A Jungian Portrait of Stephen Dedalus' Unconscious Strife

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by

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Introduction

The human mind is one of the most enigmatic entities known to science. Although neuroscience has uncovered a wealth of information concerning the structures and corresponding cognitive functions of the brain, the precise manner in which the cerebral components work in concert in the creation of the phenomenon of human consciousness remains mysterious. Much of our contemporary knowledge of the workings of the mind has its origins in the work of neuroscientists and psychologists working around the turn of the twentieth century. This was an important era of experiment and discovery in the burgeoning field of psychology as well as that of modernist literature. The analytical psychology of Carl Gustav Jung was gaining influence and changing the way people viewed the machinations of the human mind at the same time the modernist movement was transforming how people created and viewed the fine arts. James Joyce and Carl Jung shared an interest in deciphering the nature of human cognition and were both known for their literary talents. However, whereas Jung's literary endeavors were primarily focused on recording the psychic experiences of himself and his patients in order to employ these experiences in the delineation and elucidation of the nature of the makeup of the human psyche, Joyce utilized contemporary psychological concepts in the creation of one of his most renowned and psychologically complex literary characters, Stephen Dedalus.

Joyce's characterization of Stephen Dedalus in *A Portrait of the Artist as a Young Man* (1916) and *Ulysses* (1922) is remarkable for the completeness in which Stephen's psychic experiences and cognitive activity are presented to the reader. In his rendering of the mind of Stephen Dedalus, Joyce highlights the vital role our conscious and unconscious cogitations play in the creation of a unique identity while illustrating how seemingly mundane situations in our everyday lives are grounded in our personal past and can be interpreted through heroic mythology. This thesis explores Joyce's representation of the

impact of myth and critical formative events from Stephen's past and analyzes how these elements negatively influence Stephen's thoughts and behavior through an unconscious process of repression and projection. This examination illustrates the benefits of applying analytical psychological concepts in the interpretation of Stephen's developmental and emotional struggles in both *Portrait* and *Ulysses*. As the Joycean conception of the role of the unconscious mind portrayed in this thesis is similar in nature to that found in Jungian analytical psychology, a number of key elements of analytical psychological theory are outlined below. These concepts aid in the analysis of Joyce's representation of the significant influence of both the past in shaping Stephen's unconscious mind as well as the extent to which his unconscious mind is responsible for the manifestation of his poor mental and physical state in *Ulysses*.

Both Jung and Joyce were keenly interested in the influence of mythology on our everyday lives and worked toward a similar goal in their pursuit of an accurate depiction of how the mind interprets and assimilates information through the interplay of the conscious and unconscious processes of the mind. According to White, this interest in mythology was part of a broader contemporary phenomenon and was "a particular feature of the Modernist movement in the early part of [the twentieth] century" while being partially stimulated and influenced by practitioners of depth-psychology (5). Whereas Ezra Pound described Joyce's use of myth as merely employing "a scaffold taken from Homer, and the remains of a medieval allegorical culture" as well as a "means of regulating the form" of his novel, the first chapter of this thesis highlights Joyce's illustration of the vital role mythology plays in decoding the narratives that form our experience of everyday life (Deming 264-265). Accordingly, the first chapter below explores the connections made between Stephen's station in life on Bloomsday, Ovidian myth, and Telemachus' archetypal coming-of-age journey in the *Odyssey*. This elucidates the parallels between Joyce's coupling of Ovidian and Homeric

identity to Stephen Dedalus and the Jungian theory of the influence of myth-based archetypes on the psychic perception of an individual. It also serves as the basis of the Joycean representation of the operation of the unconscious mind found in *Portrait* and *Ulysses*.

Stephen Dedalus' complexes are analyzed in the second chapter below in order to delineate how they are impeding his psychic development. As with any complex, the personal history of the individual concerned provides essential information regarding the nature and origin of the complex and the complicated, intense emotions involved. An examination of certain key aspects of *Portrait* provides vital information regarding Stephen's complex concerning the guilt he feels related to the death of his mother. In addition to Stephen's psychological issues surrounding his mother's untimely death, his relationship with his father, Simon Dedalus, is also complicated by Stephen's rejection of the Catholic faith and his distaste for authority and social conformity. Stephen must find a way to reconcile with the negative events of his past if he is to overcome his debilitating parental complexes and progress with his psychic development and well-being while creating a positive independent identity.

Finally, Stephen's encounter with his mother in "Circe", along with the union he experiences with his archetypal father figure, Leopold Bloom, are examined in order to delineate how Stephen's conscious confrontation with his unconscious thoughts related to the death of his mother, together with his union with Bloom, provide a basis on which Stephen will finally be able to make progress in his personal psychic development. Elements of analytical psychological theory aid in illustrating how Joyce's portrayal of Stephen Dedalus in *Portrait* and *Ulysses* provides the reader with a psychological profile of his character which successfully captures the complexities of human consciousness and demonstrates how intricately and innately the human perception of the present moment is tied to both personal and collective past experience.

Contrary to what one may expect upon reading one of his cerebral novels, Joyce was not a public advocate of the value of psychological theories or of psychoanalytic therapy. In fact, according to Ellmann, Joyce once stated, "I don't believe in any science, but my imagination grows when I read Vico as it doesn't when I read Freud or Jung" (*James Joyce* 693). Although Joyce expressed an aversion to psychology and felt that psychologists were superfluous as one "could learn as much psychology from [one]self as from [a psychologist]", he did engage in conversation about Freudian theories while he was in Trieste before the publication of *Portrait* (*James Joyce* 265, 340). Moreover, two of Freud's works published in the original German, *The Psychopathology of Everyday Life* (1901) and *A Childhood Memory of Leonardo da Vinci* (1910), are listed in Ellmann's catalogue of items that Joyce kept in his library in Trieste (*Consciousness* 109). In addition to Freud's works, he also owned a copy of *The Significance of the Father in the Destiny of the Individual* (1909) in which Jung discusses his theories regarding complexes and archetypes with a number of case studies (*James Joyce* 340). Joyce was also fascinated by dreams and took a keen interest in discussing and interpreting not only his own but those of others as well (*James Joyce* 546-549). Considering the above evidence, Joyce's public opinion on the value of contemporary psychological theory contrasted starkly with his private interest and literary employment thereof. Although Joyce expressed disdain for the work of the contemporary psychoanalytic community, some of the foundational concepts concerning the maintenance and regulation of the psyche are present in his work.

Jung's psychological theory delineates the composition and disposition of the psyche through distinguishing how multiple components of the mind interact and operate together in the creation of a conscious interpretation and experience of the sensory stimuli collected by the brain from the objective world which are pieced together in order to form a life-narrative. His theory also accounts for how the psyche governs access to the personal unconsciousness

and the archetypes which constitute the foundation of the collective unconscious. He developed his theory through intense introspection along with extensive empirical research which involved analyzing his own dreams, as well as those of his patients, and engaging in a practice he would eventually refer to as active imagination, a therapeutic meditation technique in which one allows unconscious content to manifest and be observed and analyzed through the conscious lens of the ego. Jung sought to better understand the operation of his own soul and to create a generalized map of the psyche which could aid others in exploring and repairing their own psychic landscapes. While Jung's therapeutic methods are integral to the process of analytic psychological healing he developed, it is the core concepts used to construct his map of the psyche that are the focus of this analysis of Joyce's representation of the workings of Stephen Dedalus' unconscious mind in his quest to reconcile with his troubled past.

Just as Joyce highlights the considerable influence of past experience on an individual's state of mind and mental well-being in his depiction of Stephen's turbulent youth in *Portrait* and his resulting psychic discontent in *Ulysses*, Jung's theory of the psyche also underscores the expansive influence of both an individual's past as well as the cultural history of human society on one's personality and behavioral patterns. As Jacobi explains, the experience of consciousness is "only a very small part of the total psyche", with most of our brain power being spent on processes that are either never communicated to the ego or which influence our thoughts and behavior indirectly through the unconscious (*Psychology* 6). While Joyce's stream-of-consciousness narrative technique exposes the conscious thoughts of Stephen, there are also other significant elements of the Jungian unconscious at work in the text which make a significant contribution to Joyce's construction of a comprehensive psychological portrait of Stephen Dedalus.

As elucidated below, Bloomsday is certainly not just any ordinary day in the life of Stephen Dedalus. Throughout the day he is unwittingly engaged in an unconscious, psychic journey of development and healing of epic proportions in which his conscious cogitations and the fabric of his unconscious mind is borne to the reader through a unique employment of psychological concepts that resemble those employed in the analytical psychology of Jung. In order to understand and appreciate the psychic dilemmas Stephen faces, it is essential to examine the psychic ramifications of the turbulent youth he endures as depicted in *Portrait.* Despite the brevity of the narrative timeline of the physical events that unfold over the course of roughly eighteen hours in the text of *Ulysses*, the reader is presented with a detailed illustration of how important events in Stephen's past have shaped his current psychological landscape and have contributed to the creation of certain eccentricities and psychopathologies that have had a lasting effect on his psychic well-being. Over the course of Joyce's narratives concerning Stephen, both his conscious as well as his unconscious psychic life crystallize for the reader through Joyce's unique combination of stream-of-consciousness narrative technique, mythological allusions to the works of Ovid and Homer, the depiction of complexes rooted in traumatic past events, and an accurate representation of the functioning of the unconscious mind and its role in reconciliation with one's past.

1 Joyce's Mythological Foundation for the Unconscious

Mankind's rich cultural history of mythopoeia is a key element of Jungian analytical psychology as it provides the basis for Jung's conception of the collective unconscious and the archetypes of which it is constituted. Jungian theory posits that archetypes associated with culturally important mythology allow for communication between the conscious mind, the personal unconscious, and the collective unconscious (Segal 85). Mythology is regarded as an essential component of human consciousness and identity because of its role in the production of meaningful archetypes as well as its importance in decoding the symbolization of the content stored in the collective unconscious. Myth-based archetypes play a significant role in the function of the personal and collective unconscious, thereby establishing them as essential components of the unconscious mind which influence how an individual interprets their surroundings, and which serve as a basis for an individual's personality (*APA* 69). Depending on which archetypes are activated in the unconscious mind of an individual through the physical environment, and how these archetypes are interpreted within the given context of the individual's personal life-narrative, these building blocks of the unconscious are able to significantly influence an individual's behavior and play a vital role in shaping one's worldview. These concepts are found in Joyce's representation of the elusive but ever-present influence of the unconscious mind on Stephen's behavior throughout both *Portrait* and *Ulysses.*

While it is clear that Joyce employs mythology in his work, the narrative purpose and interpretative value of these myths remains a topic of debate. Shortly after the publication of *Ulysses,* T.S. Eliot applauded Joyce's use of myth and referred to it as having "the importance of a scientific discovery" as he felt that the manner in which Joyce employed myth in his novel was unprecedented and part of a bold step away from the conventional form of a novel (Demming 270). Eliot also found that Joyce was able to "[manipulate] a continuous parallel

between contemporaneity and antiquity" in the manner in which he employed myth in his narratives and that it offered "a way of controlling, of ordering, of giving a shape and a significance to the immense panorama of futility and anarchy which is contemporary history" (Demming 270). Elliot's sentiments reflect the Jungian postulation of the influence of myth in shaping the content of our unconscious minds. According to Jung's conception of the collective unconscious, every human brain has access to a trove of ancient archetypal content which exerts a shaping influence on how we interact within our immediate contextual social situations (*CW 4* 315). Thus, while Eliot explicitly praises Joyce's application of mythology for its usefulness in decoding society's historical narratives and for the cogent manner in which it makes the lessons of history accessible, his praise also implicitly endorses Jung's conception of the utility of myth in the collective unconscious and its significance in deciphering and navigating the narrative thread of our everyday lives.

