm and to be fatherly with what he takes as a rebuke, he responds with characteristic lack of proportion. When threatened, he characteristically finds refuge in self-importance. and, in this case, begins to look at his speech (ibid).

While thinking of his audience, he searches for a psychic oasis in which he can slake the thirst of his insecurities:

It had cast a gloom over him which he tried to dispel... He was undecided about the lines from Robert Browning for he feared they would be above the heads of his hearers. Some quotation that they could recognize from Shakespeare or from the Melodies would be better. The indelicate clacking of the men's heels and the shuffling of their soles reminded him that their grade of culture differed from his (150).

While Gabriel seems to be an established teacher and enthusiastic bibliophile, he lacks a coherent self. He takes his identity from his social position; his appearance, his dandified appearance "patent-leather shoes," waistcoat to cover his "plump body," "glossy black hair ... parted in the middle and brushed in a long curve behind his ears," "gilt rims of glasses," "galoshes" reinforces this self-worth (Dilworth,1986).

In truth, his need to control is equal to his need to be loved. His fixation on the health of his intimates demonstrates his need to improve and correct and ultimately live through others; he insists that his wife wear galoshes, has his son wearing shades at night and lifting dumbbells, and has his daughter eating "stirabout". Gabriel loves by controlling (ibid).

Because of his pomposity and patronization, Gabriel is reduced to a bundle of quirks and tics. We see a man stripped of his pretensions as the evening progresses. He "Laugh[s] nervously" when Gretta gently

rebukes him for his smothering solicitude .Gabriel mistakes solicitude for love. Thinking of his speech after Lily's rebuke, he not only reduces Lily to "the girl in the pantry," but shows that his purported self-esteem is a sham(Joyce,153).

Among other things, the psychological aspect of *The Dead* needs to be understood in terms of economic and class issues, class distinctions that shape Gabriel's psychic responses. While the aunts dress plainly and live in a rental house, their students are from the "better class families." He is conscious that Gretta is a country girl from Connacht and that he has married beneath him. He feels that the guests come from a "grade of culture beneath him." From this we infer that by going to a university and becoming a teacher, Gabriel has raised himself and is extremely proud of this. Note how uncomfortable Mary Jane, his cousin (and perhaps a little younger than he) is with herself (ibid).

The reason for the annual party is that it is a way for his aunts, Julia and Kate, and their niece, Mary Jane, to advertise their music school. Indeed, the protagonist of *Ulysses*, Leopold Bloom, advertising salesman, might have imagined it (Dilworth,169). Lacking social security and sufficient old age pensions, the music lesson business provides a means of support for the women(ibid). If their economic provision disappeared, hyperconscientious Gabriel, as the oldest surviving male relative, would feel that he was responsible for their support. That is why he thinks of himself as a pennyboy for his aunt (ibid).

A pennyboy is both a boy who runs errands for a penny and the monkey that shakes a cup for an organ grinder -a street or arcade figure -who was what we now call a street musician. Gabriel has a desperate need to be needed, and we realize that *he* is a family caretaker of a kind; he has been reduced to that role and relishes that role. Like Lily and her father he performs tasks for his aunts' party. Kate says to Gretta: *I always feel easier in my mind when he's here (156)*

In a sense, Gabriel's orphaned cousin Mary Jane is the delegated provider for the family in that she has taken on the task of supporting the aunts and, not so incidentally, herself. For Mary Jane gives the piano lessons on which the older women live. We need to be aware of the position of the women; Lily and, presumably, Gretta, and Gabriel's servant girl does not go to school; Gretta apparently does not work (ibid).

Perhaps the party is short of women because, except for pupils and an independent woman like Miss Ivors, single women are less likely, in contrast to men like Freddy Malins and Mr. Browne, to go to such parties alone, in part because, as the rest of *Dubliners* shows, many women have caretaker roles of one kind or another. We recall other women in prior stories of *Dubliners* Eveline in the story of that name; Maria in "Clay," and the sisters in the opening story of that name who seemed to sacrifice their own lives for relatives (ibid).

