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Unresolved Grief and the Pull of the Dead in James Joyce's 'Eveline': An Interpretation Using Attachment Theory

Linda Horsnell

Critics have typically used the theories of Sigmund Freud and Jacques Lacan to interpret James Joyce's literary works from a psychological perspective. Whilst also drawing on Jonathan Culpeper's work on character, this article will utilise the theoretical framework of John Bowlby's Attachment Theory to critically analyse the text of Joyce's short story 'Eveline'. Attachment Theory is an interdisciplinary concept that has enabled psychoanalysis to move on from Freudian and Lacanian paradigms. This article will show that it can provide similar benefits to literary criticism, not only allowing psychoanalytical criticism to reflect current thinking but also facilitating a novel reading of the text. I have chosen the short but complex story of 'Eveline' because it portrays how grief can remain unresolved for an attachment figure and influence behaviours, something which is seen throughout Joyce's *oeuvre*. I will compare this methodological approach to Josephine Sharoni's Lacanian interpretation of 'Eveline', which argues that the eponymous character is unresponsive to her lover due to the failure of the paternal metaphor.¹ As it is rarely used for literary interpretation, I will first provide an overview of Bowlby's work before analysing the text.

Bowlby describes attachment behaviour as 'any form of behaviour that results in a person attaining or retaining proximity to some other differentiated and preferred individual, who is usually conceived as stronger and/or wiser'.² His early work on separation from attachment figures developed when he was employed at children's clinics before and after the Second World War, and showed 'that separated or bereaved children experienced, no less than adults, intense feelings of mental pain and anguish'.³ When separated from their attachment figure, children showed a typical sequence of behaviour of 'protest', 'despair' and eventually 'detachment'.⁴ Bowlby explained that when he began to analyse these observations it became apparent to him that:

Each of the three main phases of the response of a young child to separation is related to one or another of the central issues of psychoanalytic theory. Thus the phase of *protest* is found to raise the problem of separation anxiety; *despair* that of grief and mourning; *detachment* that of defence. [...] [T]he three types of response – separation anxiety, grief and mourning, and defence – are phases of a single process and that only when they are treated as such is their true significance grasped.⁵

Following on from Bowlby's postulations, John Archer has argued that:

Since the reaction to separation is a distinctive part of the attachment style, and grief is an extension of this separation reaction, we should be able to predict different types of grief reactions from different attachment styles, which in turn reflect different reactions to parenting.⁶

¹ Josephine Sharoni, 'The Failure of the Parental Metaphor: A Lacanian Reading of James Joyce's "Eveline"', *Journal of Modern Literature*, 39.4 (2016), 33–48 (p. 45) <<https://doi.org/10.2979/jmodelite.39.4.04>>.

² John Bowlby, *The Making and Breaking of Affectional Bonds* (London: Tavistock Publications, 1979; repr. London: Routledge, 2007), p. 154.

³ Jeremy Holmes, *John Bowlby and Attachment Theory*, The Makers of Modern Psychotherapy Series (London: Routledge, 1993, repr. East Sussex: Bruner-Routledge, 2004), p. 62.

⁴ John Bowlby, *Attachment and Loss*, 3 vols (London: Hogarth Press, 1969–80; repr. London: Penguin, 1991), II, p. 46.

⁵ Bowlby, *Attachment and Loss*, II, p. 47.

⁶ John Archer, *The Nature of Grief: The Evolution and Psychology of Reactions to Loss* (London: Routledge, 1999), p. 177.

Attachment Theory owes much to psychoanalysis, but Bowlby disagreed with Freud's drive theory and Melanie Klein's object-relations theory. Freud viewed the individual as being driven by opposing instincts or drives, which he termed Eros (libido and life drives) and Thanatos (the death drive).⁷ Klein viewed drives as more tightly bound to objects, both real and imagined, than Freud and as crucial to psychological processes.⁸ However, Bowlby disagreed with both because neither interpreted the 'attachment between infant and mother as a psychological bond in its own right'.⁹ Even though Freud made the argument in his later work that anxiety in children 'can be reduced to a single condition – namely, that of missing someone who is loved and longed for', he linked it to the child's requirement for libidinal gratification, rather than the need for a secure base.¹⁰ Comparing object-relations theory with Attachment Theory, Bowlby explicates the link between maternal behaviour and patterns of attachment through his theory of internal working models. The 'good' object and 'bad' object of Kleinian theory can be viewed from an attachment perspective as a working model 'of an attachment figure who is conceived as accessible, trustworthy, and ready to help when called upon' and an attachment figure who provides 'uncertain accessibility', responding unhelpfully or even 'hostilely', respectively.¹¹ He further explains that 'in an analogous way an individual is thought to construct a working model of himself towards whom others will respond in certain predictable ways'.¹²