One of the foundational components of Jung's theory of the psyche is his conception of the binary unconscious mind which consists of the collective and the personal unconscious. These two unconscious processes of the brain control how external stimuli are processed in order to create sensory experience and to interpret the meaning of stimuli received from the physical world. According to Jacobi, whereas the personal unconscious is private and unique to each induvial, the collective unconscious serves as the psychic foundation for every organism which shares the human "inherited brain structure" (*Psychology* 8). It operates as an expansive archive of psychic experience, dating back to the earliest organisms capable of psychic activity and is continually expanding. As delineated below, Joyce's use of myth in the characterization of Stephen Dedalus and the plight of his developmental journey into adulthood displays intellectual parallels to Jung's conception of the formative role of myth in the collective unconscious along with its interpretative role in the personal unconscious and conscious mind.

1.1 Jungian Unconscious and Archetypes

Due to the centrality of consciousness to our everyday waking experience of objective reality, the significance of the influence of the unconscious aspect of our cognitive function is easily overlooked. While it seems counterintuitive given the importance and intensity of our conscious interpretation and experience of the sensory stimuli that surround us, the unconscious mind is an older and more expansive structure than that of the conscious mind. In fact, as Jacobi explains, everyone begins life in "a state of unconsciousness and grow[s] into consciousness" as we progress developmentally, with most of our lives being spent in an unconscious state such as sleeping or daydreaming (*Psychology* 10). Furthermore, Jung is direct in his explication of the vast scale of the collective unconscious which "contains the whole spiritual heritage of mankind's evolution, born anew in the brain structure of every individual" (*CW 8* 158). Jacobi illustrates the main components of the mind as four concentric spheres with the ego at the core. The ego is engulfed by the sphere of consciousness, the content of which depends on information flowing into it through the larger sphere of the personal unconscious. These three components of the mind are nested within the broader sphere of the collective unconscious with its vast array of archetypal content (*Psychology* 7). Even though our conscious experience of the world is often regarded as one of the core distinguishing features of our existence as human beings, according to Jacobi, "consciousness constitutes only a very small part of the total psyche" and can be compared to "a little island on the vast, boundless ocean of the unconscious" (*Psychology* 6). The following chapters of this thesis elucidate the manner in which Joyce covertly creates a representation of both the collective as well as the personal unconscious of Stephen Dedalus through the mythological substructure of *Portrait* and *Ulysses* along with the depiction of Stephen's complexes and confrontations with his unconscious thoughts and desires.

While portions of Joyce's *Ulysses* explicitly depict Stephen's stream of consciousness, there is also an implicit representation of the influence of the collective unconscious on his thoughts and behaviors which runs through the text, thus providing a window into the contents of his personal unconscious mind along with the potentially harmful, shameful, and emotionally damaging material that has been relegated to this region of the unconscious where it will be unavailable to the ego. Whereas the cogitations of a given character's conscious mind can be depicted straightforwardly through stream-of-consciousness dialogue, effectively replicating the phenomenon of silent-self-talk, the unconscious mind is, by nature, more abstract and difficult to represent. Joyce's employment of Ovidian myth in *Portrait* and Homer's the *Odyssey* in *Ulysses* as a substructure for the plot and characterization of these narratives solves this technical issue as it functions in an analogous manner to the archetypes which, in the Jungian conception of the psyche, make up the fabric of the collective unconscious and exert a profound influence on our everyday lives and behavior.

According to Jung's definition of the unconscious regions of the psyche, the archetypes which constitute the collective unconscious are rooted in primitive mythology and fairytales which were often told and employed by primitive humans in an attempt to explain the world around them:

> The collective unconscious—so far as we can say anything about it at all—appears to consist of mythological motifs or primordial images, for which reason the myths of all nations are its real exponents. In fact, the whole of mythology could be taken as a sort of projection of the collective unconscious. (*CW 8* 152)

With the passage of time, the inventory of information stored in the collective unconscious, and thus available to cognizant brains, continues to grow as new and culturally significant material is produced, consumed, and subsequently encoded into the unconscious psychic structure. In an essay entitled "Instinct and the Unconscious" (1919), the first formulation of

his theory of archetypes, Jung defines archetypes as "*a priori,* inborn forms of 'intuition'" and considers them to be the "necessary *a priori* determinants of all psychic processes" which "force [man's] ways of perception and apprehension into specifically human patterns" (*CW 8* 133). He further elucidates the concept by likening archetypes to instincts, explaining that they can "be described as the instinct's perception of itself, or as the self-portrait of the instinct, in exactly the same way as consciousness is an inward perception of the objective life-process" (*CW 8* 136-137). Archetypes in the collective unconscious inform human behavior through the psyche's unconscious recognition of culturally significant patterns, narratives, or other types of "natural images engraved on the human mind, helping to form its judgments" (*CW 8* 136). The chapters below argue that Joyce's use of myth in *Portrait* and *Ulysses* mirrors Jung's conception of the formative role of myth in the collective unconscious while anticipating his theories which stress the importance of archetypes in informing and influencing everyday human behavior.

As explicated above, Jung's theory of the psyche involves a binary unconscious mind. While the archetypal content of the collective unconscious is, by its nature, available to the entire human population, the content of the personal unconscious is necessarily unique to each individual. Jung's notion of the personal unconscious is compatible with Freud's theory of the unconscious mind and its role as a component of an intricate defense mechanism which filters potentially harmful or discomforting feelings, thoughts, and desires into an unconscious reservoir in order to protect the conscious mind. Whereas Freud's view of the unconscious focuses heavily on potentially harmful and sexual content, while excluding the notion of a collective unconscious, Jung's theory takes a broader and more neutral view of the content and influence of the unconscious mind. Thus, in addition to the negative and potentially harmful material that is filtered into the Jungian personal unconscious, it also contains "everything subliminal, forgotten, and repressed in an individual's life", some of

which may be recalled into consciousness if needed (*APA* 690). In addition to its functions related to the repression and storage of information related to everyday, individual cognition, the personal unconscious also serves as the gateway to the collective unconscious. As elucidated below, the personal unconscious is one of the core Jungian concepts reflected in Joyce's realistic portrayal of the conscious and unconscious cognitions of Stephen Dedalus.

An examination of the myths employed in *Portrait* and the "Telemachiad" book of *Ulysses* in the next section of this chapter demonstrates how Joyce's mythological referential framework woven throughout *Portrait* and *Ulysses* operates in a manner similar to Jung's conception of how myth-based archetypes in the collective unconscious influence an individual's perception of the world around them. Joyce's combination of stream-of-consciousness narration together with the underlying mythological mirroring of select aspects of Ovidian and Homeric myth coalesce in a vivid depiction of Stephen's struggles to pass into adulthood, process the death of his mother, and find a suitable father figure while presenting the reader with a realistic model of the inner workings of the mind of Stephen Dedalus which mirrors and anticipates concepts that Jung had been developing concurrently with Joyce's writing of *Ulysses* and which he would continue to develop throughout his distinguished career in analytic psychology. Whilst stream-of-consciousness narration offers the reader the impression of direct access to the conscious thoughts of Stephen Dedalus throughout the text, the textual connections between Stephen, Simon Dedalus, Leopold Bloom and their mythological counterparts inform the reader of the unconscious drives and desires operating in and on their unconscious minds as a result of the inborn nature of how the brain recognizes archetypal narratives and corresponding models of behavior, thus adjusting its own behavior accordingly. Through this ingenious synthesis of narrative techniques, Joyce produces a clear depiction of Stephen's psychic and emotional struggles in his quest to establish a positive independent identity.

1.2 Stephen Dedalus' Archetypes

As Joyce carries the mythological framework from *Portrait* into the first episode of *Ulysses*, it is worthwhile to examine the Daedalian myth of which Stephen Dedalus' surname refers. This examination illustrates the fundamental role of mythology in the narrative structure and characterization of *Portrait* while delineating how this role is analogous to the importance and significance that Jung assigns to mythopoeia in our everyday cognition. It is apparent that Stephen has suffered some serious setbacks in his quest to become a successful and independent artist in the interlude between the diary entries in which he announces his pending flight from Ireland to Paris in the closing pages of *Portrait* and the opening scenes of *Ulysses* after Stephen's dismal return from this unsuccessful and self-imposed exile. This section analyzes the narrative shift from the Daedalian myth in *Portrait* to the Telemachian myth in the first book of *Ulysses* and how this reflects the shift of focus in Stephen's life since the loss of his mother and the failure of his expedition to Paris. This mythological redirection informs the reader of the shift in Stephen's unconscious drives and desires from desiring separation from his family and the restrictive Irish culture in *Portrait* to seeking a supportive father figure and closure concerning the death of his mother in *Ulysses*. Stephen's mental wanderings in "Proteus" are examined in order to demonstrate how they prime the reader for the pairing of Bloom and Stephen in an archetypal father-son relationship in the later episodes of *Ulysses*. These elements combine to illustrate the extent to which Joyce's employment of myth in his depiction of Stephen Dedalus resembles Jung's theories concerning the role that myth plays in the construction of archetypes and the significant impact those archetypes have on our unconscious cognitions.

A close connection between Joyce's coming-of-age narrative, *Portrait,* and the Daedalian myth is signaled in the epigraph of the novel: "*Et ignotas animum dimittit in artes*" (2). This epigraph is not only significant for its role in creating an analogous relationship

between Stephen and the mythic Daedalus, but the fact that it originates in Ovid's *Metamorphoses* also foreshadows the nature of the story which is to unfold concerning the major developmental changes Stephen undergoes throughout the course of the narrative. Just as Daedalus had constructed a maze so complicated that he himself struggled to find his way out, Stephen struggles to navigate the complex maze of conservative religious and political ideology in Ireland as a developing young man. Then, just as Daedalus and Icarus attempted to flee the labyrinth in which they were held captive, Stephen flees Ireland for the anticipated intellectual and artistic freedom offered in Paris. The opening scenes of *Ulysses* continue the mythological structuring that is employed in *Portrait* and it is made clear early in the first episode of *Ulysses*, "Telemachus", that just as Icarus had suffered from his overzealousness and obstinate rejection of the advice of his father, Stephen's emotional immaturity, his unpreparedness for the hardships of the adult world, and his familial estrangement all contribute to his failure to accomplish the great things that he had envisioned Paris would make possible (Rickard 37). Joyce's choice to bridge *Portrait* and *Ulysses* with this Icarian parallel successfully signals to the reader that Stephen's developmental journey that was the focus of *Portrait* is not yet complete. Whereas *Portrait* portrays Stephen's trials and tribulations with the Catholic faith, Irish nationalism, and lack of a positive father figure in his formative years, *Ulysses* illustrates the negative impact that these difficulties have had on the successful formation of his personal identity and the maintenance of a healthy psyche.

In "Telemachus", Stephen is in a situation that is analogous to that of Telemachus in the *Odyssey*. He has recently returned from his attempted self-exile to Paris where he had hoped to "encounter for the millionth time the reality of experience and to forge in the smithy of [his] soul the uncreated conscience of [his] race" (*Portrait* 235). The optimistic tone in these final lines of *Portrait* leaves the reader with the impression that Stephen has a bright future ahead of him in the contemporary epicenter of modernist cultural and artistic

innovation that was Paris at the turn of the twentieth century. Contrary to his expectations, Stephen finds himself in dismal circumstances living in the Martello tower on the coast of Ireland in the opening scenes of *Ulysses*. As the first episode unfolds, it becomes clear that Stephen's attempt to escape the "nets flung at [his soul] to hold it back from flight" by Irish society and his family has been futile (*Portrait* 188). Initially, Stephen had returned to Ireland in order to visit his mother on her deathbed, but as the narrative of the "Telemachiad" progresses it becomes clear that he has taken up an unfulfilling station in life as a teacher at an Irish school which is directed by a headmaster who is obviously sympathetic to the English usurpers of his native Ireland. In addition to having lost his mother, upon returning to Ireland from his short-lived and self-imposed exile without having accomplished anything of note, Stephen is estranged from his biological father and has no one to offer him the emotional support which he desperately needs. Indeed, just as Telemachus was "sitting among the suitors, heart obsessed with grief", Stephen is residing in the Martello tower with people seeking to exploit him and his culture whilst he is beside himself with grief as a result of the selfish and immature manner in which slighted his mother through his adamant refusal to honor her request to pray for her on her deathbed (Homer 81). Despite Joyce's alteration of certain details of the original Telemachian predicament, the main thrust of the Homeric myth is present in *Ulysses* as Stephen is unwittingly engaged in a mock-heroic coming-of-age journey in which he is in dire need of a father figure to support and guide him as he deals with the grief and guilt he feels for his departed mother, attempts to establish an independent identity, and tries to successfully transition into a productive adulthood.