Ironically, once Gabriel carves the goose and sits down to eat, he does not converse. Rereading, we realize that until the conversation in the hotel with Gretta a conversation in which he reveals his awkwardness in achieving intimacy he has not really listened and responded or expressed his feelings in conversation (ibid).

He is a man of words without the ability to communicate; he is frustrated in expressing himself; he would say if he had self-knowledge with Eliot's Prufrock: "*It is impossible to say just what I mean!*" ("*The Love Song of J. Alfred Prufrock*"). His language reveals a pedestrian mind, full of banalities. Indeed, he lives in clichés: "*Here I am as right as the mail*" is how he announces his arrival, or when he declares of galoshes: "everyone wears them on the continent". The quintessence of his self-created identity is his public after-dinner speech:

Let us toast them all three together. Let us drink to their health, wealth, long life, happiness and prosperity and may they long continue to hold the proud and self-won position which they hold in their profession and

the position of honour and affection which they hold in our hearts(Joyce:155).

The chorus led by Mr. Browne stands and sings:"*For they are jolly gay fellows, / which nobody can deny. / Unless he tells a lie,*" (Joyce:155) and, we realize, telling a lie is what Gabriel has been doing since he does not believe what he says at all.(Ellmann,1985).

Conclusion

By demonstrating the possibilities of Freud's Psycholanalytic theory, it becomes clear that Gabriel Conroy is a metaphore of one face of James Joyce and a masque created of what he fears to become. As a result, the previous analysis show us to what extent Gabriel resembles Joyce. Indeed ,he is considered as a concept in *The Dead* because it is created to show the state of Joyce's mentality ,ideology and phisiology as a man ,lover, husband and as Dubliner who seeks of his own country.

Conclusion

General Conclusion

The modernist contends that we live in a world that offers no meaning or purpose to existence, one in which we feel alienated from self and others, in which there are no clear moral standards (Drabble,1985).Modernist writers consider that twentieth-century society makes self-recognition and self-knowledge impossible (ibid).

In *The Dead*, Gabriel illustrates powerfully that even an intelligent, educated, sensitive man can deceive himself about his own nature and that of his family. Indeed the most devastating critique of this society is that it is one in which love is absent: in *Two Gallant* and *The Boarding House*, lust has taken the place of love; in *A Little Cloud* love if it ever existed has vanished from the family scene; in *A Painful Case* there can be no love in a world where society condemns it (Ellmann,1985).

Joyce's Dublin is a place where true feeling and compassion for others do not exist, where cruelty and selfishness lie just below the surface (Attridge,1985). Examples run throughout the stories: from the mothers in *The Boarding House*, *A Little Cloud*, and *A Mother*, to the men in the world of business in *Counterparts*, through the religious life in *Grace*, and into the world of politics in *Ivy Day in the Committee Room*. Many of the characters we encounter here are paralyzed in both thought and feeling; indeed, when Joyce began writing *The Sisters* she stated that in the stories he planned to write he would portray the "soul of that...paralysis which many consider a city"(ibid).

The modernist is a revolutionary not only in content but in style. Although Joyce's major innovations in style come in his more mature works, *Ulysses* and *Finnegans Wake*, his style in *Dubliners* is marked by two distinct elements new to English prose: the narrated monologue and patterned repetition of images (chiasmus) (Levenson,1999).

In *The Dead*, Joyce presents several characters ignorantly paralyzed by routine and passionless lives, which the party comes to epitomize. Conroy lies at the center of this group of living-dead (Greenblatt, 2003). The story dramatizes a dialogue between Gabriel's consciousness and unconsciousness, or, in Freudian terms, among his sexual desire and his sense of responsibility (ibid).

This study presented *The Dead* as an autobiographical story on one side and historical on the other. Also, it examined Gabriel Conroy as one face of James Joyce by presenting all shared characteristics and analysing his personality psychologically according to Joyce and his life. Indeed, it is resulted that Gabriel Conroy represents one face of him and he is a masque of what Joyce fears to become. All that argued by demonstrating and adapting Freud's psychoanalytic theory as a psychological criticism in general which helps in giving a profound analytical criticism and reviews about *The Dead* and Gabriel Conroy in special who has who has paralytic self consciousness and who is like Joyce seeks of his own country.