Internal working models can be described in cognitive terms as 'schemas', concepts that help organise and interpret information, which influence the individual's propensity to form affectional bonds. Bowlby found that perceived security, especially at a young age, provides 'a belief in the helpfulness of others and a favourable model on which to build future relationships', whereas perceived insecurity can lead to a less resilient personality, unable to deal with adverse events 'among which rejections, separations, and losses are some of the most important'.¹³

Utilising the research of his colleague Mary Ainsworth and the concept of faulty internal working models, Bowlby describes three main types of insecure attachment: avoidant, ambivalent (sometimes called anxious) and disorganised. Avoidant individuals 'have an internal working model in which the *self* is represented as unloved and unlovable', may be 'wary of close relationships' and self-sufficient and may also show 'prolonged absence of conscious grieving'.¹⁴ The internal working model of the ambivalent child 'represents the *self* as of low worth, ineffective and dependent' and tends to over-emphasise their needs and distress in order to try and ensure a response.¹⁵ Those with disorganised attachments often show contradictory and incoherent behaviour.¹⁶ This article will discuss how, in his portrayal of Eveline, a nineteen-year-old Dublin shop assistant, Joyce appears to have endowed her with avoidant traits. This in turn enables the reader to understand the representation of her grief.

⁷ For a more detailed explanation see Sigmund Freud, 'Psychoanalysis' and 'Libido Theory', ed. by Adam Phillips, in *The Penguin Freud Reader* (London: Penguin, 2006), 106–131 (pp. 127–131).

⁸ For a more detailed explanation see Stephen A. Mitchell, 'The Origin and Nature of the "Object" in the Theories of Klein and Fairbairn', *Contemporary Psychoanalysis*, 17 (1981), 374–398 <<https://doi.org/10.1080/00107530.1981.10745670>>.

⁹ Holmes, p. 63.

¹⁰ Sigmund Freud, *Inhibitions, Symptoms and Anxiety*, trans. by Alix Strachey, ed. and rev. by James Strachey (London: Hogarth, 1936; rev. edn. 1961), pp. 50–51; John Bowlby, *Attachment and Loss*, II, p. 48.

¹¹ Bowlby, *Making and Breaking of Affectional Bonds*, p. 140.

¹² *Ibid.*

¹³ Bowlby, *Attachment and Loss*, I, p. 378.

¹⁴ David Howe, *Attachment Across the Lifecourse: A Brief Introduction* (Basingstoke: Palgrave Macmillan, 2011), pp. 44, 224; John Bowlby, *Attachment and Loss*, III, pp. 152–156.

¹⁵ Howe, p. 45.

¹⁶ Howe, p. 47.

Bowlby and Parkes proposed a four-stage model of grief (discussed below). However, Bowlby also acknowledged the work of a founder member of the British Psychological Association and a contemporary of Joyce, Alexander Faulkner Shand, who set out his laws of sorrow in *The Foundations of Character*, first published in 1914. He writes, ‘Shand, drawing for his data on the works of English poets and French prose-writers, not only delineates most of the main features of grief as we now know them but discusses in a systematic way its relation to fear and anger.’¹⁷ Although not a fully comprehensive theory of grief, *The Foundations of Character* covered more of its features than Freud’s ‘Mourning and Melancholia’.¹⁸ It is not known if Joyce was familiar with his work, but Shand’s ability to postulate his theories by reference to literature suggests the presence of a productive relationship between literary representation and psychological theories of grief. Although Freud utilised literature to postulate and expand certain of his concepts, for example the Greek Oedipus myth, Shand’s work was unique in his use of literature to gain an understanding of the grief process.