Before the focus of the narration shifts from Stephen to Leopold Bloom, "Proteus" follows Stephen as he muses on the beach and ponders his life. Whereas the first two episodes of *Ulysses* focus on Stephen's trouble accepting what he perceives as the deleterious effects of English rule in Ireland and the resulting complex colonial history it entails while

brooding about his late mother, "Proteus" depicts Stephen on the beach pondering the nature of perception and the sensation of reality that humans create through the interpretation of perceptual images in the mind. This is illustrated in the first line of Stephen's philosophical interior monologue: "Ineluctable modality of the visible: at least that if no more, thought through my eyes" (*Ulysses* 31). As Stephen is walking along the beach, the midwives he sees trigger a shift in his thoughts to the nature of his birth and how it relates to the creation story and the Christian trinity, another important source of archetypes in the collective unconscious:

> Wombed in sin darkness I was too, made not begotten. By them, the man with my voice and my eyes and a ghostwoman with ashes on her breath. They clasped and sundered, did the coupler's will. From before the ages He willed me and now may not will me away or ever. A *lex eterna* stays about Him. Is that then the divine substance wherein Father and Son are consubstantial? …
>
> My consubstantial father's voice. Did you see anything of your artist brother Stephen lately? (*Ulysses* 32)

This passage clearly conveys Stephen's ambivalence about his parents. He is willing to acknowledge his physical relationship to his father, mentioning their similar voice and eyes, but ignores any sort of deeper mental or emotional connection with him. According to Stephen's sentiments, his parents "did the coupler's will", thus implying that he is simply the result of their desire to comply with their Christian duty to increase and multiply (32). According to this perspective, he was preordained to exist, thus eliminating the necessity for a deep emotional connection with his parents. As he strolls along the beach, Stephen's mind wanders in associative waves in which he reminisces on his failed trip to Paris while experiencing a rich tapestry of imaginative historical and philosophical perceptions related to the visual cues he is absorbing from the physical environment. In line with Jung's conception

of the influence of archetypes on the psyche of an individual, Stephen's failure in his exploits in Paris along with the death of his mother and familial estrangement he has suffered have resulted in the formation of a number of complexes in Stephen's unconscious mind which have been influencing his thoughts and desires.

As explicated above, the "Telemachiad" in *Ulysses* establishes Stephen's unconscious connection to Telemachian mythology while priming the reader to anticipate key aspects of the Homeric narrative related to personal development and the importance of a father figure in successfully reaching maturity. Just as Jung envisioned the function of the archetypes which reside in the collective unconscious and how they influence conscious thoughts and behavior, Stephen is consciously unaware of the Homeric parallels reflected in the struggles he is grappling with. Just as Prince Telemachus went on a journey to gain life experience, confidence, and self-knowledge because he knew better than to directly confront Penelope's suitors before he was mentally and physically prepared, Stephen fled to Paris to escape the oppressive authority and pressure to conform exerted by friends, family, and the church. Upon Odysseus' return, Telemachus and his father are victorious in defeating the suitors and restoring peace to the kingdom. In a similar vein, upon his return from Paris, Stephen is unconsciously searching for a father figure to aid him in his own quest to restore peace to his troubled mind.

2 The Ineluctable Modality of the Past

Stephen Dedalus is in a melancholy state of mind on Bloomsday as the recent loss of his mother has been difficult for him to process and he is racked with guilt because of his refusal to pray over her on her deathbed. Throughout the course Stephen's youth portrayed in *Portrait,* his Oedipal fondness for his mother is juxtaposed by his growing feelings of detachment from his father. With the sudden loss of his mother at a critical juncture in his development of an independent adult identity in the interlude between the conclusion of *Portrait* and the first episode of *Ulysses,* Stephen is in desperate need of a valid father figure who is able to support him in his quest to establish a positive identity and can help him come to terms with the loss of his mother. Accordingly, the sections below examine the incidents in Stephen's turbulent youth which have contributed to the negative unconscious complexes that he is constellating and are a significant source of the anxiety and dissatisfaction with his station in life on Bloomsday.

One of the most impactful results of the communication between the collective unconscious and the personal unconscious, apart from visions and dream images, is the constellation, or formation, of complexes in the individual's unconscious. A complex is "a group or system of related ideas or impulses that have a common emotional tone and exert a strong but usually unconscious influence on the individual's attitudes and behavior" (*APA* 205). According to Jung, complexes are frequently caused by "trauma, an emotional shock or some such thing, that splits off a bit of the psyche" (*CW 8* 98). While the notion of constellating a complex often has a negative connotation and is seen as something to avoid, Jung's theory posits that complexes are unavoidable, ubiquitous, and not always negative and debilitating (*CW 8* 101-102). As complexes are formed through communication between the personal unconscious and the collective unconscious, they are always rooted in the archetypes which form the basis of the collective unconscious and are often connected with

socially sensitive and potentially harmful thoughts and desires which have been unconsciously repressed in order to protect the individual from conscious discomfort.

The importance of complexes to Jung's theory of the psyche cannot be overstated. In fact, his theory posits that the feeling-toned complex is the cornerstone of our conscious experience and that "the essential basis of our personality is affectivity" and "thought and action are, as it were, only symptoms of affectivity" (*CW 3* 38). Every stimulus that enters the brain produces an affective response of some sort which is bonded with personal associative thoughts generated by this original stimulus. These associations are combined and grouped together according to the corresponding affectations to which they are affiliated (*CW 3* 40). This creates a situation in which "practically every association belongs to some complex or other" (*CW 3* 40). Indeed, the ego, or "the centre of [the] field of consciousness", according to Jung, is itself a "complex among other complexes" (*CW* 6 425). As Jacobi explains, the complexes which lie at any given moment outside of the focus of the ego" lurk in the background of the unconscious until a suitable constellation calls them into the plane of consciousness" (*Complex* 10). In *Portrait,* Stephen experiences traumatic events which result in complexes related to his parents and ideological milieu being brought into their respective planes of consciousness.

As is typical with psychological complexes, much of the behavior associated with them can be traced back to specific events in an individual's past. The death of Stephen's mother, his feelings of failure from his experience in Paris, and his estrangement from his surviving family have exacerbated the negative thoughts and feelings associated with his negative mother complex. As Rickard explains, "*Ulysses,* at its inception, demonstrates to the reader that the text itself is subtly dependent on the intertextual recollection of an earlier novel, a memory of Stephen's "experiences" as they occurred in another text" (37). Accordingly, an examination of a selection of Stephen's experiences in *Portrait* aids in

understanding Stephen's mood, thoughts, and behavior in the "Telemachiad" book of *Ulysses.* The first section of this chapter examines the sources and signs of neurosis in Stephen that accumulate throughout his youth, as depicted in *Portrait*, which are related to his fear of water and bathing, and which are eventually incorporated into his negative mother complex.

In order to better understand the consequences of Stephen's troubled relationship with his father in *Portrait*, it is helpful to employ Jung's theory regarding the importance of a father figure in the development of a child's identity and values in an interpretation of the narrative. Jungian theory differentiates between the physical father, the external father, and the presence of an internal father which is a psychological representation of the father archetype in the psyche. Stephen's relationship with his father begins to change after his first Christmas dinner that he is allowed to sit at the adults' table. The conflict he witnesses that evening introduces a new manner of thinking about conformity and authority that his father had not intended. The second section of this chapter thus examines the textual evidence for the constellated ideas and affectations associated with Stephen's negative complex regarding his father and the resultant familial estrangement that he suffers. This aids in the interpretation of Stephen's link to Telemachus in *Ulysses* and why his union with Leopold Bloom in "Circe" is significant for his future psychic health.

2.1 Sources of Neurosis

The grim nature of Stephen's station in life is clear from the outset of *Ulysses*. Stephen's developmental struggles, coupled with the loss of his mother and his paternal estrangement, have resulted in an array of problematic thoughts and emotions which he cannot resolve on his own. In addition to his unconscious desire for a suitable father figure to aid him in dealing with the difficulties he is facing, Stephen must also consciously face the complex related to his mother's death which is negatively affecting him if he is to succeed in establishing his identity as an independent artist and become fully integrated into the fabric of society. According to Rickard, the death of Stephen's mother is one of "the nodes of pain and guilt that troubles [him]" while "painful past events have collected around themselves associated feelings of guilt, remorse, and fear" (36). The memories of these past events, whether conscious or unconscious, constitute the fabric of the complexes from which Stephen is suffering as he begins Bloomsday at the top of the Martello tower in the opening scenes of *Ulysses.*

Early in the first chapter of *Portrait,* it is clear that some of Stephen's earliest memories of his formative experiences have occurred outside of his home and away from his family while he is attending Clongowes Jesuit boarding school. One of Stephen's memories during his time at this school is associated with the source of the hydrophobia which he displays in *Ulysses.* Importantly, this memory is also linked with Oedipal thoughts about his mother. The event which spawned his fear of water is introduced in a scene in which Stephen is already beginning to constellate a complex related to the incident as he is dejectedly "looking at the two prints of butter on his plate but could not eat the damp bread" (*Portrait* 8). This is the first evidence that Stephen has developed a complex involving negative feelings associated with water and dampness. In this scene, he goes on to make note of how "the tablecloth was damp and limp" and wonders "whether the scullion's apron was damp too

or whether all white things were cold and damp" (8). This is followed by him longing "to be at home and lay his head on his mother's lap", thus making it clear that he does not feel well and that "he was sick in his heart if you could be sick in that place" (8-9). Stephen is in this state of dejection because of an earlier incident with Wells, one of his classmates at Clongowes. The emotional impact of this incident reveals it to be the primary source of Stephen's phobia of water which later becomes linked with his mother complex:

> It was Wells who had shouldered him into the square ditch the day before because he would not swop his little snuffbox for Well's seasoned hacking chestnut, the conqueror of forty…And a fellow had once seen a big rat jump plop into the scum. … The cold slime of the ditch covered his whole body; and, when the bell rang for study and the lines filed out of the playrooms, he felt the cold air of the corridor and staircase inside his clothes. (10)

The narration of the incident above occurs in the text in conjunction with Stephen's reflection about Wells' inquiry as to whether Stephen kisses his mother before he goes to bed. The ensuing ridicule that Stephen receives from Wells results in Stephen questioning if it was "right to kiss his mother or wrong to kiss his mother" (10). Stephen's ponderous thoughts concerning the meaning of kissing make it clear that he sees no sexual connotation in the act at this point in his youth; however, there is a clear connection in the text between Stephen's affection for his mother and the event described above which triggers his negative associations with water.