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Glossary

Glossary

-Bourgeois nightmare: is a useful supplement to Robert Fishman's *Bourgeois Utopias: The Rise and Fall of Suburbia* (1987) and Kenneth Jackson's *Crabgrass Frontier: The Suburbanization of the United States* (1985). It examines the rise and continued use of restrictive covenants for suburban land development in the 60 years between 1870 and 1930. Restrictive covenants were not new in 1870, but they did not become common until the turn of the century (Baldick, 2001).

-Catholic dogma :In the Roman Catholic Church, a dogma (plural dogmata) is an article of faith revealed by God, which the magisterium of the Church presents as necessary to be believed (Baldick,2001).

-Cubism : Cubism is an early 20th century avant-garde art movement pioneered by Georges Braque and Pablo Picasso, joined by Jean Metzinger, Albert Gleizes, Robert Delaunay, Henri Le Fauconnier, Fernand Léger and Juan Gris that revolutionized European painting and sculpture, and inspired related movements in music, literature and architecture. Cubism has been considered the most influential art movement of the 20th century (ibid).

-Cosmopolitanism: is the ideology that all human ethnic groups belong to a single community based on a shared morality. Cosmopolitanism may entail some sort of world government or it may simply refer to more inclusive moral, economic, and/or political relationships between nations or individuals of different nations. A person who adheres to the idea of cosmopolitanism in any of its forms is called a cosmopolitan or cosmopolite (Cuddon,1992).

-Claustrophobia: is the fear of having no escape and being closed in (opposite: claustrophilia). It is typically classified as an anxiety disorder and often results in panic attack. One study indicates that anywhere from 5–7% of the world population is

affected by severe claustrophobia, but only a small percentage of these people receive some kind of treatment for the disorder (ibid).

Fauvism : Fauvism is the style of les Fauves (French for "the wild beasts"), a loose group of early twentieth-century Modern artists whose works emphasized painterly qualities and strong color over the representational or realistic values retained by Impressionism (ibid).

-Feudalism: political and social system of medieval Europe in which vassals were protected by lords whom they served in times of war(ibid).

-Iconoclastic aloofness: it is a state of being distant, remote or withdrawn in an adherent of the heretical movement within the Greek Orthodox Church from 725 to 842 and, which aimed at the destruction of icons and religious images (Baldick,2001).

-Mythomania : unhealthy tendency to tell imagined and impossible tales, strong inclination to lie (ibid).

-Narrative proximity :narrative proximity :In first-person narration, the first person refers to both the narrator (the narrating-I) and a character (the experiencing-I) in the story. The narrator may be the protagonist of the story (I-as-protagonist)or a minor character (I-as-witness). Narrative distance refers to the temporal and psychological distance between the narrating-I and the experiencing-I.closing sentences (ibid).

-Neologism:new expression; new word; modern usage of words or expressions. (Cuddon,1985)

-Pro-Revivalist narrative:The Christian History was a pro-revivalist magazine printed in Boston from 1743-1745 during what is known as the Great Awakening. It contained accounts of revivalism written by pro-revivalist ministers from throughout the American colonies, England and Scotland. These ministers believed that the Holy Spirit was being poured out upon the land in a shower of grace, causing unprecedented numbers of people to convert to

Christ. In The Christian History, pro-revivalist ministers expressed their support for the revivals and shared their experiences (ibid).

-Self-aggrandizement : The act or practice of enhancing or exaggerating one's own importance, power, or reputation (ibid).

-Self-diminishment: is to feel that you are less than what you are really worth and to feel that you are invaluable (ibid).

-Textual hospitality :textual hospitality Cordial and generous reception of or disposition toward guests by a text(Abrams,1999).

-vindictive assault: is the kind of assault Marked by or resulting from a desire to hurt and Disposed to seek revenge(ibid).

Appendix

Chronology of Joyce's life

1882: Joyce was born 2 February, at 41 Brighton Square West, in Rathgar, then a suburb of Dublin.