Conversely, Bowlby had a tendency to ‘avoid those subjects of which he had only passing or partial knowledge, one of which was English literature’.¹⁹ However, Holmes has analysed three poems pertaining to grief, including Tennyson’s *In Memoriam*, discussing how the various emotional reactions can be seen to correlate with Bowlby’s defined stages of grief.²⁰ For example, in the poem, Tennyson describes himself as ‘an infant [...] / with no language but to cry’, indicating the distress described in the first of the four stages of the grief process:

- 1) The phase of numbing that usually lasts from a few hours to a week and may be interrupted by outbursts of extremely intense distress and/or anger.
- 2) Phase of yearning and searching for the lost figure lasting some months and sometimes years.
- 3) Phase of disorganisation and despair.
- 4) Phase of greater or less degree of reorganisation.²¹

The final phase, reorganisation, allows a bond with the departed to continue with the ‘reshaping’ of ‘internal representational models so as to align them with the changes that have occurred in the bereaved’s life situation’.²² Parkes recognised that ‘people can move back and forth through phases so that years after bereavement, the discovery of a photograph in a drawer or a visit from an old friend can evoke another episode of pining’.²³

Although Bowlby’s theory came into being several decades after Joyce was writing, this is not a significant objection to understanding his work through the lens of Attachment Theory. I agree with the argument put forward by Luke Thurston when discussing the extent of Joyce’s familiarity with the writings of Freud. He concludes that it did not matter whether Joyce was familiar with Freud or not, since ‘the case for using psychoanalytic ideas to understand his work would be essentially the same since the argument is based not on contingent historical circumstances, but on general claims about the nature of the human subject.’²⁴

¹⁷ Bowlby, *Attachment and Loss*, III, pp. 24–25.

¹⁸ Cf. John Archer, ‘Theories of Grief: Past, Present, and Future Perspectives’, in *Handbook of Bereavement and Research Practice: Advances in Theory and Intervention*, ed. by Margaret S. Stroebe, Henk Schut and Wolfgang Stroebe (Washington, DC: American Psychological Association, 2008), 45–65 (p. 46).

¹⁹ U. Bowlby, personal communication, 1991, in Holmes, p. 96.

²⁰ Cf. Holmes, pp. 96–102.

²¹ Alfred, Lord Tennyson, ‘In Memorium’, cited in Holmes, p. 100; *Attachment and Loss*, III, p. 85.

²² Bowlby, *Attachment and Loss*, III, p. 94.

²³ Colin Murray Parkes, *Bereavement: Studies of Grief in Adult Life*, 3rd edn (London: Penguin, 1988), p. 7.

²⁴ Luke Thurston, ‘Scotographica: Joyce and Psychoanalysis’, in *A Companion to James Joyce*, ed. by Richard Brown (Oxford: Blackwell, 2008), 407–426 (p. 410).

Critics have commented on Joyce's ability to understand human behaviour and emotion.²⁵ Discussing the representation of the human subject, drawing on theories from linguistics and social cognition, Jonathan Culpeper describes how theorists and critics debating the ontological status of characters have often come from two opposing angles: from a humanising perspective, 'where they can be discussed, at least to some extent, independently of the text', or from a de-humanising perspective, as purely textual entities that serve a specific function.²⁶ However, he has put forward the case for an integrated approach, where both textual factors and the cognitive factors (the reader's prior knowledge) 'jointly lead a reader to have a particular impression of a character'.²⁷ A simple example of this is when, in *Ulysses*, Bloom refers to 'the wife's admirer's' instead of wife's advisor's.²⁸ With our knowledge of Freud and the unconscious, we are aware that Joyce is presenting Bloom as preoccupied with his wife's liaison with Boylan (popular culture's 'Freudian slip'). Similarly, reading the text of 'Eveline' with knowledge of Attachment Theory provides a certain reading of the main protagonist and her motivations.

Focusing on the portrayal of Eveline's experiences and environment allows the reader to ascertain whether she has a secure base. Making connections between that base and her portrayed thoughts and consequent actions would be regarded by historicist critics, such as Frederic Jameson, as creating an 'Ur-narrative'.²⁹ Yet, in acknowledging how Joyce focuses on the minds of his protagonists, one can argue that he encourages readers to make such connections. That is, he promotes a more humanising approach to his characters, providing readers with texts that lend themselves to psychological interpretation. Stephen Dedalus, of both *Portrait* and *Ulysses*, is a good example of such a character. Like *Ulysses*, 'Eveline' portrays the emotional impact of maternal grief, illustrating how unresolved grief can inhibit the search for a new secure base and the formation of new attachment figures.