Stephen's negative associations with water continue to occur throughout *Portrait.* These associations often crop up in relation to experiences Stephen has had with punishment, or in other negative interactions, and include descriptors that infer the viscous properties of water. When Stephen is sick in bed after being pushed into the square ditch, he felt "the prefect's hand on his forehead; and he felt his forehead warm and damp against the prefect's

cold damp hand" (*Portrait* 17). The thought of a rat once jumping into the scum of the ditch which Wells had pushed him into is prominent in his mind as he references it in his comparison to the sensation of touching the prefect's hand; "That was the way a rat felt, slimy and damp and cold" (17). These associations crop up again after his family moves to Dublin. While he is wandering about and discovering the city, he observes "a multitude of corks that lay bobbing on the surface of the water in a thick yellow scum" (59). Amid this scene in which he is attempting to adjust to his new home, "a vague dissatisfaction grew up within him as he looked on the quays and on the river and on the lowering skies and yet he continued to wander up and down day after day as if he really sought someone that eluded him" (59). Stephen's struggles in establishing a stable identity in his youth result in him feeling distraught at his fruitless efforts to understand his place in the world, and, in an important sense, he was searching for himself as he gazed at the corks in the river. Then, one evening during dinner, Stephen could not enjoy his meal because "the mention of Clongowes had coated his palate with a scum of disgust" (63). Throughout his time at Clongowes, Stephen had felt lonely and was painfully aware that he was "different from others" (*Portrait* 57). Unsurprisingly, he carries the negative memories from his time at Clongowes with him into his young adulthood.

The closing chapter of *Portrait* opens with a melancholy scene in which Stephen is eating breakfast before he goes to his university lectures when he notices "the yellow dripping had been scooped out like a boghole and the pool under it brought back to his memory the dark turfcoloured water of the bath in Clongowes" (*Portrait* 161). His family is in a dire financial state, as evinced by the "box of pawntickets at his elbow" which signals that his father has resorted to pawning articles of clothing in order to provide for the family (161). In this scene, it is apparent that Stephen has an aversion to bathing and personal hygiene as, instead of completing the task himself, "he allowed his mother to scrub his neck

and root into the folds of his ears and into the interstices at the wings of his nose" (162). Despite her love for her son, his mother is clearly bothered and tells him that "it's a poor case … when a university student is so dirty that his mother has to wash him" (162). Both his aversion to bathing and his negative associations with water are carried into the "Telemachiad" in *Ulysses* and are coupled with his feelings of dissatisfaction with life and the guilt that he feels about the passing of his mother.

While the death of Stephen's mother is an event that happens outside of Joyce's narrative scope, the significant repercussions for Stephen's psychic well-being are readily discernable in *Ulysses*. Whereas the unconscious archetypes employed in *Portrait* concern the mythical Daedalus and his son Icarus which correspond with Stephen's focus in life on the formation of a stable identity and his wish to excel in the arts, there is an archetypal shift in *Ulysses* to the Homeric Telemachus and his coming-of-age struggle to defend the honor of his mother, find his father, and successfully enter into independent adulthood. As Rickard confirms of Stephen's situation in *Ulysses*, "the death of May Goulding Dedalus has become the center of a complex of problems and anxieties associated with, but not directly related to, her death" (36). These anxieties are apparent in the opening scenes of *Ulysses.* As Stephen is verbally sparring with Buck Mulligan on the Martello tower, the death of his mother becomes a topic of dispute between them. As he silently reflects on the "pain, that was not yet the pain of love, [which] fretted his heart", similar negatively connotated imagery related to water is used in his internal monologue in which it is related that Stephen's mother has appeared to him in a dream accompanied by "a faint odor of wetted ashes" (*Ulysses* 5). As he observes the surroundings of the tower, his mind continues to draw analogies to the trauma he has experienced surrounding the death of his mother:

> The ring of bay and skyline held a dull green mass of liquid. A bowl of white china had stood beside her deathbed holding the green sluggish bile which she had torn up from her rotting liver by fits of loud groaning vomiting. (5)

Just after Mulligan takes his leave from the top of the tower, Stephen again observes the bay and metaphorically describes it as "a bowl of bitter waters" before reflecting on how his mother appeared in a dream "staring out of death, to shake and bend [his] soul" (9). Stephen is obviously suffering a fate analogous to the mythical archetype of Icarus's fall as he has metaphorically flown too close to the sun in his failed bid to become an artist in Paris. To add insult to injury, the pursuit of his ambitions combined with the rejection of the council of his parents and their religion is interpreted by those around him as contributing to the death and dishonor of his mother.

The appearance of Stephen's mother in his dreams, his visceral reaction to them, and his neglect of practicing basic personal hygiene due to his fear of water come together in the "Telemachiad" book of *Ulysses* to paint a picture of an individual that is grappling with his place in society and needs support and guidance in order to become a productive member of society and develop an independent identity. Stephen's avoidance of basic hygiene such as bathing and brushing his teeth is a significant indicator of the dire psychic state of mind the death of his mother has triggered within him. Stephen's slovenly appearance attracts the ridicule of Mulligan in the final scene of "Telemachus" when Mulligan asks him if "this is the day for [his] monthly wash" (*Ulysses* 13). That Stephen has an aversion to water and bathing is clear, but it is not until Bloomsday is winding down in "Ithaca" that the true extent of Stephen's complex is revealed:

> … he was a hydrophobe, hating partial contact by immersion or total by submersion in cold water, (his last bath having taken place in the month of October of the

> preceding year), disliking the aqueous substances of glass and crystal, distrusting aquacities of thought and language. (550)

As detailed above, Stephen's negative associations with water and bathing began in his youth at Clongowes. Due to the fact that the source of his negative emotions has remained unconscious for such an extended period of time, the complex has broadened and become bundled with other related triggers and emotions with the death of his mother serving to exacerbate his existing condition. From a Jungian perspective, Stephen will be unable to progress in the development of his psyche and his attempts to establish a positive identity will be fruitless until he resolves his negative mother complex.

The extent of the influence Stephen's mother complex has on his thoughts is also exemplified while Stephen is teaching in "Nestor" when he is bombarded by references which trigger thoughts of his mother. One of his students, Armstrong, makes a connection between Pyrrhus and a pier. This spurs an association in Stephen's mind between the word 'pier' and his conversation with Mulligan earlier that morning on the Martello tower in which Mulligan refers to the sea as "our great sweet mother" just before confronting Stephen about his behavior on the day of his mother's death (*Ulysses* 5). Then, one of his pupils requests that Stephen tell them a ghost story, a genre of story with similar characteristics to that of Stephen's vision of his mother that has haunted his dreams (21). In an effort to change the subject and keep the pupils occupied, Stephen moves on to the next lesson in another book. This happens to be about *Lycidas* and the death by drowning of Edward King (Gifford 31). Before the students leave the classroom to play hockey, Stephen tells them a riddle. According to P.W. Joyce, the correct answer to the riddle is "The fox burying his mother under a holly tree", although Stephen swaps the fox's mother for his grandmother in his answer to his pupils: "The fox burying his grandmother under a hollybush" (*English* 187; *Ulysses* 22). This unconscious substitution is an instance of parapraxis in which his

unconscious mind is attempting to protect his conscious mind from potentially harmful thoughts, thereby substituting potential triggers with safer alternatives. When Stephen provides the answer to his pupils, his throat is "itching" and afterward he "stood up and gave a shout of nervous laughter" evincing that despite his mind's unconscious effort to protect his ego, the thoughts being triggered related to his mother are negatively affecting him. After his pupils go off to hockey, Stephen continues to ruminate on the kindness and support that his mother had shown him in his youth, despite him being "ugly and futile" and having "weak watery blood", which he did not reciprocate in his refusal to kneel and pray for her while she was dying (*Ulysses* 23). Finally, in the closing scenes of "Nestor", Mr. Deasy and Stephen have the following exchange:

> — [The Jews] sinned against the light, Mr Deasy said gravely. …
>
> —Who has not Stephen? Stephen said.
>
> —What do you mean? Mr Deasy asked. …
>
> —History, Stephen said, is a nightmare from which I am trying to awake.
>
> (*Ulysses* 28)

This exchange illustrates Stephen's continuing guilt about his mother and the sins of his youth. His attitude concerning the past is markedly different at this point in time in comparison to before he had just renounced his Christian faith in *Portrait.*

When Stephen was sixteen years old at the end of the third chapter of *Portrait,* he had been secretly visiting prostitutes and living a double life where he followed the Christian moral code by day but engaged in lustful sinning at night. After Father Arnall's terror inducing sermon about the consequences of sin and disobedience before God, Stephen feels the full weight of his previous misdeeds when he realizes that "he had sinned so deeply against heaven and before God that he was not worthy to be called God's child" (*Portrait* 126). After a brief period of immense suffering while anticipating his certain banishment to

hell, Stephen confesses his sins, thereby absolving him of guilt and allowing him a fresh start in life:

> Another life! A life of grace and virtue and happiness! It was true. It was not a dream from which he would wake. The past was past. (135)

This illustrates an important shift in Stephen's perspective on the lasting influence of history and his personal past. When he was still a devout Catholic adolescent, it was possible to free his mind of guilt and shame for his past sins through confession. However, after he has forsaken religion, this is no longer possible.

While Stephen frees himself from the bonds of religious authority and its expectation of conformity through his rejection of the Christian faith, he has unresolved issues in his unconscious which prevent him from reaching his true creative potential. In rejecting religion, Stephen has removed the possibility of having his guilt instantly assuaged, or absolved, through the act of confession. As a result, as is illustrated in the "Telemachiad", Stephen is wracked with immense sorrow and guilt which is rooted in his past actions, but which he also does not know how to resolve. His negative sentiment regarding history in "Nestor" is an apt metaphor for his psychic condition as it is his unconscious, suppressed thoughts and desires which are haunting his conscious mind and hindering his personal development throughout Bloomsday. Throughout his childhood, he has accumulated negative associations with religion and authority which have resulted in complexes which will continue to increase in depth and severity as long as they remain unresolved.

2.2 Familial Estrangement

According to Jungian theory, parents play an essential role in the emotional development and psychic balance of a child. Whereas the mother typically provides emotional support and guidance through her support and protection, clearly evident in May Dedalus's interactions with her son in *Portrait,* the father offers discipline, authority, and guidance. Without the influence of both a strong mother and reliable father figure, an individual is at risk of developing a psychological imbalance. One of the key roles of the father in a child's psychological development is the assistance he provides in identity formation and differentiation of the child's psyche from that of the mother. Throughout *Portrait*, it is evident that as Stephen differentiates himself from the values and beliefs of his parents they begin to differ in key aspects of their personalities and worldviews. While both of his parents were Catholic, Stephen's mother was especially devout. Part of his mother's love and desire to protect Stephen involves persuading him to keep his faith as she fears the repercussions that his abandonment of the Catholic faith will have on the fate of his soul. This section examines the nature of Stephen's complex relationship with his parents in *Portrait* and how the deterioration of this relationship is responsible for Stephen's grim state of psychic stagnation in *Ulysses.*

Portrait highlights significant events in Stephen's youth that have had a lasting formative impact on his character and identity. In the first chapter of *Portrait*, noteworthy events from Stephen's time at Clongowes serve as steppingstones toward his eventual rejection of the Catholic faith and estrangement from his parents. Stephen finds it difficult to adjust to life away from his parents at Clongowes and longs to return home for the holidays. As Stephen anticipates his Christmas holiday at home with his parents, he envisions the cozy comforts of his parents' home away from his antagonistic school mates and the authoritarian staff at his school. However, once he finally finds himself behind the Christmas dinner table,

safe from the torments of his classmates and Mr. Barrett's pandybat, the pleasant and cheerful Christmas atmosphere quickly sours when the conversation turns to religion and politics. The argument which Stephen witnesses between Mrs. Riordan, Mr. Casey, and Simon Dedalus at the dinner table that evening introduces the possibility of finding fault in the authority of the priesthood to his naïve and impressionable mind.

During the confrontation, Mr. Casey and Simon are critical of their local priest for "turning the house of God into a pollingbooth", presumably commenting on the affair with Parnell and Kitty O'Shea, thus promoting the sentiment in the congregation that Parnell "was no longer worthy to lead" as he "was a public sinner" (*Portrait* 25, 26). During a heated confrontation among the dinner guests about the perceived meddling of the priesthood in Irish politics, Mrs. Riordan foreshadows the fate of Stephen's eventual rejection of the Catholic faith when she responds to his mother's plea to not speak poorly of the priesthood in Stephen's impressionable presence: "O, he'll remember all this when he grows up, said Dante hotly—the language he heard against God and religion and priests in his own home" (28). This intense conflict over religion and Irish politics, two critical ideological aspects of Stephen's young life, leaves an enduring impression on him. The scene after this Christmas dinner exemplifies the impact that Simon Dedalus' disrespect for church authorities has had on Stephen's own respect for the authority of the church.