1904: Leaves the family home for a variety of residences, including the Martello Tower at Sandycove. Writes an essay entitled 'A Portrait of the Artist', and poems and stories for magazine publication (later to be included in *Chamber Music* and *Dubliners*). Starts work on *Stephen Hero*. Meets Nora Barnacle on 10 June, and leaves Dublin for the Continent with her on 8 October. Obtains job with Berlitz School in Pola (now Pula, in Croatia), then under Austrian rule.

1905: Obtains job with Berlitz School in Trieste. Son Giorgio born on 27 July. Submits *Chamber Music* and *Dubliners* to London publishers Grant Richards. Stanislaus comes to Trieste to join the family.

1906: Moves to Rome to work as a bank clerk. Writes two more stories for *Dubliners*.

1907: Returns to Trieste. Daughter Lucia born on 26 July. *Chamber Music* published in London. Completes 'The Dead', the last story of *Dubliners*. Gives private English lessons and public lectures, and publishes newspaper articles. Starts rewriting *Stephen Hero* as *A Portrait of the Artist as a Young Man*, radically reducing its length.

1908: Finishes three chapters of *A Portrait*.

1909: Visits Dublin twice, to sign contract with Maunsel and Co. for *Dubliners*, and to set up a cinema. His sister Eva returns with Joyce to live with the family.

1912: Family trip to Galway and Dublin; this is Joyce's last visit to Ireland. Joyce battles with Maunsel editor George Roberts over censorship of *Dubliners*. Printed sheets of the book destroyed by the printer, fearing libel action.

1913: Ezra Pound makes contact with Joyce.

1914: *A Portrait* starts appearing in serial form in the *Egoist*. *Dubliners* published by Grant Richards. Joyce begins work on *Ulysses*. War breaks out, and Joyce faces internment in Trieste.

1915: *Exiles* completed. Joyce and family permitted to leave Trieste for Switzerland; they settle in Zurich.

1916: *A Portrait* published in New York.

1917: Completion of three chapters of *Ulysses*. First of many eye operations. Harriet Shaw Weaver starts supporting Joyce financially.

1918: *Exiles* published in London. *Ulysses* serialization begins in the *Little Review*.

1919: Return to Trieste made possible by ending of war.

Resumè

Cette étude traite l'aspect de la psychologie du personnage Gabriel Conroy dans l'histoire de l'écrivain James Joyce *le Mort* qui repose sur les principes fondamentaux de la théorie de la psychologie analytique de Freud. Les caractères de Gabriel Conroy sont presque identiques à celui de Joyce dans de nombreux aspects. Cette étude, vise en particulier à savoir la relation entre les deux personnages et les aspects de la congruence entre eux et l'objectif de l'écrivain derrière la création d'un personnage pareil à celui de Gabriel Conroy dans l'histoire *le mort*, qui exprime deux aspects dans la vie d'écrivain l'aspect historique qui exprime la ville de l'écrivain Dublin et sa population, et l'aspect biographique qui traite la biographie d'écrivain, cette dernière, est l'aspect le plus important de l'histoire.

المخلص

تتناول هذه الدراسة تحليلًا نفسيًا لشخصية غابريال كونروي في قصة *الميت للكاتب جيمس جويس*. حيث تعتمد على المبادئ الأساسية لنظرية فرويد لعلم النفس التحليلي. تتميز هذه الشخصية بأنها شخصية شبيهة بمطابقة لشخصية جويس في عديد من النواحي. فهذه الدراسة وبشكل خاص تهدف إلى معرفة العلاقة ما بين الشخصيتين ومدى أوجه التطابق بينهما والهدف الذي رمى إليه الكاتب في خلق شخصية كشخصية غابريال كونروي في قصة الميت والتي تعبر عن جانبين في حياة الكاتب يمزج فيه الجانب التاريخي والذي يعبر عن دبلن موطن الكاتب وسكانه والجانب السيرى والذي يحوي سيرة الكاتب وهذا هو الجانب الأهم في القصة.