When Joyce introduces Eveline to the reader, time is of the essence if she is to elope with her lover Frank. Yet, she remains seated by the window, deliberating on her domestic life and whether she should leave. Joyce's detailing of Eveline's home life is significant as it provides an understanding of her lack of a secure base. Eveline reflects on how her father was often drunk and how 'she sometimes felt herself in danger' of his 'violence', especially as he 'had begun to threaten her and say what he would do to her only for her dead mother's sake', although what action he has threatened is undisclosed.³⁰ Joyce continually called on his domestic life when writing, and Peter Costello's account of Joyce's early life raises the prospect of sexual violence being couched within the narrative:

John Joyce [James Joyce's father] was continually drunk [...] and the younger girls had to be protected from him. Worse one can imagine: a man of his excessive sexual drive may have tried to comfort himself with his own children, as was so often the case in rural Ireland and the poorer quarters of the city. His younger daughters later recoiled from him, as he himself admitted.³¹

²⁵ Cf. Ezra Pound, "'Dubliners' and Mr James Joyce', *Egoist*, 1.14 (1914), p. 267, in *James Joyce: The Critical Heritage*, ed. by Robert H. Deming, 2 Vols, (London: Routledge, 1970), 66–68 (I, p. 67); Robert S. P. Jones, 'Language, Form and Emotion in James Joyce's *Portrait of an Artist as a Young Man*: A Literary Analysis', *Advances in Language and Literary Studies*, 8 (2017), 158–163 (pp. 158–160) <<http://dx.doi.org/10.7575/aiac.alls.v.8n.5p.158>>.

²⁶ Jonathan Culpeper, *Language and Characterisation: People in Plays and Other Texts* (Edinburgh: Pearson Education, 2001), p. 6.

²⁷ Culpeper, p. 11.

²⁸ Cf. James Joyce, *Ulysses*, ed. by Hans Walter Gabler, Wolfhard Steppe and Claus Melchior (Paris: Shakespeare and Co., 1922; edited edn, London: Bodley Head, 1986 repr. 2002), p. 257.

²⁹ Cf. Frederic Jameson, *The Political Unconscious: Narrative as a Socially Symbolic Act* (Ithaca, NY: Cornell University Press, 1981), pp. 9–22.

³⁰ James Joyce, *Dubliners* (London: Grant Richards, 1914; repr. Hertfordshire: Wordsworth, 1993), p. 24.

³¹ Peter Costello, *James Joyce: The Years of Growth 1882–1915* (West Cork: Roberts Rinehart, 1992), p. 213.

In a real-life scenario, the lack of responsive care from the father would gesture towards the development of an insecure attachment to him. In Joyce's text, Eveline exhibits the typically avoidant trait of self-reliance and also unresolved grief.

With no clear reason to question the wisdom of her planned elopement, the indecisiveness she presents could gesture towards a concern for 'the two young children who had been left to her charge', but lack of any detail about them suggests this is not the case.³² As the narrative unfolds, her wavering appears to be due to the burden of her mother's last coherent wish, a plea to 'keep the house together as long as she could'.³³ The 'coloured print of the promises of the Blessed St. Margaret Mary Alacoque' that Eveline sees daily is an important reference point here, serving as constant subliminal reinforcement of that wish.³⁴ Such prints had a space for the signatures of father, mother, children, and presiding priest, all to be signed under the Caption 'Consecration of the Family to the Sacred Heart'.³⁵ The signatures constitute a persistent reminder to Eveline of the family unit as it once was. To finally abandon her mother's last wish would require Eveline to cognitively rearrange how she sees herself in relation to her mother. Yet '[r]eorganisation toward full acknowledgement of the permanence of the loss is a gradual and emotionally painful process'.³⁶ Although the date of her mother's death is unknown, Eveline's agreement to elope with Frank suggests a certain emotional strength. However, grief is not a linear process, and the sound of the street organ music reminds Eveline of her mother, triggering a new phase of yearning.