The politically charged confrontation at the Christmas dinner table leaves Stephen "terrorstricken" after witnessing the extreme emotional reactions evoked by his father's disrespect for church authorities (*Portrait* 27). During the confrontation, Mr. Casey's observation that "we are all sinners and black sinners" leaves a lasting impression upon Stephen's mind as upon his return to Clongowes, Stephen begins to ponder if it is indeed possible for priests to sin:

> Was that a sin for Father Arnall to be in a wax or was he allowed to get into a wax when the boys were idle because that made them study better or was he only letting on to be in a wax? It was because he was allowed because a priest would know what a sin was and would not do it. (*Portrait* 27, 41)

Shortly after these reflections, Stephen is pandied by the prefect of studies, Father Dolan, for not writing his lessons because he had broken his glasses on the cinder path earlier that day. As Stephen had been given permission by Father Arnall to "not study till the new glasses came", he feels a deep sense of injustice at the "cruel and unfair" treatment of Father Dolan, especially considering Dolan knew Stephen's situation and pandied him nevertheless (45). Had he not witnessed his father's passionate defense of Parnell in spite of the church's condemnation of his sins, Stephen would not have been so confident in his stance against the injustice that he suffered at the hands of Father Dolan. Just as his father defends his political hero Parnell, going as far as to side with him despite the church's accusations of immoral conduct, Stephen stands up for himself and decides to go the rector in order to report his wrongful punishment.

Not only does Stephen go to the rector to report the egregious actions of Father Dolan, but he also shows a level of insubordination that would have been unthinkable before the incident at Christmas dinner when he ponders the reason why Father Dolan could not "remember [his] name when he was told the first time" and feels that Dolan was attempting to make fun of his unique surname: "It was his own name that he should have made fun of if he wanted to make fun. Dolan: it was like the name of a woman that washed clothes" (*Portrait* 48). Whereas later in the narrative Stephen has a moment of inspiration in which he interprets his own name as a signal that his fate and fortune lie in artistic endeavor just as the mythical Daedalus, this negative sentiment about the prefect of studies at Clongowes exemplifies a shift away from his previous obsequiousness for the authority of the church as a direct result

of witnessing the conflict at Christmas dinner. This shift in his behavior and values is a consequence of the significant influence of the father imago on the development of Stephen's impressionable young mind.

Jung postulated the existence of an imago, "an unconscious mental image of another person, especially the mother or father, that influences the way in which an individual relates to others", which aids the child in understanding and navigating the world of experience until he reaches a higher level of maturity and consciousness (*APA* 468). This imago is an essential element in the unconscious mental representation of the parents that Stephen forms in conjunction with the activation of archetypes of mother and the father figures. Jung compares the archetypal representation of the mother to the Chinese Yin and that of the father to the Yang in order to illustrate the complementary and opposing nature of the characteristics associated with each (*CW 10* 35). According to Jung's theory, the father archetype represents authority and "determines our relations to man, to the law and the state, to reason and the spirit and the dynamism of nature" (*CW 10* 35). Stephen thus has an external father in Simon with which he can physically interact and converse, but who exists alongside Stephen's internal mental composite of an archetypal father imago which incorporates social values and morals, partly adopted from Simon, which have been activated in his mind. Stephen's time at Clongowes necessitates his physical separation from his parents for most of the year, thus requiring him to rely heavily on internal and archetypal representations of his parents for guidance in a crucial developmental period of his life.

It is evident from the fantasies Stephen has of returning home while he is at Clongowes that he is unhappy away from his parents. However, once Stephen's family can no longer afford to send him to Clongowes, and he finds himself back in his parents' home for the summer, his resulting happiness proves fugacious as "one evening his father came home full of news which kept his tongue busy all through dinner" and Stephen could not enjoy his

dinner" for the mention of Clongowes had coated his palate with a scum of disgust" (*Portrait* 63). Unfortunately for Stephen, his father has run into Father Conmee, who has told Simon about the incident involving Stephen's broken glasses and how Stephen had reported Father Dolan's unjust punishment to the rector. It had taken an incredible amount of courage for Stephen to report a church authority for a perceived injustice. After his encounter with Conmee, Stephen was jubilant and decided that he "would be very quiet and obedient" and that he "would not be anyway proud with Father Dolan" (51). However, while Conmee told Simon that he found Stephen a "manly little chap" for taking matters into his own hands, he and Father Dolan also "had a great laugh over it" (64-65). Simon proceeds to mimic Conmee's lighthearted account of how he had informed everyone of Stephen's act of defiance: "I told them all at dinner about it and Father Dolan and I and all of us we had a hearty laugh together over it. Ha! Ha! Ha!" (65). Unfortunately, what Stephen had initially perceived as a successful rebellion against Father Dolan's abuse of church authority is revealed to have not been taken seriously. Rather than complementing Stephen on his bravery, Simon shares the lighthearted reaction of the school's authority figures. This evinces the beginning of a schism between Stephen and his father, with their relationship continuing to deteriorate throughout the rest of the narrative.

In the next scene, Stephen is preparing for the Whitsuntide play. When Stephen leaves the school to escape the unrest and emotion evoked in him by the music of the play, he finds a small group of boys smoking in a doorway. One of the boys, Heron, tells Stephen that he should imitate the rector of Belvedere "in the part of the schoolmaster", thus implying that Stephen has continued to emulate his father's habit of imitating people in conversation (*Portrait* 68). Whereas in the previous scene it was Father Conmee who diminished the gravity of Stephen's act of bravery with his blithe joking, it is clear that Stephen has been mocking the rector of Belvedere college. Unfortunately, the deterioration of his father's

wealth and social standing has become a source of shame for Stephen. When Heron mentions that he has seen Simon entering the play, Stephen's mood is dampened as "any allusion made to his father by a fellow or by a master put his calm to rout in a moment" (68). As the narrative progresses, the rift between the Simon's qualities as a father and the ideal qualities present in Stephen's mental representation of an archetypal father continues to widen, resulting in Stephen's growing dissatisfaction with Simon and a desire for a suitable replacement.

Simon's inability to align with Stephen's archetypal internal father is exemplified in the scene in which they travel to Cork together in order to auction off the Dedalus family's land. Stephen is emotionally distant in the train and listens "without sympathy" to his father's recollection of memories from his childhood in Cork and "could feel no pity" for his father's mention of lost friends and family (*Portrait* 78). Upon reading the word 'foetus' carved into a desk in the anatomy theater, thoughts of Stephen's sins begin roiling in his mind:

> And a faint sickness sighed in his heart. He recalled his own equivocal position in Belvedere, a free boy, a leader afraid of his own authority, proud and sensitive and suspicious, battling against the squalor of his life and against the riot of his mind. The letters cut in the stained wood of the desk stared upon him, mocking his bodily weakness and futile enthusiasms and making him loathe himself for his own mad and filthy orgies. (82)

Stephen is thus confronted with a mental image of an organism that lacks experience in the physical world outside of the mother's womb and is, therefore, completely free of sin. As is elucidated in the third chapter of *Portrait*, the fear of sin and banishment to hell upon death is heavily reinforced in the ecclesiastical social milieu in which Stephen has been raised. Throughout his trip to Cork with Simon, Stephen is confronted with evidence of his father's inadequacy to aid him in his developmental difficulties and faces the grim reality of the

possible consequences for the fate of his soul if he submits to his growing feelings of uncontrollable lust.

Whereas a strong father figure could aid Stephen in understanding his sexual urges and guide him in understanding how his adolescent hormones influence his thoughts and desires, Stephen has a father in Simon who does not believe in "playing the stern father" and wishes to be "more like brothers than father and son" (*Portrait* 82-83). While Simon is reminiscing about his own late father, Stephen is consumed with guilt concerning "his monstrous way of life", but rather than discuss his emotions with his father, he suffers through them in silence. The almost complete disconnection between them is evident when Johnny Cashman asks Stephen "to say which were prettier, the Dublin girls or the Cork girls" (85). Simon responds by informing Cashman that Stephen is "a levelheaded thinking boy who doesn't bother his head about that kind of nonsense" (85). Cashman's reply illustrates the essence of why Simon and Stephen are unable to bond when he states: "Then he's not his father's son" (85). Due to their lack of meaningful communication, Simon is completely unaware of how focused Stephen's thoughts actually are on female companionship and is ignorant of just how much Stephen truly is his father's son.

There are multiple indications in *Portrait* that Stephen and his father share similar thoughts and behavioral characteristics. Nevertheless, Simon not only admits that he is unwilling to provide fatherly guidance to Stephen, but he goes on to further distance himself from Stephen when he brags to Johnny about how young he feels: "There's that son of mine there not half my age and I'm a better man than he is any day of the week" (*Portrait* 86). Instead of acquiescing to Johnny's advice to "take a back seat" and to calm down, Simon is adamant that he is a better man than his own son:

> I'll sing a tenor song against him or I'll vault a fivebarred gate against him or I'll run with him after the hounds across the country as I did thirty years ago along with the Kerry Boy and the best man for it. (86)

The scene closes with Stephen watching his father and his friend "drink to the memory of their past", a sentiment that Stephen cannot assimilate as "he had known neither the pleasure of companionship with others nor the vigour of rude male health nor filial piety" (86). Instead of bonding and strengthening their relationship as father and son through handling the financial difficulties their family is facing together on their trip to Cork, they drift further apart. Moreover, while Simon remains mostly ignorant of Stephen's dire psychic state, Stephen is painfully aware of his own desperate loneliness:

> Nothing stirred within his soul but a cold and cruel and loveless lust. His childhood was dead or lost and with it his soul capable of simple joys, and he was drifting amid life like the barren shell of the moon. (86)

Unfortunately for Stephen, these feelings of isolation and depravity will continue to haunt him for as long as it takes for him to find proper parental guidance in someone who is able to aid him in achieving a psychic balance and to understand the unconscious urges that he is futilely attempting to control and understand on his own.

Stephen is finally offered a release for his pent-up sexual thoughts and desires in the final scene of the second chapter of *Portrait*. However, even though Stephen has been experiencing intense orgiastic visions which he has barely been able to keep under control, his encounter with the "young woman dressed in a long pink gown" begins in a manner which resembles a motherly embrace:

> She passed her tinkling hand through his hair, calling him a little rascal.
>
> —Give me a kiss she said.

> His lips would not bend to kiss her. He wanted to be held firmly in her arms, to be caressed slowly, slowly, slowly. In her arms he felt that he had suddenly become strong and fearless and sure of himself. But his lips would not bend to kiss her. (*Portrait* 91)

Stephen's initial timidity and his inability to bring himself to kiss this woman recalls his early memories at Clongowes when he was unsure if it was acceptable to kiss one's mother. His initial reaction to the young woman's "round arms" holding him so that he could feel the "warm calm rise and fall of her breast" indicates that Stephen is projecting the psychological representation of his internal mother onto her and is keen to feel the warm embrace of a protective mother (91). While this contradicts Stephen's overwhelming orgiastic fantasies and visions that he has been experiencing, it accentuates the psychological impact that his rift with his parents has had on his psyche and illustrates how desperate he is for a personal father and mother that coincide with his internal, archetypal representations of parental role models.

After reconciling with his sexual sins through confession and a brief period of asceticism, Stephen decides against devoting his life to the priesthood. In the closing chapter of *Portrait*, Stephen decides to leave the nest in order to create a life and identity for himself beyond the reach of the oppressive and authoritarian codes of conduct of the Irish Catholic Church and the conformity expected of him by his parents. The final scene of *Portrait* depicts Stephen's discussion with Cranly in which he explains his quarrel with his mother over his refusal to take communion at church. When Cranly realizes that Stephen is no longer fearful of banishment to hell for his sins and lack of faith, he asks Stephen if he loves his mother. In response, "Stephen shook his head slowly" (*Portrait* 223). Stephen is thus in a precarious psychic position as he has not only disavowed the religious faith of his parents, but he also insinuates that he has never "felt love towards anyone or anything" (223). As a result of the emotional and ideological distance that he has created between himself and those around him,

Stephen decides that he must leave Ireland and strike out to "forge in the smithy of [his] soul the uncreated conscience of [his] race" (235). However, as he discovers upon his return from his voyage to Paris in "Telemachus", it is impossible to forge anything substantial in his young soul without the emotional support of his consubstantial parents. Stephen's penultimate diary entry plays a key role in the "Circe" episode of *Ulysses* as it records a wish of his mother's that unconsciously haunts him after her death:

> Mother is putting my new secondhand clothes in order. She prays now, she says, that I may learn in my own life and away from home and friends what the heart is and what it feels. Amen. So be it. (*Portrait* 234-235)

Since his depressing trip to Cork with his father, Stephen has suffered from a lack of empathy and has been unable to establish and maintain meaningful relationships. Even though he has rejected the religion in which his mother so fervently believes, she still wishes him well and does her best to help him achieve happiness. Unfortunately, Stephen realizes too late what his heart is and what it has felt all along for his mother and father.

3 Psychic Confrontation in "Circe"

As illustrated in the first chapter above, the mythological substructure found in *Portrait* and *Ulysses* enhances the reader's perception of the depth, scale, and psychological consequences of the developmental and familial challenges that Stephen has endured through providing a window into both the conscious as well as the unconscious realms of his psyche. Whereas the narrative of *Portrait* provides a rough sketch of Stephen's formative and adolescent years through detailing key points in his life that have had a significant influence on his social-emotional development and identity formation, *Ulysses* portrays the impact that those events in Stephen's past have had on his unconscious mind and psychic balance through the depiction of his internal strife over the course of a single day in June, 1904. *Portrait*, thus, provides the reader with Stephen's potential sources of psychic discord, while *Ulysses* illustrates how the experiences of his turbulent youth are unconsciously and negatively impacting his satisfaction in life as he attempts to transition into adulthood.

While Stephen is the focal point of *Portrait*, in *Ulysses* he shares the stage with Leopold Bloom. However, as these two men are bound together in an unconscious syzygetic relationship, allusions to Stephen, along with parallels and contrasts to his life and personal characteristics, occur frequently and function to regularly remind the reader of Stephen's continued, albeit implicit, presence in the narrative. The mythological substructure of *Ulysses* in which Stephen is cast as Telemachus and Bloom as Odysseus aids in keeping Stephen at the forefront of the reader's mind throughout the course of the narrative, thereby building anticipation for their eventual union in "Circe". While Stephen is optimistic about his future life as an independent artist in the final lines of *Portrait*, his dismal relationship with his family and friends, combined with his rejection of religion, has created a ticking psychic time bomb which explodes at the death of his mother in the interlude between *Portrait* and *Ulysses*. While the future seems grim for Stephen in the opening episodes of *Ulysses*, the

events in "Circe" provide hope for Stephen's ability to correct his psychic imbalance and overcome his melancholy as he consciously faces his unconscious fears and visions related to his mother and is united with a man that can serve as a spiritual father and guide.

Since the narratives of *Portrait* and *Ulysses* focus heavily on portraying the challenges surrounding identity formation and the wide-ranging impact of past events and repressed thoughts and desires on an individual's state of mind in the present moment, the vaudeville rhetorical structure employed in "Circe", complete with stage directions and a wide array of personages, aids in the metaphoric depiction of suppressed psychic material through the possibility it offers of unconscious material to be projected onto, and acted out by, a broad range of characters and objects. As Lawrence explains, "The entire chapter is, in a radical sense, figurative: its fantastic scenes and dialogue function as dramatized conceits or metaphors for the characters' suppressed desires, fears, and guilt" (146). Lawrence's conception of "Circe" is in line with Jung's theory that the only manner in which one is able to interpret the archetypal material of the unconscious is through metaphor and symbolism (*CW 9* 157). Indeed, as Lawrence argues, the setting of Nighttown in "Circe" can be interpreted as a metaphoric representation of the unconscious mind and is "the expressionistic equivalent of the feelings of guilt and trespass that are experienced by the characters" (149).

That "Circe" is staged in a brothel in Nighttown is significant considering Stephen's personal history regarding prostitution in this part of Dublin. The opening scene of the third chapter of *Portrait* describes Stephen's lustful prowling of Nighttown as "he wanted to sin with another of his kind, to force another being to sin with him and to exult in her sin" (*Portrait* 90). This scene occurs immediately after he squanders his prize money and realizes the depth of the emotional crisis he is experiencing as "he saw clearly too his own futile isolation" (89). He thus enters Nighttown in desperate search of someone to share his beastly urge to commit sexual sins:

> He would follow a devious course up and down the streets, circling always nearer and nearer in a tremor of fear and joy, until his feet led him suddenly round a dark corner. The whores would be just coming out of their houses making ready for the night, yawning lazily after their sleep and settling hairpins in their clusters of hair. He would pass by them calmly waiting for a sudden movement of his own will or a sudden call to his sinloving soul from their soft perfumed flesh. (93)

Stephen's response to the realization of his complete emotional severance from his family is to indulge his adolescent sexual urges with prostitutes in the brothels of Nighttown. On Bloomsday, Stephen finds himself in a similar situation as he has taken the decision to permanently leave the Martello tower while also deciding that he cannot return to his father's home due to his misgivings about Simon's character, his rejection of his father's symbolic authority, and his distaste of Simon's nationalism and conformity to religious norms. He is haunted by visions of his deceased mother and is hounded by people who despise him for not praying over her. After a day full of self-reflection and contemplation, Stephen finds himself reverting to the prior behavior of his youth in which he sought the comfort of the brothel. Just as he took an indirect route to Nighttown in *Portrait* with the women preparing for their night of work, Stephen winds his way to Bella Cohen's brothel while "figures wander, lurk, peer from warrens" (*Ulysses* 351). These figures, as with many of the details of the setting of "Circe", operate as a metaphoric reference to what lurks in the dark warrens of the unconscious mind. Moreover, in the opening scene of "Circe", Stephen makes a psychologically significant gesture which is later repeated in the climax of the episode.

As they are on their way to Bella Cohen's brothel, Stephen suddenly "flourishes his ashplant, shivering the lamp image, shattering light over the world" after intoning "*Salvi facti sunt*" which, according to Gifford, is Latin for "and they [were] saved" (*Ulysses* 353; Gifford 453). Stephen's action of blocking the lamplight with his ashplant symbolizes the nature of

what is to come in regard to the surreal projection of the unconscious thoughts and desires of Bloom and Stephen onto a wide array of objects and personages. In the narrative world of "Circe", it is as if the light of consciousness has been extinguished, thereby allowing the characters' unconscious and suppressed psychic material to be freely projected and consciously observed. According to Jacobi, this exposure to his unconscious thoughts and fears has the potential to benefit Stephen's future mental well-being:

> In order to cure a neurosis or a general disturbance of the psychic balance, we must activate certain contents of the unconscious and assimilate them to consciousness. For the more the unconscious is repressed, the more it threatens the psychic balance as one grows older. (*Psychology* 105)

While most of "Circe" details Bloom's intricate projections of his own repressed guilt related to the loss of his son and his complex relationship with his wife, Molly, Stephen also has a significant encounter with his own repressed thoughts and emotions involving his parents. However, whereas Stephen's symbolic action of shivering the lamp light with his ashplant in the opening scene of the episode symbolizes the entrance into the dark realms of the unconscious, the next time he lifts his ashplant to the light it is because he is overwhelmed by the nature of his unconscious projections and the revelations they bring. As he is unaccustomed to consciously experiencing the repressed material of his unconscious, Stephen is keen to escape and return to the relative ignorance of normal waking consciousness provided by the unconscious mechanism of repressing negative and emotionally sensitive thoughts and desires. However, as difficult as it proves for Stephen to bear, facing the unconscious and suppressed material of his unconscious is necessary from a Jungian perspective for him to achieve psychic balance and to prevent the further constellation of his negative complexes.

In addition to the confrontation Stephen has with macabre visions of his mother, Stephen is also united with his spiritual father figure in "Circe". While much attention is given to the impact Simon has on the formation of Stephen's character and identity in *Portrait*, much of the focus in *Ulysses* is on the significant consequences of his mother's death and the psychic disarray it has caused. As argued above, the mythological substructure of *Ulysses* primes the reader to anticipate Stephen's union with a father figure who is able to guide him through the troubling times he is facing on Bloomsday. However, the events in "Circe" reveal that Stephen begins to reconsider his disregard for his consubstantial father at the same time that he unexpectedly finds a suitable surrogate in Bloom. While it is unclear from the evidence provided in the text what exactly Stephen will do after Bloomsday regarding his relationship to both Simon and Bloom, Stephen is left in a position in which he has a credible father figure who can guide and aid him as he strives to realize his dreams of becoming a respected artist in Bloom, and may have also matured enough to maintain a positive, stable relationship with Simon.

Stephen's psychic disharmony in the first episode of *Ulysses* is better understood when interpreted through the lens of analytical psychological theory. According to Jacobi, when an individual is unable to determine if thoughts, mental imagery, and judgements are generated by a conscious mental process or if they originate from the unconscious complex that is being constellated, a dangerous situation arises as "it prevents the individual from properly adapting himself to his inward and outward reality; it impairs his ability to form clear judgments, and above all thwarts any satisfactory human contact" (*Complex* 16-17). Stephen's reflective wanderings and interactions on Bloomsday indicate that he is not conscious of the extent to which the complexes that he is constellating concerning his parents are responsible for his melancholy and psychic stagnation. The first section of this chapter examines Stephen's confrontation with the unconscious projection of his mother in "Circe"

and delineates the positive consequences this entails. The second section of this chapter analyses the union of Stephen with Bloom in "Circe" as archetypal son and father and the consequences this may have for his transition into adulthood as well as his future relationship with Simon Dedalus.

3.1 Conscious Confrontation of the Unconscious

Stephen's developmental epiphanies in *Portrait* occur within the framework of a youth riddled with ideological obstacles which often challenge his spiritual integrity. Due, in part, to the atmosphere of strict discipline, conformity, and sexual repression at the Jesuit schools that Stephen has attended, it is evident in *Ulysses* that he has developed a number of complexes which have inhibited his personal growth and maturity. These complexes have been exacerbated by the death of his mother. Even after the great personal pain he inflicted upon her at the rejection of her religious beliefs when he decided against becoming a member of the clergy and opted instead to attend university, his mother remained a significant source of support on which he could rely throughout his developmental journey to becoming a successful artist. With his mother's passing, and his stubborn refusal to capitulate to her request for him to pray over her on her deathbed, Stephen finds himself in a precarious psychic state that will thwart any chance of personal growth until he overcomes the complex he has been constellating since the death of his mother.