Infiltrating Eveline's senses as she sits by the window, the music directs the trajectory of her thoughts towards 'the last night of her mother's illness'.³⁷ The formal arrangement of the narrative apparently mimics the non-linear emotional experience of grief, moving as it does 'through an extraordinary complexity of temporal arrangement'.³⁸ Listening to the familiar air, the past combines with the present and she again hears her mother's final words, 'Derevaun Seraun! Derevaun Seraun!', which have been interpreted as corrupt Gaelic for 'the end of pleasure is pain'.³⁹ If the end result is pain, her elopement with Frank gestures towards a similar fate as her mother's, albeit in a different country.

With the loss of her mother, Eveline, though still a teenager, has been forced to take on many roles: housekeeper, shop assistant and carer for her charges; she is many things to many people, but has no one on whom to rely. Frank becomes the person who can provide the secure base she so desperately needs. Her preparedness to elope is based on her need for escape and a secure home life rather than the complexities of love and passion. Yet, Joyce shows this relationship to be fraught with ambiguity. Although Eveline recalls how she came to 'like' Frank, she registers her 'confusion' when 'he sang about the lass that loves a sailor'.⁴⁰ This 'confusion' could be construed in two ways. Firstly, as Eveline's emotional feelings towards him are somewhat vague, the mention of love could cause her some consternation. Secondly,

³² Joyce, *Dubliners*, p. 24.

³³ *Ibid.*

³⁴ *Ibid.*, p. 23.

³⁵ Cf. Donald T. Torchiana, *Backgrounds for Joyce's Dubliners* (Boston, Mass.: Allen and Unwin, 1986), p. 72. Genetic studies show that Margaret Mary Alacoque was not mentioned in the original version of this story in the *Irish Homestead* (1904) and was added by Joyce when making revisions for *Dubliners*, giving credence to its importance. Cf: 'On this day...10th September', *The James Joyce Centre* <<https://jamesjoyce.ie/on-this-day-10-september>> [accessed 23 December 2019].

³⁶ Nigel P. Field, 'Whether to Relinquish or Maintain a Bond with the Deceased', in *Handbook of Bereavement and Research Practice: Advances in Theory and Intervention*, ed. by Margaret S. Stroebe, Robert O. Hansson, Henk Schut and Wolfgang Stroebe (Washington, DC: American Psychological Association, 2008), 113–132 (p. 120).

³⁷ Joyce, *Dubliners*, p. 25.

³⁸ Robert Scholes, 'Semiotic Approaches to a Fictional Text: Joyce's "Eveline"', *James Joyce Quarterly*, 16.2 (1978/9), 65–80 (p. 70).

³⁹ William York Tindall, *A Reader's Guide to James Joyce* (New York, NY: Farrar, Straus & Giroux 1959; repr. 1978), p. 22.

⁴⁰ Joyce, *Dubliners*, p. 25.

although not quoted in 'Eveline', the actual words of the song, written by Charles Dibdin (1745–1815), tells of men who loved their wives, but loved the sea more, along with the girls in the ports. Hence, her confusion could signify the disparity between the man who supposedly wants to marry her and the words of the song. Eveline can only speculate that 'perhaps' Frank will give her love.⁴¹ The word 'perhaps' implies that she seems prepared to be let down, and also that he may not be able to love her. Seeing oneself as unlovable and seeing others as untrustworthy are both avoidant traits.⁴²

Joyce relates how Eveline 'stood up in a sudden impulse of terror' on recalling her mother's words, yet her subsequent journey to the docks is not described. Hence, some critics have suggested that she remains in the house, imagining what will happen at her arrival.⁴³ Whether one reads Eveline's 'arrival' as imaginary or otherwise, the uncertainty regarding Frank loses prominence. Vacillating between the memory of her mother and her need for escape, the question of 'her duty' and whether she can psychologically let go of her dying mother's request and physically leave Ireland, comes to the fore.⁴⁴ Joyce's description of Eveline as being in 'a maze of distress' at once implies extreme anxiety and an inability to see which is the right path to take.⁴⁵

Psychologist Keith Oatley describes a fully developed emotion as involving bodily disturbances, and here Eveline is no longer described as merely trembling; her anxiety has taken over her entire being as she experiences 'a nausea in her body'.⁴⁶ In her turmoil she turns to the only source of power she perceives as available to her, that of prayer. Yet her prayers focus on 'her duty' rather than, for example, a supplication for courage in starting her new life, indicating that her mother's psychological hold is still strong.⁴⁷

Unable to focus on her hopes for a new life, Eveline is instead paralysed with the fear that Frank 'will drown her'.⁴⁸ Her mind, now very much with her mother's dying moments, raises fears that against her hopes he could destroy her dreams, just as her father had destroyed her mother's. With the possibility that her plans could fail, defying her mother's wish seems unjustifiable. The pull of the dead is shown to negate the demand for escape.