The resolution of Stephen's inner conflict concerning his mother and religion is essential for his future as an artist. From a Jungian perspective, it is only once he has attained a psychic balance and has differentiated his true self from his unconscious mind that he will be able to unlock his full creative potential. According to Jacobi, in order to resolve a complex, it is crucial to assimilate the essential components of the complex into one's conscious realm of thought (*Psychology* 105). Stephen's guilt concerning his refusal to pray over his mother on her deathbed is a critical element in the complex he is constellating in *Ulysses.* This is demonstrated in the opening scene of "Telemachus" in which Stephen's loving memories of his mother are offset by her appearance in his macabre dream:

> In a dream, silently, she had come to him, her wasted body within its loose graveclothes giving off an odour of wax and rosewood, her breath, bent over him with mute secret words, a faint odour of wetted ashes.
>
> Her glazing eyes, staring out of death, to shake and bend my soul. On me alone. The ghostcandle to light her agony. Ghostly light on the tortured face. Her hoarse loud breath rattling in horror, while all prayed on their knees. Her eyes on me to strike me down. *Liliata rutilantium te confessorum turma circumdet: iubilantium te virginum chorus excipiat.*
>
> Ghoul! Chewer of Corpses!
>
> No, mother! Let me be and let me live. (*Ulysses* 9)

This dream reveals that Stephen is harboring an unconscious guilt for not joining the others in praying for his mother as he interprets his mother's gaze as menacing and disconcerting. He demonstrates his awareness of the detrimental nature of brooding over his mother's death with his reflection on the morbid mental imagery of his dreams in a flash of internal monologue in which he makes a metaphoric connection between his recurrent feelings of guilt related to his mother and his difficulties in moving forward with his life as he chastises himself for allowing his mind to linger, or 'chew', on negative memories of his deceased mother that are emotionally charged. Unfortunately for Stephen, because these thoughts surface from the depths of his unconscious he is unable to control their appearance and is thereby unable to block them from entering his conscious mind. This vision and his associated feelings of guilt will continue to haunt him and have serious negative consequences for his psychic balance until he is able to assimilate the unconscious and suppressed elements of his mind related to the previous difficulties he had with his mother to his current state of consciousness.

As Stephen and Lynch enter Nighttown, it is evident how easily thoughts of Stephen's fateful last encounter with his mother are triggered in his unconscious mind. When they encounter Private Compton, he interprets Stephen's black attire and Latin quarter hat as an indication that he is a parson and addresses him as such: "What ho, parson!" (*Ulysses* 352). In response, Stephen "chants with joy the introit for paschal time" (*Ulysses* 352). This response indicates that an unconscious memory has been triggered related to the temporal context of the rift between himself and his mother. Stephen informs Cranly of this disagreement in the closing scenes of *Portrait*:

> —Cranly, I had an unpleasant quarrel this evening.
>
> —With your people? Cranly asked.
>
> —With my mother.
>
> —About religion?
>
> —Yes, Stephen answered.
>
> After a pause Cranly asked:
>
> —What age is your mother?
>
> —Not old, Stephen said. She wishes me to make my easter duty.
>
> —And will you?
>
> —I will not, Stephen said. (*Portrait* 221)

In this passage, Stephen has definitively decided that he "will not serve" and is willing to accept the negative consequences this entails for his relationship with his family and friends (*Portrait* 221). The timing of this decision is significant as he has chosen to refuse to receive communion at the most critical time of the liturgical year. As Seamus Deane indicates in his notes to *Portrait*, "Since the Fourth Lateran Council it was Church Law that communion be received at least once a year and that once during Eastertide" (*Portrait* 278). Stephen's refusal to receive communion at such a holy time of the year would have been inconceivable for a

woman as pious as Stephen's mother, as evinced by Stephen's memory of "her glass of water from the kitchen tap when she had approached the sacrament", which as Gifford notes, implies that "on the mornings when she went to mass she had scrupulously observed the injunction to fast until after the ceremony" (*Ulysses* 9; Gifford 19). Moreover, in chanting the introit for paschal time, Stephen also displays that he has made an unconscious mental connection to his conversation with Mulligan on the Martello tower in the opening scene of "Telemachus". This scene depicts Mulligan mocking a Christian mass when he intones "*Introibo ad altare Dei"* as he holds a bowl in the air (*Ulysses* 3). Mulligan is not only mocking a Christian mass in this scene, but he is also imitating the act of a priest offering the sacrament in the process. This combined with the thought that he implants in Stephen's mind that he has somehow 'killed' his mother by refusing to pray over her on her deathbed haunts Stephen's consciousness throughout the rest of the day and comes to the fore in Nighttown.

With the circumstances involving his actions at the time of his mother's death swirling in Stephen's unconscious mind, he enters Nighttown just as he had when he was sixteen years old and was emotionally disconnected from his family. However, rather than a bestial lust driving him to pursue sins of the flesh, Stephen's mind is weighed down with an immense feeling of guilt. As with most of Stephen's thoughts and memories concerning the difficulties he has faced in his youth, the scene in which his mother "rises stark through the floor" is evoked by the context of the moment in which he finds himself (*Ulysses* 473). Before his mother appears, Stephen experiences a series of spontaneous memories of emotionally painful experiences from his past which spring into his mind by way of various associative triggers. This series begins with Bella Cohen's inquiry as to who "was playing the dead march from Saul" while she was occupied with Bloom (*Ulysses* 452). As Gifford notes, the dead march from *Saul* that Bella has heard someone playing "is traditionally played in British military funerals" and in Handel's *Saul* it occurs "just before the climatic Elegy" (Gifford

113). This is significant as even though Zoe claims to have been the one who played it, Stephen, who has been brooding the entire day about his mother's death, had been the last person at the piano before Bella's inquiry, thereby implicating him as the player of the march. Moreover, this rendition of the death march occurs shortly before Stephen's climatic confrontation with his mother in which she expresses her sorrow for the fate of Stephen's unrepentant soul.

As everyone is dancing, Stephen experiences a projection of Simon in which his father says, "Think of your mother's people!" (*Ulysses* 472). Stephen's response is to call everyone to do the "dance of death", which Gifford notes is a "literary or visual presentation of the power of death over the lives of all men" (*Ulysses* 472; Gifford 516). Stephen's call for the dance of death triggers a projection of his mother as she "rises stark through the floor" and "fixes her bluecircled hollow eyesockets on Stephen and opens her toothless mouth uttering a silent word" (*Ulysses* 473). This mental projection of Stephen's mother is similar to his previous vision of her, except in this case, he is awake and conscious of what is happening, and, in this vision of his mother, she does not remain silent. This projection of Stephen's mother is significant as, up to this point, Stephen's mind had been held prisoner to unconscious negative thoughts concerning his own guilt in his mother's untimely demise. Given the opportunity to consciously confront this waking vision of his mother, Stephen is able to access the repressed psychic material that has been haunting him, causing him extreme mental anguish, and stunting his emotional growth and development.

What May Dedalus says to her son evinces how Stephen's feelings of guilt were justified but misplaced. As detailed above, one of the main accusations that Stephen faces from those who attended his mother on her deathbed is that he refused to pray over her and that this either contributed to her death or somehow interrupted her soul's journey to heaven. In the first vision of his mother in her graveclothes, Stephen's guilt is projected in how he

negatively interprets the look in his mother's eyes while believing that she means to "shake and bend [his] soul" and that she seeks to "strike [him] down" (*Ulysses* 9). However, the image projected of his mother in "Circe" simply relates the actual physical deterioration of her flesh, with no indication of projected emotion or guilt:

> Stephen's mother, emaciated, rises stark through the floor, in leper grey with a wreath of faded orangeblossoms and a torn bridal veil, her face worn and noseless, green with gravemould. Her hair is scant and lank. She fixes her bluecircled hollow eyesockets on Stephen and opens her toothless mouth uttering a silent word. A choir of virgins and confessors sing voicelessly. (473)

The description above of the appearance of May Dedalus is conveyed in the form of stage directions and is devoid of the indications of guilt and projected emotion present in Stephen's internal monologue concerning his vision in "Telemachus". One of the key similarities between Stephen's initial vision of his mother and the vision that he experiences in "Circe" is the fact that his mother is attempting to communicate something to him through a mysterious utterance. While Stephen is terrified of what his mother is trying to communicate because of his own crippling guilt over his previous refusal to pray for her, May's actual message to him is one of concern for the safety of his soul.

While Stephen is talking to his mother in "Circe", he requests that she tell him "the word known to all men" (*Ulysses* 474). From Stephen's conversation in "Scylla and Charybdis" the reader knows that the word that Stephen is attempting to elicit from his mother is 'love' (161). Her response, however, reflects her undying devotion to the church and her concern for his soul:

> Who saved you the night you jumped into the train at Dalkey with Paddy Lee? Who had pity for you when you were sad among the strangers? Prayer is allpowerful.

> Prayer for the suffering souls in the Ursuline manual and forty days' indulgence.
>
> Repent, Stephen. (474)

Thus, instead of saying the word that Stephen desperately wants to hear in order to reaffirm his belief that he has not lost his mother's love as a result of his refusal to pray for her, his mother instructs him to repent for his sins. Although May's next message to her son indicates her motherly love for him, "Years and years I loved you, O, my son, my firstborn, when you lay in my womb", her next statement, "Repent! O, the fire of hell!", evinces that she is concerned for the fate of his soul if he continues to ignore the sacraments of her faith (474).

May fears that Stephen's soul is doomed to burn in the fires of hell, just as Stephen did upon listening to Father Arnall's fire and brimstone sermon about the fate of unrepentant sinners during his lustful youth in which he regularly engaged the services of prostitutes. In that sermon, Father Arnall details the "noncorrosive sublimate" of the fires of hell in detail and tells the boys at the camp that "the fire of hell is of another quality and was created by God to torture and punish the unrepentant sinner" (*Ulysses* 474; *Portrait* 111). However, whereas Father Arnall's sermon worked well in regard to scaring Stephen into rushing straight to the confession box in order to reprieve his soul in his youth, Stephen's reaction to his mother's mention of hell in "Circe" is much more pragmatic as he draws an inference between the ultimate ecclesiastical threat of banishment to hell and "raw head and bloody bones", which Gifford notes is "a nightmare figure out of Irish folklore invoked to frighten children into obedience" (*Ulysses* 474; Gifford 179). Stephen is thus coming to the realization that the recurrent distressing thoughts he has been experiencing related to his mother are not haunting his mind because of his refusal to pray for *her* soul, but rather that the fear of hell that he was indoctrinated with in his youth and is still lingering in his own unconscious mind. This is ironic considering the following passage from Father Arnell's sermon describing the fate of the unrepentant on Judgement Day:

> The unjust He casts from Him, crying in His offended majesty: *Depart from me, ye cursed, into everlasting fire which was prepared for the devil and his angels*. O what agony then for the miserable sinners! Friend is torn apart from friend, children are torn from their parents, husbands from their wives. The poor sinner holds out his arms to those who were dear to him in this earthly world, to those whose simple piety perhaps he made a mock of, to those who counselled him and tried to lead him on the right path, to a kind brother, to a loving sister, to the mother and father who loved him so dearly. But it is too late: they just turn away from the wretched damned souls which now appear before the eyes of all in their hideous and evil character. (*Portrait* 104)

Considering May's utter devotion to her faith, she had nothing to fear on her deathbed. As Father Arnell informed the boys at Stephen's summer camp, "For the pious and believing catholic, for the just man, death is no cause of terror" (*Portrait* 105). Stephen's grief and guilt concerning his mother is thus the result of an internal psychological conflict regarding the fate of his own soul which he is projecting onto his mother in this vision. Regardless of his renunciation of the Catholic faith, some of the fears that had been imprinted in his youthful mind have left a lasting mark on his psyche and unconscious mind. Cranly points this out to Stephen in *Portrait* when they are discussing the cause of Stephen's quarrel with his mother: "It is a curious thing, do you know, Cranly said dispassionately, how your mind is supersaturated with the religion in which you say you disbelieve" (*Portrait* 222). As the above interpretation of Stephen's visions of his mother evinces, Stephen harbors an unconscious fear of what will happen to his soul upon his death if he remains adamant in his refusal to not serve God.

Another important aspect of Stephen's vision of his mother in "Circe" is that whereas Stephen's refusal to pray for his mother has been haunting him since her passing, when she

appears in his visions, she is fervently praying for him and desperately urging him to repent. Before Stephen sets off for Paris at the close of *Portrait*, he reports in his penultimate diary entry, "She prays now, she says that I may learn in my own life and away from home and friends what the heart is and what it feels" (*Portrait* 234-235). The immense weight of the guilt that Stephen has felt for not participating in all of the traditional Catholic funeral rights evinces that he has finally learned to feel emotion for his parents. This is also suggested in the stage directions near the end of his projection of his mother: "A green crab with malignant red eyes sticks its grinning claws in Stephen's heart" (*Ulysses* 475). According to Gifford, "the crab is symbolic of the zodiacal house of Cancer; the color green is added, presumably from the green bile the mother vomited in her last illness", thus making a metaphoric allusion to the deep emotional pain Stephen has suffered since May's life was taken by cancer (*Ulysses* 518). The dual pain of facing a vision of his beloved, deceased mother and her insistence that he repent and return to the service of God overwhelms him and he shatters the chandelier overhead with his ashplant. Just as Stephen holding up his ashplant to the streetlight in the beginning of the episode symbolizes the narrative shift into the unconscious realm, his shattering of the chandelier at the end of the episode symbolizes the return to consciousness.

Through his ordeal in "Circe", Stephen has faced his unconscious fears surrounding the fate of one's soul upon death that had been instilled in him through his Catholic faith and Jesuit education. In facing these fears, Stephen's rejection of the religious ideology that his mother so fervidly embraced is reinforced as he realizes that the melodramatic and abstract representation of the threat of banishment of unrepentant sinners to hell peddled by the priesthood does not resonate with what Stephen terms "the intellectual imagination" (*Ulysses* 475). He is also better able to understand the intense feelings of guilt that he has felt over his decision to not pay "false homage to a symbol behind which are massed twenty centuries of

authority and veneration" in both his refusal to receive communion as well as his decision to not engage in prayer in his mother's final hours (*Portrait* 226). From a Jungian perspective, these revelations should enable Stephen to better understand and control his emotions concerning the memories of these events and to further his personal intellectual and creative development now that he has consciously faced a number of significant unconscious sources of shame and guilt.

3.2 Archetypal Father and Son

As argued above, while Stephen is visiting Cork with his father, he realizes that he is devoid of emotion and proceeds in attempting to fill that void by engaging the services of prostitutes upon his return to Dublin. Conversely, when Stephen enters Nighttown in "Circe", he is brimming with sorrow for the loss of his mother and is ashamed of his behavior during her last moments of life. Rather than seeking sins of the flesh in Nighttown in "Circe", Stephen is unconsciously seeking comfort in the company of women. Throughout the course of his experience in Bella Cohen's brothel, Stephen spends his time brooding at the piano, merrily dancing with the prostitutes, and engaged with hallucinatory mental projections of his deceased mother and his father. Upon the appearance of his mother, who entreats him to repent, thus eliciting imagery reminiscent of when Stephen was distraught over the fate of his soul in *Portrait*, Stephen makes a hasty exit and finds himself in a difficult situation in which he requires the unselfish guidance of a father figure. Luckily for Stephen, just as he has unconsciously been seeking an archetypal father since the death of his mother, Leopold Bloom has been unconsciously seeking an archetypal son since the death of his own son, Rudy.

Upon the introduction of Leopold Bloom in "Calypso", the reader is primed to anticipate a father-son union between Bloom and Stephen through the metaphoric mythological substructure of the narrative in which Stephen is cast as Telemachus and Bloom as Odysseus. This metaphoric characterization is apt as both Stephen and Bloom have been experiencing epic emotional difficulties which have been preventing them from forming a meaningful connection with their loved ones at home. In this manner, Stephen and Bloom are able to help each other unconsciously more than they have ever been consciously aware. The complementary nature of Stephen and Bloom's personal circumstances and character traits, along with nods in the narrative structure to Homer's *Odyssey*, fosters the metaphoric father-

son relationship between them. To a certain extent, a brothel in Dublin's Nighttown is an unlikely setting for the much-anticipated union of two characters who have been assigned a metaphoric filial connection. However, this setting is appropriate given the circumstances and sources of their respective psychic distress.

Stephen has had an unfortunate history of experiencing difficulty in establishing emotional connections. In his youth, he satiated his sexual urges and desires through visiting prostitutes, but each time he attempts to engage in a meaningful relationship with a woman it ends in disappointment. Given the emotional distress that Stephen has experienced regarding his dismal familial situation throughout the narrative of Bloomsday, it is understandable that he would gravitate to a place where he is guaranteed the comfort of female companionship, if only temporarily. Bloom, on the other hand, while married to a woman many men find sexually alluring, has avoided engaging in procreative sex with her since the death of their son. Rather than satiating his sexual desires at home with his wife, Bloom has found other outlets for satisfying his sexual drive. Taking the above into consideration, the brothel is a setting which is symbolically significant for both Stephen and Bloom.

As detailed above, Simon Dedalus prefers to view Stephen as a sibling rather than a son. In doing so, Simon deprives Stephen of necessary guidance and advice that a father would typically be expected to provide. Moreover, the behavior of Simon toward his son on their visit to Cork is similar in nature to that of Mulligan in "Telemachus". Just as Mulligan derides Stephen for not humoring his mother's final wishes and makes cutting remarks about Stephen's disheveled appearance and poor personal hygiene, Simon tells his fellow patrons at the pub that he is a better man than his son. Unfortunately, rather than being a source of support and guidance for Stephen, Simon presents himself as an aggressive rival. Simon also displays a fierce nationalistic pride and reverence for religion, two things for which Stephen has developed a distaste. On the contrary, Bloom has an enigmatic stance on religion in that

he identifies as a non-practicing Jew. He is indifferent to Irish nationalism and has a penchant for the arts. Moreover, he is extraordinarily keen on fathering a son. These characteristics, in combination with his symbolic connection to Odysseus in the mythological substructure of the narrative, make Bloom a perfect candidate to serve as Stephen's archetypal father.

Bloom plays a fatherly role to Stephen throughout "Circe" as he keeps a watchful eye on Stephen's financial and physical well-being. Whereas Simon disapproves of Stephen's decisions concerning the direction of his adult life, Bloom approaches Stephen in a purely supportive and nonjudgmental manner. Bloom intervenes in Stephen's business only when he senses that Stephen is about to be taken advantage of or physically injured; otherwise, Bloom's fatherly presence is free of any form of authoritarianism or drive to make Stephen conform to liturgical or social norms. With Bloom present as his archetypal father, Stephen is free to explore the world around him safely and without judgement. However, even with the presence of such a supportive figure, Stephen suffers the effects of his internal conflict about his self-imposed exile and estrangement from his family.

While Stephen is sitting at the piano, he has a moment of internal reflection in which he contemplates his current station in life. In the following internal monologue, Stephen's uncertainty over his decision to flee the bounds of his family and Irish society is clear:

> Play with your eyes shut. Imitate pa. Filling my belly with husks of swine. Too much of this. I will arise and go to my. Expect this is the. Steve, thou art in a parlous way. (*Ulysses* 422)

After Stephen had decided earlier that morning that he was not going to return to the Martello tower, he also decided against returning to his father's home; "Home also I cannot go" (19). However, as he sits at the piano, Stephen draws a comparison between himself and the prodigal son. According to Gifford, the son in this biblical parable "wasted his substance with riotous living … and when he came to himself, he said … I will arise and go to my father,

and I will say unto him, Father, I have sinned against heaven and before thee" (Gifford 496). Gifford also points out that the prodigal son was then "welcomed as one who was dead, and is alive again" (Gifford 496). Stephen leaves out the word 'father' in his internal monologue, but it is clear that he is contemplating a return to his father's home. Following this contemplation, his unconscious mind intervenes in the form of a projection of composer Almidano Artifoni giving him a message in Italian, "*Ci rifletta. Lei rovina tutto"*, which Gifford translates to, "Think it over. You ruin everything" (*Ulysses* 422; Gifford 496). At the brothel, Stephen is thus in a situation in which he wants to return home but is afraid of the consequences such a move would have on the religious and intellectual freedom that he has enjoyed living independently of his parents.

Stephen's unconscious fears related to returning to his father's home resurface when Bloom later approaches Stephen to bring his attention to the situation at hand in terms of paying what is owed and leaving the brothel. Stephen recalls a dream with an Icarian allusion to him flying with is foes beneath him when he says "*Pater!* Free!", to which Bloom simply responds, "I say look" (*Ulysses* 466). Stephen then responds, "Break my spirit, will he? *O merde alors!*", upon which Simon makes an appearance in a projection in which he cheers Stephen on in his flight for freedom. According to Gifford, Stephen's interjection of '*O merde alors*' translates to "shit already", thus providing a window into Stephen's fears concerning the consequences moving into his father's home would have on his intellectual and spiritual freedom (Gifford 514). Luckily for Stephen, Bloom does not give up and continues to protect him in a fatherly manner.

Stephen's conscious confrontation with his guilt surrounding May Dedalus and his union with a fatherly figure in Bloom create a situation which bodes well for his future mental well-being and psychic balance. Whereas Stephen had previously been haunted by visions of his mother which he did not understand and interpreted as hostile, he leaves

Nighttown with a better understanding of why his unconscious mind has been so focused on negative thoughts and emotions involving her. Stephen's lack of a positive father figure appears to have been solved as he has found a man who he can confide in and learn from in Leopold Bloom. While Stephen's station in life was quite grim on the morning of Bloomsday, his situation upon meeting Bloom and confronting his mother in "Circe" has drastically improved, thus providing an optimistic hope for his future development as a successful artist.

Conclusion

As delineated above, James Joyce employs contemporary psychological concepts in *Portrait of the Artist as a Young Man* and *Ulysses* in his representation of the unconscious psychic landscape of Stephen Dedalus. It is evident in the manner in which myth functions in these two texts that Joyce shares Carl Jung's view on the significance of myth in the landscape of the unconscious mind and its role in interpreting the human experience of consciousness. Just as Jungian theory describes myth-based archetypes as being essential to the manner in which humans interpret the world around them, Joyce employs mythic archetypes in the characterization and narrative structure of his texts in order to convey information relevant to the psychological struggles Stephen has faced in his turbulent youth and which culminate on Bloomsday.

In order to understand the complexes that an individual is constellating, it is essential to examine their past and to delineate how emotionally significant events have contributed to shaping their current thoughts and desires. *Portrait* provides a detailed record of the events in Stephen's youth that actively influence his thoughts, desires, and overall psychic well-being on Bloomsday. When *Portrait* and *Ulysses* are interpreted as a continuous narrative, the result is a *bildungsroman* in which Stephen's ideological struggles of his past produce an unproductive psychological state which he finally overcomes through consciously facing his troubling unconscious thoughts in "Circe". The hardships he faces in dealing with the rejection of his religious faith, expectations of conformity by society, and the inadequacies of Simon as a supportive father all contribute to Stephen's dire psychic state of mind on Bloomsday.

"Circe" is an extraordinarily complex episode of *Ulysses* which details the workings of the unconscious mind in an effective manner. It is in this episode that Stephen finally consciously confronts his unconscious thoughts and feelings of shame and guilt concerning

his mother's death. From a Jungian perspective, this allows Stephen the opportunity to move on from his difficult past and continue to develop his own independent identity as an artist free of the guilt and shame that has haunted him since May Dedalus' untimely death. He is also united with Bloom, thus fulfilling the role of archetypal father that Stephen has unconsciously been seeking. In "Circe", Stephen takes his first mental steps toward returning to his father's home as he begins to understand the extent to which his problems with his parents originate in his own psychic imbalance.

In conclusion, the significant influence of past experience on an individual's current conscious state of mind is successfully portrayed through Joyce's mythological allusions in the narrative structure of *Portrait* and *Ulysses* in combination with the depiction of Stephen's unconscious struggle with psychological complexes. Jung's theory outlining the importance of a strong mother and father figure in the attainment and maintenance of an individual's psychic well-being is reflected in the distress caused by Stephen's estrangement from his parents due to his desire for intellectual and spiritual freedom. While it is unclear what Stephen's future holds beyond *Ulysses*, it is clear that his experience in Nighttown has provided him with a solid basis for positive psychic development and the opportunity to repair his familial relationships.

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