Josephine Sharoni argues that Eveline's 'paralysis is a result of her sexual desire never having been formed, leaving her incapable of responding', hence evoking the 'helplessness (*Hilflosigkeit*) of the child before the resolution of the Oedipal complex'.⁴⁹ Like Garry Leonard, Sharoni is arguing that Eveline's father is devoid of his patriarchal and masculine stance. Leonard puts this down to his alcoholism and slide towards poverty.⁵⁰ However, Sharoni suggests that Eveline's father has always been 'lacking' in the Lacanian sense, unable to take on the role of the symbolic father, hence the parental metaphor (the substitutive (metaphorical) character of the Oedipal complex) has failed.⁵¹ Reading from an attachment perspective

⁴¹ *Ibid.*, p. 26.

⁴² Cf. Howe, p. 44.

⁴³ Edward Brandabur, *A Scrupulous Meanness: A Study of Joyce's Early Work* (Urbana, Ill.: University of Illinois Press, 1971), p. 60; Earl G. Ingersoll, *Engendered Trope in Joyce's Dubliners*, (Carbondale, Ill.: Southern Illinois University Press, 1996), p. 61.

⁴⁴ Joyce, *Dubliners*, p. 26.

⁴⁵ *Ibid.*

⁴⁶ *Ibid.*

⁴⁷ *Ibid.*

⁴⁸ *Ibid.*

⁴⁹ Sharoni, p. 45.

⁵⁰ Garry Leonard, *Reading Dubliners Again: A Lacanian Perspective* (Syracuse, NY: Syracuse University Press, 1993), p. 99.

⁵¹ Lacan always associates 'lack' with desire. Sharoni is arguing that Eveline has been unable to resolve the Oedipal complex due to her perception of her father's weaknesses and hence lack of symbolic phallus, thus the 'parental metaphor' has failed. The 'parental metaphor', according to Lacan, 'involves the substitution of one signifier (the Name of the Father) for another (the desire of the mother)'. It 'thus designates the metaphorical (i.e. substitutive) character of the Oedipus Complex itself. Dylan Evans, *An Introductory Dictionary of Lacanian Psychoanalysis* (Sussex: Routledge, 1986), p. 137.

offers an alternative explanation to that of a problem with Eveline's psychosexual development. Joyce has portrayed Eveline as someone who has no available emotional support. As such, there is a sense that, instead of coming to terms with her mother's death, Eveline has repressed her grief, continuing as best she could and becoming self-sufficient. Bowlby has argued that those who show a prolonged absence of conscious grieving, often seen in those who are self-sufficient, may still be influenced by the dead without realising, but may also break down due to certain events or triggers.⁵²

Now, at an extremely crucial moment in Eveline's life, Joyce depicts her heart, the symbol of love and affection, not only as feeling her mother's words clanging upon it, but also as experiencing the tumult of 'all the seas of the world'.⁵³ With her despair and yearning made evident, there is an implication that she is regressing into the phases of grief that have hitherto been unresolved. Her portrayed state of fearful inertia illustrates that, until she can relinquish the hold of her mother's words, she will, like Dilly in *Ulysses*, drown in the paralysis of Dublin life and her own emotional need for a secure base will not be realised.

David Pierce's description of 'Eveline' as 'an emigration story with a difference' is entirely apt since Eveline's inability to leave predominantly rests, not with the emotional pull of the living, but with that of the dead.⁵⁴ Reading with knowledge of Bowlby, one can see that Eveline's insecure attachment has meant that her resilience in dealing with her bereavement has been found wanting.⁵⁵ Ironically, it is not Frank that is causing Eveline to 'drown' but her own avoidant personality and unresolved grief.

⁵² Cf. Bowlby, *Attachment and Loss*, III, pp. 152–172 for the effects of prolonged absence of grieving.

⁵³ Joyce, *Dubliners*, p. 26.

⁵⁴ David Pierce, *Reading Joyce* (Harlow: Pearson Longman, 2008), p. 89.

⁵⁵ Cf. Bowlby, *Attachment and Loss*, I, p. 378.

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